Antiquity in plaster: production, reception and destruction of plaster copies from the Athenian Agora to Felix Meritis in Amsterdam

Godin, F.T.J.

Citation for published version (APA):

General rights
It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations
If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: http://uba.uva.nl/en/contact, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.
Winckelmann, Johann J. (18th-century German archaeologist and art historian said to be the father of archaeology 95, 96, 99, 105, 106, 112, 119, 129, 131, 172, n.587, n.588, n.593, n.595, n.607, n.609, n.634, n.662, n.676, ill.6-30
Winter, M. n.492
Wit, Jacob de (17th-century Dutch painter), n.555
Withey, Lynne n.834, n.840-842
Woelderink, Bernard (20th-century director of the Dienst van het Koninklijk Huis - Royal Archives-) n.781
Wright, Thomas n.366, n.367
Writs, Willem (watchmaker, founder of the 18th-century Dutch society Felix Meritis in Amsterdam) n.681, n.717
Würzner, M.Hans n.1
Wytses, Jelle n.292
Xenophon (ancient Greek soldier and writer, disciple of Socrates) 11, n.37, n.38, n.605
Yates, Frances A. n.508, n.526, n.528
Yper, Karel van (17th century Dutch painter) n.567
Zanker, Graham n.152
Zanker, Paul n.148, n.152, n.198
Zazzò, Peter n.363, n.389, n.656, n.657, n.661-663, n.666, n.668
Zenodotus (ancient Greek sculptor) 36
Zecchi, Antoni (18th-century plaster worker in Amsterdam) 134
Zeus (supreme god in Greek mythology, leader of the gods) ill.1-4a+b
Zimmer, Gerhard n.14
Zino, Pier Francesco (16th-century Italian clergyman) 93
Zoffany, Johann ill.6-17
Zoffoli, Giovanni (18th-century Italian Sculptor and metal caster) 108, ill.6-21b
Zoppo, Marco (Italian Early Renaissance Painter) 73
Zuccaro, Federico (Italian Mannerist Painter) 126
Zutter, Jörg n.700, n.729, n.730, n.733, n.737
Zwager, Hajo H. n.679, n.714

* * *

INDEX rerum
Abingdon (abbey in England) 54
Academy : Académie Française (1635, Paris) 80, 119
: Académie Royale (Royal Academy of Painting and Sculpture, Paris,1648) 81 126, n.647
: Académie Royale: curriculum and didactical aspects 126, n.510
: Academy of Berlin (1696) 79-109, ill.5-1
: Accademia Bandinelli (engraving by Agostino Veneziano) ill.5-6
: Accademia degli Incamminati (1582 Bologna) 83
: Accademia del Disegno (1563, Florence) 126, n.523, n.532, n.533, n.535
: Accademia del Nudo (16th century, Italy) 84
: Accademia della Crusca (1583, Florence) n.686
: Academia d'if Pitura (engraving by Pierfrancesco Alberti) ill.5-7
: Accademia di San Luca (1593, Rome) 81, 126
: Accademia Fiorentina (1541, Florence) 84
: disegno 83, n.534
: Drawing class at the French art academy (lithography by Charles-Nicolas Cochin the younger) ill.6-8
: Gianlorenzo Bernini on plaster casts and their importance in the academic curriculum 79, n.504, n.505
: guidelines by Sulzer (1771) on with what means a painter's academy should be

236
accomodated n.722

Hierdoor tot Hooger (interior of the building of 18th-century drawing society in Rotterdam) ill.7-11a

reticence towards drawing after live nude models during the 18th-century academies in Holland n.746

Rotterdam Academy of Fine Arts (pre-war plastercollection) ill.7-11b, c

evolution of the academy as a concept in the 16th century 83, n.527

18th-century academies replaced the artist’s studio as the main school for training young artists 102

A-cheiro-poieitos: not made by hands (icon-painting) 46

Acropolis and the Hymettos in Athens (lithograph by Ferdinand Stademann) ill.8-9

Adonis finds Venus (painting by Annibale Carracci) ill.5-8

Aesthetics

Hellenistic ideals 23, 32, 183

Aristotle 25, n.142-146

Belvedere gardens 184

Cicero 28, n.165

general definition 23

Hesiod 24

Medieval 48, n.378

plaster statues 116, 181

Plato 25

Pliny 28, 35, 36, 71

Roman 32, 33

Renaissance: 81

Seneca 28

Vitruvius 29

Winckelmann 97, 99, n.107

18th-century 100

Aesthetic theory in late 18th-century Holland 119

Albertina: artmuseum (founded in Vienna in 1781) 170

Alcibiades (statue) 31

Alexander the Great (statue) 35

Altertumswissenschaft 3

Allard Pierson Museum, Amsterdam 1, 10, 115, 140, 159, n.35, n.71, n.553, n.793, ill. pref.1a+b

An Artists Studio (painting by Michael Sweerts) ill.5-30

Ancients and Moderns: discussion on art in 17th-century France that resulted in the introduction of non-Classical influences into French art 82

Anticomania: the late 18th-century craze among collectors for antique works of Greek and Roman art and artefacts 119

Antikythera: shipwreck with Greek art for the Roman market 37, n.242

Antiquarum statuarum Urbis Romae: travel guide of Rome, (Cavalieri 1561-1594) 93

Antique sculpture

antique sculpture and other works of art as French spoils of war (after 1794) 103

antique statues had become highly collectable status symbols to be incorporated in private domestic collections by the 18th-century 108

antique statues substantially less expensive in the 17th-century than modern contemporary sculpture 87ff

Antinous: antique Roman statue taken from Rome to Paris by Napoleon as spoil of war 105, 127, 130-132, 137, 142-148, 150-154 n.627, n.770, n.860

Antipholus (Greek artist), paintings: Hesione; Alexander; and Philippus with Athena 35, n.221

Apollo Belvedere: antique Roman sculpture taken from Rome to Paris by Napoleon as spoil of war 127, 131, 132, 137, 143, n.627, n.628, n.770

