

The Frame in Classical Art

The frames of classical art are often seen as marginal to the images that they surround. Traditional art history has tended to view framing devices as supplementary ‘ornaments’. Likewise, classical archaeologists have often treated them as tools for taxonomic analysis. This book not only argues for the integral role of framing within Graeco-Roman art, but also explores the relationship between the frames of classical antiquity and those of more modern art and aesthetics. Contributors combine close formal analysis with more theoretical approaches: chapters examine framing devices across multiple media (including vase- and fresco-painting, relief and free-standing sculpture, mosaics, manuscripts and inscriptions), structuring analysis around the themes of ‘framing pictorial space’, ‘framing bodies’, ‘framing the sacred’ and ‘framing texts’. The result is a new cultural history of framing – one that probes the sophisticated and playful ways in which frames could support, delimit, shape and even interrogate the images contained within.

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The Frame in Classical Art

A Cultural History

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CAMBRIDGE UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom
One Liberty Plaza, 20th Floor, New York, NY 10006, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
4843/24, 2nd Floor, Ansari Road, Daryaganj, Delhi – 110002, India
79 Anson Road, #06-04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781107162365

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First published 2017

Printed in the United Kingdom by TJ International Ltd. Padstow Cornwall

A catalogue record for this publication is available from the British Library.

Library of Congress Cataloging-in-Publication Data

Names: Platt, Verity J. (Verity Jane), 1977– editor. | Squire, Michael, editor.

Title: The frame in classical art : a cultural history / edited by Verity Platt and Michael Squire.

Description: New York : Cambridge University Press, 2017.

Identifiers: LCCN 2016035988 | ISBN 9781107162365 (hardback)

Subjects: LCSH: Art, Classical. | Boundaries in art. | BISAC: ART / History / Ancient & Classical.

Classification: LCC N5610.F73 2017 | DDC 709.38 – dc23

LC record available at <https://lccn.loc.gov/2016035988>

ISBN 978-1-107-16236-5 Hardback

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Cambridge University Press
978-1-107-16236-5 — The Frame in Classical Art
Edited by Verity Platt, Michael Squire
Frontmatter
[More Information](#)

For Roger and Chris

Contents

- List of Figures* [page ix]
List of Contributors [xxx]
Preface [xxxiii]
List of Abbreviations [xxxvi]

I FRAMING THE FRAME

- 1 Framing the Visual in Greek and Roman Antiquity:
 An Introduction [3]
 VERITY PLATT AND MICHAEL SQUIRE

II FRAMING PICTORIAL SPACE

- Introduction [102]
 VERITY PLATT
- 2 The Frames of Greek Painted Pottery [117]
 CLEMENTE MARCONI
- 3 Unframing the Representation: The Frontal Face in Athenian
 Vase-Painting [154]
 GUY HEDREEN
- 4 Framing the Roman ‘Still Life’: Campanian Wall-Painting and the
 Frames of Mural Make-Believe [188]
 MICHAEL SQUIRE

III FRAMING BODIES

- Introduction [256]
 MICHAEL SQUIRE
- 5 Framing Archaic Greek Sculpture: Figure, Ornament
 and Script [270]
 NIKOLAUS DIETRICH
- 6 Framing and Social Identity in Roman Portrait Statues [317]
 JENNIFER TRIMBLE

7 Framing the Dead on Roman Sarcophagi [353]

VERITY PLATT

IV FRAMING THE SACRED

Introduction [384]

VERITY PLATT

8 Framing Divine Bodies in Greek Art [392]

MILETTE GAIFMAN

9 How the Gauls Broke the Frame: The Political and Theological
Impact of Taking Battle Scenes off Greek Temples [425]

ROBIN OSBORNE

10 Visual Ontologies: Style, Archaism and Framing in the
Construction of the Sacred in the Western Tradition [457]

JAŚ ELSNER

V FRAMING TEXTS

Introduction [502]

MICHAEL SQUIRE

11 Framing Technologies in Hero and Ptolemy [514]

COURTNEY ROBY

12 Writing, Reading and Seeing Between the Lines: Framing
Late-Antique Inscriptions as Texts and Images [544]

SEAN V. LEATHERBURY

13 Envoi: Framing 'Antiquity' [583]

REBECCA ZORACH

Bibliography [604]*Index* [679]

Figures

- 1.1 Minoan pot ('Pilgrim's flask') decorated with an octopus, from Palaikastro, Crete, c. 1500 BC. Heraklion, Archaeological Museum, inv. 3383. © Scala/Art Resource, New York. [page 14]
- 1.2 Late Geometric krater attributed to the 'Hirschfeld Painter', from Athens, c. 750–735 BC. New York, Metropolitan Museum of Art, inv. 14.130.14 (Rogers Fund). © The Metropolitan Museum of Art/Art Resource, New York. [15]
- 1.3 Ganymede portrayed on an Attic red-figure bell-krater attributed to the Berlin Painter, c. 500–490 BC. Paris, Musée du Louvre, inv. G 175. © Bridgeman-Giraudon/Art Resource, New York. [18]
- 1.4 Odysseus and Polyphemus portrayed on a Protoattic neck-amphora from Eleusis, mid seventh century BC. Eleusis, Archaeological Museum, inv. 2630. © Gianni Dagli Orti/The Art Archive at Art Resource, New York. [19]
- 1.5 Details of frescoes in the 'Corinthian oecus', Casa del Labirinto, Pompeii (VI.11.9–10), mid first century BC. © De Agostini Picture Library/A. Dagli Orti/Bridgeman Images. [22]
- 1.6 Rustic landscape, from the Red Room (cubiculum 16) in the Villa of Agrippa Postumus at Boscotrecase, late first century BC. Naples, Museo Archeologico Nazionale. © Bridgeman Images. [24]
- 1.7 Cubiculum 'I', painted in the Fourth Style 'carpet style', in the Casa degli Amorini Dorati, Pompeii (VI.16.7), mid first century AD. © De Agostini Picture Library/A. Dagli Orti/Bridgeman Images. [25]
- 1.8 Photograph of Antony Gormley's 'Still Standing' exhibition (St Petersburg, State Hermitage Museum, 3 September 2011–15 January 2012). Photograph reproduced by kind permission of the Antony Gormley Studio. [26]
- 1.9a Arch of Titus, Forum Romanum, Rome, AD c. 81. Photograph: Deutsches Archäologisches Institut, Rom (D-DAI-Rom 2008.2536; photograph by H. Behrens). [30]

- 1.9b Detail of the inner vault of the Arch of Titus. Photograph: Deutsches Archäologisches Institut, Rom (D-DAI-Rom 2008.2541; photograph by H. Behrens). [31]
- 1.10 Eukrates tyranny relief, 337–336 BC. Athens, Agora Museum, inv. I 6524. © American School of Classical Studies at Athens: Agora Excavations. [35]
- 1.11 Marble ‘Capitoline Iliac tablet’ (*Tabula Iliaca Capitolina*), late first century BC/early first century AD. Rome, Musei Capitolini, Sala delle Colombe, inv. 316. Photograph by Michael Squire, reproduced by kind permission of the of the Direzione, Musei Capitolini, Rome. [36]
- 1.12 Marble funerary altar of Cornelia Glyce, AD c. 80. Vatican City, Musei Vaticani (Cortile Ottagono), inv. 1032. Photograph by Michael Squire. [37]
- 1.13 Engraving by Antonio Fantuzzi (*Panneau d’ornament avec ovale vide*, 1544–1545), as printed in Jacques Derrida’s *La vérité en peinture* (Derrida 1978: 75). © Groupe Flammarion (Paris). [53]
- 1.14 Caryatid Porch of the Erechtheion on the Athenian Acropolis, last quarter of the fifth century BC. © Vanni Archive/Art Resource, New York. [54]
- 1.15 Caryatid Porch of the Museum of Science and Industry, Chicago, Illinois (designed by Charles Atwood as the ‘Palace for Fine Arts’ for the World’s Columbian Exposition, and reconstructed in stone in 1929–1930 as the Museum of Science and Industry). © Museum of Science and Industry, Chicago, USA/Bridgeman Images. [56]
- 1.16 Theseus and the Minotaur mosaic, Casa del Labirinto, Pompeii (VI.11.9–10), cubiculum 42, c. 70–60 BC. © Corbis Images. [57]
- 1.17a Attic red-figure amphora signed by Euthymides, c. 500 BC: Side A (depicting Hector preparing for battle). Munich, Antikensammlungen, inv. 2308. Photograph reproduced by kind permission of the Staatliche Antikensammlungen, Munich. [62]
- 1.17b Side B of the same amphora, depicting three revellers. Photograph reproduced by kind permission of the Staatliche Antikensammlungen, Munich. [63]
- 1.18 Reconstruction drawing of the ‘Hephaistion mosaic’ from the ‘Banquet room’ of Palace V at Pergamon (Berlin,

