

Bearing the Impossible: The Caryatid in Britain, 1790-1914

Two Volumes: Volume 2

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Fig. 1.1



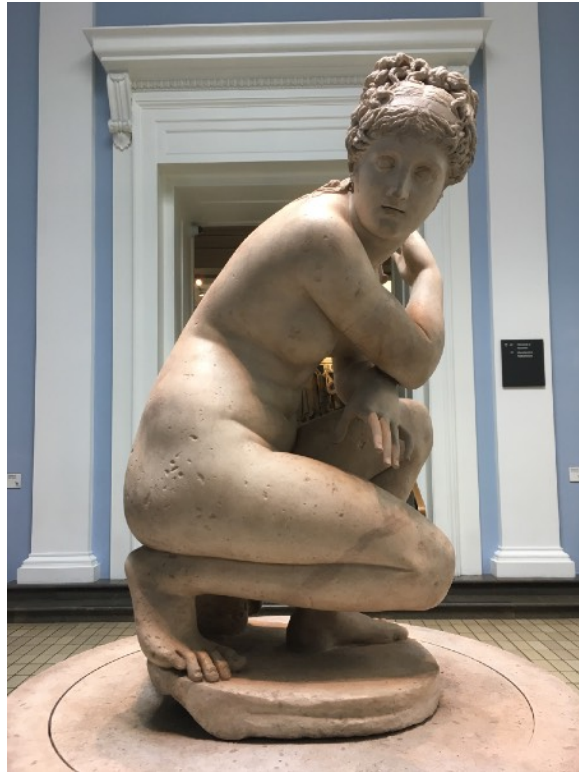
The Townley Discobolus, Graeco-Roman copy of a fifth-century BC bronze traditionally attributed to Myron, marble, h: 169 cm. Photo: courtesy of the British Museum, London.

Fig. 1.2



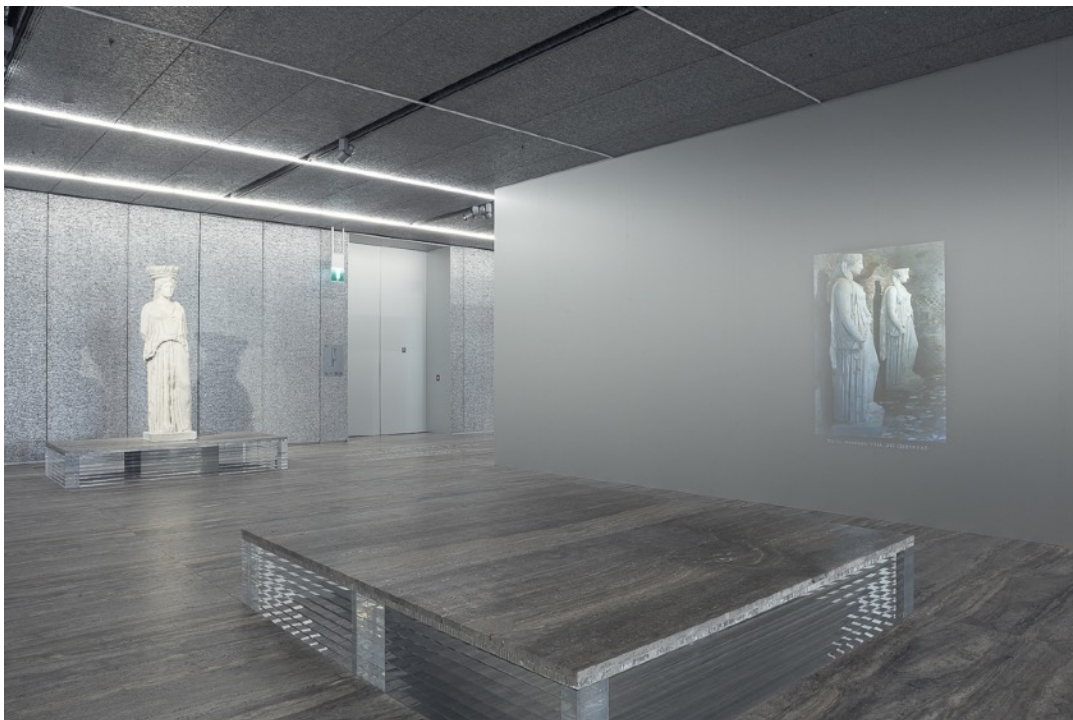
Doryphoros, Roman copy of a fifth-century BC bronze traditionally attributed to Polykleitos, Carrara marble, h: 200 cm, Museo Archeologico Nazionale di Napoli, Naples. Photo: courtesy of the Museo Archeologico Nazionale di Napoli.

Fig. 1.3



Lely Venus, Roman copy from the 2nd century BC after a Hellenistic original, marble, h: 112 cm, British Museum, London (Former collection of Sir Peter Lely; lent by H.M. Queen Elizabeth II).
Photo: the author.

Fig. 1.4



Fondazione Prada, Milan, *Serial Classic*, installation view, 2015. Photo: courtesy of the Fondazione Prada.

Fig. 1.5



Caryatids (replicas) on the Erechtheion, 421-406 BC, Acropolis, Athens. Photo: the author.

Fig. 1.6



Caryatid from the Erechtheion, 421-406 BC, Pentelic marble, h: 228 cm, British Museum, London.
Photo: the author.

Fig. 1.7



John Soane, The stairwell of Buckingham House, London, 1790-5. Photo: the author.

Fig. 1.8



Theophil Hansen, Caryatids on Parlamentsgebäude, 1874-83, Vienna. Photo: the author.

Fig. 1.9



Augustus Saint-Gaudens, Caryatids, 1906-7, marble, h: 259 cm. On Edward Brodhead Green's Albright-Knox Art Gallery, Buffalo, NY. Photo: courtesy of Albright-Knox Art Gallery.

Fig. 1.10



Casts of the British Museum's Erechtheion Caryatid. On Berthold Lubetkin, *Highpoint Two*, 1938, London. Photo: the author.

Fig. 1.11



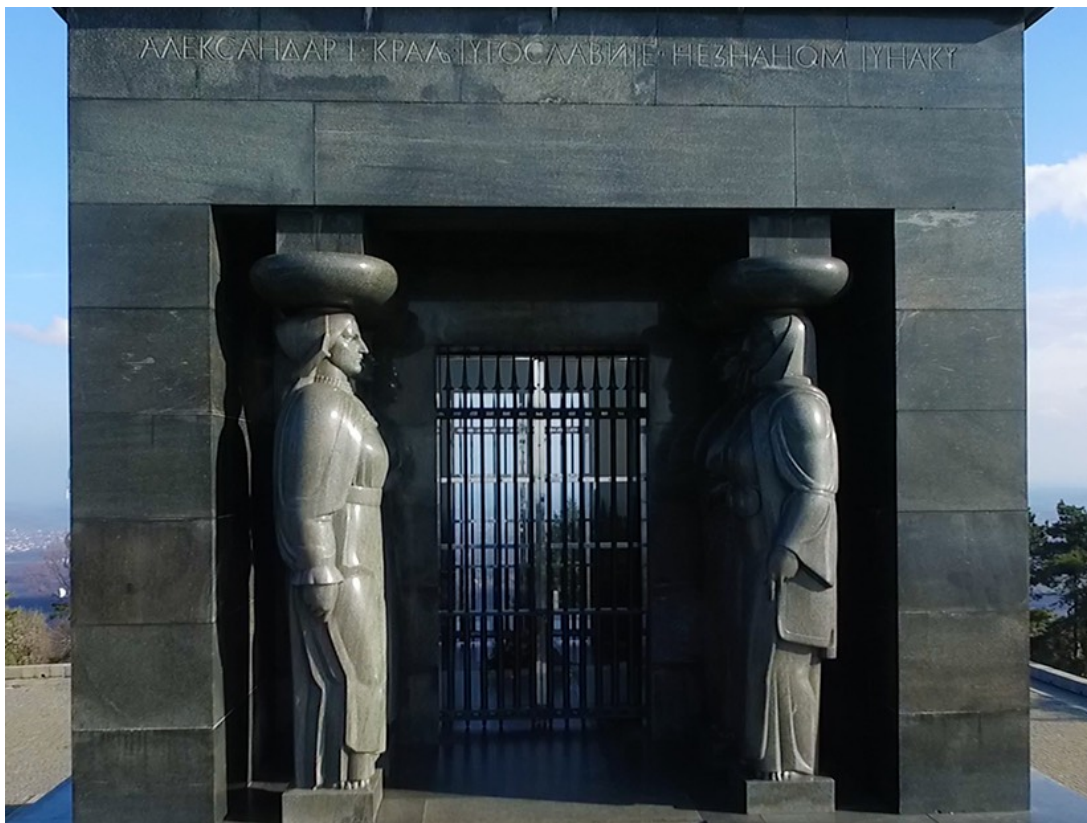
Jerzy Juczkwicz, Caryatids, bronze. On Badowski Budzyński Architects, *Supreme Court Building*, Warsaw, 1996-2000.

Fig. 1.12



Amadeo Modigliani, *Caryatid*, c.1913-14, pencil and blue crayon on paper, 55 x 41.5 cm, the New Art Gallery Walsall.

Fig. 1.13



Ivan Meštrović, *Monument to the Unknown Hero*, 1934-38, Avala.

Fig. 1.14



Robin Ironside, *The Traumatic Barricade*, exhibited 1949, watercolour and gouache with pen and ink over pencil on paper, 44.2 x 66.5 cm, private collection. Photo: courtesy of Pallant House Gallery, Chichester.

Fig. 1.15



Frank Runacres, *Untitled (Ruins)*, 1939, oil on canvas, 92.5 x 72 cm, private collection. Photo: courtesy of Pallant House Gallery, Chichester.

Fig. 1.16



Francesca Woodman, *Caryatid*, 1980, archival pigment estate print, 252.7 x 91.1 cm. © George and Betty Woodman.

Fig. 1.17



Janine Antoni, *Caryatid (Terra Cotta Amphora)*, 2003, C-print and broken vessel, c-print: 231.14 x 74.93 cm 231.14 x 74.93 cm; vessel: 48.26 x 40.64 x 35.56 cm © Janine Antoni; Courtesy of the artist and Luhring Augustine, New York.

Fig. 1.18



Emily Allchurch, *Sic Transit Gloria Mundi* (after Piranesi), 2016, archival C-Type print, 80 x 124cm. © Emily Allchurch. Photo: courtesy of the artist.

Fig. 1.19



Alexey Morozov, *Cantata (2 Figures)*, 2016, bronze, h: 130 cm. © Alexey Morozov. Photo: the author.

Fig. 1.20



MP5, *Millenials*, March 2016, Rome, Italy. Photo: Martina Ruggeri.

Fig. 1.21



Still from Walt Disney's *Hercules*, 1997. © The Walt Disney Company.

Fig. 1.22



Shop window display of *Gucci* store, Via dei Condotti, Rome, 2018. Photo: the author.

Fig. 1.23



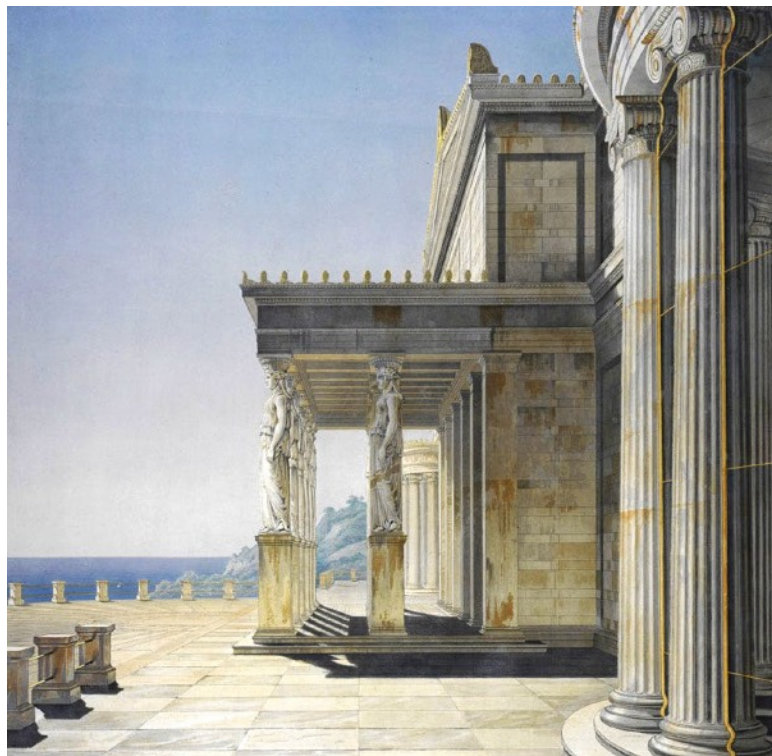
Caryatids from the Erechtheion, c.421-406 BC, Pentelic marble, New Acropolis Museum, Athens.
Photo: courtesy of the New Acropolis Museum, Athens.

Fig. 1.24



Peplos Kore, c.530 BC, Parian marble, h: 120 cm, New Acropolis Museum, Athens. Photo:courtesy of the New Acropolis Museum, Athens.

Fig. 1.25



W. Loeillot, after Karl Friedrich Schinkel, *Perspective View of the Sea Terrace, Showing the Caryatid Portico and Glazed Semi-circular Side Bay*, published 1847, Scottish National Gallery, Edinburgh.

Fig. 2.1



The Townley Caryatid, 140-60 AD, marble, h: 220cm, British Museum, London. Photo: the author.

Fig. 2.2



Caryatid, Second Century AD, Musei Vaticani, Rome. Photo: courtesy of Open Artstor.

Fig. 2.3



Caryatid, Second Century AD, Musei Vaticani, Rome.

Fig. 2.4



Cast of the Townley Caryatid, early 19th century, plaster, h: 244 cm, Victoria & Albert Museum, London. Photo: the author.

Fig. 2.5



Cast of a caryatid from the Erechtheion, acquired 1884, plaster, h: 231cm, Museum of Classical Archaeology, Cambridge.

Fig. 2.6



Cast of the Erechtheion Caryatid, Slade School of Fine Art, London. Photo: the author.

Fig. 2.7



Cast of the Erechtheion Caryatid, acquired 1863, plaster, Akademisches Kunstmuseum, Bonn.

Fig. 2.8



Casts of the Erechtheion caryatids, plaster, Statens Museum for Kunst, The Royal Cast Collection, Copenhagen. Photo: the author.

Fig. 2.9



Nicola and Giovanni Pisano, *Fontana Maggiore*, Perugia, 1278.

Fig. 2.10



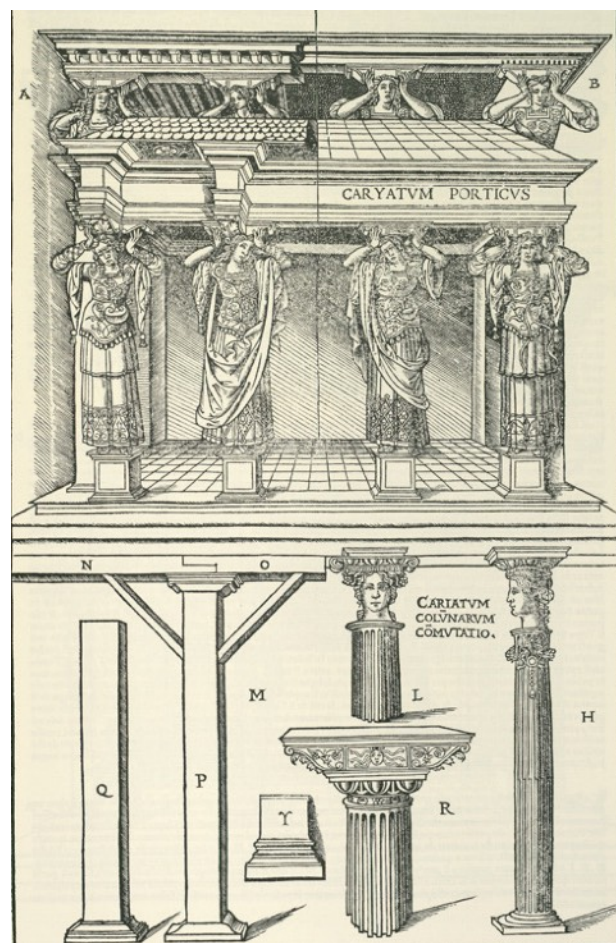
Francesco di Giorgio Martini, 'Ionic column,' Codex Saluzziano 148, f. 14v., Biblioteca Reale, Turin.

Fig. 2.11



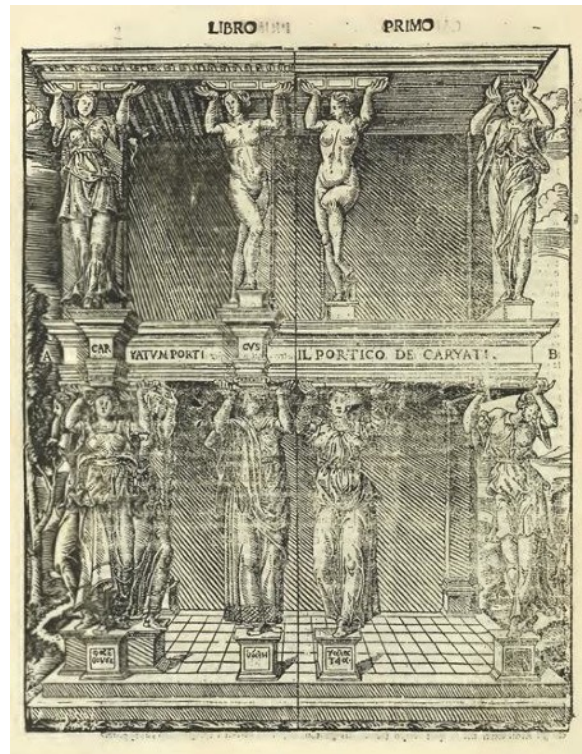
Caryatids from Fra Giovanni Giocondo, *M. Vitruvius per Jocundum solito castigatior factus cum guris et tabula ut iam legi et intelligi possit* (Venice: G. da Tridentino, 1511).

Fig. 2.12



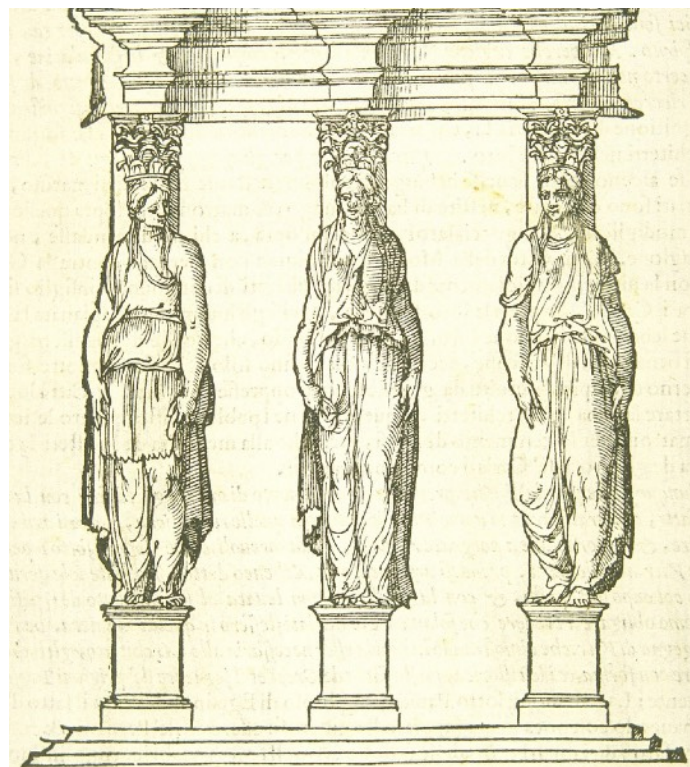
Caryatids from Cesare Cesariano, *Di Lucio Vitruvio Pollione de architectura libri dece* (Como: G. da Ponte, 1521).

Fig. 2.13



Caryatids from Giovanni Battista Caporali, *Architettura: con il suo cōmento et figure Vetrivio* (Perugia: Bigazzini, 1536).