Archaeology

a new ‘archaeology’ with a new methodology during the 15th-century 65, n.422

establishment of scientific archaeology during the 19th-century 168
Cameos (in antiquity) 57
Capitoline Hill in Rome (drawing by Maerten van Heemskerk) ill.4-6
Cardinal Mazarin in the Gallery of his Town House in Paris (engraving by Nanteuil after Van Schuppen) ill.5-14
Casting pit (ancient Greek) ill.1-3a, b
Cavaceppi’s studio in Rome, (Bartholomeo Cavaceppi, an 18th-century trader in antiquities) 109
Ceres (ancient statue near the temple at Henna) 38
Charles Townley and friends (painting by Johann Zoffany) ill.6-17
Chased gold decoration on a cuirass (Philip’s tomb at Vergina) ill.1-13
Chryselephantine statues 9, n.22
Christian art 44
Christian senators in ancient Rome 44
Christian prohibition of any image worship, see: The Wisdom of Salomon, Exodus, Samuel, Isaiah) 46
Christian versus Pagan (controversy) 41
Christianity state religion 45
Churches : Aquileia, cathedral 51
: Monza, cathedral 53
: Palatine Chapel in Aix-la-Chapelle 49
: Reims, cathedral 54
: Sainte-Chapelle in Paris 54
: S.Eufemia (basilica in Grado) 51
: S.Lorenzo fuori le Mura (early Christian church in Rome) 51
: S.Maria in Cosmedin (early Christian church in Rome) 51
: S.Maria in Trastevere (early Christian church in Rome) 51
: S.Sabina (early Christian church in Rome) 51
: St. Denis treasury at the cathedral in Paris 51, 54, 56, 60
: St. Louis (church in Paris) 54
: St. Matthew basilica (Treves) 49
: St. Peter, old (basilica in Rome) 49
: St. Remy (abbey church in Reims) 51
: St. Vitus (cathedral in Prague) 54
: St. Ursula (Cologne) 48
: Westminster Abbey in London 54
Cicerone: travel guide on Italian art by Jacob Burckhardt (1853–1854) 107
Classical motifs and Classical themes disintegrated during the medieval period 60
Classical sculpture : antique sculpture in the pope's gardens in the Vatican during the 16th-century 76
: by the end of the 16th-century most of the important pieces incorporated in major collections in Italy 77
: as a model or prototype for Renaissance artists to work from 11, 66, 184, n.36
: demonization by Christians 648
: hostility of Popes against antique sculpture on display in the Belvedere court 76
: incorporated in the general architectural layout of villas and palaces during the early 17th-century in Rome 77-78
: rediscovery during Renaissance (Donatello) 77
: shift by the end of the 19th-century: more awareness of Greek roots (Winckelmann) 172
Classical period, end of (with the reign of Constantine the Great, when Christians began to destroy ancient Classical monuments) 43-45
Classicism : combined well with rationalism and absolutism 80
: definition of the term 86
: far from uniform: from pure Classicism to Naturalism 85
: Germany and the Low-land Countries not as strongly affected by the classical tradition 85

239
Clay models used by Greek and Roman sculptors to work from 18

Cleopatra (antique statue taken from Rome to Paris by Napoleon as spoil of war) 154, 172, n.627

Cnidian Venus (antique Roman statue of an original by Praxiteles) 29, 36, 37, ill. 2-3

Coin- or gem cabinet (English, early eighteenth century) ill.6-32a, b

Collecting : antique sculpture in the pope's gardens in the Vatican during the 16th-century 76
: collections with antique sculpture in Rome during the late 15th-/ early 16th-century 77
: directions of how to set up a encyclopaedic collection found in: Kaltemarckt (67), Pliny (67, n.432), Quiccheberg (67)
: examples of Greek art in Rome 31-32
: hostility of Popes against antique sculpture on display in the Belvedere court during the 16th-century 76
: in the Roman period 39

Collection : accessibility of 17th-century collections overrated 92
: Ars and natura represented by the objects of an encyclopaedic collection 69, 88
: Art gallery of J. Gildemeester Jansz. (painting by A.de Lelie) ill.7-1
: Art criticism at the house of J.A. Brentano (drawing by Adriaan de Lelie) ill.7-2
: as a reflection of the wisdom, devotion and election of the Christian king 59
: dispersal of antiquities collections in 18th-century Rome 173
: of Charles V and his brother Jean de Berry 59
: of the Ludovisi family in Rome with antique sculpture 77
: of Petrarch who owned a small roman coin collection n.451
: psychological reasons for setting up a collection 3, n.7
: related to the studiolo or scrittoria 69
: with valuable art-objects could be found at the courts of the French kings 183

Colosseum (amphitheatre in ancient Rome, 19th-century photographs) ill.8-7a, b

Colossus of Heracles (by Lysippos) n. 239

Commemorative statues (tradition adopted by the Romans from the Greeks) 30-31, n.186

Commodus as Hercules (antique statue taken from Rome to Paris by Napoleon as spoil of war) n.627

Constantius II (parts of a colossal bronze statue found in Rome) 48, ill.3-5

Copies : biscuit porcelain figurines after the antique (made by Giovanni Volpato in Rome by the end of the 18th-century) 108, ill.6-23
: copies of antique sculpture, mostly forgeries
: copies of antique sculpture, as interior decoration in the house of Rubens 89
: copies of antique sculpture (catalogue of Francesco Righetti’s firm in Rome) ill.6-21
: copies of antique sculpture (catalogue of Giovanni Zoffoli’s firm in Rome) ill.6-21b
: copies of antique sculpture in different materials (made by Giovanni Zoffoli, Francesco Righetti and Giuseppe Boschi in Rome during the 18th-century) 108
: copy of an antique crater from Arkesilaos 36
: earth ware copies (made by Marchese Carlo Ginori’s porcelain factory at Doccia, Italy by the end of the 18th-century 108
: exact copies of ancient sculpture: not common during the Classic Greek and Hellenistic periods 23
: exact copies of classical statuary for collection purposes, first large scale commission by François I, in the middle of the 16th-century 75
: general art theory (Furtwängler1896, Lippold 1923) 2, 20, n.99
: Venus de’Medici (small scale copy in glazed earthenware by Carlo Ginori, c.1750) ill.6-22
: Harmodius and Aristogiton 19-20
: imitatione statuarum (Rubens, new concepts during the 17th-century in relation to copying ancient sculpture) n.540
: Italian Renaissance small scale copies often forgeries 75
: in most cases small versions, as interior decoration in Renaissance interiors 73
: Korai of the Erechtheion, Athens 22
: Kritios and Nesiotes (ancient sculptors) n.116
Louis XIV commissioned marble copies of all the famous ancient statues found in Italy 107.

Liberal interpretations by artists during the 17th-century 87.

Modern copy techniques made art history as an academic discipline possible 116.


Ptolemaic portraits 17.

Roman copy industry 18ff.

Roman copy after a wax portrait ill.2-5a, b.

With spurious signatures sold in ancient Rome 39.

Unprecedented growth of art copying practices during the 18th-century 116.

*Venus de’ Medici* (small scale copy in glazed earthenware by Carlo Ginori, c.1750) ill. 6-22.

Copy techniques of sculpture:
- Casting process of bronze statues in ancient Greece 8.
- Copy cage (pointing-technique) to make exact copies in marble 20-21, 109, ill.1-36a, b, ill.1-37.
- (Production process, illustration from the *Encyclopédie* by Diderot & D’Alembert, 1751-80) ill.6-25a, b.
- Exact copies in marble, studio of Bartolomeo Cavaceppi (engraving from *Raccolta d’antiche statue...* 1799) with copy cages ill.6-24.
- Mechanisation of the copying techniques by the end of the 19th century 179.

Cork (small architectural models of ancient Classical buildings) n.676.

Council of Nicea (second council where iconoclasm was rejected) 47.

Country houses (England 17th-/and 18th-century as symbols of culture and of state) 108.

Crete (metalwork) 11.

Crete (relief-pithoi) 12.

Cross of Lothair (medieval cross with ancient cameo of emperor Augustus), Aix-la-Chapelle ill.3-14a, b.

*Crouching Venus* (antique Roman statue after a Hellenistic original) 87, ill.5-16a+b, 5-17a+b.