- Pergamonmuseum, inv. Mos. 70), early to mid second century BC; the Hephaestion inscription (cf. Fig. 12.10) was located in the lower centre. Photograph (after W. Radt 2011: 73, fig. 22) reproduced by kind permission of the Archiv, Institut für Klassische Archäologie und Museum für Abgüsse Klassischer Bildwerke, Ludwig-Maximilians-Universität, Munich. [64]
- 1.19 Viridarium in the Fourth Style from the Villa of Poppaea at Oplontis, AD c. 60–79. Photograph by Verity Platt. [67]
- 1.20 Cubiculum B of the Villa della Farnesina in Rome, c. 20 BC. Rome, Museo Nazionale Romano (Palazzo Massimo alle Terme), inv. 1128. © Scala/Art Resource, New York. [68]
- 1.21 Marble grave stele of Hegeso, c. 410–400 BC. Athens, National Archaeological Museum, inv. 3624. © Marie Mauzy/Art Resource, New York. [72]
- 1.22 Fourth Style fresco from the Casa del Bracciale d’Oro, Pompeii (VI.17.43), AD c. 60–79. Photograph reproduced by kind permission of the Archiv, Institut für Klassische Archäologie und Museum für Abgüsse Klassischer Bildwerke, Ludwig-Maximilians-Universität, Munich. [73]
- 1.23 Portrait and mummy case of Artemidorus, from Hawara in Egypt, early second century AD. London, British Museum, inv. 21810. © The Trustees of the British Museum/Art Resource, New York. [76]
- 1.24 Votive relief of Archinos, from the sanctuary of Amphiaraos at Oropos in Attica, first half of the fourth century BC. Athens, National Archaeological Museum, inv. Sc. 3369. Photograph by Michael Squire. [79]
- 1.25 *Ara Pacis* of Augustus (as seen from the west), consecrated in 9 BC on the Campus Martius, Rome (now displayed in Rome’s Museo dell’Ara Pacis). Photograph by Gianni Dagli Orti/The Art Archive at Art Resource, New York. [82]
- 1.26 Marble ‘Barberini togate’ group, late first century BC. Rome, Musei Capitolini (Centrale Montemartini), inv. I.46. Photograph by Michael Squire. [90]
- 1.27 View of the marble Gigantomachy frieze running around the northern steps of the Great Altar of Pergamon (as reconstructed in the Pergamonmuseum in Berlin), second quarter of the second century BC. © Vanni Archive/Art Resource, New York. [93]

- 1.28 Pere Borrell del Caso, *Escapando de la crítica* ('Escaping criticism'), 1874. Madrid, Banco de España. Photograph: Wikimedia Commons. [98]
- II.1 Frontal view of cubiculum M from the Villa of P. Fannius Synistor at Boscoreale, c. 60–40 BC. New York, Metropolitan Museum of Art, inv. 03.14.13–g (Rogers Fund, 1903). © The Metropolitan Museum of Art/Art Resource, New York. [103]
- II.2 West wall of cubiculum M, Villa of P. Fannius Synistor at Boscoreale. New York, Metropolitan Museum of Art, inv. 03.14.13a–g (Rogers Fund, 1903). © The Metropolitan Museum of Art/Art Resource, New York. [104]
- II.3 Detail of the alcove from the east wall of cubiculum M, Villa of P. Fannius Synistor at Boscoreale. New York, Metropolitan Museum of Art, inv. 03.14.13a–g (Rogers Fund, 1903). © The Metropolitan Museum of Art/Art Resource, New York. [105]
- II.4 Detail of peacock and mask from the east wall of oecus 15 in the Villa of Poppaea at Oplontis, 60–40 BC. © Scala/Ministero per i Beni e le Attività culturali/Art Resource, New York. [110]
- II.5 North wall of cubiculum M, Villa of P. Fannius Synistor at Boscoreale. New York, Metropolitan Museum of Art, New York, inv. 03.14.13a–g (Rogers Fund, 1903). © The Metropolitan Museum of Art/Art Resource, New York. [111]
- 2.1 Apulian red-figure volute-krater attributed to the Baltimore Painter. London, British Museum, inv. F 284. © Erich Lessing/Art Resource, New York. [120]
- 2.2 Illustration of the same 'Hamilton Vase', as reproduced by Hamilton and d'Hancarville in the late eighteenth century. Photograph by Clemente Marconi. [121]
- 2.3 Attic red-figure chous attributed to the Group of Boston 10.190. Malibu, The J. Paul Getty Museum, inv. 96.AE.28. © The J. Paul Getty Museum. [127]
- 2.4 Attic red-figure belly-amphora attributed to Phintias. Paris, Musée du Louvre, inv. G 42. © RMN-Grand Palais/Art Resource, New York. [128]
- 2.5 Handle of the Attic black-figure François Vase, signed by Ergotimos and Kleitias (cf. Figure 3.1a). Florence, Museo Archeologico Nazionale, inv. 4209. © Hirmer. [131]
- 2.6 Attic red-figure plate signed by Epiktetos. London, British Museum, inv. E 135. © Hirmer. [132]

- 2.7 Attic black-figure amphora signed by Exekias. Vatican City, Musei Vaticani (Museo Gregoriano Etrusco Vaticano), inv. 344 (16757). © Scala/Art Resource, New York. [134]
- 2.8 Attic black-figure dinos with stand attributed to the Gorgon Painter. Paris, Musée du Louvre, inv. E 874. © Hirmer. [136]
- 2.9 Attic black-figure amphora attributed to the Amasis Painter. Berlin, Antikensammlung, inv. F 1688. © Berlin, Staatliche Museen, Antikensammlung (photograph by Ute Jung)/Art Resource, New York. [138]
- 2.10 Attic black-figure amphora attributed to the Nessos Painter. Athens, National Archaeological Museum, inv. 1002. © Hirmer. [140]
- 2.11 Attic black-figure tripod-kothon attributed to the C-Painter. Paris, Musée du Louvre, inv. Ca 616. © RMN-Grand Palais/Art Resource, New York. [142]
- 2.12 Attic red-figure calyx-krater signed by Euphronios. Paris, Musée du Louvre, inv. G 103. © Hirmer. [143]
- 2.13 Attic red-figure cup attributed to the Penthesilea Painter. Munich, Antikensammlungen, inv. 2688. © Hirmer. [145]
- 2.14 Attic red-figure cup attributed to the Brygos Painter. Paris, Musée du Louvre, inv. G 152. © Hirmer. [147]
- 2.15 Attic red-figure cup signed by Douris. Paris, Musée du Louvre, inv. G 115. © Hirmer. [150]
- 2.16 Attic red-figure amphora attributed to the Berlin Painter. New York, Metropolitan Museum of Art, inv. 56.171.38. © The Metropolitan Museum of Art/Art Resource, New York. [152]
- 3.1a Black-figure volute-krater ('François Vase') signed by Kleitias and Ergotimos (*ABV* 76,1; *BAPD* 300000, François Vase). Florence, Museo Archeologico Nazionale, inv. 4209. Photograph by Fernando Guerrini, provided by kind permission of the Archaeological Superintendency of Tuscany. [156]
- 3.1b Detail of the frontal Dionysus on the same vase. Photograph by Fernando Guerrini, provided by kind permission of the Archaeological Superintendency of Tuscany. [157]
- 3.2 Gorgon pediment from the temple of Artemis at Corfu, c. 580 BC. Corfu, Archaeological Museum. Photograph by Guy Hedreen. [160]
- 3.3 Red-figure cup by Makron (*ARV*² 462,48, Makron; *BAPD* 204730). Berlin, Antikensammlung, inv. F 2290. Photograph