Fig. 2.14



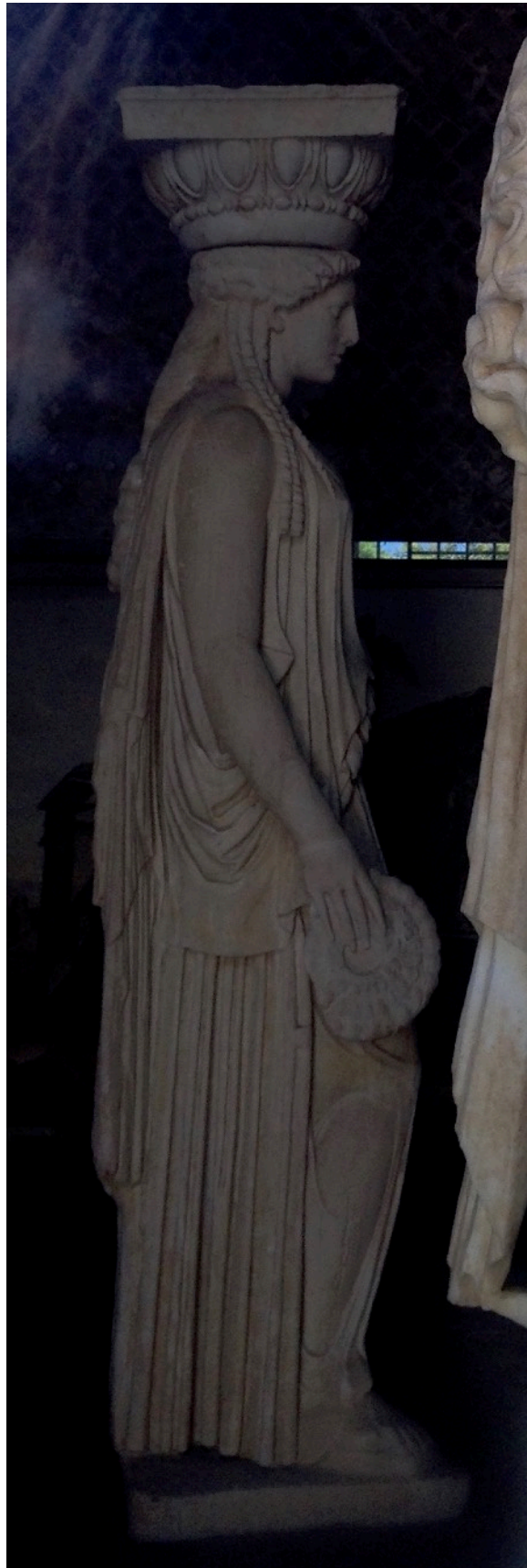
Andrea Palladio, Caryatids from Daniele Barbaro, *I Dieci Libri dell' Architettvra di M. Vitruvio* (Venice: F. Marcolini, 1556). Photo: courtesy of Cornell University Library.

Fig. 2.15



Reconstruction of a section of an attic storey from the Forum of Augustus, c.2 BC, Luna marble, limestone, and resin moulds, Museo dei Fori Imperiali, Rome. Photo: the author.

Fig. 2.16



Caryatid from Hadrian's Villa, 2nd century AD, Parian marble, Hadrian's Villa, Rome. Photo: the author.

Fig. 2.17



Reconstruction of caryatids, Hadrian's Villa, Rome. Photo: the author.

Fig. 2.18



Attributed to Giovanni Antonio Dosio, *Caryatids*, 1561-65, Berlin Kupferstichkabinett (79D 1, fol. 79), Berlin.

Fig. 2.19



Giulio Romano, *Tomba di Pietro Strozzi*, c.1529, marble, Basilica di Sant'Andrea, Mantua.

Fig. 2.20



Pirro Ligorio, *Casino di Pio IV*, 1558-62. Photo: Gabriella C. Marino.

Fig. 2.21



Raphael, Caryatids below *The Expulsion of Heliodorus from the Temple*, 1511-12, fresco, Musei Vaticani, Rome.

Fig. 2.22



Marcantonio Raimondi, *The Caryatid Façade*, 1502-34, engraving, 21.5 × 23.9 cm, Rijksmuseum, Amsterdam (purchased with the support of the F.G. Waller-Fonds).

Fig. 2.23



Giuliano da Sangallo, Caryatids, early 16th century, Biblioteca Apostolica Vaticana (Barb. lat. 4424, fol.10v), Rome.

Fig. 2.24



Marcantonio Raimondi, *La Cassolette*, c.1520-27, ink on paper engraving, 31 x 16.8 cm. Photo: © Victoria & Albert Museum.

Fig. 2.25



Jean Goujon, 'Caryatids' from Jean Martin, *Architecture ou Art de bien bastir* (Paris: J. Gazeau, 1547). Photo: the author.

Fig. 2.26



Jean Goujon, *Tribune des Caryatides*, 1550-51, limestone, Musée du Louvre, Paris.

Fig. 2.27



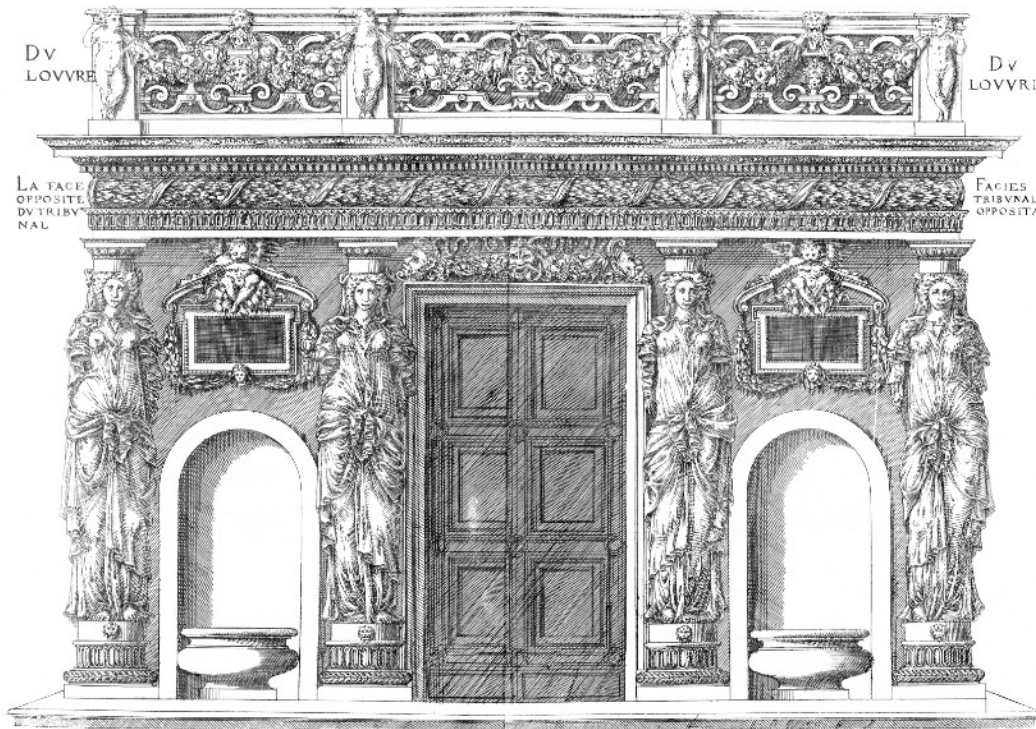
Jean Goujon, caryatid from the *Salle des Caryatides* in the Louvre, 1550-51, limestone, Musée du Louvre, Paris. Photo: courtesy of the Musée du Louvre.

Fig. 2.28



Germain Pilon and Dominique Florentin, *Monument du coeur d'Henri II*, c.1551-66, marble, h: 150 cm, Musée du Louvre, Paris.

Fig. 2.29



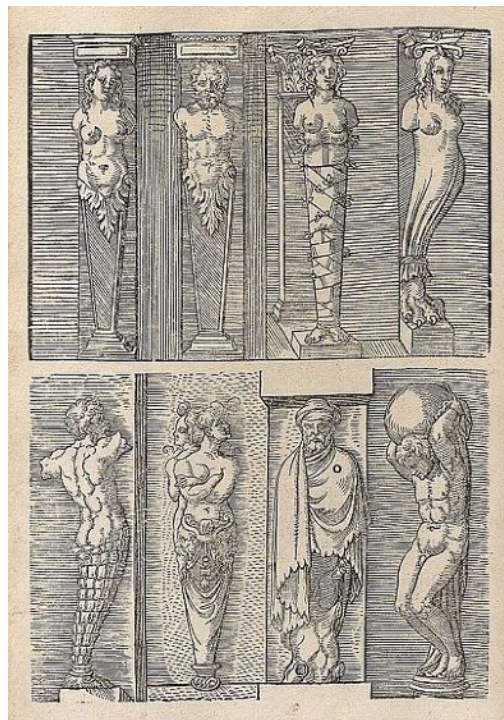
The *Tribune des Caryatides* from Jacques Androuet du Cerceau, *Le premier volume des plus excellent bastiments de France* (Paris: Pour ledit Jacques Androuet, Du Cerceau, 1576).

Fig. 2.30



'Caryatids' from Walther Hermann Ryff's *Vitruvius Teutsch*, 1575, woodcut on paper, 15 x 10.9 cm, Saxon State Library, Dresden. Photo: courtesy of the Deutsche Fotothek.

Fig. 2.31



Attributed to Virgil Solis, 'Caryatids, Terms, Persian, and Atlas Figures' from Walther Hermann Ryff's *Vitruvius Teutsch*, 1575, woodcut on paper, 25.3 x 17 cm, Saxon State Library, Dresden. Photo: courtesy of the Deutsche Fotothek.

Fig. 2.32



Caryatid-herms, Augustan Age, Pentelic marble, Musei Capitolini, Rome. Photo: the author.

Fig. 2.33



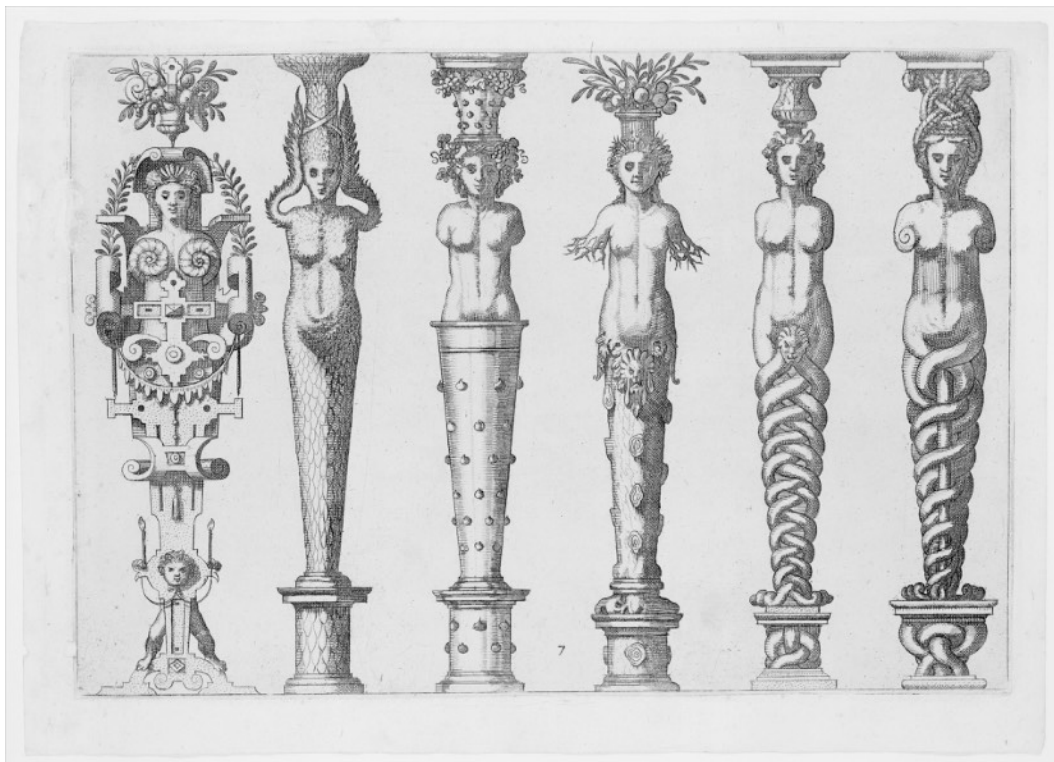
Bartolomeo Ammannati, *Ninfeo*, 1553-55, marble, Villa Giulia, Rome. Photo: the author.

Fig. 2.34



Chimneypiece from Sebastiano Serlio's *Regole Generali di Architettura* (Venice, F. Marcolini, 1537). Photo: the author.

Fig. 2.35



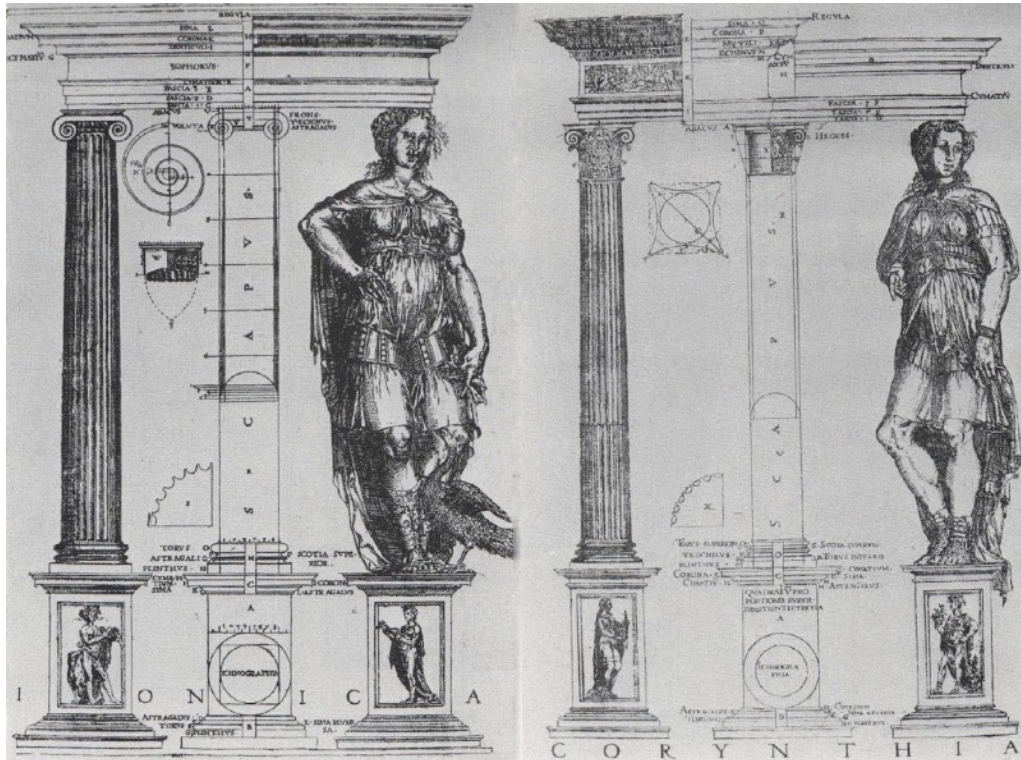
Hans Vredeman de Vries, Caryatid-terms from *Caryatidum*, c.1565, etching, Metropolitan Museum of Art, New York. Photo: courtesy of the Metropolitan Museum of Art.

Fig. 2.36



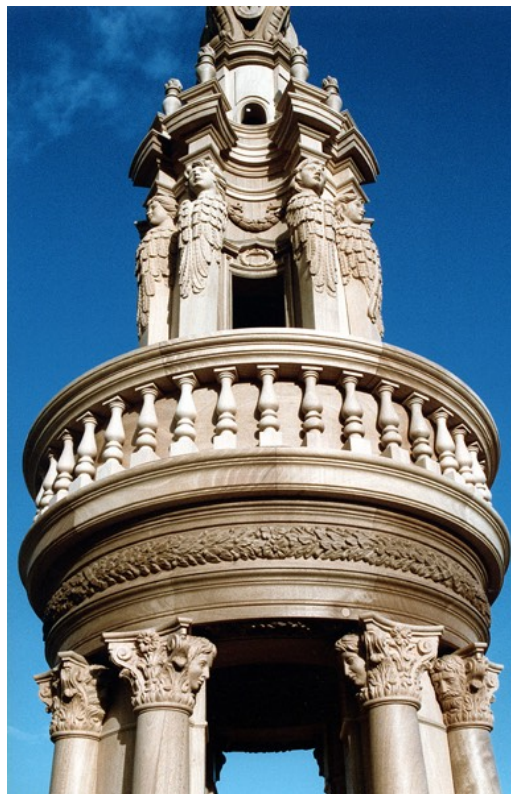
William Portinton, Screen of the Great Hall of Knole, c.1605, oak, Knole House, Kent.

Fig. 2.37



John Shute, Ionic and Corinthian orders from John Shute, *The First and Chief Grounds of Architecture*, 1563.

Fig. 2.38



Francesco Borromini, Sant'Andrea della Fratte, c.1653-7, Rome.

Fig. 2.39



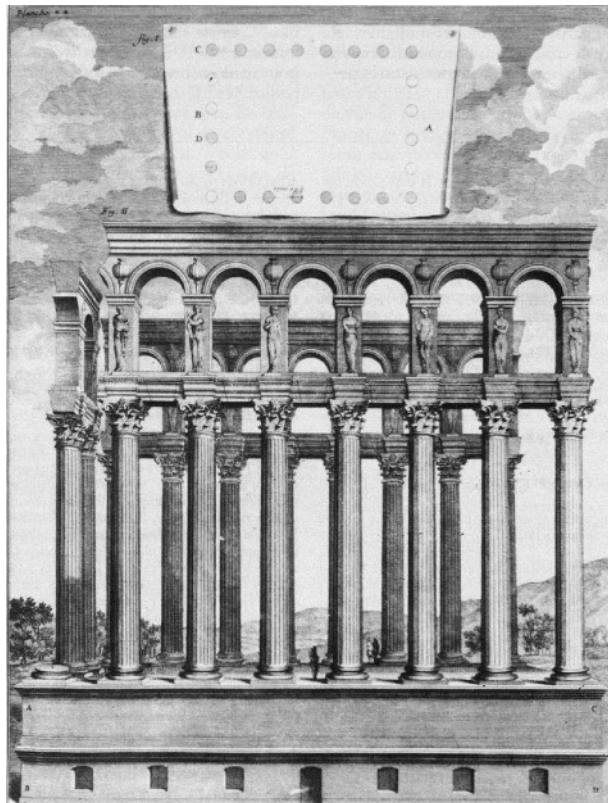
Martino Longhi the Younger, Santi Vincenzo e Anastasio a Trevi, 1646-50, Rome. Photo: the author.

Fig. 2.40



Guarino Guarini, Caryatid from *Architettura civile* (Turin: Appresso Gianfrancesco Mairesse all'Insegna di Santa Teresa di Gesu', 1737). Photo: the author.

Fig. 2.41



Claude Perrault, *Piliers de Tutelle* in Claude Perrault, *Les dix livres d'architecture de Vitruve* (Paris: Chez Jean Baptiste Coignard, 1673).

Fig. 2.42



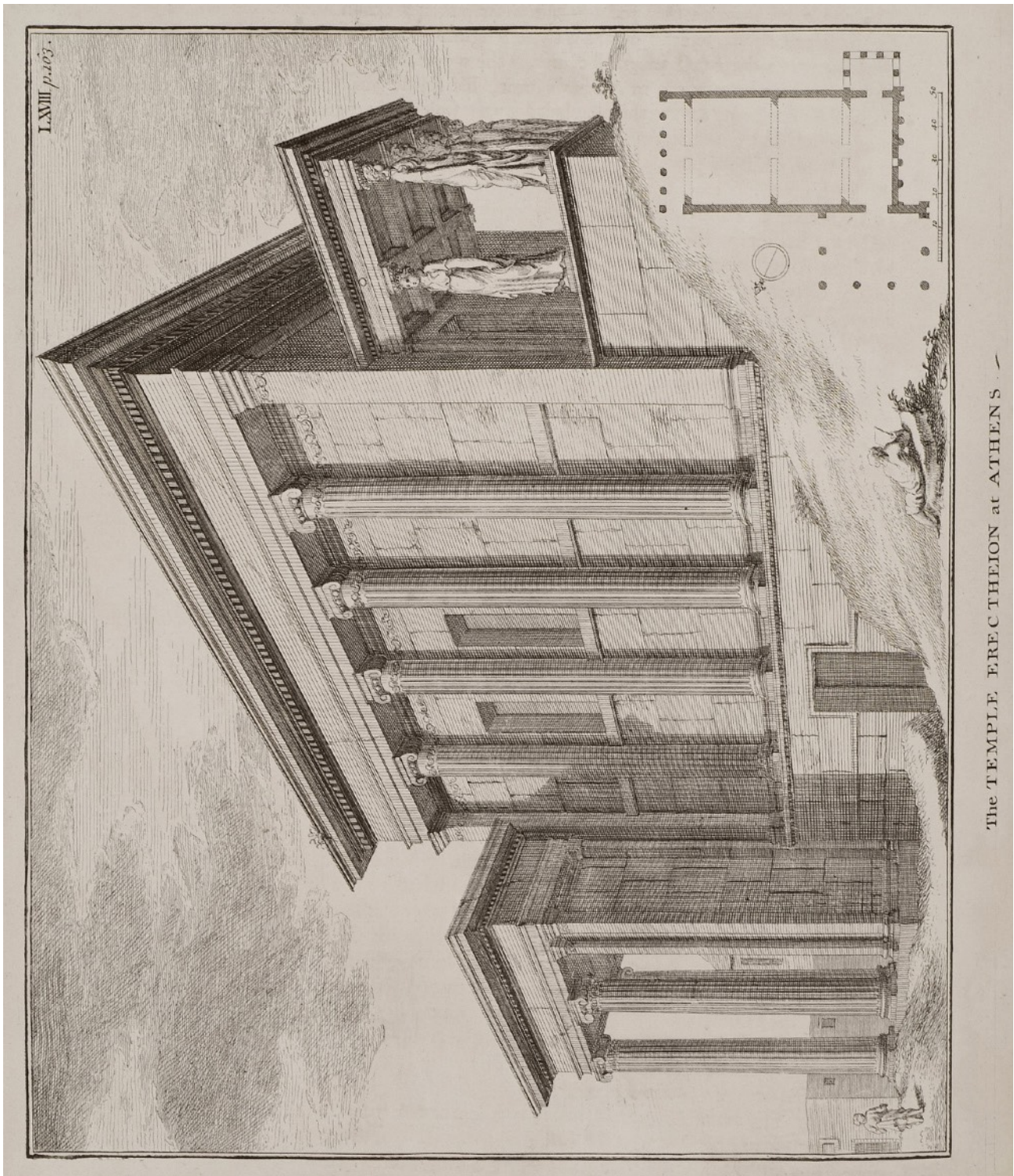
Jacques Sarazin, Giles Guérin, and Philippe de Buyster, *Caryatids*, 1641, Musée du Louvre, Paris.
Photo: the author.