*Cupid and Psyche* (antique statue taken from Rome to Paris by Napoleon as spoil of war) n.627.

Curia (Senate building in ancient Rome) 43, 44.

Curia (altar of Victory) 43, 44.

Curiosity cabinets 68.

Cybele (mould for a bust) 14.

*Dagon* (idol statue) 48.

Dagon (temple in Ashdod, town of the Philistines on the Mediterranean coast straight west of Jerusalem) 48, ill.3-3.

Danades (fifty statues displayed in the Portico of Apollo in ancient Rome) 35.

*Dannatio memoriae* 48.

Death masks, made of wax (Etruscan/Italic) 30.

*De Expellendis Venere e Cupidine* (lampoon dated 1513, by the cousin of Pico della Mirandola) n..490.

Delos (treasury) 11.

*Demeter-Isis* (plaster key mould for the reverse of a figurine) 14.

*De sculptura* (editions of a treatise by Pomponius Gauricus) 73.

Destruction of pagan gods depicted in the theme of the Flight to Egypt (Late Medieval art) n.318.

*Deuteronomy* (fifth book of the Torah, the Tanakh and the Old Testament): the destruction of pagan sculpture 41.

*Diadoumenos* (ancient statue of a youth by Polykleitos) ill.2-10c.

*Diana*: statue on the wall of the St. Matthew basilica in Treves 49.

*Diary of an Ennuyée*: ficticious travel diary by Anna Jameson (1826) n.844.


Dickens, Charles, visit to Rome (1844) 164.

Didactic church propaganda 47-49, 61, 72, 183, 184.
Dilettanti and vituosos 186
Dionysus (ancient Roman statue made of gypsum) 18
Dissenters n.681
Don Juan: poem by Lord Byron (1809) ode to Greece 165
Drawings and modelling from plaster casts (illustration from Bottari’s Musei Capitolini, 1799) ill.6-26
Dream of St. Ursula (painting by Vittore Carpaccio) ill.4-8
Dutch Enlightenment 117
Dying Gladiator (antique statue taken from Rome to Paris by Napoleon as spoil of war) n.582
Edlen Einfalt und stillen Grösse (Johann Winckelmann’s expression of his admiration for Greek sculpture) 95, n.607
Egypt, idol statues will be destroyed by Jehova 48, n.318
Eikón (image) 23
El Kargeh, Egypt (painted plaster busts) n.82
Encyclopaedic collections: Dutch 17th-century collectors in Holland n.565
: general 101, 110, 185, n.565
Eros by Praxiteles (Greek statue) 28, 36, 78, 143, ill.2-2
Estude (study chamber) 59
Etruscan culture: ‘archaeological’ research often no more than treasure hunts 70
Euboea (metalwork) 11
Farnese Bull (Roman sculpture after a Greek original) 34
Felix Meritis: addition to the plaster collection with pieces from the collection of Leestevenon 134
: appreciation for Classical Greek mythology coexisted with the Christian faith n.727
: bill of cargo of the plaster collection from Paris, see: Appendix III, ill.7-3
: Building
: facade ill.7-4a, b
: Music Hall ill.7-5
: Art Room ill.7-6a, b, c
: astronomic observatory (drawing by Christiaan Andriessen) ill.7-7
: interior (description of the buildings interior by Roos in 1800)
Appendix I
: ground plan of the third floor (Husley?) ill.7-16
: commission to A.de Lelie for the painting of the plaster collection n.774:
: donations of plasters by Dirk Versteegh n.752, n.758, n.764
: donation by king Louis Bonaparte of a collection of plasters taken from the most renowned antique sculptures in 1808 128
: drawing class under supervision of Andreas Bonn (drawing by Adraan de Lelie) ill.7-12
: early plaster statue purchases from the French academy in Rome (1791) 129, 130, 133, 141
: inventory list of the plaster statues (early 19th-century), see: Appendix II
: inventory list of the plaster statues for the transfer of the plaster collection of Felix Meritis to the Rijksacademie voor Beeldende Kunsten in Amsterdam in 1889, see: Appendix IV
: inventory list of the plaster statues in 1889 that stipulates which pieces remained at the drawing school of Felix, see: Appendix V, ill.7-14
: Louis Bonaparte, king of Holland, member and first honorary member in 1808 140
: misunderstandings about the history of the donation of King Louis 142, n.768, n.771, n.772
: Napoleon Bonaparte presented by the mayor of Amsterdam with a party in the building of Felix Meritis in 1811 124, n.712
: origins early plaster collection 139
: purchase of plaster statues from Antoni Boggia (receipt) ill.7-10
: purchase of plaster statues from the French Academy in Rome (cash-book entry) ill.7-13
: reticence of the directors towards drawing after live nude models n.747
: Sculpture Gallery (painting by Adriaan de Lelie) ill.7-15
: structure and purpose of the society n.710, n.714
: termination of the society in 1885, plasters donated to schools, the Rijksmuseum and the Rijks Academie van Beeldende Kunsten in Amsterdam 138
: visit in 1814 of King William I to the societies’ plaster collection 138, n.781

Fir cone (ancient bronze sculpture), Palatine Chapel, Aix-la-Chapelle ill.3-10

Fraternities: learned societies in the Italian Renaissance 119

Galba, bust of (pen and ink drawing by Rembrandt) ill.5-28a
Galba, bust of (ancient Roman marble) ill.5-28b

Gelatine: plastic mould used in antiquity 21

Gemäldegalerie: artmuseum known today as the Altes Museum (founded in Berlin in 1830) 169

Gemstones

: A Catalogue of One Hundred Impressions from Gems, engraved by Nathaniel Marchant (1792) n.659
: 'Ada'-manuscript (medieval), Treves ill.3-30
: ancient gems were altered in accordance with the Interpretatio Christiana 4, 50
: ancient stones used as seals 56
: an inspiration for contemporary artists during the medieval period 58
: boxes shaped like books which contained gem impressions (from: Impronte di Gemme, c. 1765) ill.6-33
: boxes shaped like books which contained gem impressions (from: Liberotti Impronte, early 19th-century) ill.6-34
: St. Mark the Evangelist (medieval book illumination) ill.3-31
: Caracalla (ancient Roman), Paris ill.3-29
: Christian Dehn sold impressions in Rome during the 18th-century 113, n.666
: dactyliothecs used to educate the middle classes in Germany by the end of the 18th century n.669
: Dactyliothec assembled by Philipp Daniel Lippert (three boxes shaped like books, 1755-1762) ill.6-31
: Deadalus gem (plaster impression from the Daktyliothek Poniatowski) ill.6-38
: gem impressions sold in Rome during the 18th-century 113
: Gemmae Selectae Antiquae e Museo Jacobi de Wilde (1703), catalogue of the gem collection owned by Jacob de Wilde in Amsterdam n.650, ill.6-29
: Gemmae Antiquae Caelatae (1724) catalogue of gems compiled by Philipp von Stosch n.656
: Hofrat Reiffenstein taught dilettanti in Rome how to make glass paste impressions during the second half of the 18th-century 113, n.665
: impressions in different materials 111
: impressions of gemstones in private homes during the 18th and 19th-century 111
: incorporated in Carolingian miniature painting 58
: Interpretatio christiana applied to gemstones 50
: James Tassie (1735-1799), English wax portraitist also made and sold impressions of gems in different materials 112
: Monumenti inediti (Engraving of a gem from the book by Winckelmann, 1767) ill.6-30a
: Nathaniel Marchant (1739-1816); English stone engraver also sold impressions of gems 112
: Perseus and Medusa (ancient Etruscan gemstone) ill.6-30b
: Philipp Daniel Lippert (1702-1785) perfected the process of making good modern impressions 112
: popularity of collecting gem impressions during the 18th- and 19th-century 110
: popular souvenir for Grand Tour travellers 112
: Portrait of the family Raffenberg, display case with gemstone impression on the wall (painting by Wilhelm Bendz) ill.6-36
: series in boxes used at schools in Germany by the end of the 18th-century 113, n.668,
n.669
: shortcomings of drawings and engravings during the 18th-century 112, n.660
: terminology  n.363
: Traité (1750) book on gemstone collections by Pierre Jean Mariette 111
: with forged signatures to pass them off as ancient 114, n.656, n.662