- provided by bkp (Berlin Antikensammlung/Ingrid Geske/Art Resource, New York; photograph by Ingrid Geske). [162]
- 3.4 Black-figure lekythos by the Marathon Painter (*ABL* 223,36; BAPD 31978). Munich, Antikensammlungen, inv. 1874. Photograph reproduced by kind permission of the Staatliche Antikensammlungen und Glyptothek, Munich. [166]
- 3.5 Black-figure olpe by the Painter of the Jena Kaineus (*ABV* 436,2; BAPD 320471). Berkeley, Hearst Museum of Anthropology, inv. 8.3379. © Phoebe A. Hearst Museum of Anthropology and the Regents of the University of California (photograph by A. Egbert). [167]
- 3.6 Black-figure eye-cup (BAPD 396). Oxford, Ashmolean Museum, inv. 1974.344. © Ashmolean Museum, University of Oxford. [168]
- 3.7 Athenian black-figure ‘Chalkidizing’ eye-cup, signed by Nikosthenes as potter (BAPD 477). Houston, Ménéil Collection, inv. 70–50-DJ. © The Ménéil Collection, Houston. [169]
- 3.8 Black-figure neck-amphora attributed to the BMN Painter (BAPD 19162). San Antonio, Museum of Art, inv. 87.58. © San Antonio Museum of Art. [172]
- 3.9 Black-figure neck amphora (BAPD 11). Mannheim, Reiss-Engelhorn-Museen, inv. CG 343. © Reiss-Engelhorn-Museen Mannheim. [173]
- 3.10 Black-figure aryballos (*ABV* 83,4, attributed to Nearchos; BAPD 300770). New York, Metropolitan Museum of Art, inv. 1926.4 (The Cesnola Collection). © The Metropolitan Museum of Art/Art Resource, New York. [174]
- 3.11 Black-figure standlet (*ABV* 78,12, signed by Kleitias and Ergotimos, BAPD 300735). New York, Metropolitan Museum of Art, inv. 31.11.4. Fletcher Fund, 1931. © The Metropolitan Museum of Art/Art Resource, New York. [178]
- 3.12 Red-figure pelike (*ARV*² 554,85, attributed to the Pan Painter; BAPD 206328). Munich, Antikensammlungen, inv. 8725. Photograph by Renate Kühling, provided by kind permission of the Staatliche Antikensammlungen und Glyptothek, Munich. [179]
- 3.13 Apulian red-figure bell krater (*RVAp* I48,16, attributed to the Tarporley Painter). Boston, Museum of Fine Arts, inv. 1970.237. © The Museum of Fine Arts, Boston. [182]

- 3.14 Detail of the great frieze of the Villa of the Mysteries at Pompeii. © Scala/Art Resource, New York (photograph by Luciano Romano). [185]
- 4.1 Sir Lawrence Alma-Tadema, *A Picture Gallery (Opus CXXXVI)*, 1874. Burnley, Towneley Hall Art Gallery and Museum. Photograph by Tony Kitto, commissioned and reproduced by kind permission of the Towneley Hall Art Gallery and Museum and Burnley Borough Council. [190]
- 4.2 View of the same picture, as displayed in the Towneley Hall Art Gallery and Museum in Burnley. Photograph by Tony Kitto, commissioned and reproduced by kind permission of the Towneley Hall Art Gallery and Museum and Burnley Borough Council. [193]
- 4.3 Peter Claesz and Roelof Koets, *Still Life with Fruit and Roemer*, 1648. Budapest, Museum of Fine Arts, inv. 53.478. Photograph reproduced by kind permission of the Archiv, Institut für Klassische Archäologie und Museum für Abgüsse Klassischer Bildwerke, Ludwig-Maximilians-Universität, Munich. [197]
- 4.4 Vincent Van Gogh, *Old Shoes with Laces* (1888). New York, Metropolitan Museum of Art, inv. 1992.374. Photograph by Michael Squire. [198]
- 4.5 Photograph of a Campanian 'still life' as displayed in the Art Institute at Chicago. Chicago, Art Institute (on loan from the Field Museum, inv. 24654). Photograph by Michael Squire. [203]
- 4.6 Composite painting made from different fragments of Campanian 'still-life' paintings collected in the eighteenth century. Naples, Museo Archeologico Nazionale, inv. 9819. © Scala/Art Resource New York. [205]
- 4.7a Detail of a basket of figs from the north wall of triclinium 14 of the Villa of Poppaea at Oplontis. Photograph by Michael Squire. [214]
- 4.7b West, north and east walls of the same triclinium in the Villa of Poppaea at Oplontis. Photograph by Michael Squire. [215]
- 4.8a East wall of oecus 23 of the Villa of Poppaea at Oplontis. Photograph reproduced by kind permission of the Archiv, Institut für Klassische Archäologie und Museum für Abgüsse Klassischer Bildwerke, Ludwig-Maximilians-Universität, Munich. [216]
- 4.8b Detail of *calathus* framed in the projecting scaenae frons on the east wall of the same oecus at Oplontis. © Scala/Ministero dei

- beni e delle attività culturali e del turismo/Art Resource, New York. [217]
- 4.9a North wall of tablinum 7 of the Casa di M. Lucretius Fronto, Pompeii (V.4.11). Photograph reproduced by kind permission of the Archiv, Institut für Klassische Archäologie und Museum für Abgüsse Klassischer Bildwerke, Ludwig-Maximilians-Universität, Munich. [219]
- 4.9b Detail from the south wall of tablinum 7 of the Casa di M. Lucretius Fronto, Pompeii (V.4.11). Photograph reproduced by kind permission of the Archiv, Institut für Klassische Archäologie und Museum für Abgüsse Klassischer Bildwerke, Ludwig-Maximilians-Universität, Munich. [219]
- 4.10a Painting from portico I in the Casa del Principe di Napoli, Pompeii (VI.15.7–8). Photograph reproduced by kind permission of the Archiv, Institut für Klassische Archäologie und Museum für Abgüsse Klassischer Bildwerke, Ludwig-Maximilians-Universität, Munich. [222]
- 4.10b Unprovenanced painting from Pompeii. Naples, Museo Archeologico Nazionale, inv. 86719. © Scala/Art Resource, New York. [223]
- 4.10c Detail from the east wall of room 81 in the Villa of Poppaea at Oplontis. © Scala/Art Resource, New York. [224]
- 4.10d Unprovenanced painting from Pompeii. Naples, Museo Archeologico Nazionale, inv. 8640. Photograph: Deutsches Archäologisches Institut, Rom (D-DAI-Rom 1960.2412; photograph by Sansaini). [225]
- 4.11 Adriaen van der Spelt and Frans van Mieris, *Trompe-l'œil Still Life with a Flower Garland and a Curtain*, 1658. Chicago, Art Institute, inv. 1949.585. Reproduced by kind permission of The Art Institute of Chicago (Wirt D. Walker Fund 1949.585). [226]
- 4.12 Detail from the upper west wall of tablinum I at Pompeii IX.2.10. Photograph reproduced by kind permission of the Archiv, Institut für Klassische Archäologie und Museum für Abgüsse Klassischer Bildwerke, Ludwig-Maximilians-Universität, Munich. [227]
- 4.13 Detail of the painted ceiling decoration of tablinum I at Pompeii IX.2.10. Photograph reproduced by kind permission of the Archiv, Institut für Klassische Archäologie und Museum für Abgüsse Klassischer Bildwerke, Ludwig-Maximilians-Universität, Munich. [228]

- 4.14 Wall-painting from the Casa dei Cervi, Herculaneum (IV.21). Naples, Museo Archeologico Nazionale, inv. 8645A. © HIP/Art Resource, New York. [232]
- 4.15 Painting from the north wall of tablinum 92 of the Praedia di Giulia Felice, Pompeii (II.4.3). Naples, Museo Archeologico Nazionale, inv. 8611B. Photograph reproduced by kind permission of the Archiv, Institut für Klassische Archäologie und Museum für Abgüsse Klassischer Bildwerke, Ludwig-Maximilians-Universität, Munich. [232]
- 4.16 Mosaic with framed *xenia* scenes from El Djem. Tunis, Bardo Museum, inv. A 268. Photo reproduced by kind permission of Fatma Nait Yghil. [234]
- 4.17 Second-century AD mosaic emblem from the ‘Grotte Celoni’ on the Via Casilina in Rome. Rome, Museo Nazionale Romano (Palazzo Massimo alle Terme), inv. 340767. Photograph reproduced by kind permission of the Archiv, Institut für Klassische Archäologie und Museum für Abgüsse Klassischer Bildwerke, Ludwig-Maximilians-Universität, Munich. [235]
- 4.18a Reconstruction of a second-century AD *asaratos oikos* mosaic. Vatican City, Musei Vaticani (Museo Gregoriano Profano), inv. 10132. Photograph reproduced by kind permission of the Archiv, Institut für Klassische Archäologie und Museum für Abgüsse Klassischer Bildwerke, Ludwig-Maximilians-Universität, Munich. [236]
- 4.18b Detail of the same mosaic. Photograph reproduced by kind permission of the Archiv, Institut für Klassische Archäologie und Museum für Abgüsse Klassischer Bildwerke, Ludwig-Maximilians-Universität, Munich. [237]
- 4.19 Portrait of a woman painted on sycamore fig wood, set within two frames of sycamore fig and hung with twisted rope; from Hawara in Egypt, mid first century AD. London, British Museum, inv. GRA 1889.10–18.1. © Trustees of the British Museum. [241]
- 4.20 Scene of a painter’s workshop, painted inside a limestone sarcophagus from Kerch, first or second century AD. St Petersburg, The State Hermitage Museum, inv. P-1899.81. Photograph reproduced by kind permission of the Archiv, Institut für Klassische Archäologie und Museum für Abgüsse Klassischer Bildwerke, Ludwig-Maximilians-Universität, Munich. [242]