Fig. 2.43



Hubert Le Sueur, *Monument to Ludovic Stuart*, 1624, black marble and bronze, Westminster Abbey, London. Photo: the author.

Fig. 2.44



Richard Pococke, 'The Temple of Erechtheus at Athens, restored' from *A Description of the East, and Some other Countries* (London: W. Bowyer, 1745).

Fig. 2.45



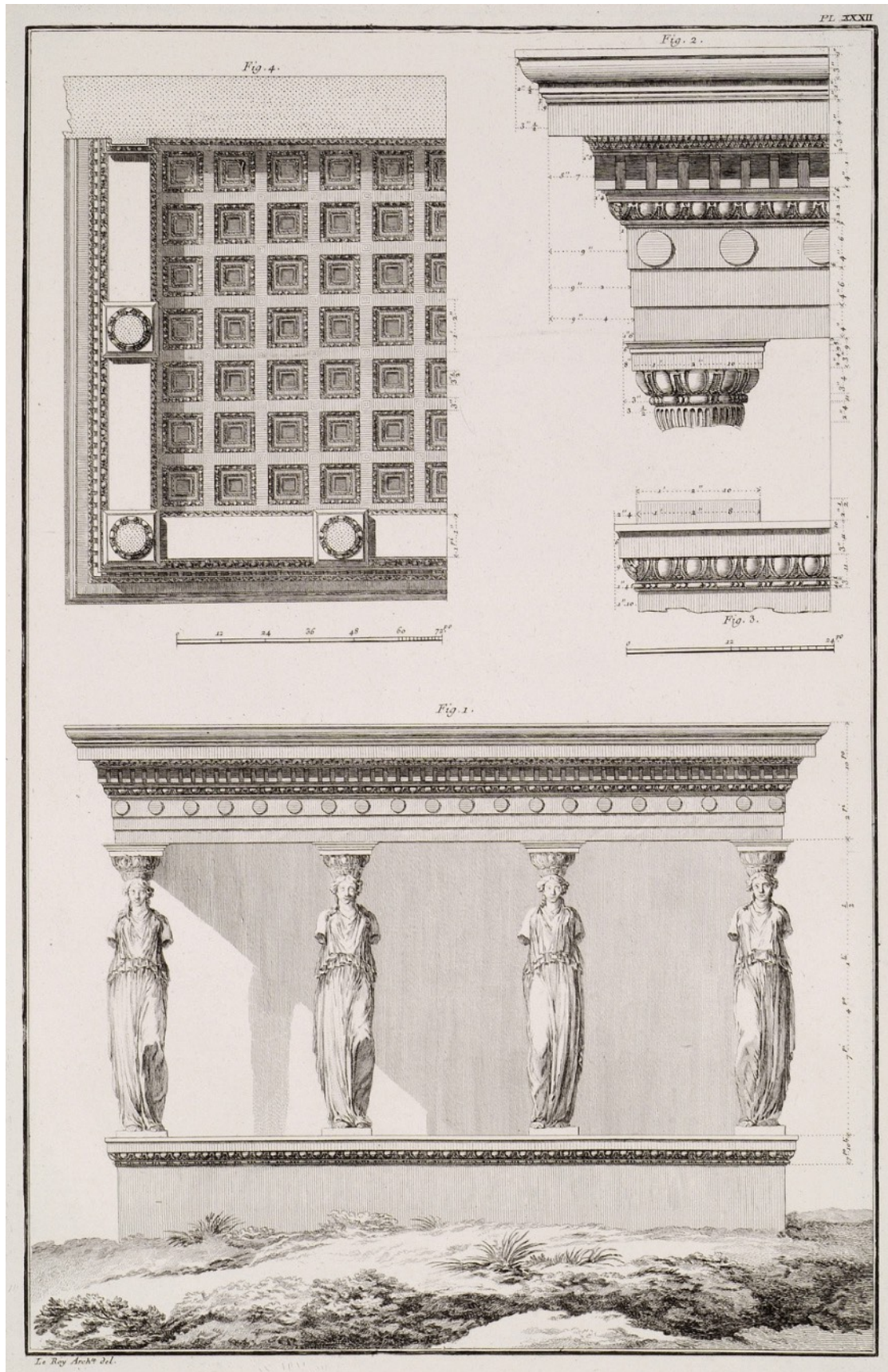
John Vanbrugh, Blenheim Palace, 1705-22, Oxfordshire.

Fig. 2.47



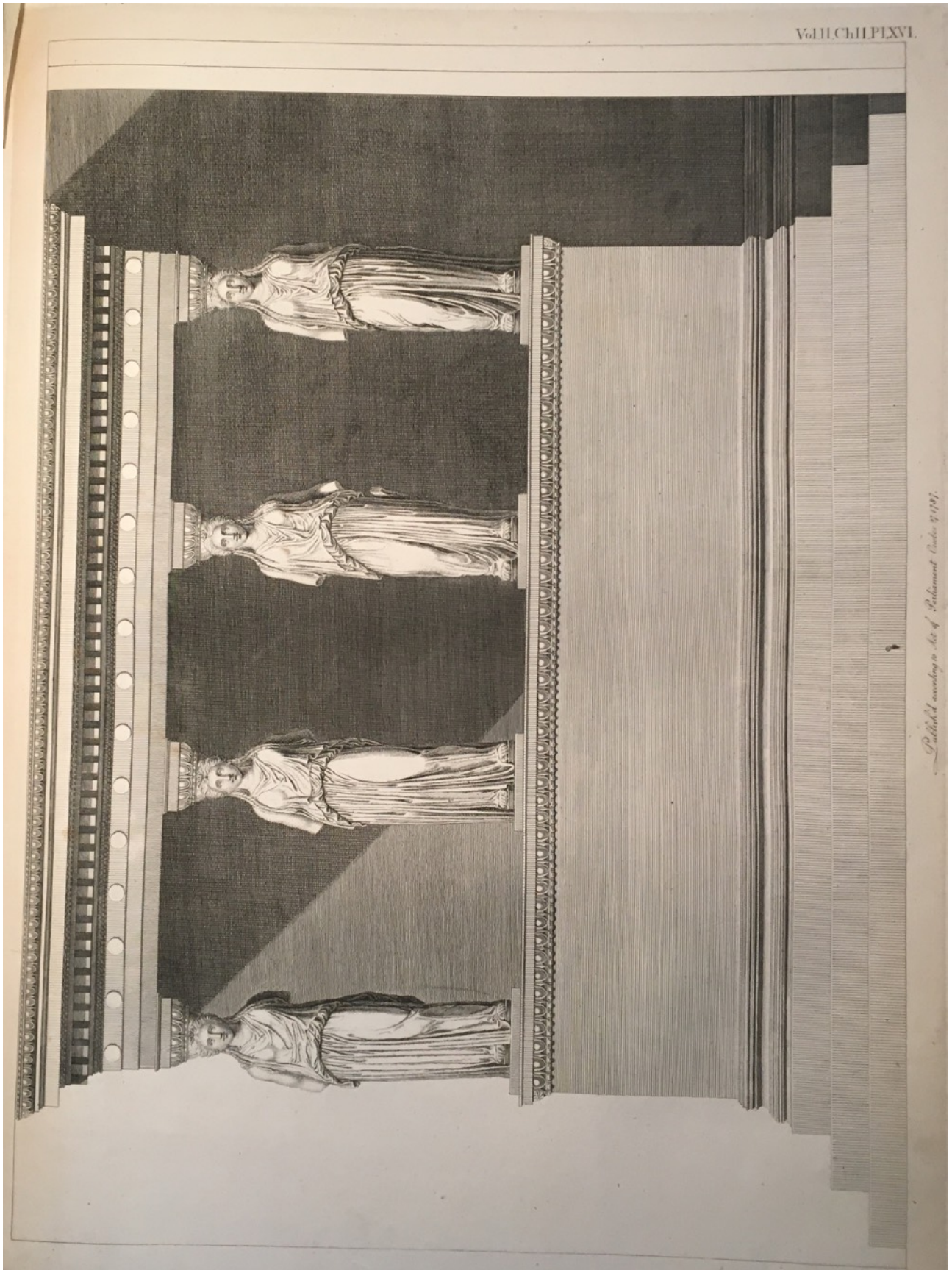
'The Persian and Caryatich Orders' from Isaac Ware, *A Complete Body of Architecture. Adorned with Plans and Elevations from Original Designs* (London: T. Osborne & J. Shipton, J. Hodges, L. Davis, J. Ward and R. Baldwin, 1756).

Fig. 2.48



The Erechtheion from Julien David Le Roy, *Les ruines des plus beaux monuments de la Grèce* (Paris: H.L. Guerin & L.F. Delatour & Jean-Luc Nyon; Amsterdam: Jean Neaulme, 1758).

Fig. 2.49



Erechtheion caryatids from James Stuart & Nicholas Revett, *The Antiquities of Athens*, vol. 2 (London: John Nicols, 1787). Photo: the author.

Fig. 2.50



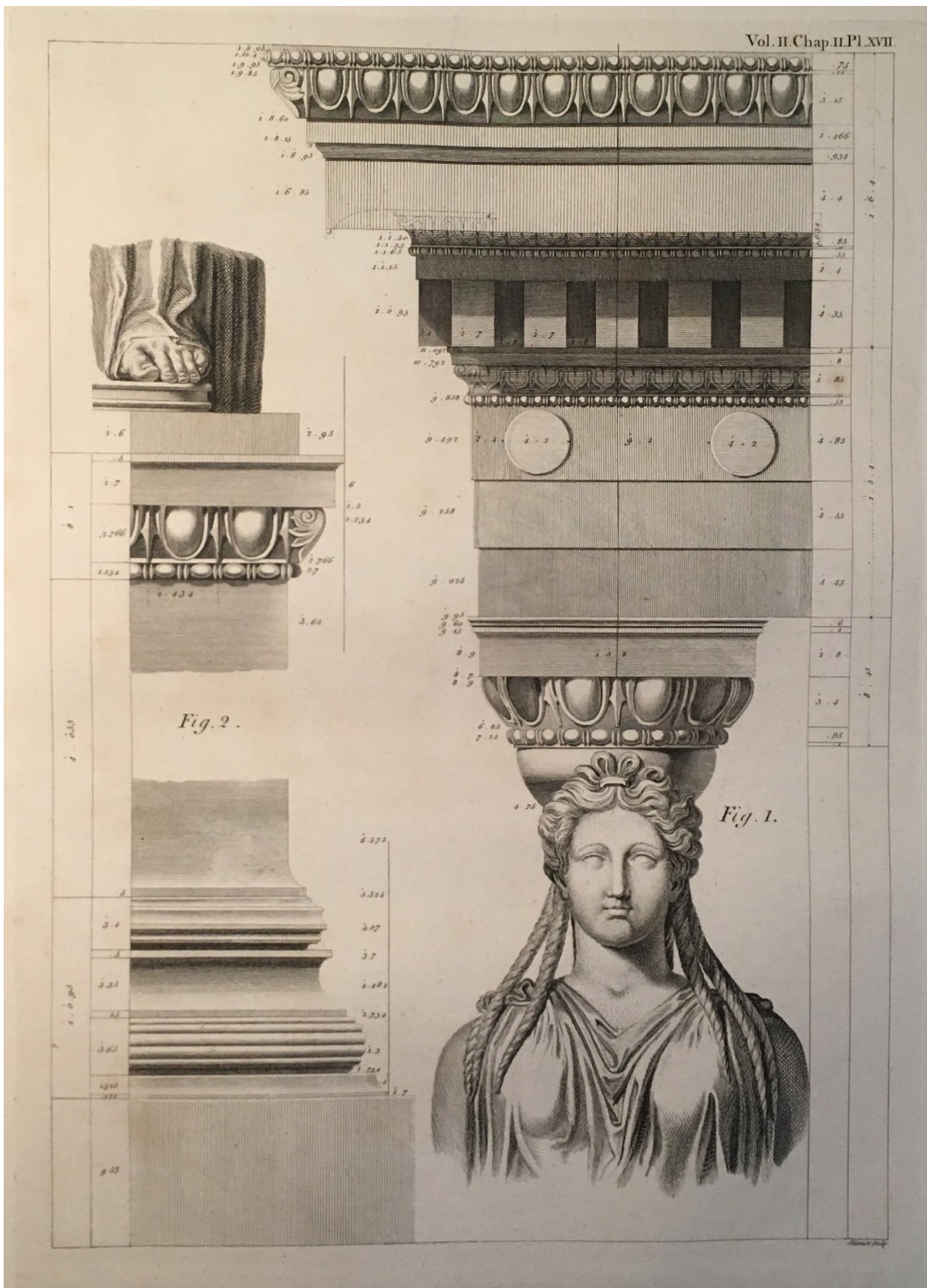
Erechtheion caryatids from James Stuart & Nicholas Revett, *The Antiquities of Athens*, vol. 2 (London: John Nicols, 1787). Photo: the author.

Fig. 2.51



Erechtheion caryatids from James Stuart & Nicholas Revett, *The Antiquities of Athens*, vol. 2 (London: John Nicols, 1787). Photo: the author.

Fig. 2.52



Erechtheion caryatids from James Stuart & Nicholas Revett, *The Antiquities of Athens*, vol. 2 (London: John Nicols, 1787). Photo: the author.

Fig. 2.53



James Stuart, Temple of Theseus, 1758, Hagley Hall, Worcestershire.

Fig. 2.54

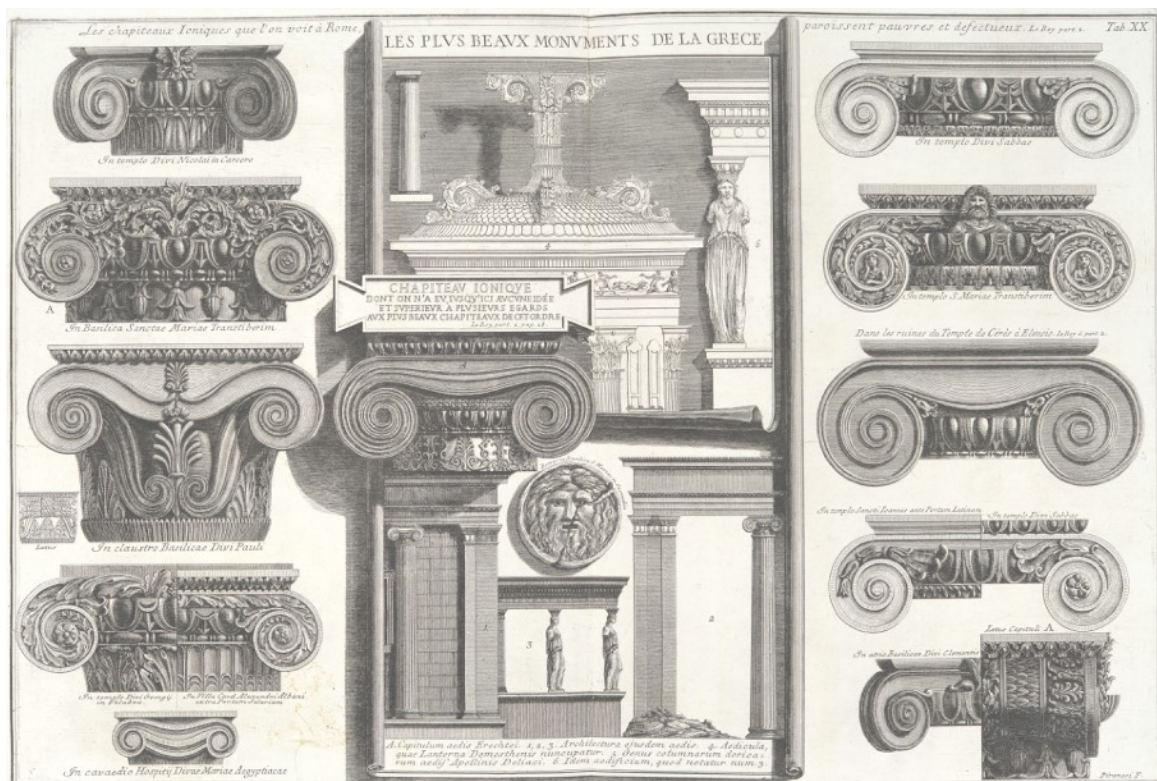


Plate 20 from Giovanni Battista Piranesi, *Della Magnificenza e d'Architettura de' Romani*, (Rome, 1761). Photo: courtesy of the Metropolitan Museum of Art, New York (Rogers Fund, Transferred from the Library, 1941).

Fig. 2.55



Plate 12 from Giovanni Battista Piranesi, *Vasi, candelabri, cippi, sarcofagi, tripodi, lucerne, ed ornamenti antichi* (Rome, 1778). Photo: the author.

Fig. 2.56



Caryatid from Attica, Greece, 54 – 48 BC, marble, Fitzwilliam Museum, Cambridge. Photo: the author.

Fig. 2.57



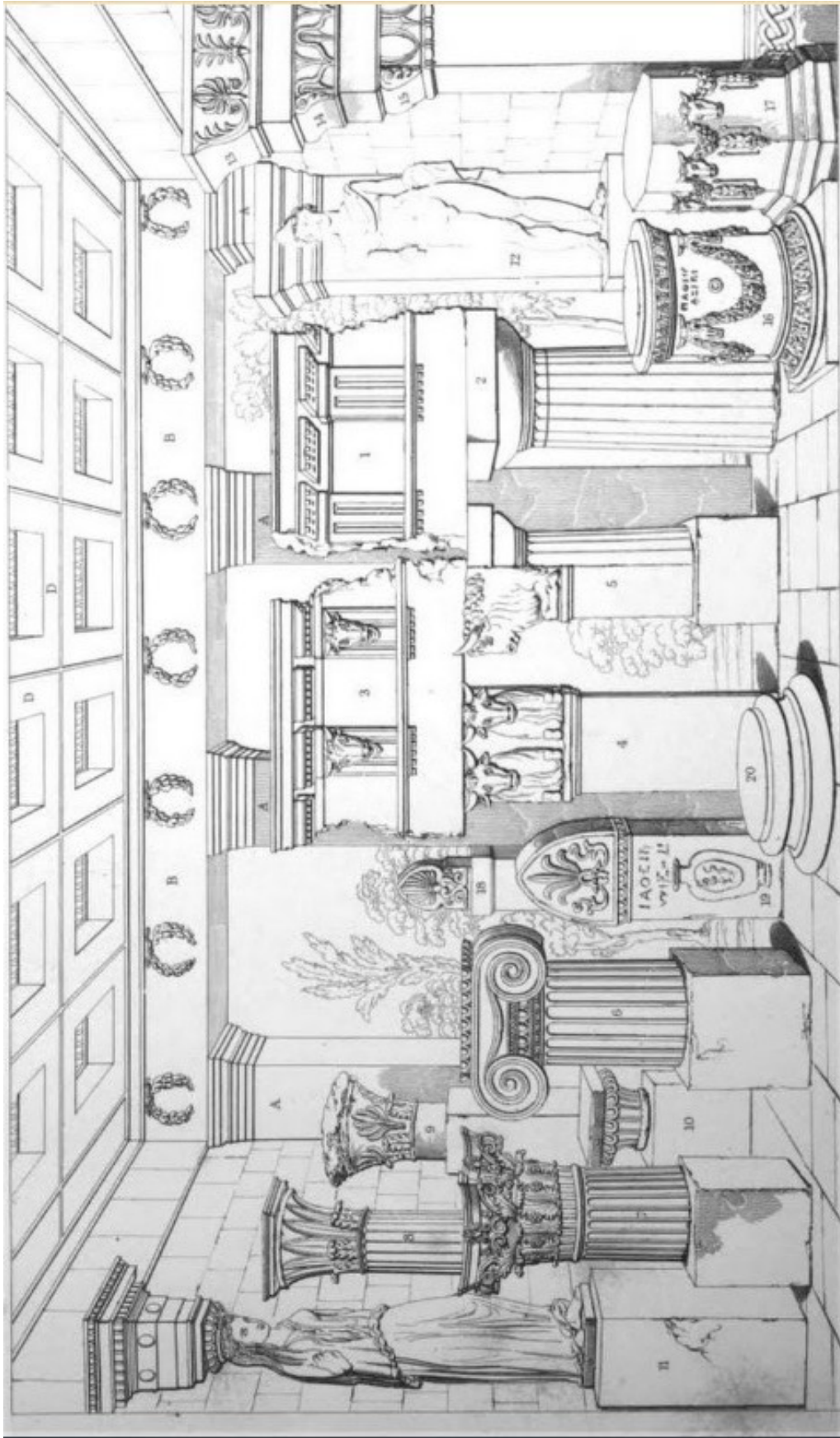
Detail of Athena, Ajax (right) and a trojan warrior on the Aegina West Pediment from the Sanctuary of Aphaia, 500-490 BC, Glyptothek, Munich.