Gemstone collection: in the Allard Pierson Museum (in decorative case, 19th-century) ill.6-35
: in the Uffizi in Florence 110
: of Christian Dehn ill.6-37
: of François I (1494-1547) 110
: of Jacob de Wilde (1645-1721) 110, ill.6-28
: of James Tassie (1735-1799) n.658
: of king Stanislas Poniatowski, 1764-1795) ill.6-38
: of Lorenzo de’Medici (1449-1492) 110
: of Philipp Daniel Lippert (1702-1785) 112, ill.6-31
: of the King of Prussia 114

Gentleman-virtuoso:108, n.571
Germanischen Nationalmuseum in Nürnberg n.20

Geschichte der Kunst des Altertums: book on the history of the art of Classical antiquity (Johann Winckelmann, 1764) 96, n.594

Gilded statuette of King David (14th-century in Basle) 50

Museum van Reproducties van Beeldhouwkunst –Gipsmuseum-, The Hague, 158, n.803, n.804

Glastonbury (medieval abbey in England) 54

Glyptothek: museum of antiquities (founded in Munich in 1830) 174

Grand Tour: as an alternative, or supplement, to a university education 108
: maintained throughout the 19th-century 164
: terminology 107

Graphia Aurea Urbis: a pilgrims’ guide for Rome dating from the middle of the 12th-century 61

Greek works of art in ancient Rome (locations described by Cicero) n.210

Gypsarius (plaster worker in Roman antiquity) 17, 22

Gypsum-plaster: baking 15
: burning of gypsum on charcoal fires 16
: clay gypsum plaster: gesso 15
: for carving sculptures 16
: for decorating stucco ceilings 17
: gypsum alabaster 15
: objects from the Neolithic period n.11
: plaster objects in the collection of the Allard Pierson Museum in Amsterdam n.35, n.71, n.553
: plaster of Paris 15
: chemical composition 14, 15
: stucco for walls 15
: quarried in antiquity in the west of Ismalia and Suez, in the Fayum (Egypt) 15; in Phoenicia (Libanon) 15; in Epeiros (Greece) 15; quarried in Thurii or: Volterra (Italy)15.

Hadrians villa near Tivoli 22

Harpokrates (statuette): 10

Head of the Esquiline (Roman, terracotta) ill.2-6

Hellenism (as name of a historic period) n.144

Henna (temple of Ceres) statues dishonoured by Verres 38

Harian Cross (with ancient portrait of Livia as Christ’s head), Cologne ill.3-12a, b

Hero statues in antiquity 26, 138

Historiae Augustae: a late Roman collection of biographies, in Latin, of the Roman emperors, their junior colleagues and usurpers of the period 117 to 284) 19

Historiography versus divine providence during early humanism n.420
Holy Roman Empire 53
Homer (late Hellenistic marble bust) ill.5-27b
Honorary statues 26, n.147
Horse Tamers (ancient Roman statue) ill.4-5
Iconoclasm rejected (Council of Nicea in 787) 47
Iconoclast Council (Christian Ecumenical synod of 754 A.D.: the divine nature is completely undefinable, it cannot be represented by artists in any medium) 47
Idea (Platonic concept) 4, 18, 23, 25, 28, 29
Idealisation of nature in line with ancient Classical art 99
Idol statues, destruction of 48, 184
Idol worship, rejected by the Church 42-45
Imitatio imperii 51
Imitatione statuarum (new concepts during the 17th-century in relation to copying ancient sculpture) n.540
Ince Blundell Hall, Lancashire, The Pantheon (photograph of the main hall c.1960) ill.6-19
Inscriptions: treatise by Samuel Quiccheberg (1565) with directions of how to set up an encyclopaedic collection 67, n.430
Insignia (symbols of rulership) 53
Interior with a collection of paintings and sculptures (painting by Gonzalez Coques) ill.5-13
Interpretatio Christiana 50, 51, n.425
Isis sanctuary (Cologne) 48, ill.3-4
Italienische Reise: promoted the collecting of cast plaster sculpture after the antique (Goethe, 1786) 106, n.635
Jason and the Golden Fleece (marble sculpture by Bertel Thorvaldsen) ill.6-1
Kalon (also see: beauty) 24
Karlsteiner Reliquienkreuz (medieval), Praga ill.3-28
King David (medieval gilded statuette with an ancient cameo of Medusa), Basle ill.3-13a, b
Koninklijke Bibliotheek (Royal Library) founded in 1808 in the Hague n.693
Koninklijk Instituut van Wetenschappen, Letteren en Schone Kunsten, founded in 1808 in Amsterdam 121
Konstkamer (an amateur art gallery or cabinet in the 17th-century) 89
Kültepe, Karum Kanesh, Turkey (steatite figurine mould from the 18th-century B.C) n.47
Kunst caemer (art cabinet) 91
Kunst-kammer (art cabinet) 74
La Casa delle forme di creta (workshop of a stucco worker in Pompeii) 18
L'anno Santo: guidebook of Rome (Zino, 1575) 93
L'Antità di Roma: book on the antiquities in Rome (Palladio) 93
Laocooon (ancient statue taken from Paris to Rome by Napoleon as spoil of war) n.627
Laocoön (painting by El Greco) ill.5-9
La Paix des Grecs (engraving by Gérard Audran) ill.5-5a, b
Lapis-lazuli head (part of a statuette of Livia incorporated in an 11th-century crucifix from Cologne) 50
Lararium (Roman house altar or chapel) 14
Lateran palace in Rome: antique sculptures removed by the Pope in 1471 to the Capitoline hill 72
Le Mercure Galant (a literary journal that covered the arts, it was founded in the first half of the 17th century in Paris) 107, n.637
Les proportions du corps humain (Audran, 1683): book on proportion theory 82
Livre d'Antiques (Le Brun, 1643-45): book on proportion theory 82
Loëri, sanctuary n.25
Logos (concept of) 27
Lothair-cross (10th century, incrusted with an antique cameo of Augustus) 51
Louis Bonaparte King of Holland 128
Louvre Museum in Paris 88, 103-105, 175
Louvre Museum in Paris: View of the Grand Gallery (painting by Hubert Robert) ill.6-9
Machiavelli (Italian Renaissance political philosopher) on his studiolo and its relation to antiquity n.443
Mallia, Crete (casts for finger rings) 11
*Marat assassinated* (painting by Jacques-Louis David) ill.6-5
*Medusa* (antique sardonyx head incorporated in a 14th century gilded statuette of king David) 51
Megara 17
Megarian Bowl 12
Memorial statues 19
Memphis, Egypt n.34
Menagerie as a collection n.396
Miracles during the medieval period : *praesentia* 52
: *potentia* 52
Mit Rahine, at Memphis, Egypt (plaster impressions and casts)10, n.35, n.80
Model-books of Roman antiquities in the Renaissance period n.429
Module theory as a Renaissance concept 82
Moulding plates (bronze) 11, ill.1-12
Moulding stamps (stucco ceilings of houses in Pompeii which have mouldings that were made with a moulding stamp) n.88
Moulds : antefix of a Laconian roof ill 1-1a,b,c, ill.1-2
: as wooden moulding stamp n.88
: bipartite moulds (Ostia) 13
: bricks (medieval), Tours ill.3-34
: cake moulds 13, ill.1-22
: flexible (bitumen) 21, n.107, n.108
: flexible (gelatine) 21, n.108
: for a bust of Cybele (Olynthos) ill.1-27a, b
: for decorative statuettes 14, 74, n.66
: for drapery fragments (ancient Olympia) ill.1-5a, b
: for glas casts ill.1-6a, b, c
: for making gemstone impressions in plaster 1
: for metalwork 10, 11
: for pottery 12
: for moulded stucco ceilings (Ostia, Pompeii) 17
: fragments of a plaster mould from a life size statue recovered on the Agora in Athens 8
: gilded mould made terra-cotta jewellery (objects in the collection of the Staatliche Museen zu Berlin) 11, n.48
: *Glas-einsinkverfahren*: moulded glass applied to the robe of the Zeus statue by Pheidias in Olympia 9, ill.1-7a, b
: lamp mould ill.1-23
: of antique sculpture, much sought after in the 17th-century 87
: of a female nude with tambourine (Roman period) ill.2-7
: of stone for embossing metal objects 11
: *patrix* (mould made objects which are secondary archetypes) 14
: relief mould (Athenean Agora) ill.1-8a, b
: stone mould for casting a vessel ((Hellenistic period) ill.1-17
: steatite mould for a ring of the Mycenean period in the British Museum 11, n.47
: terracotta mould-bowl (workshop of Bion) 1-19a, b
: votive plaques 9, ill.1-14a, b, c
: votive statuettes ill.1-24, ill.1-25, ill.1-26