- 4.21a View of the east wall of cubiculum B of the Villa della Farnesina. © Scala/Art Resource, New York. [244]
- 4.21b Detail of *pinax* painting from the same room. © Scala/Art Resource, New York. [245]
- 4.22a View of the west wall of atrium B of the Casa dell'Ara Massima, Pompeii (VI.16.15) (with view into the 'pseudo-tablinum D'). Photograph by Michael Squire. [246]
- 4.22b Detail of Narcissus panel in the recessed 'pseudo-tablinum' D off the atrium in the same house. Photograph reproduced by kind permission of the Archiv, Institut für Klassische Archäologie und Museum für Abgüsse Klassischer Bildwerke, Ludwig-Maximilians-Universität, Munich. [247]
- 4.23 Reconstruction of the west wall of peristyle 39 of the Casa delle Vestali, Pompeii (VI.1.6) (by Giuseppe Chiantarelli (1803), from the Archivio dei Disegni della Soprintendenza Archeologica di Pompei). Photograph reproduced by kind permission of the Archiv, Institut für Klassische Archäologie und Museum für Abgüsse Klassischer Bildwerke, Ludwig-Maximilians-Universität, Munich. [250]
- 4.24 Detail of the south wall of oecus 22 of the Casa del Cryptoportico, Pompeii (I.6.2–4). Photograph: Deutsches Archäologisches Institut, Rom (D-DAI-Rom W1479; photograph by Warscher). [251]
- 4.25 Fragment of stuccoed rib and cornice from oecus 22 of the Casa del Criptoportico, Pompeii (I.6.2–4). Photograph reproduced by kind permission of the Archiv, Institut für Klassische Archäologie und Museum für Abgüsse Klassischer Bildwerke, Ludwig-Maximilians-Universität, Munich. [252]
- III.1 'Kallithea Monument' as displayed in the Piraeus Museum, c. 330 BC. Athens, Piraeus Museum, inv. 2413–2529. Photograph by Michael Squire. [257]
- III.2 Detail showing the naiskos structure of the Kallithea Monument. Photograph by Michael Squire. [259]
- III.3 Detail showing the Amazonomachy frieze of the Kallithea Monument. Photograph by Michael Squire. [260]
- III.4 Detail showing the animal frieze of the Kallithea Monument. Photograph by Michael Squire. [260]
- III.5 Detail showing the painted frieze inside the naiskos of the Kallithea Monument. Photograph reproduced by kind permission of Charlotte Britton. [263]

- III.6 View of the reconstructed naiskos of Dionysios of Kollytos in the Athenian Kerameikos, c. 350–340 BC. Photograph by Michael Squire. [266]
- 5.1a Late Archaic kore from the Athenian Acropolis, c. 510–500 BC. Athens, Acropolis Museum, inv. 675. © American School of Classical Studies at Athens. Photographer: Alison Frantz (AT 483). [276]
- 5.1b Side view of the same kore (Athens, Acropolis Museum, inv. 675). © American School of Classical Studies at Athens. Photographer: Alison Frantz (AT 484). [277]
- 5.1c Rear view of the same kore (Athens, Acropolis Museum, inv. 675). © American School of Classical Studies at Athens. Photographer: Alison Frantz (AT 486). [277]
- 5.2a Early kouros from Sounion, c. 600–590 BC. Athens, National Archaeological Museum, inv. 2720. © American School of Classical Studies at Athens. Photographer: Alison Frantz (AT 95). [282]
- 5.2b Side view of the same kouros (Athens, National Archaeological Museum, inv. 2720). © American School of Classical Studies at Athens. Photographer: Alison Frantz (AT 97). [283]
- 5.3a Funerary Kroisos kouros from Anavyssos in Attica, c. 530 BC. Athens, National Archaeological Museum, inv. 3851. © American School of Classical Studies at Athens. Photographer: Alison Frantz (AT 112). [288]
- 5.3b Side view of the same Kroisos kouros (Athens, National Archaeological Museum, inv. 3851). © American School of Classical Studies at Athens. Photographer: Alison Frantz (AT 113). [289]
- 5.4a Late Archaic kore from the Athenian Acropolis, c. 500 BC. Athens, Acropolis Museum, inv. 674. © American School of Classical Studies at Athens. Photographer: Alison Frantz (AT 493). [290]
- 5.4b Side view of the same kore (Athens, Acropolis Museum, inv. 674). © American School of Classical Studies at Athens. Photographer: Alison Frantz (AT 495). [291]
- 5.5 Fragment of an Attic grave stele with a *diskophoros*, c. 540 BC. Athens, National Archaeological Museum, inv. 38. © American School of Classical Studies at Athens. Photographer: Alison Frantz (AT 231). [293]
- 5.6a So-called Peplos Kore from the Athenian Acropolis, c. 520 BC. Athens, Acropolis Museum, inv. 679. © American School of

- Classical Studies at Athens. Photographer: Alison Frantz (AT 359). [295]
- 5.6b Reconstruction of the same Peplos Kore (Athens, Acropolis Museum, inv. 679), with a partial reconstruction of the colours by V. Brinkmann. Reproduced by kind permission of Vinzenz Brinkmann (after Brinkmann and Scholl 2010: fig. 70). [295]
- 5.7 Statue of a seated figure, c. 510 BC. Athens, National Archaeological Museum, inv. 3711. Reproduced by kind permission of Vinzenz Brinkmann (after Brinkmann 2003: fig. 167.1). [296]
- 5.8 Detail of Acropolis Kore 675 (see Figure 5.1a), with a record of its traces of colour paint. Photograph by Nikolaus Dietrich (after Schrader 1939: pl. II). [299]
- 5.9 Watercolour painting of a Late Archaic kore from the Athenian Acropolis (Athens, Acropolis Museum, inv. 682). Reproduced by kind permission of Vinzenz Brinkmann (after Brinkmann 2003: fig. 103.7). [300]
- 5.10 Hip fragment of a riding figure from the Athenian Acropolis (with a reconstruction of the colours by V. Brinkmann), c. 520 BC. Athens, Acropolis Museum, inv. 568. Reproduced by kind permission of Vinzenz Brinkmann (after Brinkmann 2003: fig. 41.4). [301]
- 5.11 Archaic kore from the Heraion in Samos, c. 570–560 BC. Samos, Vathy Museum, inv. 1750. Photograph: Deutsches Archäologisches Institut, Athen (D-DAI-ATH-1985/466; photograph by Robin Rehm). [303]
- 5.12 Archaic kore from the Heraion in Samos, c. 560–550 BC. Samos, Vathy Museum, inv. 768. Photograph: Deutsches Archäologisches Institut, Athen (D-DAI-ATH-1970/1093; photograph by Gösta Hellner/ Eleutherios Feiler). [306]
- 5.13 Base of the Antenor Kore from the Athenian Acropolis, c. 530–520 BC. Athens, Acropolis Museum, inv. 681. Reproduced by kind permission from the Institut für Klassische Archäologie und Museum für Abgüsse Klassischer Bildwerke, Ludwig-Maximilians-Universität, Munich. [310]
- 5.14 Fragmentary kore from Miletus, c. 575–550 BC. Berlin, Antikensammlung, inv. 1740. © Antikensammlung SMB; photographer Philipp Groß. [314]
- 6.1 Portrait of a woman found in the temple of Venus at Cyrene. White marble, 1.76 m. The head and neck are Parian marble; the