Fig. 2.58



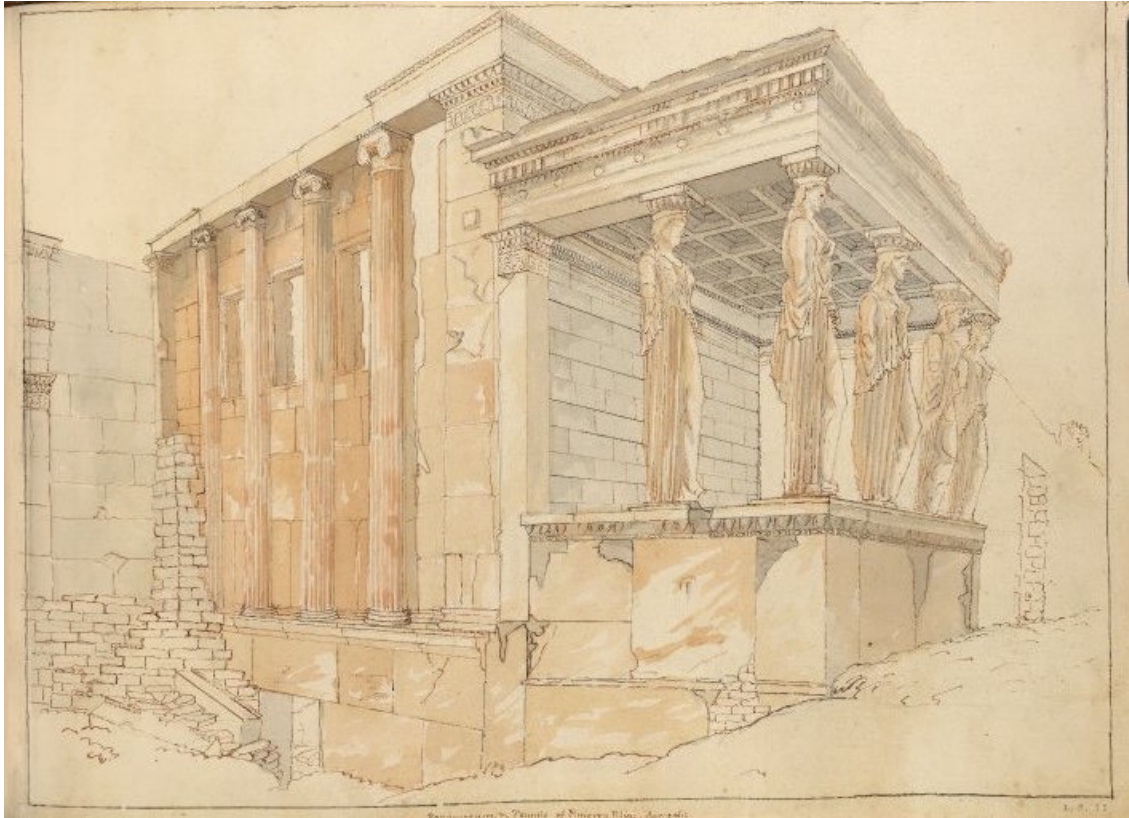
Two Female figures From the East Pediment of the Parthenon, Athens, 438BC-432BC, British Museum, London. Photo: courtesy of the British Museum.

Fig. 2.59



‘Greek Museum’ from George Wightwick, *The Palace of Architecture: A Romance of Art and History* (London: James Fraser, 1840). Photo: the author.

Fig. 2.60



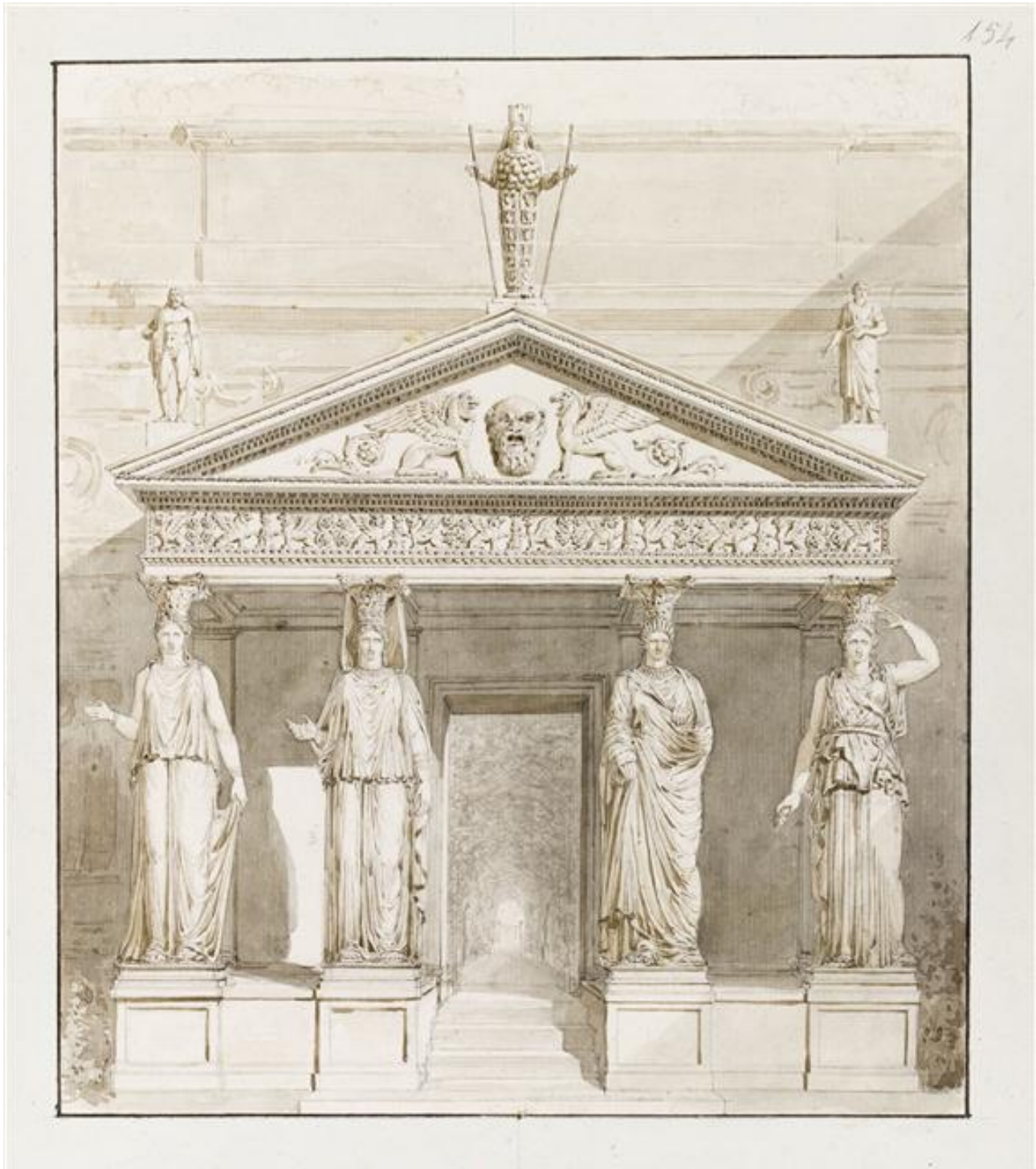
William Gell, *Pandroseum & Temple of Minerva Polios. Acropolis*, 1801-13.

Fig. 2.61



Edward Dodwell, *South-West View of the Erechtheion*, 1805.

Fig. 2.62



Charles Percier, *Portique décoré de caryatides servant d'entrée aux bosquets du jardin de la villa Albani*, eighteenth century. Bibliothèque de l'Institut de France, Paris.

Fig. 2.63



Relief with Caryatids from Pozzuoli, Augustan Age, Museo Archeologico Nazionale di Napoli, Naples.

Fig. 2.64



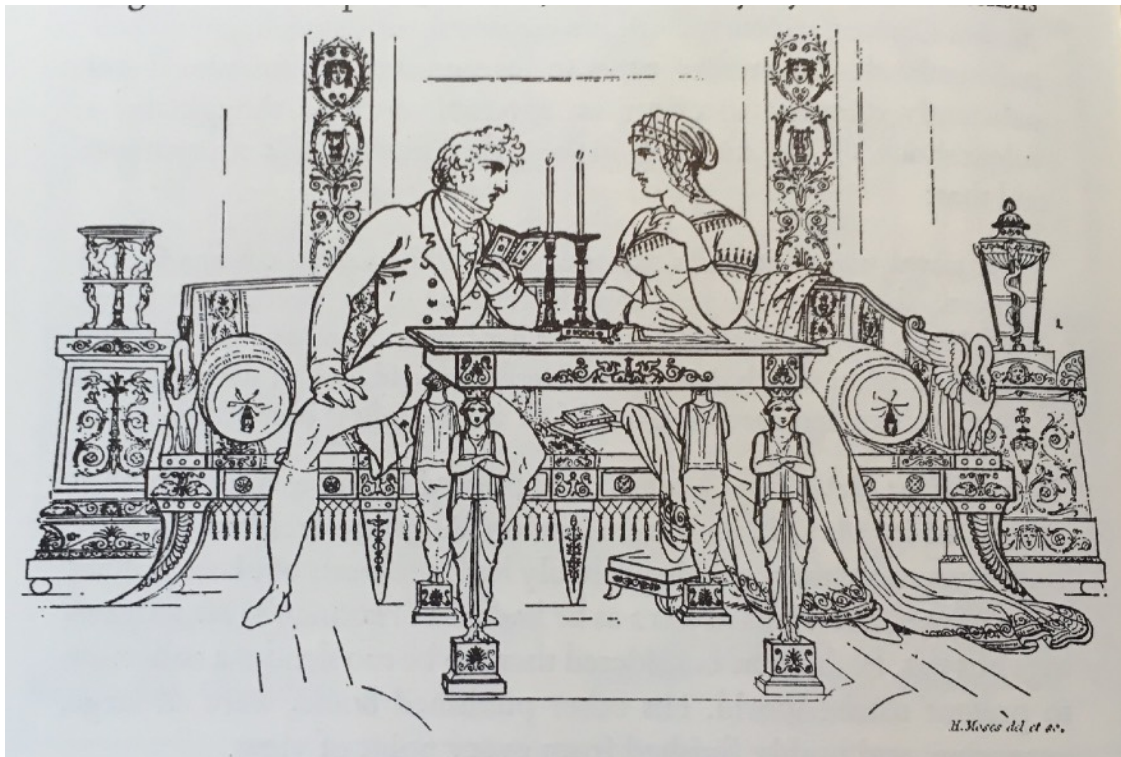
Peter Frederick Robinson, *Egyptian Hall*, 1812, London. Photo: the author

Fig. 2.65



John Nash, Caryatids on Cromwell Terrace, c.1822. Photo: courtesy of Bob Speel.

Fig. 2.66



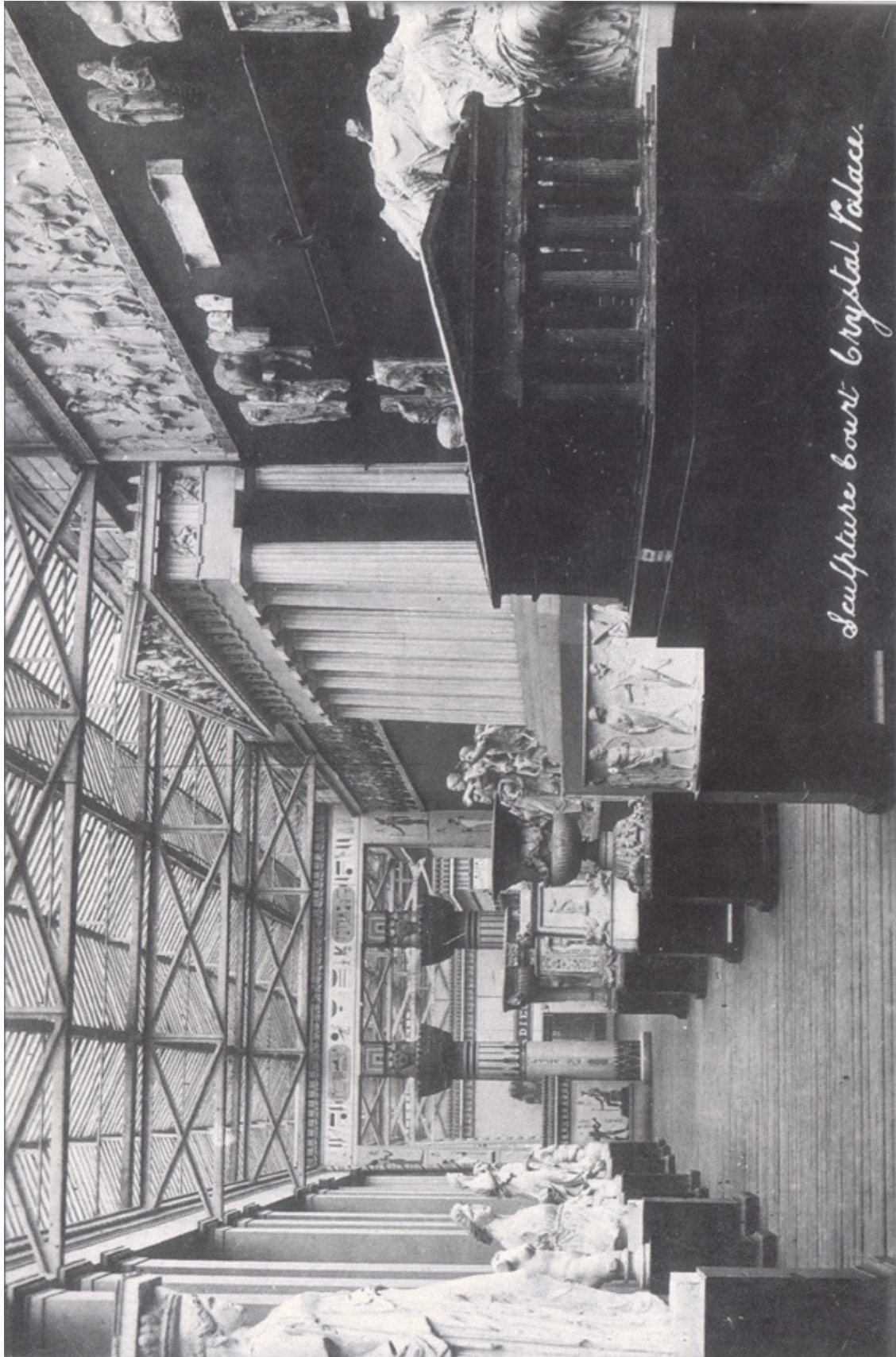
Thomas Hope designs from Henry Moses, *29 Designs of Modern Costume* drawn and engraved by Henry Moses, 1823. Photo: the author.

Fig. 2.67



East Frieze from the Parthenon, Athens, 5th-Century BC, marble, British Museum, London. Photo: the author.

Fig. 2.68



'Greek Court' at the Crystal Palace, Sydenham.

Fig. 2.69



‘Central Doorway of the Renaissance Court - the Nymph of Fontainebleau by Cellini and Caryatids by Jean Goujon’, British Library, London. Photo: © Bridgeman Images.

Fig. 2.70



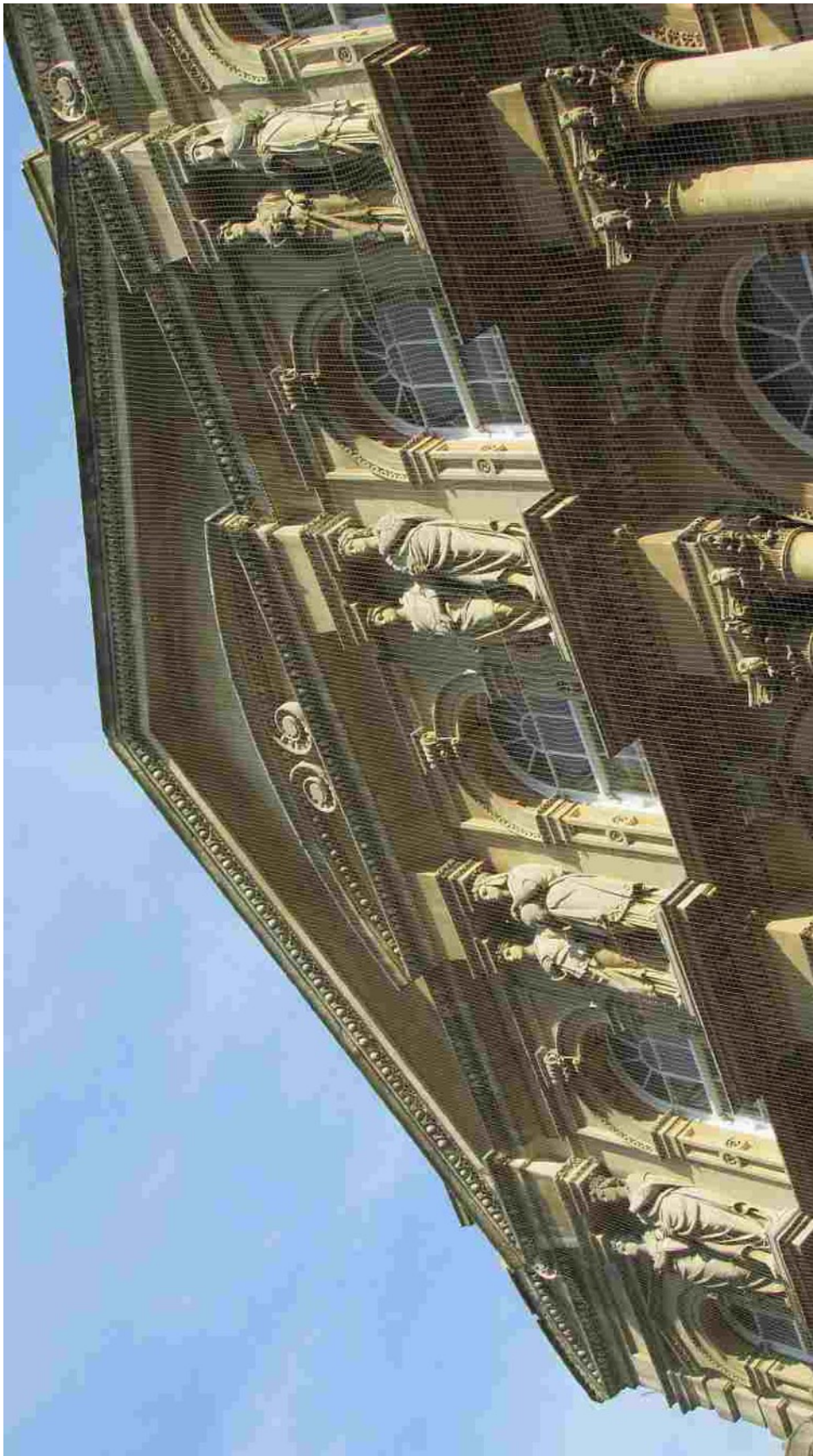
'Caryatide Figure from the Erechtheium' from James Fergusson, *A History of Architecture in all Countries*, Vol. 1 (London: John Murray, 1865), British Library, London. Photo: the author.

Fig. 2.71



'Caryatide Figure in the British Museum' from James Fergusson, *A History of Architecture in all Countries*, Vol. 1 (London: John Murray, 1865), British Library, London. Photo: the author.

Fig. 2.72



Caryatids on William Bruce Gingell, Liverpool and London and Globe Insurance Office, Bristol, 1864-7. Photo: courtesy of Bob Speel.

Fig. 2.73



William Wyon, Caryatids at the Fitzwilliam Museum, Cambridge, 1875. Photo: the author.

Fig. 2.74



John Mossman, Caryatids on James Sellars, St. Andrew's Hall, Glasgow, 1877.

Fig. 2.75



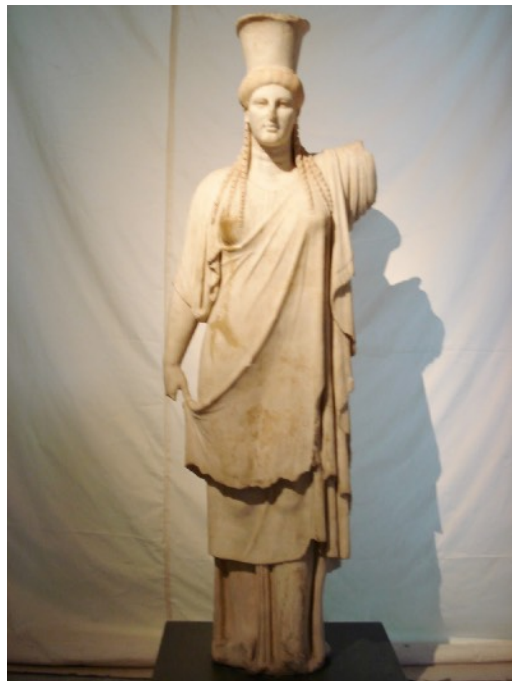
William Young, Caryatids in Glasgow City Chambers, Glasgow, 1882-88.