*Museion* n.211
Musée Napoléon : dismantled in 1815 by the Allies 169
: founded in Paris in 1793 170
: *Napoleon Bonaparte showing the Apollo Belvedere to his Deputies* (from an old etching with aquatint) ill.6-13
Sale du Laocoon (bronze medal by Bertrand Andrieu) ill.6-14a
Sale du Laocoon (anonymous drawing in black chalk) ill.6-14b

**Museum**

- academic discussions during the 19th-century on the function and purpose of a museum 175
- as an instrument of education after the French Revolution 101, 102
- as public institution during the 18th-century 101ff
- *Albertinum* (Dresden, *Parthenonzaal*, photograph 1891) ill.8-23
- *British Museum* (London, designed by Robert Smirke) ill.8-12
- collection of William V in The Hague (national museum since 1774) 116
- *Germanisches Nationalmuseum* in Nuremberg p.176
- *Gemäldegalerie* in Berlin (now called *Altes Museum*, designed by Friedrich Schinkel) ill.8-10
- genealogy of the word in the Greek and Roman period 34
- *Glyptothek* (Munich, design by Leo von Klenze) ill.8-16
- *Koninklijk Museum* (Royal Museum, founded in 1808 in Amsterdam) n.626, n.693
- *Museo Archeologico Nazionale* in Naples ill.8-15a, b, c, d, e
- *Museum of Anatolian Civilisations* n.47
- *Museum of Antiquities*, Berlin n.42, n.46
- *Museum of Painting and Sculpture*, Madrid (founded in 1819) 169
- *Museum Wildeanum* in Amsterdam (engraving by Maria de Wilde, 1697) ill.6-28
- *National Gallery* (London, designed by William Wilkins) ill.8-11
- *Neues Museum* (Berlin, design by August Stüler) ill.8-22a, b
- new ways to exhibit antiquities in the late 18th-century 106
- popularity grew through the travellers of the *Grand Tour* 106
- possibilities for the wider public to view genuine artworks during the 18th- and early 19th-centuries was limited 116
- public art museums ‘open to all’, free of charge in the 19th-century 169
- *Sir John Soane’s Museum* (London) ill.8-17a, b, c
- the 19th-century also called the museum age 168
- *Victoria and Albert Museum* (London) ill.8-24a, b, c, d, e, ill.8-25

Myron (ancient Greek artist): four bronze oxen displayed on the esplanade of the Portico of Apollo in ancient Rome 35

**Mythology**

- mythological figures given a new Christian meaning n.328
- mythological subjects played an minor part in Rembrandt’s art n.574

Nabataeans (tribe in greater Syria) n.107

Napoleon: art confiscation n.626

Nationalgalerie: art museum (founded in Berlin in 1876) 170

National Gallery: art museum (founded in London in 1824) 176

Nationalmuseet: anthropological museum (founded in Copenhagen in 1807) 172

Natural History Museum (founded in London in 1881 ) 170

*Naturalia* and *artifactialia*: traditional subdivision in encyclopaedic collections 88

Nazarenes: group of German painters in Rome who worked in the Late Medieval and Early Renaissance style 162

Necrocorinthia: robbed Greek grave objects sold for gain in Rome 34, n.209

Neo-classicism: abandoned by the first decades of the 19th-century, but in ‘official art’ continued and inspired by classical aesthetic values 162, n.824

- terminology 185

Neo-Platonism (as a theological concept) 4

Nerva forum (in Rome where Christians piled up remains of Classical statues near the Pallas-temple) 49

Neue Pinakothek: art museum (founded in Munich in 1853) 170

Nightmare (painting by John Henry Fuseli) ill.6-7

*Nile* (antique Roman statue) 87, n.627, ill.5-19b

*Nile* (bronze copy by Jacques Buirette) ill.5-18

*Nile* (etching by François Perrier) ill.5-19a

Norsk Folke Museum (founded in Oslo in 1894) 168
Nous (Greek philosophical ambiguous concept signifying intelligence, intellect, or mind) n.130

Odysseus returns Chryseis to her father (painting by Clausde Lorraine) ill.5-2

Olympia (ancient Greek city) 7, 8, 27, 30, 35, 157

Ostia (ancient Roman city) 13

Ostia (moulded plaster ceilings) 17

Pagan sculpture, attitude early Christian church was ambivalent 48

Palazzo Medici-Madama in Rome, courtyard (drawing by Maerten van Heemskerck) ill.4-13