- body is Pentelic marble; the right forearm was separately attached. AD 130–150. London, British Museum, inv. 1861,1127.19. © Trustees of the British Museum. [319]
- 6.2 Plan of Cyrene. The arrow at bottom centre points to the temple of Venus, just south of one of the city's theatres and the Gymnasium-Caesareum. The Agora lies one block north and four blocks west. Photograph after Luni 2014: 202, fig. 5. [323]
- 6.3 Portrait of a man (made to be set into a separately carved torso), find spot unknown. Pentelic marble; first century BC. Rome, Museo Nazionale Romano (Palazzo Massimo alle Terme), inv. 126368. © Ministero dei beni e delle attività culturali e del turismo – Soprintendenza Speciale per il Colosseo, il Museo Nazionale Romano e l'Area Archeologica di Roma. [325]
- 6.4 Head of the portrait statue from Cyrene (see Figure 6.1). London, British Museum, inv. 1861,1127.19. © Trustees of the British Museum. [327]
- 6.5 Profile view of the head of the portrait statue from Cyrene (see Figure 6.1). London, British Museum, inv. 1861,1127.19. © Trustees of the British Museum. [328]
- 6.6 Portrait statue from the south gate of the lower Agora in Ephesus, probably depicting Antia Julia Polla, sister of the consul C. Antius Aulus Julius Quadratus. White marble, 1.76 m. Vienna, Kunsthistorisches Museum (Ephesos Museum), inv. I831. © KHM-Museumsverband. [332]
- 6.7 Plan of the lower city centre at Ephesus. At the upper left, an avenue leads eastwards from the harbour to the Tetragonos Agora (61). At the lower right, the street called the Embolos descends from the State Agora to the Library of Celsus (55) and the south gate of the Tetragonos Agora (56). The portrait statue illustrated in Figure 6.6 was found here, at the agora's southern gate. Photograph after Scherrer 2000: 129 (reproduced by kind permission). [340]
- 6.8 Detail view of the portrait statue illustrated in Figure 6.6 (Vienna, Kunsthistorisches Museum (Ephesos Museum), inv. I831). © KHM-Museumsverband. [341]
- 7.1 Interior courtyard of the Palazzo Mattei di Giove in Rome, seventeenth century. Photograph by Verity Platt. [355]
- 7.2 Cross-section and plan of the Tomb of the Octavii, early third century AD. Via Triumphalis, Rome. Photograph by Verity Platt (after a drawing by G. Bendinelli). [357]

- 7.3 Exterior elevation of the Tomb of the Nasonii, Via Flaminia, Rome, second half of the second century AD. Engraving by Pietro Santi Bartoli, printed in *Le pitture antiche del sepolcro de' Nasonii nella via Flaminia diseguate ed intagliate da Pietro Santi Bartoli, descritte da Gio. Pietro Bellori*, Rome, 1680. Photograph by Verity Platt. [359]
- 7.4 Reconstruction of the tomb decoration in the Tomb of the Nasonii in Rome. Photograph by Verity Platt (after a drawing by B. Andreae). [362]
- 7.5 Marble strigillated sarcophagus with Hercules and Cerberus emerging from central doorway, AD c. 180. Rome, Musei Capitolini, inv. 1394. Photograph: Deutsches Archäologisches Institut, Rom (DAI Inst. Neg. 32.522). [364]
- 7.6 Marble Seasons sarcophagus, AD c. 240. Marble. Rome, Musei Capitolini, inv. 1185. Photograph: Deutsches Archäologisches Institut, Rom (DAI Inst. Neg. 73.261). [368]
- 7.7a Marble Protesilaus and Laodamia sarcophagus, AD c. 170. Frontal relief: death of Protesilaus, reunion with Laodamia, Laodamia's grief, Protesilaus' return to Hades. Vatican City, Musei Vaticani, inv. 2465. Photograph: Deutsches Archäologisches Institut, Rom (DAI Inst. Neg. 5473). [372]
- 7.7b Left side of the same Protesilaus and Laodamia sarcophagus: Protesilaus bids farewell to Laodamia before leaving for Troy. Vatican City, Musei Vaticani, inv. 2465. Photograph: Deutsches Archäologisches Institut, Rom (DAI Inst. Neg. 72.617). [373]
- 7.7c Right side of the same Protesilaus and Laodamia sarcophagus: the punishments of Sisyphus, Ixion and Tantalus in Hades. Vatican City, Musei Vaticani, inv. 2465. Photograph: Deutsches Archäologisches Institut, Rom (DAI Inst. Neg. 72.616). [373]
- 7.8 Velletri marble sarcophagus, AD c. 150–170. Marble. Velletri, Museo Civico Archeologico 'Oreste Nardini'. Photograph: Deutsches Archäologisches Institut, Rom (DAI Inst. Neg. 59.53). [374]
- 7.9 Portrait sarcophagus of a couple in *dextrarum iunctio*, AD c. 240. Munich, Glyptothek, inv. 533. Photograph by Jaś Elsner. [376]
- 7.10 Seasons sarcophagus with couple framed by zodiac tondo, AD c. 330. Washington DC, Dumbarton Oaks Museum, inv. 36.65. © Dumbarton Oaks, Byzantine Collection, Washington DC. [377]

- IV.1 Votive relief depicting a *theoxenia* scene in honour of the ‘Great Gods’, from Larissa, Thessaly. Second century BC. Paris, Musée du Louvre, inv. Ma 746. © Musée du Louvre/Art Resource, New York. [385]
- 8.1 Reconstruction of Phidias’ chryselephantine statue of Zeus at Olympia, c. 435 BC. Photograph provided by Michael Squire (after Spivey and Squire 2004: 83, fig. 126; drawing by Sian Francis). [393]
- 8.2 Carnelian ringstone (20 mm × 16 mm) of the Imperial period. Paris, Bibliothèque Nationale (Cabinet des Médailles), inv. 1421a. © Bibliothèque Nationale de France. [398]
- 8.3 Attic black-figure amphora attributed to Group E, c. 560–540 BC. New Haven, Yale University Art Gallery, inv. 1983.22. © Yale University Art Gallery (Leonard C. Hanna, Jr Fund, Class of 1913). [402]
- 8.4 Marble relief of the Mother from the Athenian Agora, Late Classical period. Height 52.1 cm, width 29.8 cm, depth 17.1 cm. Athens, National Archaeological Museum, inv. 3539. Photograph: Deutsches Archäologisches Institut, Athen (D-DAI-ATH-Athen Varia 48). [409]
- 8.5 Pentelic marble statuette of the Mother from the Athenian Agora, fourth century BC. Height 18.5 cm, width 12.5 cm, depth 4.5–7 cm. Athens, Agora Museum, inv. S 925. © American School of Classical Studies at Athens: Agora Excavations. [415]
- 8.6 Pentelic marble relief of the Mother from the Athenian Agora, Late Classical period. Height 31 cm, width 23 cm, depth 10.5 cm. Athens, Agora Museum, inv. S 922. © American School of Classical Studies at Athens: Agora Excavations. [418]
- 8.7 Marble relief of the Mother from the western slope of the Acropolis, end of the fourth century BC, marble. Height 45 cm, width 26 cm. Athens, National Archaeological Museum, inv. 3538. Photograph: Deutsches Archäologisches Institut, Athen (D-DAI-ATH-Athen Varia 142). [420]
- 8.8 Marble relief of the Mother from the Piraeus, fourth century BC. Height 46 cm, width 30 cm. Athens, National Archaeological Museum, inv. 1554. © Hellenic Ministry of Culture and Sports/Archaeological Receipts Fund (Athens, National Archaeological Museum; photographer N. Konstantinopoulos). [422]