Fig. 2.76



John Ruskin, *Rough Sketch of the Caryatid from the Erechtheion now in the British Museum*, watercolour and bodycolour over graphite, 473 x 297 mm. Photo: © Ashmolean Museum, University of Oxford.

Fig. 2.77



Caryatid from Tralles, 1st Century BC, Istanbul Archaeology Museums, Istanbul.

Fig. 2.78

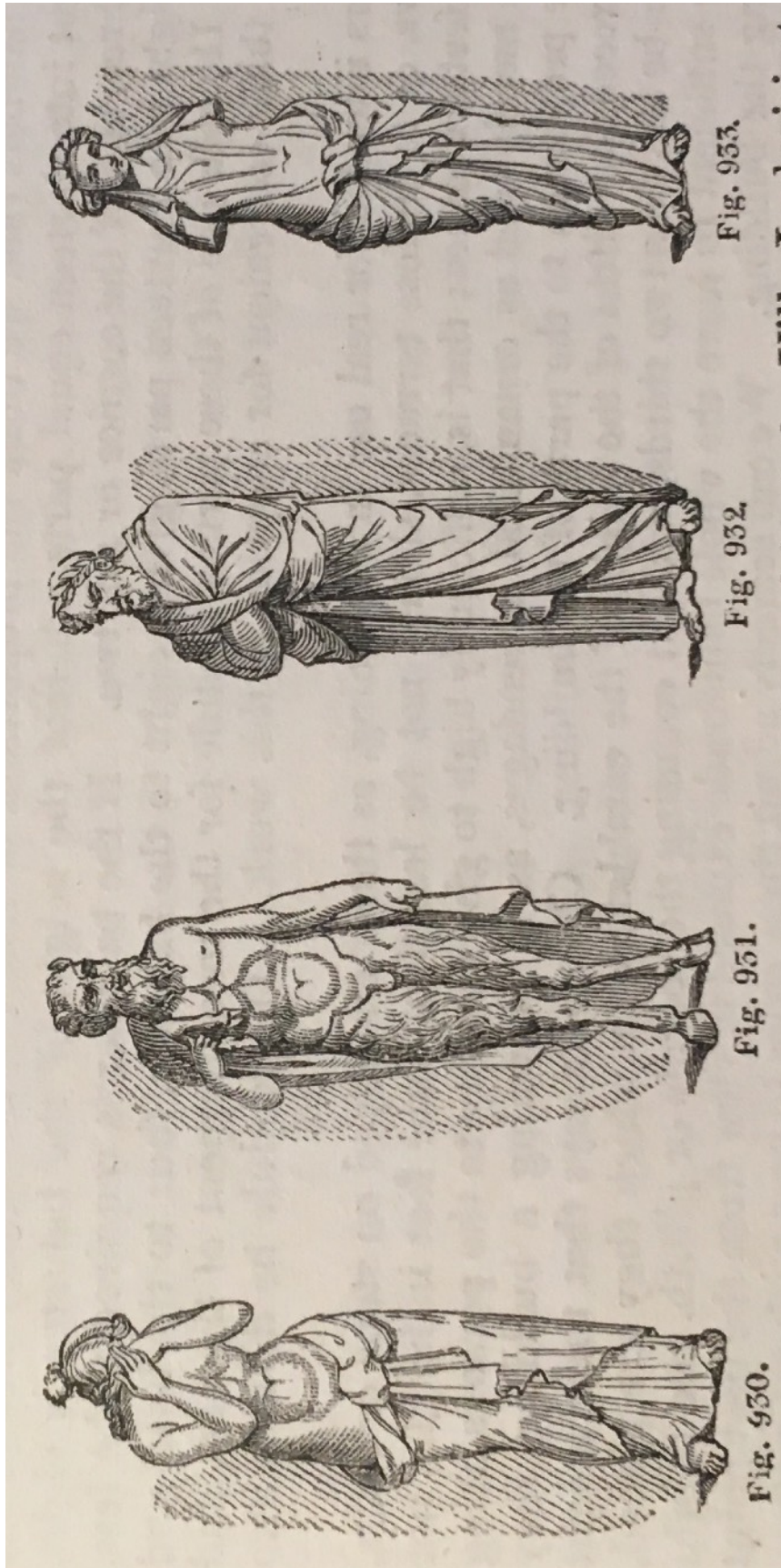


Illustration from Joseph Gwilt, *An Encyclopaedia of Architecture* (London: Longman, Brown, Green, and Longmans, 1854). Photo: the author.

Fig. 2.79



Caryatids on Archer & Green, Royal Arcade, Bond Street, London, 1879. Photo: the author.

Fig. 2.80



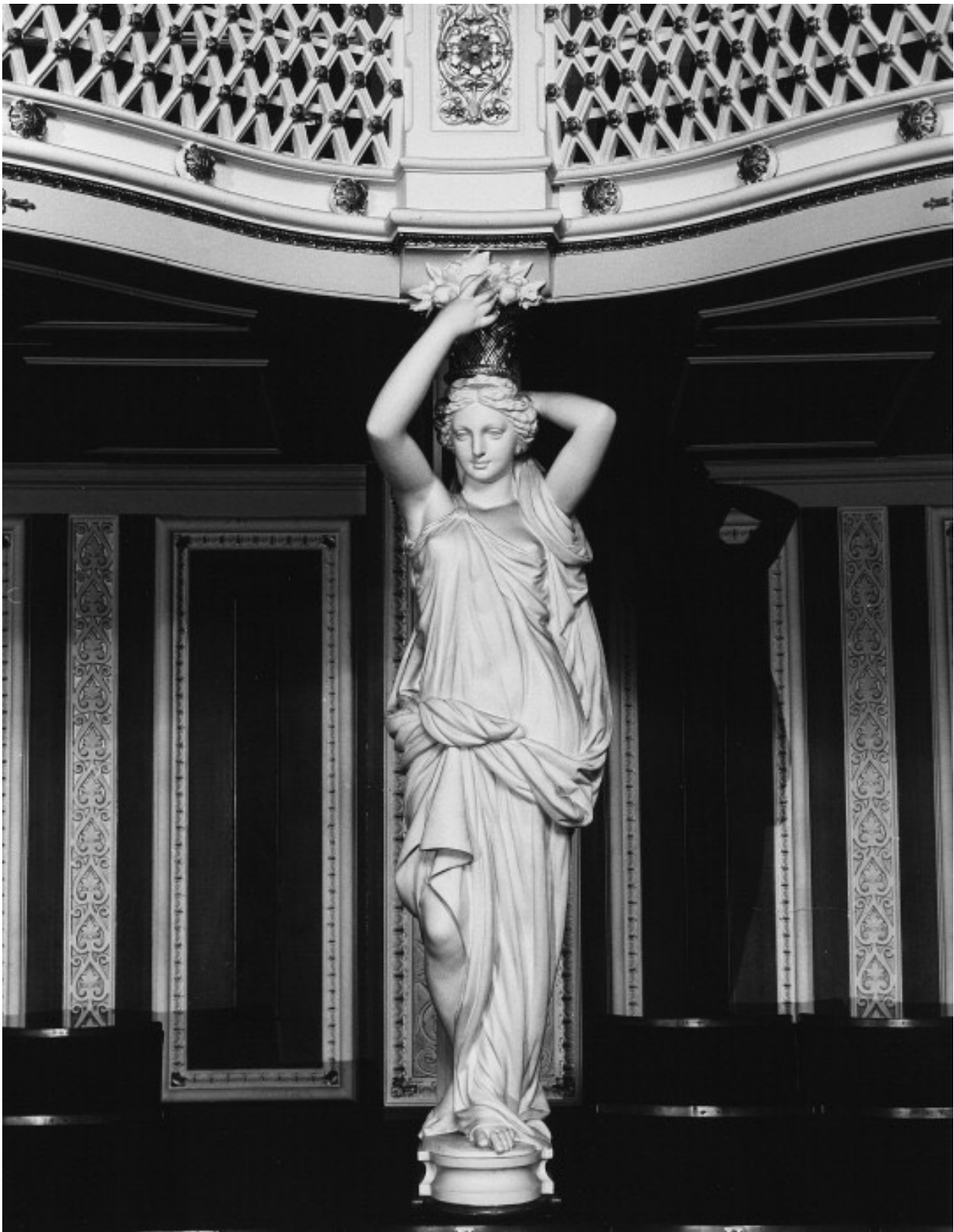
George Aitchison, *Record drawing of Royal Exchange Assurance, No.29 Pall Mall, London, 1898*, pencil, pen, ink, wash, gouache and gold paint, 76. x 44 cm. Photo: © Royal Academy of Arts, London.

Fig. 2.81



William Birnie Rhind, Caryatids on William Hamilton Beattie, Jenners, Edinburgh, 1893-5. Photo: the author.

Fig. 2.82



Charles Robert Cockerell, Caryatid, Concert Hall, St George's Hall, Liverpool, 1841-56.

Fig. 2.83



John Belcher (architect), Hamo Thornycroft, and Harry Bates (sculptors), Institute of Chartered Accountants, London, 1888. Photo: the author.

Fig. 2.84



Walter Crane, *Alcestis* wallpaper, 1876, colour woodblock print on paper. Photo: © Victoria & Albert Museum.

Fig. 2.85



Plate 149, 'The Caryatid, the Atlante, &c.' from Franz Sales Meyer, *A Handbook Of Ornament*, ed. Hugh Stannus (London: B. T. Batsford, 1896). Photo: the author.

Fig. 2.86



Plate 150, 'The Caryatid &c.' from Franz Sales Meyer, *A Handbook Of Ornament*, ed. Hugh Stannus (London: B. T. Batsford, 1896). Photo: the author.

Fig. 3.1



James Ward, *'Fanny', a Favourite Dog*, 1822, oil on panel, 19.7 x 25.4 cm, Sir John Soane's Museum, London.

Fig. 3.2



John Soane, the stairwell of Buckingham House, London, 1790-5.

Fig. 3.3



Joseph Michael Gandy, *The Bank of England Rotunda*, 1798, Sir John Soane's Museum, London (SM 9/2/1C).

Fig. 3.4



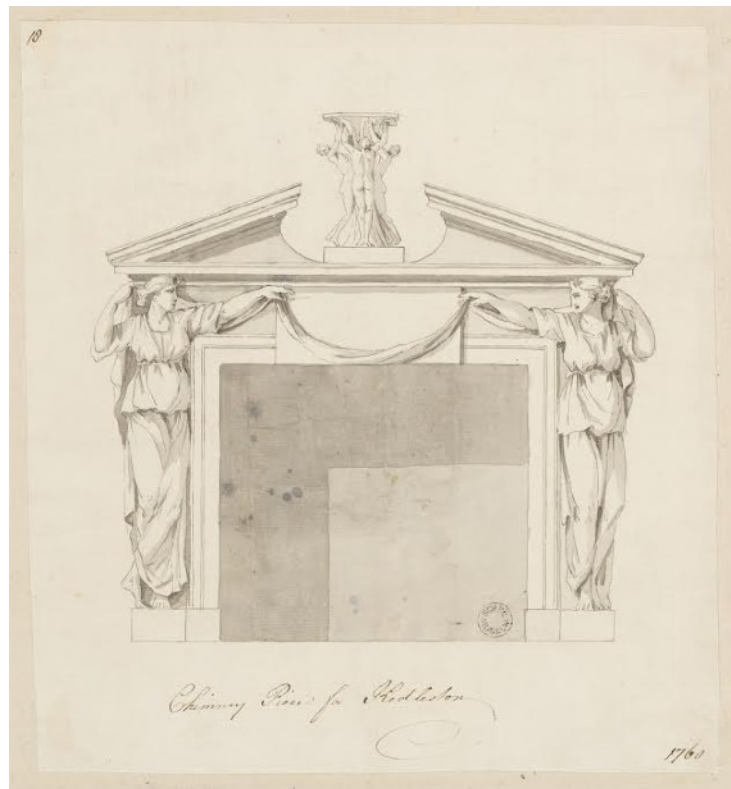
John Soane, Façade of Pitzhanger Manor, Ealing, 1800-4.

Fig. 3.5



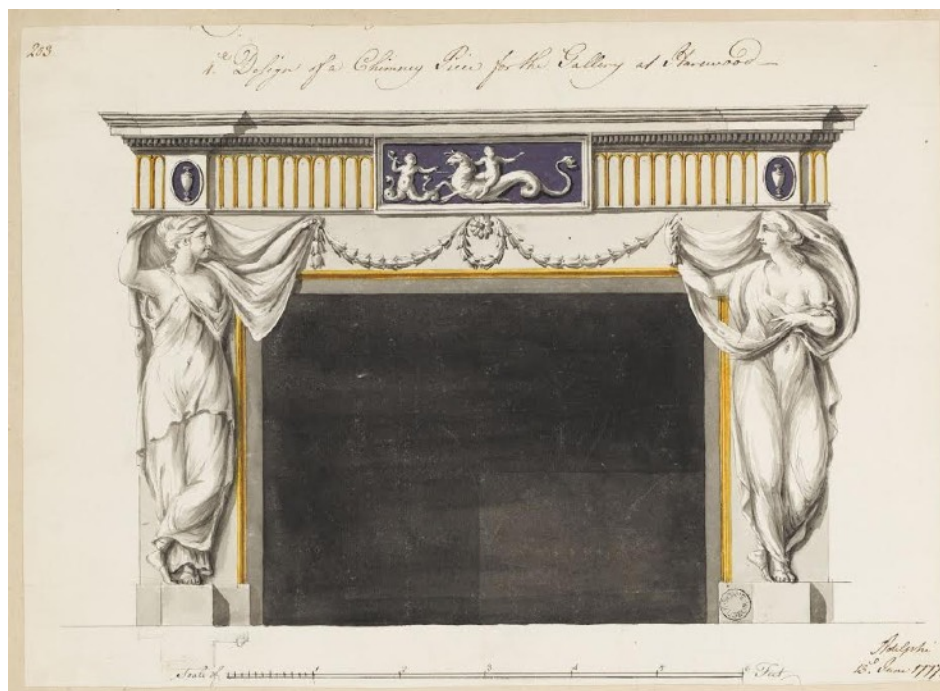
John Soane, Façade of Sir John Soane's Museum at 13 Lincoln's Inn Fields, London, 1812-13.
Photo: the author.

Fig. 3.6



Office of Robert Adam, *Chimney Piece for Kedleston*, 1760, pen, pencil and wash on laid paper, 27.4 x 29.2 cm, Sir John Soane's Museum, London (SM Adam volume 22/18).

Fig. 3.7



Office of Robert Adam, *Design of a Chimney Piece for the Gallery at Harewood*, 1777, pen and coloured washes including violet and Indian yellow on laid paper, 40.5 x 29 cm, Sir John Soane's Museum, London (SM Adam volume 22/203).

Fig. 3.8



Caryatid Designs from the 1784 Coade Catalogue, Photo: the author.

Fig. 3.9



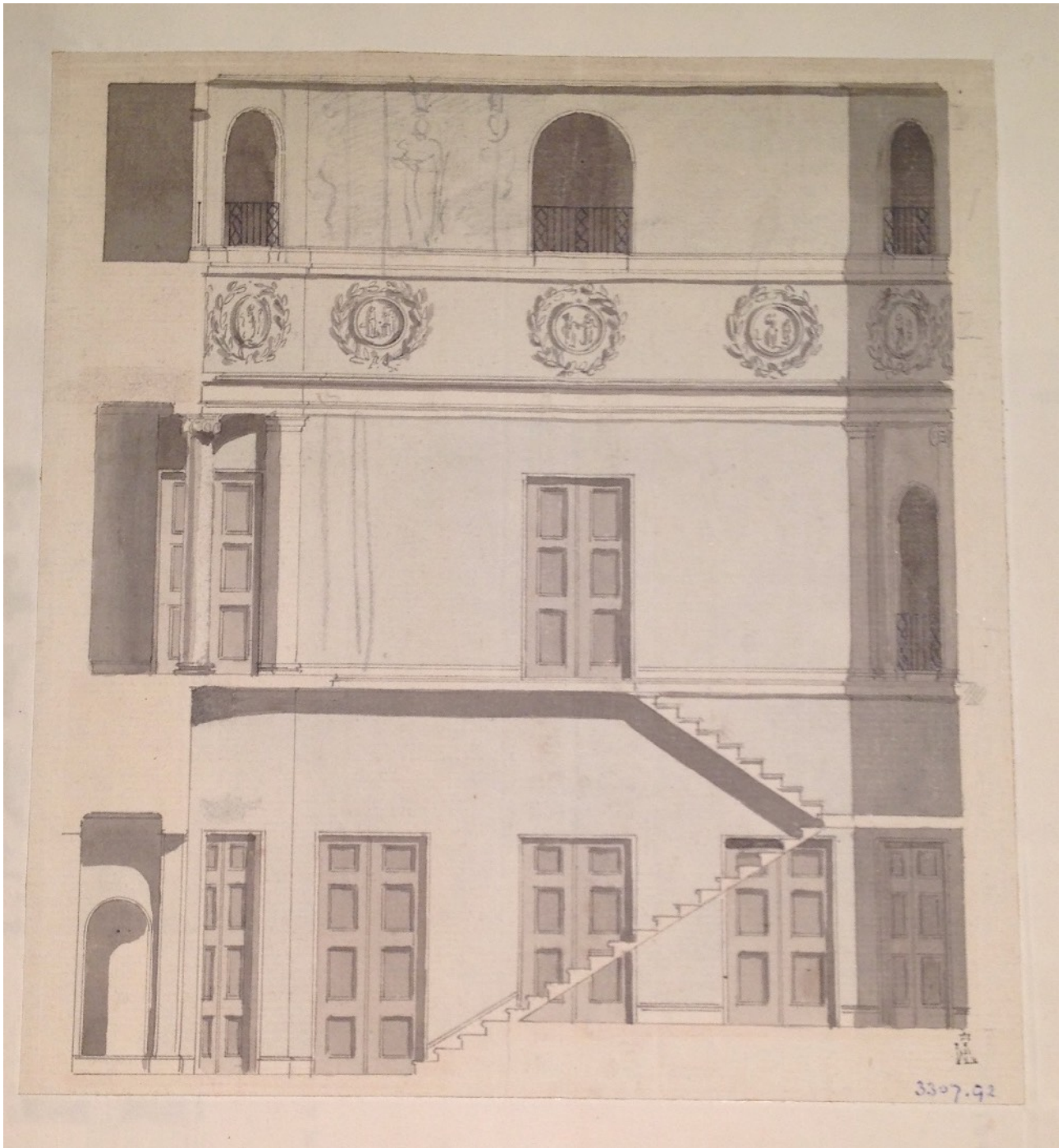
Caryatid, Bank of England Museum, London. Photo: the author.

Fig. 3.10



Caryatid, Coade stone, Anglesey Abbey, Cambridge. Photo: © National Trust / Chris Calnan

Fig. 3.11



Office of John Soane, *Longitudinal section of the staircase of Buckingham House*, Victoria & Albert Museum, London. Photo: the author.