Palazzo Valle-Capranica in Rome, courtyard (engraving by Hieronymus Cock) ill.4-15

Panel paintings (Greek): of Dionysos and Heracles by Aristides 33, n.202

Pasitelean group (ancient Roman statue) ill.2-10a

Pelizaeus-Museum, Hildesheim n.35

Pergamon, High Altar 176

Paoline Borghese as Venus (marble sculpture by Antonio Canova) ill.6-2

Persephone Sarcophagus, Palatine Chapel, Aix-la-Chapelle ill.3-17

Phialai mesomphaloi 13

Phoenicia (destruction of pagan temples) 44

Photography: a new means of reproduction 139, 163

: played an essential role in the evolution of Art History as an academic discipline 181

Pigna, bronze fir cone, Vatican Palace ill.3-9

Pilgrimage to Rome 61, 97, 109

Pinakotheka (picture gallery in the Roman house) 34

Plaster: applications (book Alfred Bonhagen) n.68

: artistst encouraged to collect plaster copies by Karel van Mander in his Schilderboeck (1604) 90

: A sculpture-shop, where plaster casts could be purchased (engraving by Abraham Bosse)

ill.5-23

: Atelier des Moulleurs en Plâtre (engraving from the Encyclopédie by Diderot & D’Alembert)

ill. 6-15a, b, c

: at the drawing department of Felix Meritis 115, 127, 128, 134, 135, 137, 140

: Begram, Afghanistan (impressions and casts from the Ptolemaic period) n.80

: burning of the mineral in antiquity n.76

: bust of the Capitoline Brutus ill.7-23

: bust of Cicero (17th century creation by an unknown artist) ill.5-22b

: bust of Hercules (17th century creation by an unknown artist) ill.5-22a

: bust of Niobe (17th century creation by an unknown artist) ill.5-22c

: bust of the Pseudo Seneca ill.7-9

: Bust of Plato ill.8-21c

: cameo or medallion (Ptolemaeus I & Berenice) ill.1-10

: casts from the Parthenon known as the Elgin Marbles 175

: cast of Aristogiton (statue in Roman antiquity found in Baiae) ill.1-38a

: cast of Aristogiton (statue in Roman antiquity now in Madrid) ill.1-38b

: cast of Athena (from the west pediment of the temple of Aphaia at Aegina, painted) ill.8-28

: cast of Chrysippus (ancient Greek statue) 18

: cast of Menander (ancient Roman statue) ill.8-20a, b

: cast of Venus of Arles (ancient Roman statue) ill.6-15c

: casting from bronze originals in antiquity 22, n.109

: casting techniques already applied during Pharaonic times in Egypt 7

: casting process (illustration from Carradori’s Istruzione, 1802) ill.6-20

: ceilings, cornice with mouldings (Pompeii) ill.1-32, ill.1-33a, b, c

: chemical research on ancient plaster casts in the collection of the Allard Pierson n.35

: Christ Washing the Apostles’ Feet (relief of the former Lübeck cathedral) ill.8-26

: copies of antique sculpture, in most cases small versions, as interior decoration in Renaissance interiors 184

: copies of antique sculpture, as interior decoration in the house of Rubens 89ff.
: copy of an antique crater from Arkesilaos 36
: *Crouching Venus* (storage depot for plaster statues at the *Rijksacademie van Beeldende Kunsten, Amsterdam*) ill.7-22a, b, c
: decorations as part of a horse harness (Memphis, Mit Rahîne) ill.1-11
: didactic significance during the 18th-century 126ff.
: *Dionysus* (ancient Roman statue) 18
: El Kargeh (painted plaster busts in the Louvre Museum in Paris) n.82
: ephemeral function (e.g. during circus games in antiquity) 19
: Harmodius and Aristogiton: plaster fragments 19
: Head of the priest *Laocoon* ill.5-26
: Humbert de Superville (aesthetic thoughts on plaster statues) 115, 128, 129, n.735
: impressions and casts from the Ptolemaic period n.80
: interior decoration in private houses in antiquity 18
: inventories (17th-century) n.555
: medallions (Bagram) ill.1-28,a, b
: mimesis (classicists concept of imitation or mimesis) n.888
: Mit Rahîne, near Memphis (impressions and casts from the Ptolemaic period) 10, n.34, n.80
: mould for a small statuette (from the Hellenistic period) 14, ill.1-25
: originals are often in a much poorer state than the casts 178:
: Pomponius Gauricus (casting technique, described in: his treatise *De Sculptura*-1504-) 73, n.466
: popularity of plaster casts of Classical sculpture by the end of the 18th-century especially in a didactical context 121
: Puerta de la Gloria (church portal from the church in Santiago de Compostela) ill.8-24e
: reinforced with of bone and lead in antiquity 22, n.114
: reintroduced in Italy by the early 15th-century n.477
: ritualistic figurines 14
: shops (*winckels*) in 17th-century Amsterdam where plaster statues could be purchased 90, n.567
: sigilla (toys in antiquity) 14
: *Still life with Venus*, in plaster (painting by Ceasar van Everdingen) ill.5-24
: 18th-century plaster-workers in Holland 129, n.738
: Tell el-Amarna, Egypt (plaster heads from the studio of the sculptor Thutmosis) 16, ill.1-29a, b, ill.1-30a, b, c, ill.1-31
: *Trajan's Column* (ancient Roman sculpture) ill.8-24c, d
: Vignola used plaster moulds to cast bronze statuary at a specially constructed foundry near Fontainebleau by the middle of the 15th-century 75

Plaster collections

: at the *Akademischen Kunstmuseums Bonn* ill.8-27
: at the *Allard Pierson Museum* in Amsterdam (1976) 140, 159, ill.7-23
: at art academies, universities and museums 179
: at the *École des Beaux Arts* in Paris 79
: at the *Germanisches Nationalmuseum* in Nuremberg 175
: at the *Königlich Sächsische Mengsische Museum*, the first plasermuseum in Dresden, 1794 ill.6-27a, b, c
: at the so-called *Mannheimer Antikensaal* 109, n.645
: at the *Museum van Reproducties van Beeldhouwkunst* 1, 158, ill.8-5a, b
: at the *Neues Museum* in Berlin 176
: at the *Palazzo Mancini* in Rome 113
: at the *Polytechnische School* in Delft ill.8-18
: at the *Rijksmuseum* in Amsterdam (since the end of the 19th-century) 129, 136, 138, 139, 159, ill.7-17, ill.8-6a, b
: at the *Rijksacademie van Beeldende Kunsten Amsterdam* ill.7-18, ill.7-19, ill.7-20a, b,c, ill.7-21a,b, c, ill.7-22a, b, c
: at the *Semper Gallerie* in Dresden since 1857 177
at the Victoria and Albert Museum in London 177
at the University of Göttingen since 1767 176, ill.8-19, ill.8-21a, b, c
canon of what was considered the best of Greek art in the 18th-century 127
design for a National Museum of Plaster Statues by Humbert de Superville 128, ill.7-8
destruction of plaster collections during the middle of the 20th-century 139, 159
donation by king Louis Bonaparte in 1808 of a collection of plasters taken from the most renowned antique sculptures to the society Felix Meritis 130 Germany (the later Abgyßmuseum) 123, 137, 138
humanists’ collections during the 15th-century 68
late 18th, early 19th-century collection of the Franeker Hoogeschool in the Dutch province of Friesland n.776
late 18th, early 19th-century collection of the Rotterdam Academy of Fine Arts n.743
late 19th, 20th century collection in the Rijks-Academie van Beeldende Kunsten te Amsterdam 139
of King Philip IV of Spain (1650) in the Alcazar palace 87
of the learned Dutch society Felix Meritis in Amsterdam 115
of Pieter Paul Rubens in his house in Antwerp 89
of Rembrandt in his house in Amsterdam 90
of the Rijksmuseum van Oudheden in Leyden 129
part of the Akademische Kunstmuseum in Bonn 175
plaster casts in 16th-century collections 85
plaster casts of classical sculptures from Rembrandt’s collection ended up in the Electoral Palace in Heidelberg n.575
prices during the 18th-century 129
Virtual Museum of Antique Sculptures (Georg-August-Universität Göttingen 2002): 1700 plaster casts of sculptures in 140 museums all over the world digitally accessible 180
18th-century plaster collection of Anton Raphael Mengs in Dresden 177
18th-century plaster collection in Copenhagen 110