- 9.1 The position of the Attalid dedication of the ‘little barbarian’ group on the Athenian Acropolis. Reproduced by kind permission of Andrew Stewart and Erin Babnik (after A. Stewart 2004: fig. 228). [426]
- 9.2 Reconstruction of the pedestals carrying the Attalid dedication of the ‘little barbarian’ group on the Athenian Acropolis in situ. Reproduced by kind permission of Manolis Korres (after A. Stewart 2004: fig. 218). [439]
- 9.3 Reconstructed view of the Attalid dedication of the ‘little barbarian’ group on the Athenian Acropolis – looking south across the east end of the Parthenon. Reproduced by kind permission of Andrew Stewart and Erin Babnik (after A. Stewart 2004: fig. 227). [440]
- 9.4 Reconstruction of the west façade of the Parthenon. Photograph: Skulpturhalle Basel (photographed by D. Widmer). [441]
- 9.5 Reconstruction of the east façade of the Parthenon. Photograph: Skulpturhalle Basel (photographed by D. Widmer). [442]
- 9.6 ‘Dying Gaul’ in Naples. Naples, Museo Archeologico Nazionale, inv. 6015. Photograph by Luciano Pedicini. [444]
- 9.7 Naples Dead Persian. Naples, Museo Archeologico Nazionale, inv. 6014. Photograph by Luciano Pedicini. [446]
- 9.8 Venice Dead Gaul. Venice, Museo Archeologico Nazionale, inv. 56. Photograph provided by kind permission of the Ministero dei beni e delle attività culturali e del turismo. [447]
- 10.1 Lapith women grasping a cult image on the marble Bassae frieze (slab 524): from the interior of the cella of the temple of Apollo Epikourios in Bassae, c. 400 BC. London, British Museum, inv. 1815,1020.10. Photograph by Jaś Elsner. [459]
- 10.2 Archaistic palladium held by a hyper-naturalistic hand (the figure is here restored with the head of Odysseus): from the cave complex at Sperlonga, probably first century BC or first century AD. Sperlonga, Museo Archeologico. Photograph: Deutsches Archäologisches Institut, Rom (Neg. 65.104; photograph by Felbermeyer). [460]
- 10.3a Fragment of an Apulian krater, attributed to the Painter of the Birth of Dionysus, with the Delphic tripod and the temple of Apollo in which the statue is standing. Amsterdam, Allard Pierson Museum, inv. 259. Photograph provided by kind permission of the Allard Pierson Museum, Amsterdam. [464]

- 10.3b Fragment of the same pot, showing the scene further to the right, with the Archaic-style statue of Apollo in his temple and the naturalistically depicted god playing the lyre. Photograph provided by kind permission of the Allard Pierson Museum, Amsterdam. [464]
- 10.4a Fragment of the same pot, showing Dionysus (labelled) with a Maenad who plays a tambourine. Photograph provided by kind permission of the Allard Pierson Museum, Amsterdam. [465]
- 10.4b Fragment of the same pot, with a satyr apparently pouring a libation to Dionysus from a kantharos. Photograph provided by kind permission of the Allard Pierson Museum, Amsterdam. [465]
- 10.5 Painted wooden statue of Notre Dame de Romigier, perhaps twelfth century AD, from the church of Notre-Dame-de-Romigier in Manosque (France). Photograph by Jaś Elsner. [473]
- 10.6a The same statue illustrated in its cult context within the church of Notre-Dame-de-Romigier, Manosque. Photograph by Jaś Elsner. [474]
- 10.6b Ex votos and images framing the same statue (to the left and just outside the shrine) within the church of Notre-Dame-de-Romigier in Manosque. Photograph by Jaś Elsner. [475]
- 10.7a Landscape panel to the north of the chapel in the Manosque church of Notre-Dame-de-Romigier, with images of the Virgin from Roman Catacombs. Photograph by Jaś Elsner. [477]
- 10.7b Landscape panel to the south of the same chapel in the Manosque church of Notre-Dame-de-Romigier, with the amphitheatre of Carthage; an inscription refers to the martyrdom of Saint Perpetua and the ex voto stelae relate Africa to the Romigier cult. Photograph by Jaś Elsner. [477]
- 10.8a Miraculous icon of the Consolata, in its cult context within the Turin basilica of the Consolata. Photograph by Jaś Elsner. [480]
- 10.8b Detail of the same Consolata icon. Photograph by Jaś Elsner. [481]
- 10.9a Wall of painted votives in the basilica of the Consolata in Turin. Photograph by Jaś Elsner. [482]
- 10.9b Wall of painted votives in the basilica of the Consolata in Turin. Photograph by Jaś Elsner. [483]
- 10.10 Early eighth-century mosaic icon of Maria Regina, from the oratory of John VII in the old basilica of Saint Peter (brought to

- Florence in 1609 in its Baroque setting and frame). Ricci Chapel, church of San Marco, Florence. Photograph by Jaś Elsner. [484]
- 10.11a Obverse of the Monza ampulla 14. Pewter, made in Palestine, sixth century AD. © Museo e Tesoro del Duomo di Monza (photograph by Piero Pozzi). [486]
- 10.11b Reverse of the same Monza ampulla 14. © Museo e Tesoro del Duomo di Monza (photograph by Piero Pozzi). [486]
- 10.12 Reliquary of Saint Demetrius from Halberstadt: front cover with enamel image of Demetrius on a gold ground. Halberstadt, Cathedral Treasury at Halberstadt, inv. 16a. © Landesamt für Denkmalpflege und Archäologie Sachsen-Anhalt (photograph by Juraj Lipták). [489]
- 10.13 Back of the same Halberstadt reliquary with silver *repoussé* image of Saint Nestorius. Halberstadt, Cathedral Treasury at Halberstadt, inv. 16a. © Landesamt für Denkmalpflege und Archäologie Sachsen-Anhalt (photograph by Reinhard Ulbrich). [490]
- 10.14 Interior of the same Halberstadt reliquary with the front cover raised and the ‘doors’ over the cavities closed. Halberstadt, Cathedral Treasury at Halberstadt, inv. 16a. © Landesamt für Denkmalpflege und Archäologie Sachsen-Anhalt (photograph by Reinhard Ulbrich). [491]
- 10.15 Interior of the same Halberstadt reliquary with the cover raised: the ‘doors’ over the inner cavities open to reveal a bust of Demetrius in high relief at the top and the relics of cloth dipped in the holy oil scented with myrrh that was exuded by his tomb. Halberstadt, Cathedral Treasury at Halberstadt, inv. 16a. © Landesamt für Denkmalpflege und Archäologie Sachsen-Anhalt (photograph by Reinhard Ulbrich). [492]
- 10.16 Becket reliquary chasse in the form of a house with a gabled roof and cresting along the ridge with keyhole perforations (gilded copper alloy – enamelled, engraved and with *repoussé* decoration). The front shows the murder of Thomas Becket by two knights while the lid shows Becket’s soul in a mandorla flanked by angels. Made in Limoges, c. 1210. London, British Museum, inv. 1878,1101.3 (AN917053). © Trustees of the British Museum. [494]
- 10.17 The back of the same Becket reliquary chasse with engraved crosses on an enamelled background and the keyhole for opening the casket. On the sides stand saints holding scrolls. © Trustees of the British Museum. [495]

- V.1 Folio 11v from the sixteenth-century Codex Augustaneus 9 Guelferbytanus, with presentation of Optatian poem 22 (Polara). Reproduced by kind permission of the Herzog August Bibliothek, Wolfenbüttel. [504]
- V.2 Optatian poem 22 (Polara). Typesetting reproduced by kind permission of Giovanni Polara. [505]
- V.3 Imaginary reconstruction showing a possible mode of inscribing poem 22 (Polara) against a purple background, with letters marked in silver and gold (*uersus intexti*), and within an elaborate frame. Reproduced by kind permission of Johannes Wienand. [506]
- V.4 ‘Interwoven verses’ (*uersus intexti*) of the same poem, laid out according to length. Typesetting reproduced by kind permission of Giovanni Polara. [508]
- 11.1 Constellations in a ninth-century copy of a Latin *Aratea*. Munich, Bayerische Staatsbibliothek, cod. lat. 210, fol. 118v. © Bayerische Staatsbibliothek. [517]
- 11.2 Letter formations in Aelian’s *Tactica*. Paris, Bibliothèque Nationale de France, Parisinus gr. 2442, fol. 2r (eleventh century). © Bibliothèque Nationale de France. [520]
- 11.3 Template from Hero’s *Belopoeica*. Paris, Bibliothèque Nationale de France, Parisinus suppl. gr. 607, fol. 50v (tenth century). © Bibliothèque Nationale de France. [524]
- 11.4 Ptolemy’s diagram of the single-stringed *kanôn*. After Paris, Bibliothèque Nationale de France, Parisinus suppl. gr. 59, fol. 169v (sixteenth century). Drawing by Courtney Roby. [526]
- 11.5 Exterior decoration and interior mechanisms of a stationary automaton. Venice, Biblioteca Nazionale Marciana, Marcianus gr. 516, fol. 202r (twelfth or thirteenth century). © Biblioteca Nazionale Marciana. [531]
- 11.6 Hero’s diagrammatic plan for circular motion of the automaton. Venice, Biblioteca Nazionale Marciana, Marcianus gr. 516, fol. 199r (twelfth or thirteenth century). © Biblioteca Nazionale Marciana. [533]
- 11.7 Table of rising times for constellations from Ptolemy’s *Almagest*. Paris, Bibliothèque Nationale de France, Parisinus gr. 2389, fol. 44v (ninth century). © Bibliothèque Nationale de France. [536]
- 12.1 Apse mosaic with Christ, angels, Saint Vitalis and Bishop Ecclesius from the basilica of San Vitale, Ravenna; AD c. 547. Photograph by Sean Leatherbury. [549]