Fig. 3.12



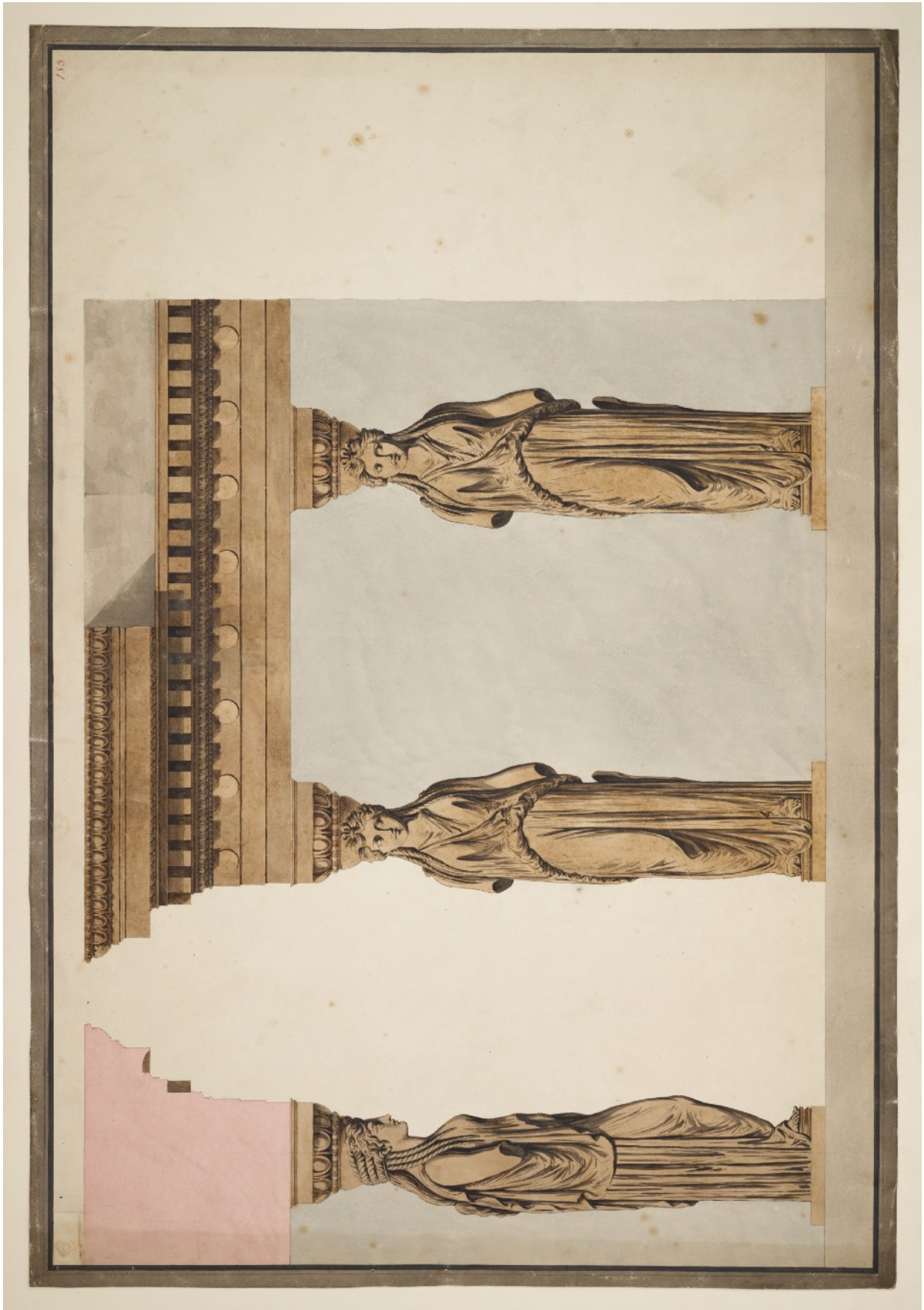
John Soane, Consols Transfer Office of the Bank of England, London, 1797-99.

Fig. 3.13



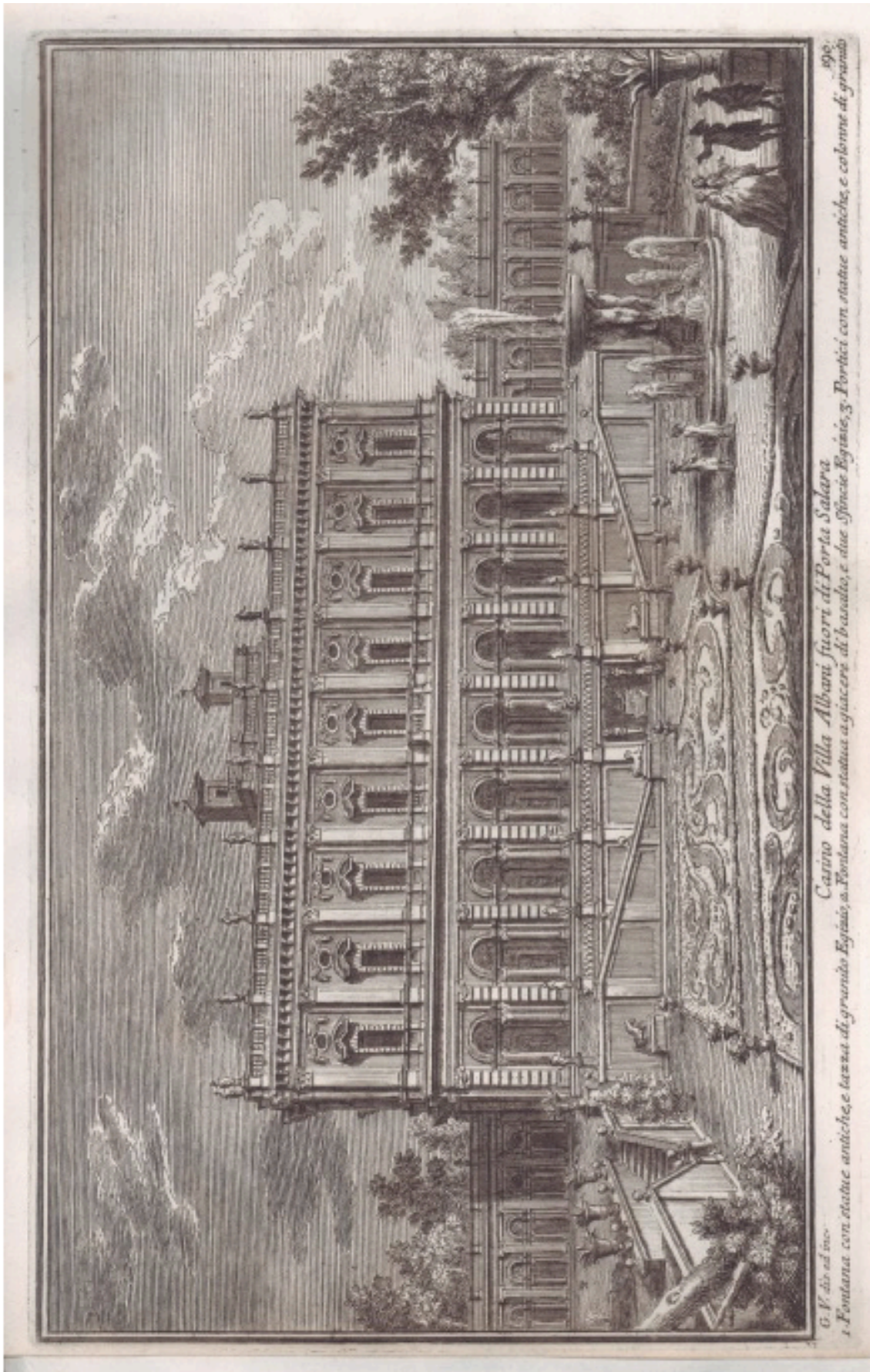
John Soane, Four Per Cent (Old Dividend) Office of the Bank of England, London, 1818-23.

Fig. 3.14



Caryatids from the Erechtheion (Royal Academy Lecture Drawing), Sir John Soane's Museum, London (SM 24/4/1).

Fig. 3.15



Giuseppe Vasi, *Casino della Villa Albani fuori di Porta Salara*, 1761.

Fig. 3.16



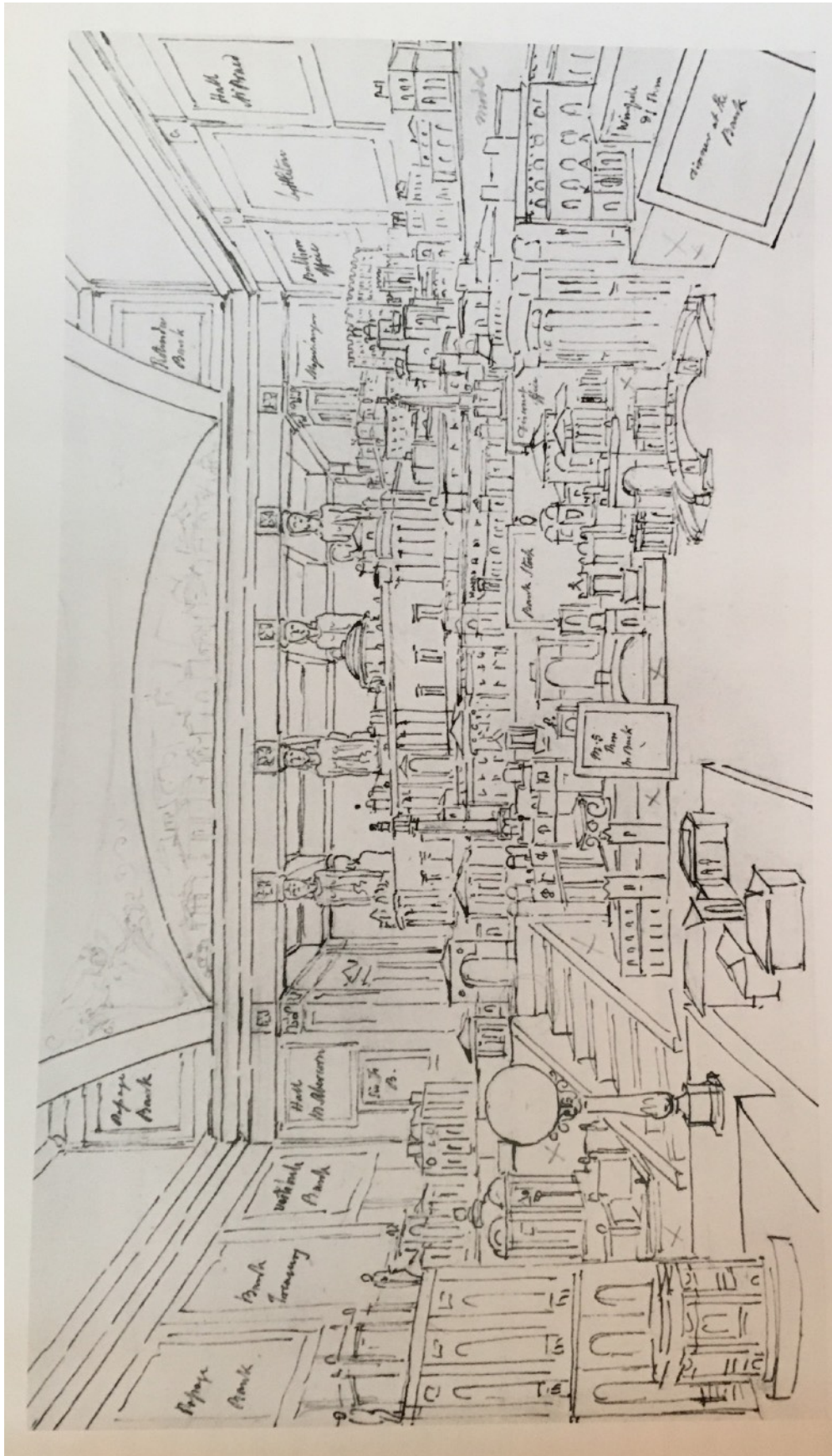
Caryatid, Coade stone, 1799, Pitzhanger Manor, London. Photo: the author.

Fig. 3.17



Caryatid, Coade stone, No. 13 Lincoln's Inn Fields, London.

Fig. 3.18



Joseph Michael Gandy, Preliminary Drawing for *A selection of buildings erected from the designs of J. Soane, Esq., RA, between 1780 and 1815*, Sir John Soane's Museum, London. Photo: the author.

Fig. 3.19



Joseph Michael Gandy, *A selection of buildings erected from the designs of J. Soane, Esq., RA, between 1780 and 1815*, 1818, watercolour on paper, Sir John Soane's Museum, London (P87).

Fig. 3.20



Henry Inwood and Henry Wiliam Inwood, St. Pancras New Church, London, 1819-22.

Fig. 3.21



John and Henry William Inwood (architects), John Charles Felix Rossi (sculptor), Caryatid porch of St Pancras New Church, London, 1819 - 22. Photo: the author.

Fig. 3.22



Charles Augustin Busby, Commercial Rooms, Bristol, 1809-11. Photo: Philip Wilkinson.

Fig. 3.23



Thomas Hamilton, Hopetoun Rooms, Edinburgh, 1824.

Fig. 3.24



William Wilkins, *Nelson Monument*, 1815-17, Great Yarmouth, Norfolk. Photo: Bob Crook.

Fig. 3.25



Thomas Cundy, *Tennis Court at Hewell Grange*, Worcestershire, c.1820-21. Photo: Historic England.

Fig. 3.26



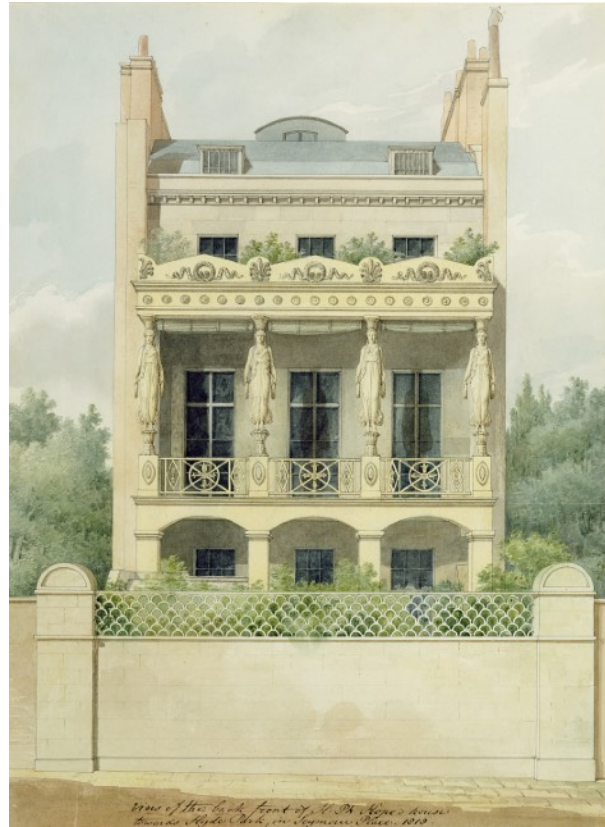
Francis Goodwin, *The Proposed Grand National Cemetery*, 1830, colour lithograph. Photo: © Bridgeman Images.

Fig. 3.27



John Charles Felix Rossi, *Caryatids on St Marylebone Parish Church*, London, c.1813. Photo: Bob Speel.

Fig. 3.28



View of the back front of Henry Phillip Hope's house towards Hyde Park in Seymour Place, 1818, pen, ink and watercolour over graphite, Yale Centre for British Art, New Haven. Photo: © Bridgeman Images.

Fig. 3.29



Joseph Michael Gandy, *Design for an imperial palace for sovereigns of the British Empire: perspective of one of the courtyards, 1825, Royal Institute of British Architects, London.*

Fig. 3.30



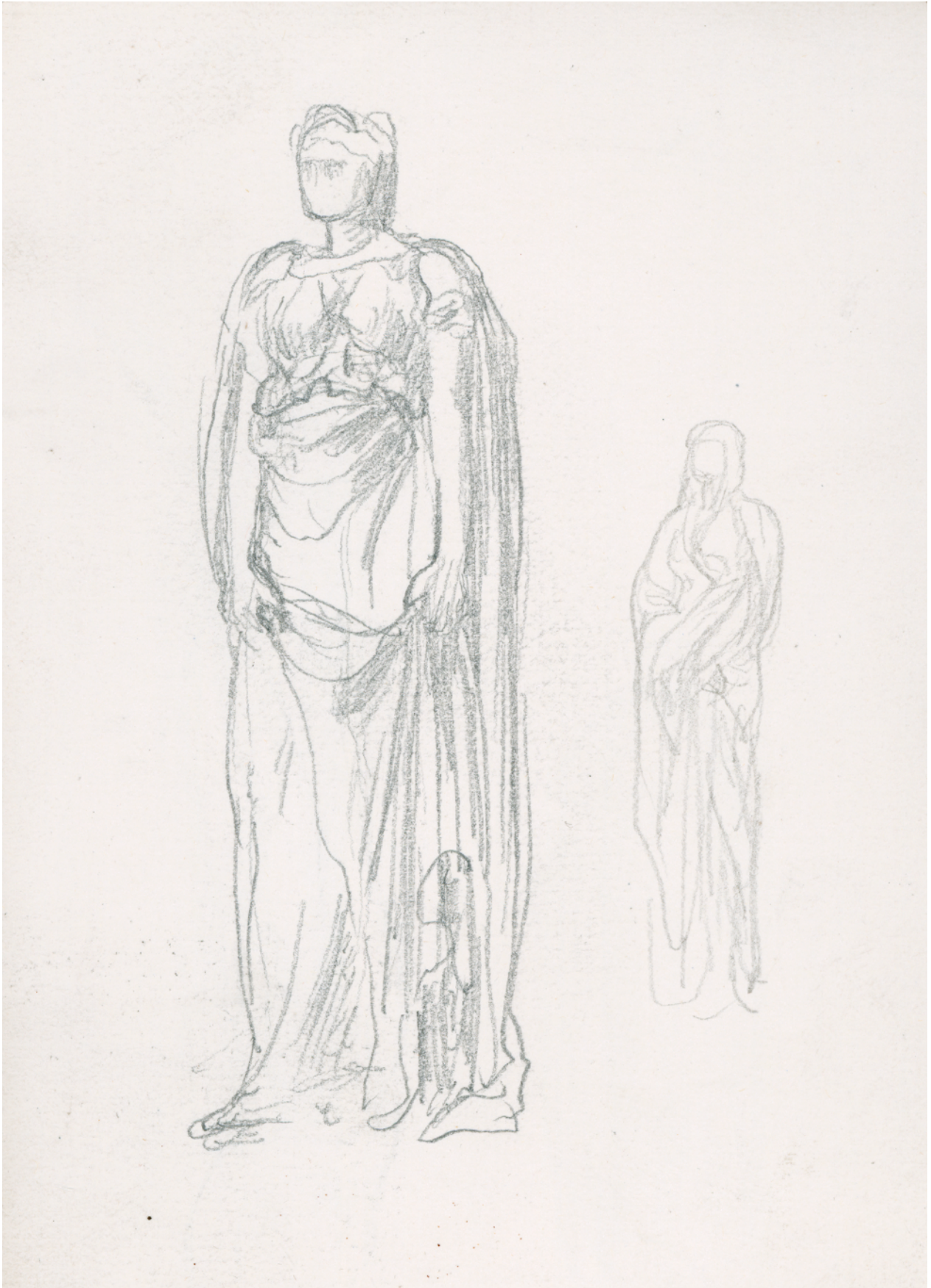
William Hill Knight (architect), John Charles Felix Rossi (sculptor), Montpellier Walk, Cheltenham, 1840. Photo: Vanilla White.

Fig. 4.1



Frederic Leighton, *Clytemnestra from the Battlements of Argos Watches for the Beacon Fires Which Are to Announce the Return of Agamemnon*. c.1874, oil on canvas, 173.5 x 123.8 cm. Photo: Leighton House Museum, London.

Fig. 4.2



Frederic Leighton, *Two sketches of standing female figure, possibly for 'Clytemnestra'*, by 1874, pencil on wove paper. Photo: © Royal Academy of Arts, London.

Fig. 4.3



Frederic Leighton, *Studies for 'Clytemnestra': Female Figure* (detail), c.1873, black and white chalk on blue paper, 21.5 x 32 cm, Leighton House Museum, London. Photo: the author.

Fig. 4.4



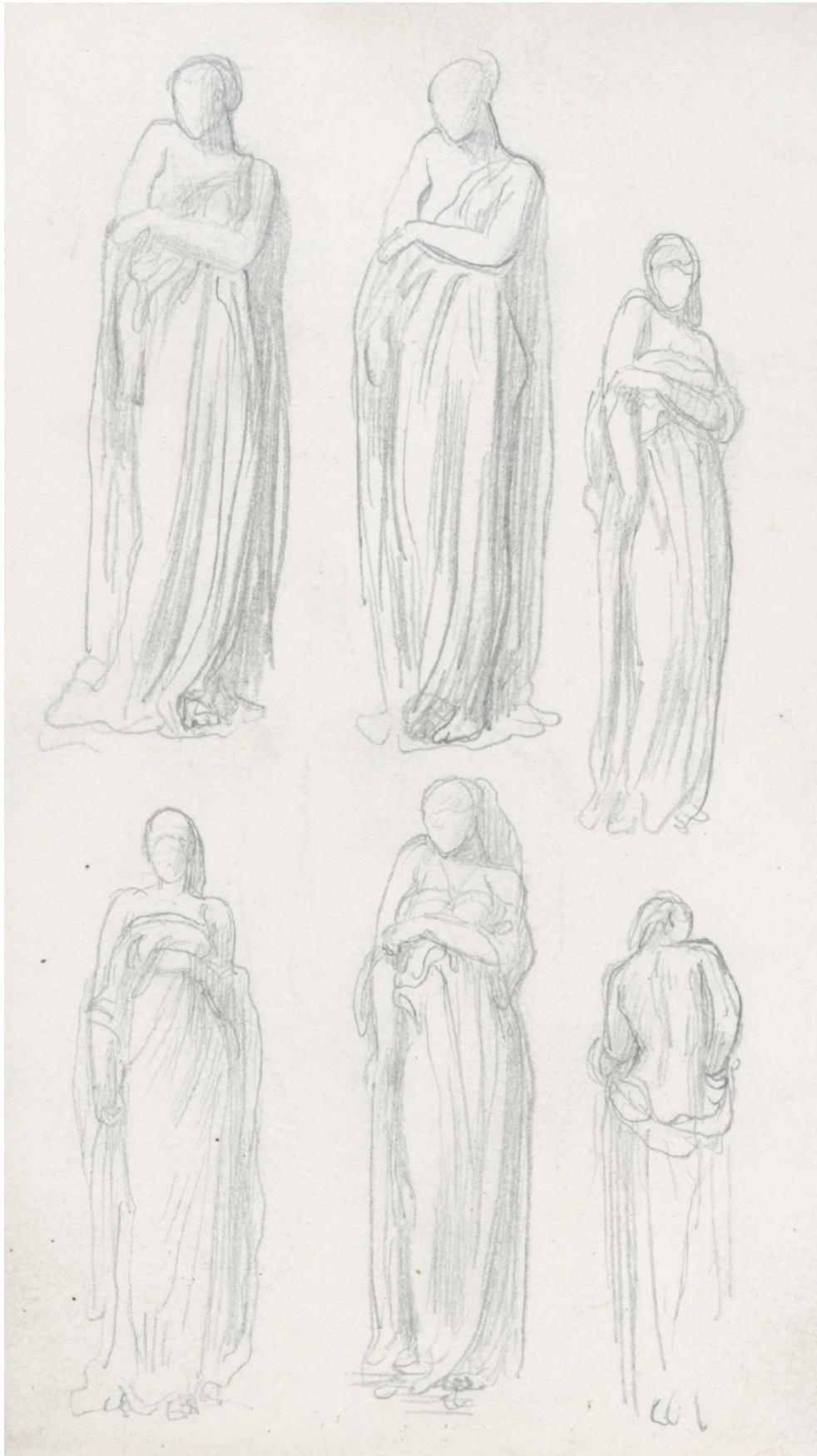
Frederic Leighton, *Sketch of standing female figure, possibly for 'Clytemnestra'* (detail), c.1874, pencil on wove paper. Photo: © Royal Academy of Arts, London.