Plaster workers and manufacturing firms

Antoni Boggia, 18th-century plaster-worker in Amsterdam 129, 130, 137
Atelier de Moulage at the Louvre Museum in Paris ill.8-3a, b, c
August Gerber in Cologne, late 19th-century 158, ill.8-4a, b
Berliner Gipsformerei: founded in Berlin in 1819 157
Carlo Sartori, 18th-century plaster-worker in Amsterdam 129
Domenico Brueciani opened in London in 1864 158, 178, ill.8-1a, , ill.8-2b
Königliche Guβhaus: in Berlin (Altes Museum) since the 18th-century 157
Musées Nationale Moulage: cast department of the Louvre since the end of the 18th-century 103
Thommee, 18th-century plaster-worker in in The Hague 129
Rostischen Kunsthandlung in Leipzig (1786) 107

Pompeii (moulded stucco ceilings) 17
Pompeii, casa delle forme di creta (workshop of a stucco worker) 17
Pompeii (ceilings made with moulding stamps) n.86
Pompeii (18th-century excavations) ill.8-13, ill.8-14
Portico of Marcius Philippus (Rome) 35
Portico of Pompey (Rome) 35
Portico of Octavia (Rome) 36, 71
Portico of the Argonauts (Rome) 35
Portico of Vipsania (Rome) 35
Portrait of the art-collector Andrea Odoni (painting by Lorenzo Lotto) ill.4-2
Portrait of Jacopo da Strada (painting by Titian) ill.4-3
Portrait of Major Pietro Latuada (painting by Pelagio Palagi) ill.6-4
Portraits (Greek) 36
Portraits (Etruscan/Italic/Roman) 30
Portraits of Roman dynasts in the 2nd century A.D. modelled on Hellenistic kings n.182
Portrait statue of Pythagoras ill.2-9
Poseidon-Athena cameo, Paris ill.3-25
Poseidon-Athena cameo, Napoli ill.3-26
Potentia (assigned to the physical remnants of saints and martyrs) 52, n.343
Praesentia (assigned to the physical remnants of saints and martyrs) 55
Prices of different luxury and non-luxury goods in 17th-century Holland n.566
Principate 3, 18
Proserpina sarcophagus (Palatine Chapel, Aix-la-Chapelle) 51
Puntelli (reference points on copied sculpture) 20, 21
Pythagori (statue of) 31, ill.2-9
Railroads that covered much of northern Europe by the mid 18th-century opened the possibility of leisure travel 166
Rambles in Germany and Italy: travel diary by Mary Shelley (1844) n.843
Ravenna (mausoleum of Theodoric) 51
Regalia: imperial globe (medieval) Vienna ill.3-20
Relics: bones of the apostles n.349
: Early Christian martyrs n.354
: praeputium Christi (Christ’s foreskin) 54, n.359
: superstition, cf. the collection of Jean de Berry that contained holy relics and gems with alleged healing and magical properties n.399
: ‘True’ relic of the Holy Cross 52
Reliquary: Reliquaries 54
: Arm reliquary (medieval), Lyon ill.3-19
: St. Attala (medieval hand reliquary) Strassbourg ill.3-18
: Three Magi, Cologne ill.3-23a, b
Relief-pithoi (large Greek amphora’s) 12, ill.1-18
Relief ware (Phiale mesonphalos, Calene ware, Etrurian workshop) ill.1-20
Religious tolerance in 17th-century Amsterdam n.679
Religious freedom at Dutch universities during the 17th-century n.687
Reliquary of the Three Magi in the cathedral of Cologne 56
Rembrandt’s Kunstraumer -art-room, or gallery ill.5-25
Renaissance: the evolution of historical awareness (Fueter) 65
Repoussé: hammered metal formed in a relief 11
Représentation de diverses figures humaines (Bosse,1656): book on proportion theory 82
Resin (plastic mould) 21
Restoration: Bartholomeo Cavaceppi, restorer of antiquities in Rome by the second half of the 18th century 109
: of antique sculptures: the artist as restorer 85, 184
Rhodes (metalwork) 11
Rhodes (relief-pithoi) 12
Ring: Christian images on fingerings n.376, n.377
Rococo (art style) 100
Roman copy industry 18, 35, 185
Roman display of taste in Greek art 3
Romanticism as an intellectual movement is a complex phenomenon.160
Romanticism, (Neo) classicism and Realism: terminology 160
Rome: medieval sanctification of the city n.326
Royal Institute of Sciences, Literature and Fine Arts (founded in Holland under king Louis) n.693
Royal Library, The Hague n.693
Rubens house in Antwerp (engraving by Jacobus Harrewijn) ill.5-21a, b, ill.5-22c
Rubens house in Antwerp (garden pavilion) ill.5-22d
Ruler portraits in Antiquity 19
Saepta Julia: art-market in ancient Rome 39
Sarcophagus: Early Christian sarcophagus in Arles, a Roman city in France 45
: from antiquity as burial tomb for Christian kings and Popes 51
: with Christian decorations 51
Sacifice of Isaac (door-relief by Lorenzo Ghiberti) ill.4-7
Salon (in Paris, 18th-century gathering place for the intelligentsia discussing literature and art) 95, n.590
Schilder-boeck (biographies of 17th-century painters by Karel van Mander, 1604) 82
Schola: description of an auditorium, library and an art gallery in antiquity 35
Seals: Charlemagne ill.3-24a
: Charlemagne (court of) ill.3-24b
: Louis the German ill.3-24c
Second Mathilda Cross (medieval), Essen ill.3-27a, b, c
Selfportraitt (painting by Michiel van Musscher) ill.2-29
Sensus (special sensitivity) as active element not only in creators of art but also in its recipients 27
Serapis (statuette)10, 42
Shipwrecks (ancient) containing art transports in the Mediterranean 37, n.242
Sir John Soane’s Museum: the house of Soane in London functioned as a museum since 1792 174
Skolia (drinking songs) 19
Speculum Romanae Magnificentiae: travel guide of Rome (Lafreri, 1540) 93
Spinario: ancient Roman statue 66, 72, 87
: drawing by Jan Gossaert ill.4-4
: 17th century replica in marble ill.5-15
Spolia: antique capital used as baptismal font, Dom of Aquileia ill.3-15
: antique columns in St. Sabina, Rome ill 3-16
: columns from the Baths of Diocletian in Rome for the construction of St. Denis in Paris 165
: in churches 41, 49, 50, 51
: in church treasuries 60