- 12.2 'Justinian' mosaic panel from the apse wall of the basilica of San Vitale, Ravenna; AD c. 547. Photograph by Sean Leatherbury. [550]
- 12.3 *Theophoroumenê* mosaic from the Villa di Cicerone, Pompeii, late second century BC. Naples, Museo Archeologico Nazionale, inv. 9985. © Erich Lessing/Art Resource, New York. [551]
- 12.4 Triclinium mosaic from the House of the Buffet Supper at Antioch, early third century AD. Antakya, Hatay Archaeological Museum. Photograph by Sean Leatherbury/Manar al-Athar. [553]
- 12.5 Panel from nave mosaic from the church of Saints Peter and Paul at Gerasa, AD c. 540. New Haven, Yale University Art Gallery, inv. 1932.1735. © Yale University Art Gallery. [554]
- 12.6 Bronze votive *tabula* to Serapis, second century AD. New York, Metropolitan Museum of Art, inv. 21.88.172. © The Metropolitan Museum of Art, New York. [557]
- 12.7 Inner relief of the Arch of Titus, Rome (cf. Figure 1.9a), showing the triumphal procession of spoils from Jerusalem; after AD 81. Photograph by Sean Leatherbury. [558]
- 12.8 Detail of a *tabula*-framed inscription from the Square of the Corporations at Ostia, second century AD. Photograph by Sean Leatherbury. [560]
- 12.9 Detail of the *tabula* in the nave of the church of the Holy Martyrs Lot and Procopius at Khirbet Mukhayyat (Nebo), Jordan; AD 557/558. Photograph by Sean Leatherbury. [562]
- 12.10 Mosaic signature of the Hellenistic 'Hephaestion' from Pergamon (cf. Figure 1.18). Berlin, Pergamonmuseum, inv. Mos 70. © bpk, Berlin/Staatliche Museen zu Berlin/Johannes Laurentius/Art Resource, New York. [564]
- 12.11 *Tabula*-framed inscription, nave of the basilica of Thyrsos, Tegea, Greece, late fifth century AD. Photograph reproduced by kind permission of Panayiota Atzaka (after Assimakopoulou-Atzaka 1987: pl. 103b). [565]
- 12.12 Detail of the mosaic inscriptions on the pavement of the Beth Alpha synagogue in Palestine, sixth century AD. Photograph by Judith McKenzie/Manar al-Athar. [568]
- 12.13 *Tabula*-framed inscription and cross from the baptismal font of the Church of the Nativity in Bethlehem, sixth century AD. Photograph by Sean Leatherbury. [570]

- 12.14 Vessel epigraphic frame from the atrium pavement of the Church of the Holy Apostles in Anemurium (Anamur), AD c. 450: the vessel frame occupies the lower right side of the photograph. Photograph reproduced by kind permission of Sheila Campbell (after Campbell 1998: pl. 106). [572]
- 12.15 Detail of the mosaic pavement from the sanctuary of the church of Saint Lot in Dayr 'Ayn Abata, Jordan, seventh century AD. © Konstantinos D. Politis. [576]
- 12.16 Detail of the mosaics from the upper chapel of Priest John at Khirbet Mukhayyat (Nebo) in Jordan, AD 565. Photograph reproduced by kind permission of the Studium Biblicum Franciscanum in Jerusalem (after Piccirillo 1989: fig. 210). [579]
- 13.1 Cornelius Norbertus Gijsbrechts, *Trompe l'œil; The Reverse of a Framed Painting*. Oil on canvas, 1668–1672. Copenhagen, Statens Museum for Kunst. Photograph reproduced by kind permission of the Statens Museum for Kunst, National Gallery of Denmark. [587]
- 13.2 Nicolas Béatrizet, engraving of the Vatican Nile (published by Antonio Lafreri, c. 1550). Photograph reproduced by kind permission of the Special Collections Research Center, University of Chicago Library. [589]
- 13.3 Johannes van Doetecum I and Lucas van Doetecum (after Cornelis Floris), engraving of a river god as a personification of water. From *Veelderleij nieuwe inventien van antijscksche sepultueren ... Libro secundo*, published by Hieronymus Cock, 1557. London, British Museum, inv. 1862,0712.367. © Trustees of the British Museum. [591]
- 13.4 Domenico Ghirlandaio, *Adoration of the Shepherds*. Tempera and oil on wooden panel, 1485. Florence, Santa Trinità, Sassetti Chapel. © Alinari/Art Resource, New York (photograph by George Tatge). [593]
- 13.5 Sebald Beham, engraving of strapwork ornament with a boy and two herons, c. 1531–1550. London, British Museum, inv. 1895,0617.58. © Trustees of the British Museum. [597]
- 13.6 Cornelis Bos, engraved cartouche with French text and the head of a Gorgon, c. 1550. London, British Museum, inv. 1869,0410.1556. © Trustees of the British Museum. [598]
- 13.7 Monogrammist IΦV, etching of a landscape in an ornamental frame, 1540–1550. London, British Museum, inv. 1850,0527.134. © Trustees of the British Museum. [599]

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Preface

Now that you have crossed the threshold of this volume, we invite you to join us in its endless hall of mirrors. You have entered *our* frame – a field that has enwrapped and enraptured us in equal measure for the best part of a decade. If at times we have plunged into an infinite *mise en abyme* of frames, it is in part because of the captivating (even ensnaring) nature of our topic: there is something about the concept and process of ‘framing’ which, despite our best efforts, has refused to let its editors go (cf. Figure 1.28) ...

The origins of this book lie in the quadrangles of Corpus Christi College, Oxford, where we organised a preliminary workshop in June 2005 under the auspices of the Centre for the Study of Greek and Roman Antiquity (‘Reframing the frame: Articulating visual boundaries in Greece, Rome and beyond’). Although the present volume bears little resemblance to that original assemblage of papers, it was the ensuing discussion that circumscribed everything that follows. Over the last ten years, our research has likewise come to include numerous others who were not, in the end, able to contribute to the final volume: we mention in particular Bettina Bergmann, Laura Jansen, Katharina Lorenz, Robert Maniura and Edmund Thomas, whose work on related topics (framing the Roman garden, Vitruvian ‘*paratexts*’, Pompeian wall-painting, late-antique ritual and Graeco-Roman architecture) we look forward to reading elsewhere.

How did we become so bound up with framing in the first place? We save a discussion of why frames prove such a compelling topic for the introductory first section of the book (pp. 3–99). Still, it is worth highlighting one objective from the outset. As Junior Research Fellows at Oxford (Verity Platt) and Cambridge (Michael Squire), we found that frames offered a welcome means of tackling a broader problem within classical art history: above all, the dispiriting lack of engagement between specialists of Greek and Roman visual culture on the one hand, and scholars within the wider field of art history on the other. The cultural history of framing promised a way of bridging that gap: if frames can showcase just how much classical materials can enrich art-historical discussions of other periods and places, they can also show how theoretical art-historical concerns illuminate the specific workings of Greek and Roman visual culture. The resulting themes

have had us grappling with a much older synthesis between ancient materials and art history – not least an Enlightenment marriage between ancient exempla, the birth of aesthetics and the disciplinary origins of art history.

Over the years, the concerns structuring this book have led us to several other projects (e.g. Platt and Squire 2010). As we explain in our introduction, however, one specific aim has been to experiment with what we label ‘neoformalist’ methodologies (pp. 5–6) – an attempt to combine some of the long-standing classificatory strengths of classical archaeology on the one hand with some of the more theoretical questions of contemporary art history on the other. This explains why our book is not organised according to ‘ancient’ chronologies, or indeed structured around specific Greek and Roman media. In forging a broader ‘cultural history’ our hope is that this book will stimulate a wide set of scholarly responses, especially *across* the divide between ‘ancient’ and ‘modern’.