Fig. 4.5



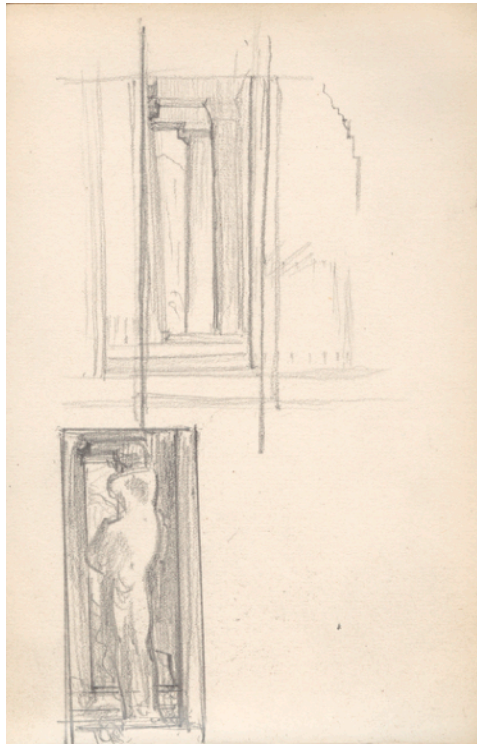
Caryatid from the Erechtheion, 421-406 BC, Pentelic marble, h: 228 cm, British Museum, London.
Photo: the author.

Fig. 4.6



Frederic Leighton, *Sketches of a woman undressing, probably for 'Iostephane'*, c.1870s, pencil on wove paper. Photo: © Royal Academy of Arts, London.

Fig. 4.7



Frederic Leighton, *Sketches of a standing figure and columns*, 1870s, pencil on wove paper. Photo: © Royal Academy of Arts, London.

Fig. 4.8



Frederic Leighton, *Sketches for an early version of 'Electra at the Tomb of Agamemnon'* (detail), probably 1860s, pencil with some black chalk on cream laid paper. Photo: © Royal Academy of Arts, London.

Fig. 4.9



Frederic Leighton, *The Bath of Psyche*. c.1889-90, oil on canvas, 189.2 x 62.2 cm, Tate Britain, London. Photo: © Tate.

Fig. 4.10



Venus Kallipygos, 1st / 2nd Century BC, Museo Archeologico Nazionale di Napoli, Naples.

Fig. 4.11



Frederic Leighton, *Three sketches of standing women* (detail), c.1870s?, pencil on wove paper.
Photo: © Royal Academy of Arts, London.

Fig. 4.12



Charles Henry Mabey (Mabey & Co.), Caryatid from the entrance to Middle Temple Lane from Victoria Embankment, London, 1878-9, Portland stone, h: 200 cm. Photo: Bob Speel.

Fig. 4.13



Frederic Leighton, *Electra at the Tomb of Agamemnon*. c.1869, oil on canvas, 150 x 75.5 cm, Ferens Art Gallery, Hull.

Fig. 4.14



Frederic Leighton, *The Invocation*. c.1889, oil on canvas, private collection.

Fig. 4.15



Frederic Leighton, *Lachrymae*, c.1894-5, oil on canvas, 157.5 x 62.9 cm, Metropolitan Museum of Art, New York. Photo: courtesy of the Metropolitan Museum of Art.

Fig. 4.16



Frederic Leighton, *Lachrymae* (detail), c.1894-5, oil on canvas, 157.5 x 62.9 cm, Metropolitan Museum of Art, New York. Photo: courtesy of the Metropolitan Museum of Art.

Fig. 4.17



Hydria (vase B 331), sixth-century BC, black figure, British Museum, London. Photo: courtesy of the British Museum.

Fig. 4.18



Frederic Leighton, *Lieder Ohne Worte*, c.1861, oil on canvas, 101.6 x 62.9 cm, Tate Britain, London.

Fig. 4.19



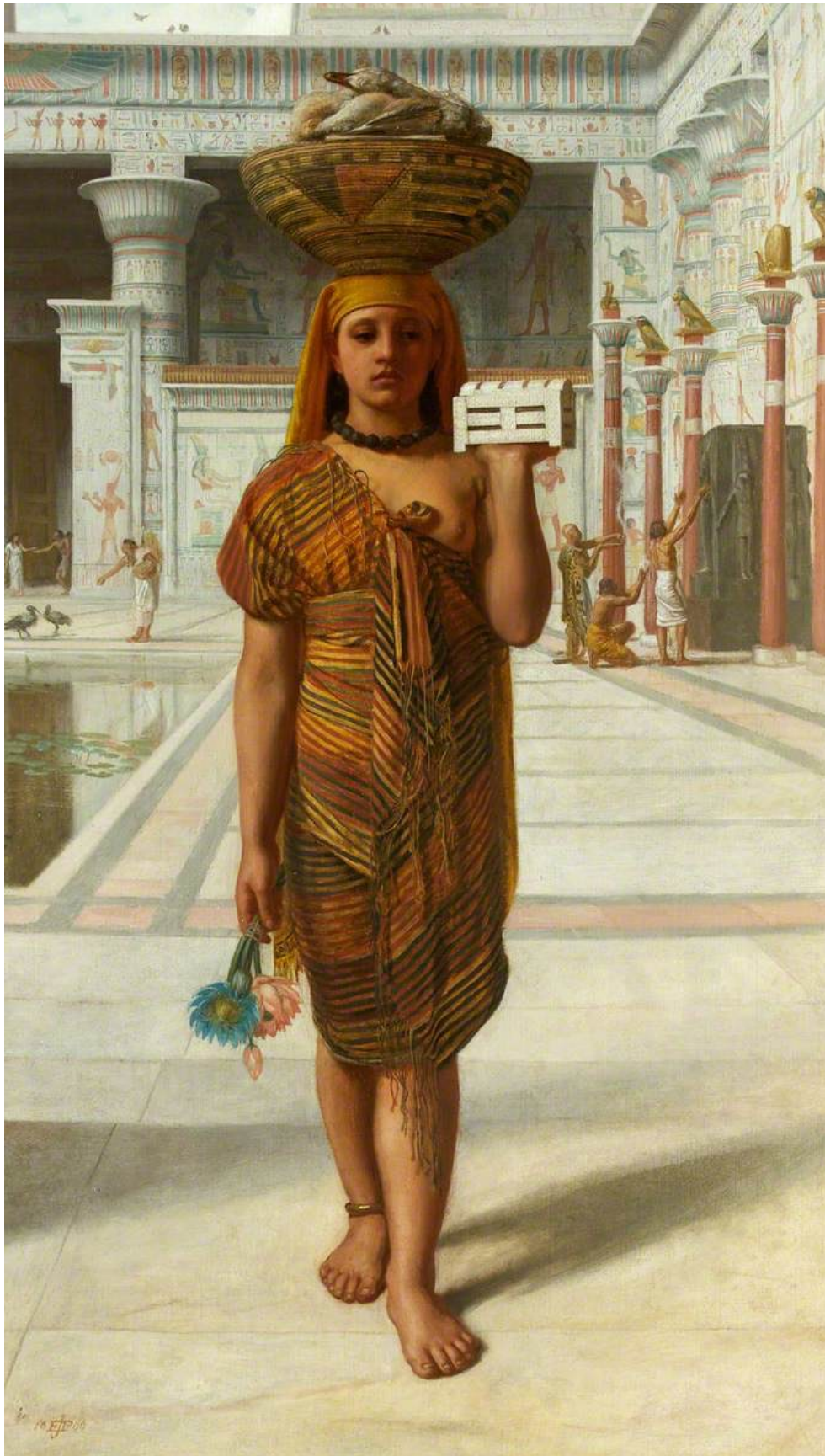
Frederic Leighton, *Thumbnail sketches of figures* (detail), c.1868, pencil on cream laid paper. Photo: © Royal Academy of Arts, London.

Fig. 4.20



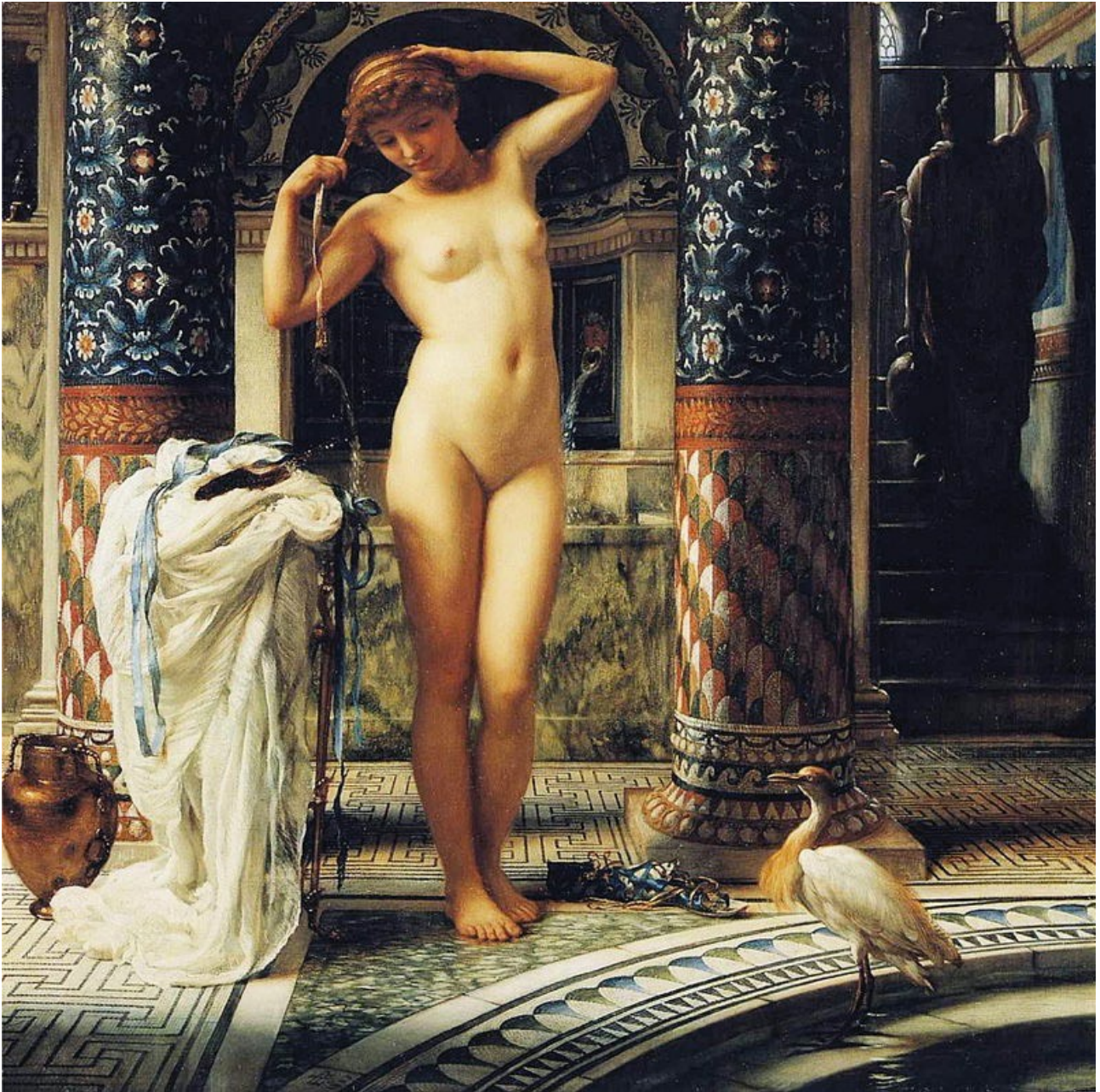
Frederic Leighton, *Study for 'The Arts of Industry as Applied to Peace': Female Figure* (detail), c. 1872, black and white chalk on blue paper, 24.3 x 32.4 cm. Photo: Leighton House Museum, London.

Fig. 4.21



Edward Poynter, *Offerings to Isis*, 1866, oil on canvas, 70.7 x 40.5 cm, Newport Museum & Art Gallery, Newport

Fig. 4.22



Edward Poynter, *Diadumenè*, 1883, oil on canvas, 50.8 × 50.8 cm, Royal Albert Memorial Museum, Exeter.

Fig. 4.23



Frederic Leighton, *A Girl with a Basket of Fruit*, c.1862-3, oil on canvas, 83.8 x 57.8 cm, private collection.

Fig. 4.24



Caryatid from the Erechtheion (detail), 421-406 BC, Pentelic marble, h: 228 cm, British Museum, London. Photo: the author.

Fig. 4.25



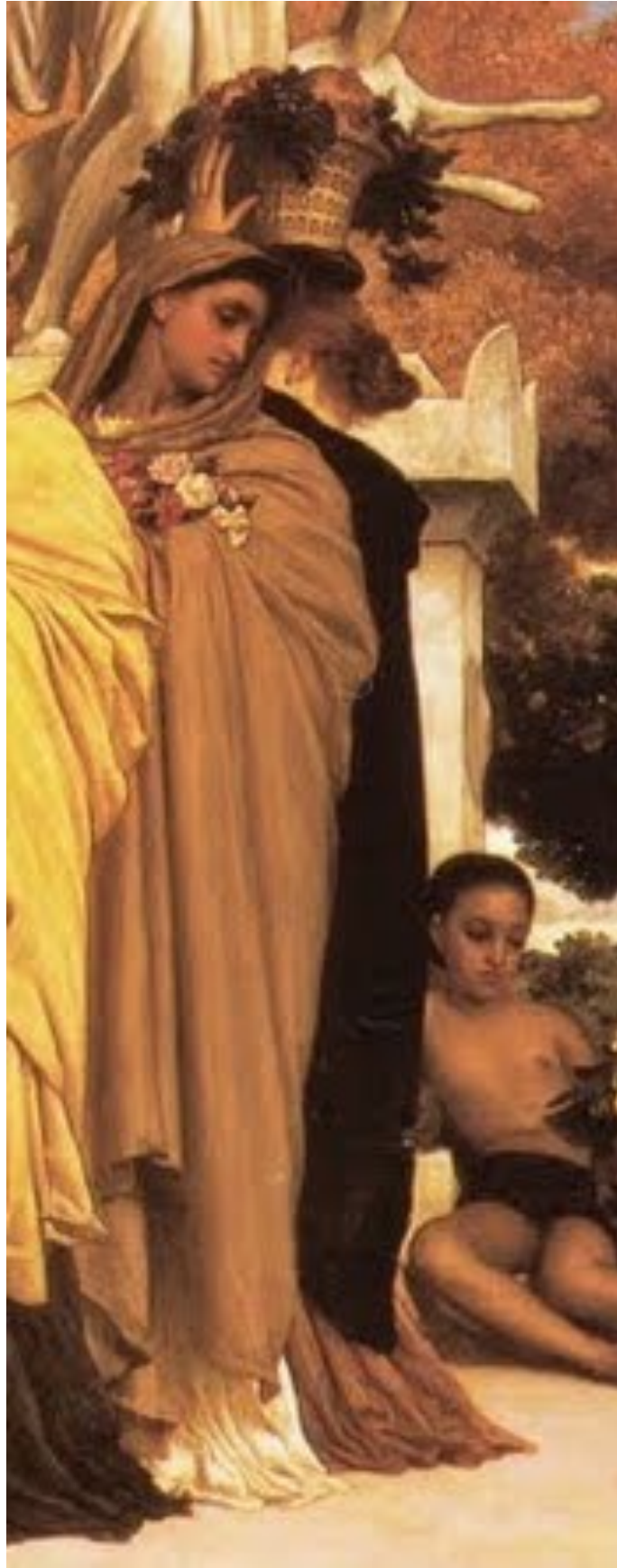
Caryatid from the Erechtheion (detail), 421-406 BC, Pentelic marble, h: 228 cm, British Museum, London. Photo: the author.

Fig. 4.26



Frederic Leighton, *The Syracusan Bride Leading Wild Beasts in Procession to the Temple of Diana*, c.1866, oil on canvas, private collection.

Fig. 4.27



Frederic Leighton, *The Syracusan Bride Leading Wild Beasts in Procession to the Temple of Diana* (detail), c.1866, oil on canvas, private collection.

Fig. 4.28



Frederic Leighton, *The Syracusan Bride Leading Wild Beasts in Procession to the Temple of Diana* (detail), c.1866, oil on canvas, private collection.

Fig. 4.29



Frederic Leighton, *The Syracusan Bride Leading Wild Beasts in Procession to the Temple of Diana* (detail), c.1866, oil on canvas, private collection.

Fig. 4.30



Frederic Leighton, *Captive Andromache*, c.1888, oil on canvas, 197 x 407 cm. Photo: © Manchester Art Gallery / Bridgeman Images.

Fig. 4.31



Frederic Leighton, *Tracing for 'Captive Andromache'*, c.1886-88, pencil on tracing paper, 19.8 x 39.1 cm. Photo: © Royal Academy of Arts, London.

Fig. 4.32



Frederic Leighton, *Captive Andromache* (detail), c.1888, oil on canvas, 197 x 407 cm. Photo: © Manchester Art Gallery / Bridgeman Images.

Fig. 4.33



Frederic Leighton, *Thumbnail sketches of figures*, c.1868, pencil on cream laid paper. Photo: © Royal Academy of Arts, London.

Fig. 4.34



Frederic Leighton, *Captive Andromache* (detail), c.1888, oil on canvas, 197 x 407 cm. Photo: © Manchester Art Gallery / Bridgeman Images.

Fig. 4.35



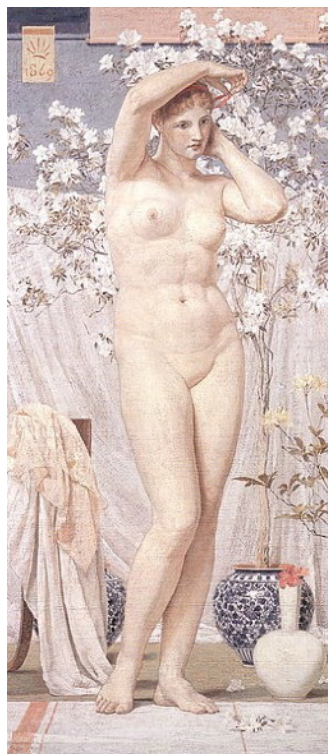
Scene from vase 331 (British Museum), engraving from E. Gerhard's *Griechische Vasenbilder*, 1858.

Fig. 4.36



Frederic Leighton, *Captive Andromache* (detail), c.1888, oil on canvas, 197 x 407 cm. Photo: © Manchester Art Gallery / Bridgeman Images.

Fig. 4.37



Albert Moore, *A Venus*, 1869, oil on canvas, 160 x 76.2 cm, York Art Gallery, York. Photo: courtesy of York Museums Trust.

Fig. 4.38



Frederic Leighton, *A Contrast*, 1880, from Ernest Rhys, *Frederic Lord Leighton* (London: George Bell and Sons, 1900). Photo: the author.

Fig. 4.39



Caryatid from the Erechtheion (detail), 421-406 BC, Pentelic marble, h: 228 cm, British Museum, London.

Fig. 4.40



Charles Lock Eastlake, *The Erechtheum, Athens, with Figures in the Foreground*, 1821, oil on canvas, 67 x 89.5 cm, Yale Centre for British Art, New Haven.

Fig. 4.41



Robert Wilson, *James Atkins*, 1824, oil on canvas, 127.5 x 100 cm, University of Aberdeen, Aberdeen.

Fig. 4.42



Nathaniel Hone the Younger, *Caryatids*, 1891-2, oil on board, 32 x 49 cm, National Gallery of Ireland, Dublin.

Fig. 4.43



Lawrence Alma-Tadema, *A Roman Flower Market*, 1868, oil on panel, 42 x 58 cm, Manchester Art Gallery, Manchester.