: modern art-historical term n.331
Statues: (on pillars in ancient Rome) 49
Still life with Venus (painting by Ceasar van Everdingen) ill.5-24
Sculpture gardens during the Renaissance period in Italy n.485
Sir Gregory Turner, 3rd.Bt. (painting by Pompeo Batoni) ill.6-18
Societies: as a place of reform 119
: De Hollandsche Maatschappij (Dutch founded in 1752) 120
: De Maatschappy tot Nut van het Algemeen (Dutch founded in 1784) 120
: Het Zeeuwsch Genootschap (Dutch founded in 1768) n.690
: sodalitates or fraternities during the Reanaiissance in Italy 119
: tradition in Europe and the Dutch Republic n.692
Spoils: as a way the Romans became acquainted with Greek art 31
Staatliche Museen zu Berlin n.48
St. Marco, Venice (mosaic of the Martyrdom of Simon) ill. 3-2a
St. Marco, Venice (mosaic of the Martyrdom of Jude) ill.3-2b
St. Peter (old), Rome (drawing) ill.3-8
Stoa of Attalos, Athens 9
Stoic influence on Roman concepts of dignity in relation to art 28
Stucco (stuc de gypse) : adornment of a shroud (Hellenistic) ill.1-16
    : canopy in the crypt of the medieval church of Saint-Jean Maurienne, France ill.3-33
    : Charlemagne (late-Medieval), statue in the abbey church of Saint-Jean, Müstair ill.3-35
    : decorative use during the medieval period 62
    : general introduction on the use of stucco and plaster in ancient Egypt 15
    : La Casa delle forme di creta (workshop of a stucco worker in Pompeii) 17
    : stucco ceilings of houses in Pompeii that showed mouldings made with the use of a moulding stamp) 17
    : vault decorations in the medieval church of Saint-Jean in Switzerland ill.3-32
Sufi movement <frontpage>
Stymphalus, Greece (sanctuary of Stymphalian Artemis Summa with plaster decorations) n.75
Sigilla (terracotta toys) 14
Tate Gallery: art museum (founded in London in 1897) 171
Tazza Farnese (ancient Hellenistic sardonix-agate cup) ill.4-17
Tel Ubaid, Melker freeze n.23
Temple of Epicurus Apollo at Bassae (drawing by Charles R Cockerell) ill.8-8
Terracotta : figurines (Roman period) 14
    : gilded jewelry (Greek period) ill.1-15
    : impressions taken from metalwork 10, ill.1-9
    : mould made plague (Greek, Athenian Agora) 9, ill.1-8
    : oil lamps 14
    : Head of the Esquiline (Roman period) ill.2-6
Terra Sigillata 18, ill.1-21a, b
The art Gallery of Cornelis van der Geest in Antwerp (painting by Willem van Haecht) ill.5-12
The History of the Decline and Fall of the Roman Empire: book on the history of the Roman empire (Edward Gibbon 1787) 97
The Inspiration of the Poet (painting by Nicolas Poussin) ill.5-10
The Milkmaids Family (painting by Louis Le Nain) ill.5-11
Theodoric: equestrian statue 49
Thessalonike (museum) 14
Tiber: antique statue taken from Rome to Paris by Napoleon as spoil of war n.627
Time: as medieval notion n.337
Tomb of Otto II (in the Old St. Peter in Rome) 51
Tourism : new ways by which man perceived his position in the world 164
    : post war tourism after Napoleons defeat 166
Travel Writings by Mary Shelly (1840s) 167
Tre Madonne (catacomb mural of Christians pulling down a Classical statue) ill.3-1
Triumph of Venus (painting by François Boucher) ill.6-3
Triumphal entry of looted treasures into Paris, 6 February 1789 (engraving by Pierre Gabriel Berthault) ill.6-12
Tyranicides: further discussion on the Roman copies by Christa Landwehr 20, n.95
Tyranicides (Roman copy of the statue by Kritios and Nesiotes) ill.1-35
Vandalizing ancient statues in Rome 49
Varvakeion Athena Parthenos (reduced Roman copy of the cult statue by Pheidias) ill.1-34
Vatican Palace, statue court (engraving by Marius Kartarus) ill.4-12a, b
Vatican Palace, Museo Pio-Clementino: Sala degli Animati (engraving by Vincenzo Feoli) ill.6-10, ill.6-16a, ill.6-16b
Venus of Arles (antique Roman statue) n.553, ill.5-20b
Venus of Arles (engraving by Claude Terrin) ill.5-20a
Venus or Diana (ancient Roman statue in Treves) ill.3-6
Victory: statue at the temple in Henna 38
Victory: statue: controversy over the statue at the Curia in Rome 43
Vier Bücher von menschlicher Proportion (Albrecht Dürer, 1528): illustrated book on proportion theory 82
Villa of Augustus at Capri 39
Villa of the Papyri in Herculanum n.93
Villa Medici, gardens (painting ascribed to Sebastian Vranck) ill.4-14
Village Bride (painting by Jean-Baptiste Greuze) ill.6-6
Vier Bücher von menschlicher Proportion (woodcut by Albrecht Dürer) ill.5-3
Virtuoso (a 17th century man of learning and knowledge who involved himself with art as well as science) 108
Vitruvian Man (drawing by Leonardo da Vinci, c.1492) of quintessential importance not only to Renaissance architects but also for the philosophy of aesthetics of the time 8, ill.5-4
Votive plaques or tablets 9
Votive statuettes 23
Wall paintings (Christian) 41
Women: the devils gateway (Tertullian) n.296 : a mistake of nature (Thomas Aquinas) n.296
Wood panel-paintings (Christian) 41
Wunderkammer 59
Young Bacchant (Sienese statuette) ill.4-1
Zeitgeist (the spirit of the age) 2, 161, 162
Zeus (cult statue in Olympia) 7-9, 27, 30, ill.1-4a,b

* * *

Texts to the illustrations

Preface

1. Moulding and casting techniques in Classical antiquity


2. Schematic drawing of a system of temple roof-tiling. Although the shape is Sicilian -flat tiles-, it is almost identical to the Laconian -semi circular tiles- (Martin).

3. a) Schematic drawing of a Greek bronze casting pit. The bronze was melted in the high furnace and then poured into the terracotta mould which produced a cast in bronze (Camp). b) A restored heavy terracotta mould belonging to a statue of Apollo found at the west side of the agora in Athens, 6th century B.C. (Camp).