Edited volumes always demand a great deal of energy, endurance and humour. But this one seems to have demanded more than most. With the prospect of escaping the frame finally in sight, it is a pleasure to thank those who have supported the project in various ways. First and foremost, we are grateful to the volume’s contributors – for working so closely with us, as well as with one another; some authors have waited a long time to see their chapters in print, and we thank all of them for their patience and commitment throughout. In terms of both practical and intellectual support, the sheer number of people who have helped us means that we cannot list everyone here, but Richard Neer and Robin Osborne deserve particular mention, always asking pertinent questions and steering our attempted answers. We also extend heartfelt thanks to Jaś Elsner: while Jaś first encouraged us to pursue the topic (lining up the preliminary venue at Corpus Christi College), he has also carried us through various highs and lows, both academic and personal, for longer than we care to remember.

We highlight just three other debts. First, to Michael Sharp and his team at Cambridge University Press (not least Hilary Hammond, our sharp-sighted copy-editor), who have been patiently supportive of the volume and who helped to frame its challenging format. Second, we are grateful to the two anonymous readers who, in their collective and individual responses, struck an exemplary balance between encouragement and critique. Third, we thank two friends who helped with the final preparation of the manuscript: Alexandra Stagliano and Georg Gerleigner. Georg deserves special mention for aiding with picture permissions, and ensuring copy-editorial consistency – always with his characteristic care, attention and generosity.

Our long-term captivation with framing means that this book is published somewhat later than originally envisaged. That it has been published at all, however, is due to the institutional support we have received at Cornell University and King's College London (and truth be told, much earlier too – during our time at University College in Oxford and the University of Chicago in Verity Platt's case, and at Christ's College in Cambridge and the Humboldt-Universität zu Berlin in Michael Squire's). In addition to colleagues and friends in our respective departments, we thank the Institute of Advanced Study in Princeton and the Society for the Humanities at Cornell (both of which supported Verity Platt's work through generous fellowships) and the Wissenschaftskolleg zu Berlin and Leverhulme Trust (for enabling Michael Squire to dedicate so much time to the project, especially in latter years).

Finally, we dedicate this book to the various families of its contributors. In our own case, we think of our parents and especially Roger Moseley and Christopher Whitton. If at times our loved ones might have felt parergonal to the demands of academic life, we assure them that they are the armature that makes life possible – and the gleam that makes it beautiful.

Verity Platt and Michael Squire

Abbreviations

Most abbreviations of ancient authors and texts follow those in the fourth edition of *The Oxford Classical Dictionary* (OCD). The periodicals most familiar among classicists have been abbreviated as they are in *L'année philologique* – otherwise, full journal titles have been supplied in the bibliography. The titles and room numbers of Pompeian houses are consistent, wherever possible, with those in *Pompeii: pitture e mosaici* (PPM).

ABL	Haspels, C. H. E. (1936) <i>Attic Black-Figured Lekythoi</i> . Paris.
ABV	Beazley, J. D. (1956) <i>Attic Black-Figure Vase-Painters</i> . Oxford.
AE	<i>Année épigraphique. Revue des publications épigraphiques relatives à l'antiquité romaine</i> . 1888–. Paris.
ANRW	Temporini, H. (ed.), <i>Aufstieg und Niedergang der römischen Welt</i> . 1972–.
ARV ²	Beazley, J. D. (1963) <i>Attic Red-Figure Vase-Painters</i> . Second edition. Oxford.
ASR	(1890–) <i>Die antiken Sarkophagreliefs</i> . Berlin.
BAPD	Beazley Archive Pottery Database (www.beazley.ox.ac.uk/pottery).
BNP	Cancik, H. and H. Schneider (eds.) (2002–2010) <i>Brill's New Pauly: Encyclopaedia of the Ancient World. Antiquity</i> . Sixteen volumes. Leiden.
CLE	Bücheler, F. and E. Lommatzsch (1895–1926) <i>Carmina Latina Epigraphica</i> . Leipzig.
CEG	Hansen, P. A. (1983–1989) <i>Carmina Epigraphica Graeca</i> . Two volumes. Berlin.
CIG	Boeckh, A., J. Franz, E. Curtius and A. Kirchoff (1828–1877) <i>Corpus Inscriptionum Graecarum</i> . Four volumes. Berlin.
CIL	(1862–) <i>Corpus Inscriptionum Latinarum</i> . Berlin.
CIS	(1881–1962) <i>Corpus Inscriptionum Semiticarum</i> . Paris.
CVA	(1923–) <i>Corpus Vasorum Antiquorum</i> .
DAA	Raubitschek, A. E. (1949) <i>Dedications from the Athenian Akropolis: A Catalogue of the Inscriptions of the Sixth and Fifth Centuries BC</i> . Edited with the collaboration of L. H. Jeffery. Cambridge, Mass.
DNO	Kansteiner, S. et al. (eds.) (2014) <i>Der Neue Overbeck. Die antiken Schriftquellen zu den bildenen Künsten der Griechen</i> . Five volumes. Berlin.

- EAA* Bianchi Bandinelli, R. (ed.) (1958–1966) *Enciclopedia dell'arte antica classica e orientale*. Seven volumes. Rome.
- FiE* (1906–) *Forschungen in Ephesos*. Vienna.
- IG* ¹² Hiller von Gærtringen, F. (ed.) (1924) *Inscriptiones Graecae*, vol. 1, *Inscriptiones Atticae Euclidis anno anteriores*. Second edition. Berlin.
- IG* ¹³ (1981–1998) *Inscriptiones Graecae*, vol. 1, *Inscriptiones Atticae Euclidis anno anteriores*. Third edition. Berlin.
- IG* ²² Kirchner, J. (ed.) (1913–1940) *Inscriptiones Graecae*, vol. 2, *Inscriptiones Atticae Euclidis anno posteriores*. Second edition. Berlin.
- IG* 9.2 Kern, O. (ed.) (1908) *Inscriptiones Graecae*, vol. 9, *Pars II. Inscriptiones Thessaliae*. Berlin.
- ILS* Dessau, H. (ed.) (1892–1916) *Inscriptiones Latinae Selectae*. Three volumes. Berlin.
- IvE* 3 Engelmann, H., D. Knibbe and R. Merkelbach (eds.) (1980) *Die Inschriften von Ephesos*, vol. 3, *Nr. 600–1000 (Repertorium)*. Die Inschriften griechischer Städte aus Kleinasien 13. Bonn.
- IvE* 7.1 Meriç R., R. Merkelbach, J. Nollé and S. Şahin (eds.) (1981) *Die Inschriften von Ephesos*, vol. 7.1, *Nr. 3001–3500 (Repertorium)*. Die Inschriften griechischer Städte aus Kleinasien 17.1. Bonn.
- IvO* Dittenberger, W. and K. Purgold (eds.) (1896) *Die Inschriften von Olympia*. Olympia 5. Berlin.
- KLA* Vollkommer, R. (ed.) (2002–2004) *Künstlerlexikon der Antike*. Two volumes. Munich.
- LIMC* (1981–1999) *Lexicon Iconographicum Mythologiae Classicae*. Eight volumes. Zurich.
- LJS* Liddell, H., R. Scott and H. S. Jones (eds.) (1940) *A Greek–English Lexicon*. Ninth edition. Oxford.
- OCD* Hornblower, S., A. Spawforth and E. Eidinow (eds.) (2012) *The Oxford Classical Dictionary*. Fourth edition. Oxford.
- OLD* Glare, P. G. W. (ed.) (1968) *Oxford Latin Dictionary*. Oxford.
- Para* Beazley, J. D. (1971) *Paralipomena: Additions to Attic Black-Figure Vase-Painters and to Attic Red-Figure Vase-Painters*. Second Edition. Oxford.
- PIR* ² Groag, E., A. Stein and L. Petersen (1933–) *Prosopographia Imperii Romani Saec. I II III*. Second edition. Berlin.
- PPM* Pugliese Carratelli, G. and I. Baldassarre (eds.) (1990–2003) *Pompei. Pitture e mosaici*. Ten volumes. Rome.
- RE* Pauly, A., G. Wissowa and W. Kroll (eds.) (1893–1980) *Realencyclopädie der classischen Altertumswissenschaft*. Stuttgart.

xxxviii *List of Abbreviations*

- RVAp* Trendall, A. D. and A. Cambitoglou (1978–1982) *The Red-Figured Vases of Apulia*. Two volumes. Oxford Monographs on Classical Archaeology. Oxford.
- SEG* (1923–) *Supplementum Epigraphicum Graecum*. Leiden.
- ThesCRA* (2004–2014) *Thesaurus Cultus et Rituum Antiquorum*. Seven volumes. Los Angeles.