Fig. 4.44



John Whitehead Walton, *Neo-classical scene of Grecian girls swimming*, 1884, oil on canvas, 52 x 75 cm, private collection.

Fig. 4.45



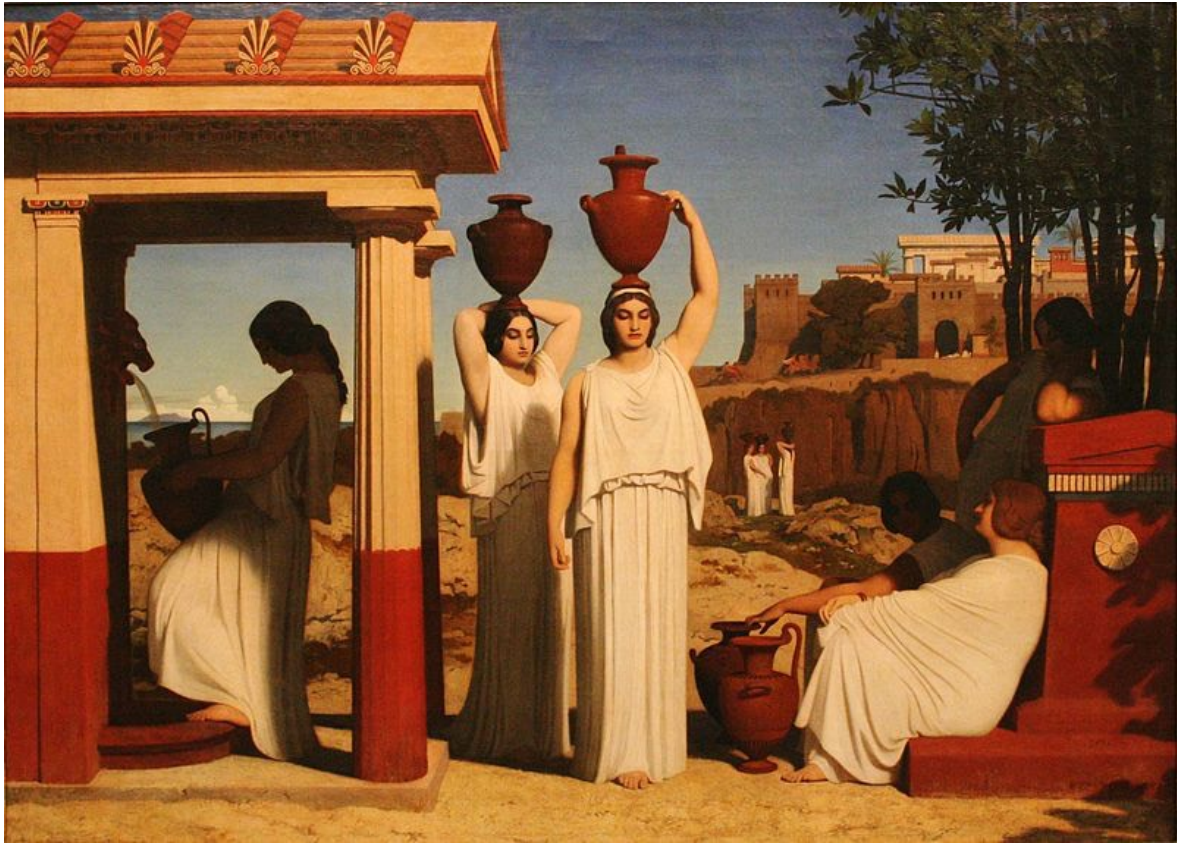
Lawrence Alma-Tadema, *A Private Celebration*, 1871, oil on canvas, private collection.

Fig. 4.46



Lawrence Alma-Tadema, *The Women of Amphissa*. 1887, oil on canvas, 122.5 x 184.2 cm, The Sterling and Francine Clark Art Institute, Williamstown, MA.

Fig. 4.47



Dominique Papety, *Femmes à la fontaine*, 1839-40, oil on canvas, 96 x 135 cm.

Fig. 4.48



John Singer Sargent, *The Danaïdes*, 1922-25, oil on canvas, 335.28 x 632.46 cm, Museum of Fine Arts, Boston.

Fig. 5.1



Alfred Stevens, Chimneypiece for the dining room of Dorchester House, c.1873 (completed), h. 445m, marble, Victoria & Albert Museum, London. Photo: the author.

Fig. 5.2



Alfred Stevens, *The Wellington Monument*, 1912 (completed), St Paul's Cathedral, London.

Fig. 5.3



Auguste Rodin, *Fallen Caryatid Carrying Her Stone*, 1881 (cast 1981), bronze, 129.9 × 95.3 × 95.3 cm, Metropolitan Museum of Art, New York. Photo: the author.

Fig. 5.4



Alfred Gilbert, *Sam Wilson Chimneypiece*, c.1908-13, bronze. Photo: © Leeds Museums and Galleries (Leeds Art Gallery).

Fig. 5.5



Chimneypiece from the *Sala della Jole*, 1454-1482, Ducal Palace, Urbino.

Fig. 5.6



Hans Holbein the Younger, *Design for a chimneypiece for Henry VIII*, c.1538-40, pen, ink, and wash on paper, 53.9 × 47 cm, British Museum, London. Photo: the author.

Fig. 5.7



Robert Lyminge, Dining Room Overmantel, oak, 1627, Blickling Hall, Norfolk. Photo: the author.

Fig. 5.8



William Kent (designer) and John Michael Rysbrack (sculptor), Chimneypiece, marble, c.1725-35, Houghton Hall, Norfolk. Photo: the author.

Fig. 5.9



Isaac Ware, Chimneypiece from Chesterfield House, c.1748-50, marble, h: 190.5 cm, Metropolitan Museum of Art, New York.

Fig. 5.10

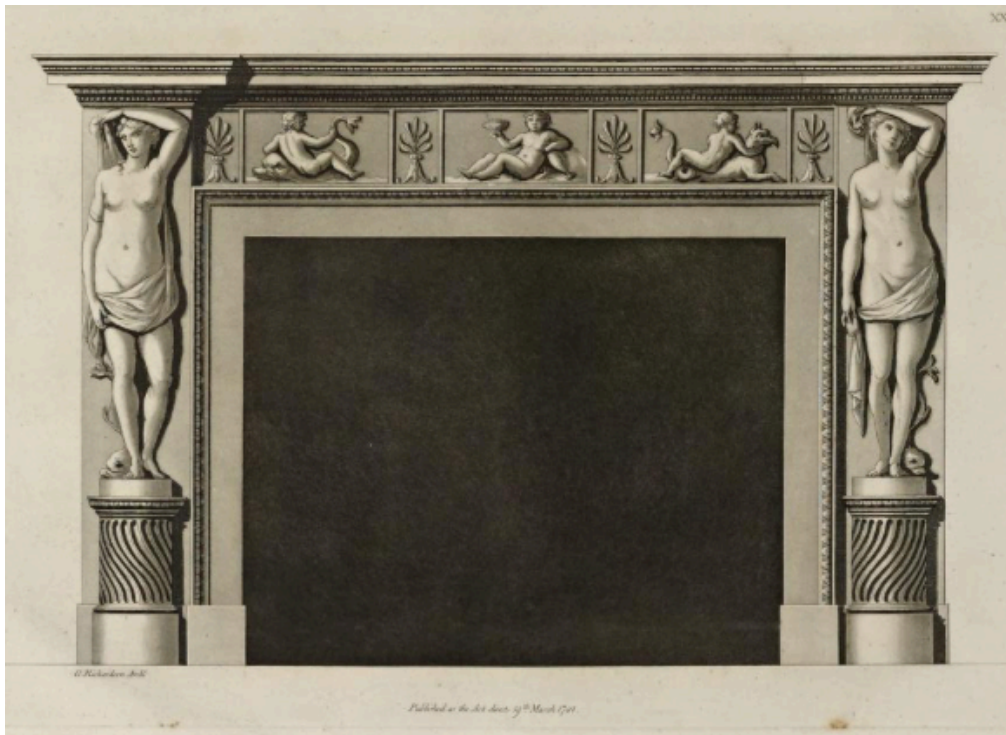


Plate 28, Chimneypiece from George Richardson, *A New Collection of Chimney Pieces, Ornamented in the Style of the Etruscan, Greek, and Roman Architecture* (London: George Richardson, 1781). Photo: the author.

Fig. 5.11



Richard Westmacott the Elder, Chimneypiece for the the Music Room, 1790s, Powderham Castle, Devon.

Fig. 5.12



Chimneypiece from the Dining Room of 19 Grosvenor Square, London, c.1810.

Fig. 5.13



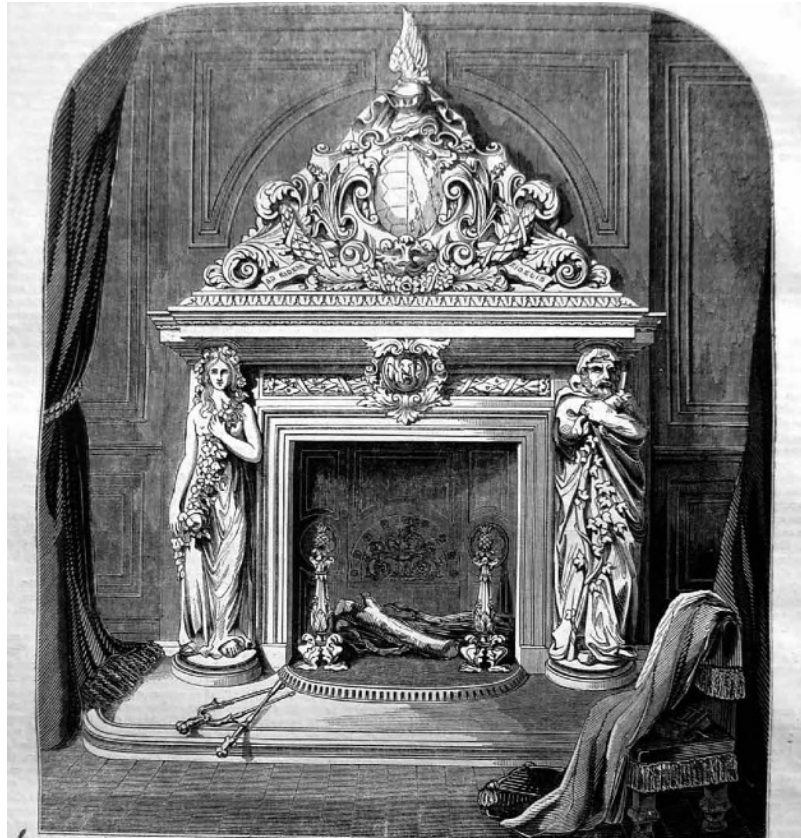
Attributed to Richard Westmacott, Chimneypiece from the library of Belton House, Grantham.
Photo: ©NTPL/Mark Bolton

Fig. 5.14



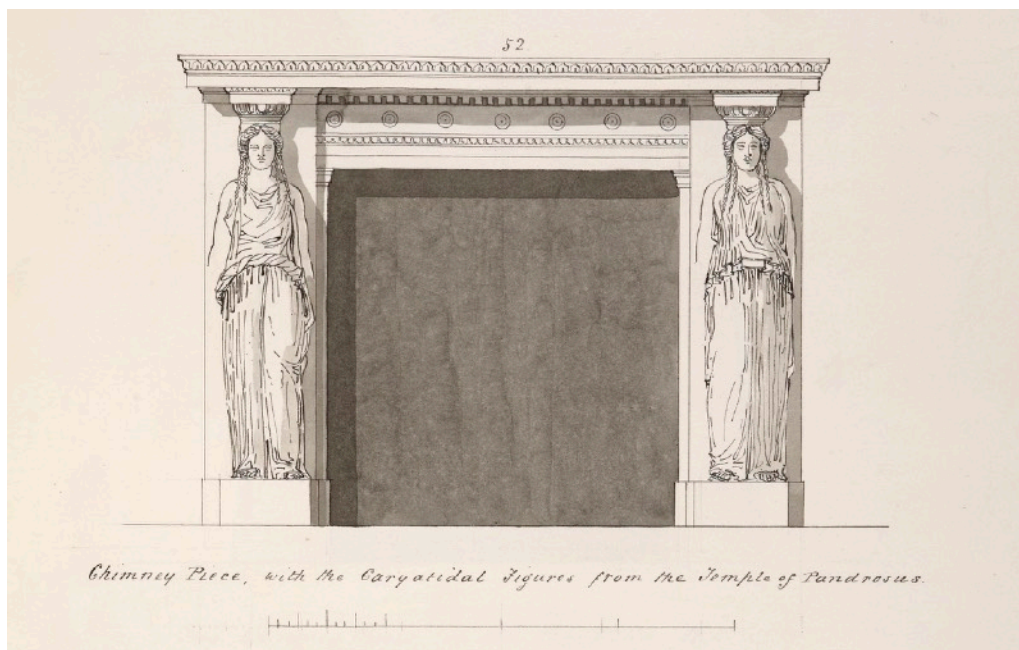
John Nash, Picture Gallery Chimneypiece, 1825-30, Buckingham Palace, London.

Fig. 5.15



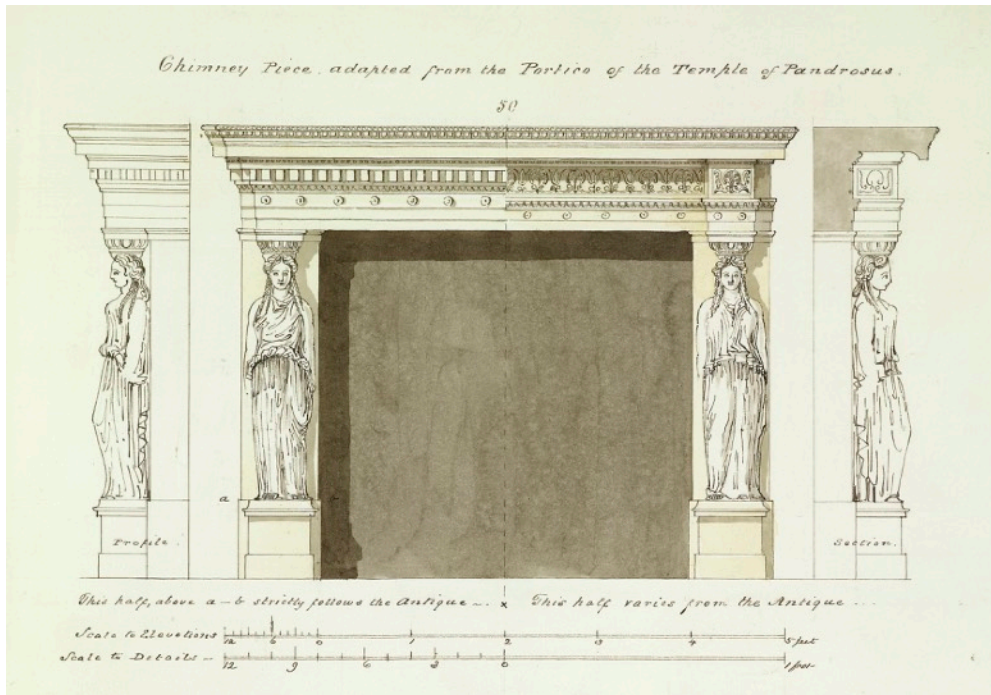
John Thomas, Design for a Chimneypiece at Somerleyton Hall, Suffolk, 1844. Photo: the author.

Fig. 5.16



George Wightwick, *Designs for chimneypieces featuring sculpted caryatids and telamones* (detail), 1800, drawing, Royal Institute of British Architects, London.

Fig. 5.17



George Wightwick, *Designs for two fireplaces featuring sculpted caryatids and telamones* (detail), 1800, drawing, Royal Institute of British Architects, London.

Fig. 5.18



Saloon of Dorchester House, London, from *Country Life* 63 (5 May 1928).

Fig. 5.19



View into the Red Drawing Room of Dorchester House, London, from *Country Life* 63 (5 May 1928).

Fig. 5.20



Green Drawing Room of Dorchester House, London, from *Country Life* 63 (5 May 1928).

Fig. 5.21



Alfred Stevens, Caryatid from the chimneypiece for the dining room of Dorchester House, c.1873 (completed), marble, Victoria & Albert Museum, London. Photo: the author.

Fig. 5.22



Alfred Stevens, Caryatid from the chimneypiece for the dining room of Dorchester House, c.1873 (completed), marble, Victoria & Albert Museum, London. Photo: the author.

Fig. 5.23



Alfred Stevens, *Valour and Cowardice*, 1866, plaster, Victoria & Albert Museum, London. Photo: the author.

Fig. 5.24



Alfred Stevens, *Truth and Falsehood*, 1867-8, plaster, Victoria & Albert Museum, London. Photo: the author.

Fig. 5.25



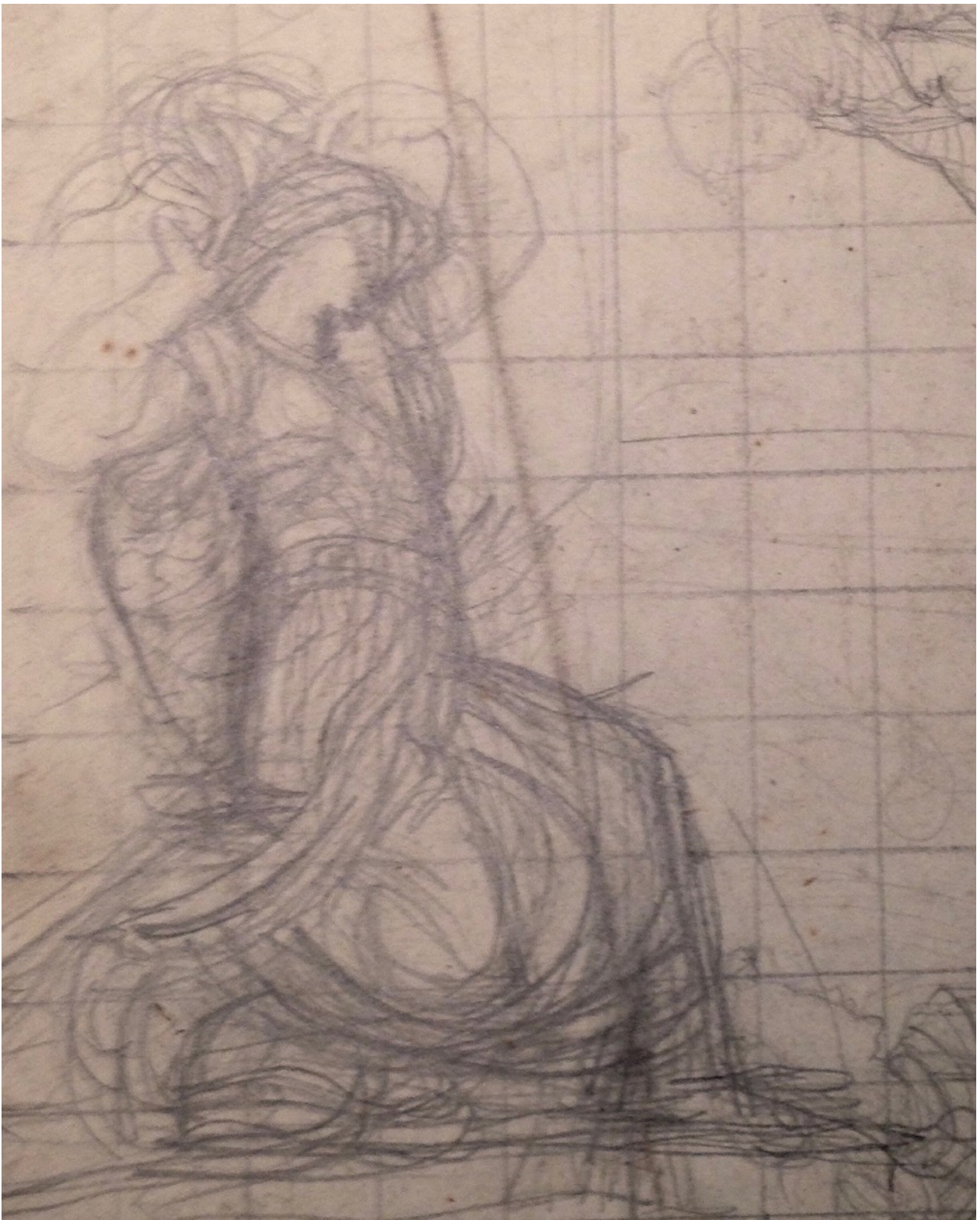
Michelangelo, *Delphic Sibyl* from the Sistine Chapel ceiling, 1508-12.

Fig. 5.26



Alfred Stevens, *Two studies of struggling figures*, 1844, red chalk on paper. Photo: © Victoria & Albert Museum, London.

Fig. 5.27



Alfred Stevens, Preliminary drawing for 11 Kensington Palace Gardens, Victoria & Albert Museum, London. Photo: the author.

Fig. 5.28



Michelangelo, *Libyan Sibyl* from the Sistine Chapel ceiling, 1508-12.

Fig. 5.29



Michelangelo, *Night*, c.1521-34, marble, 194cm, Medici Chapel, Basilica of San Lorenzo, Florence.
Photo: the author.

Fig. 5.30



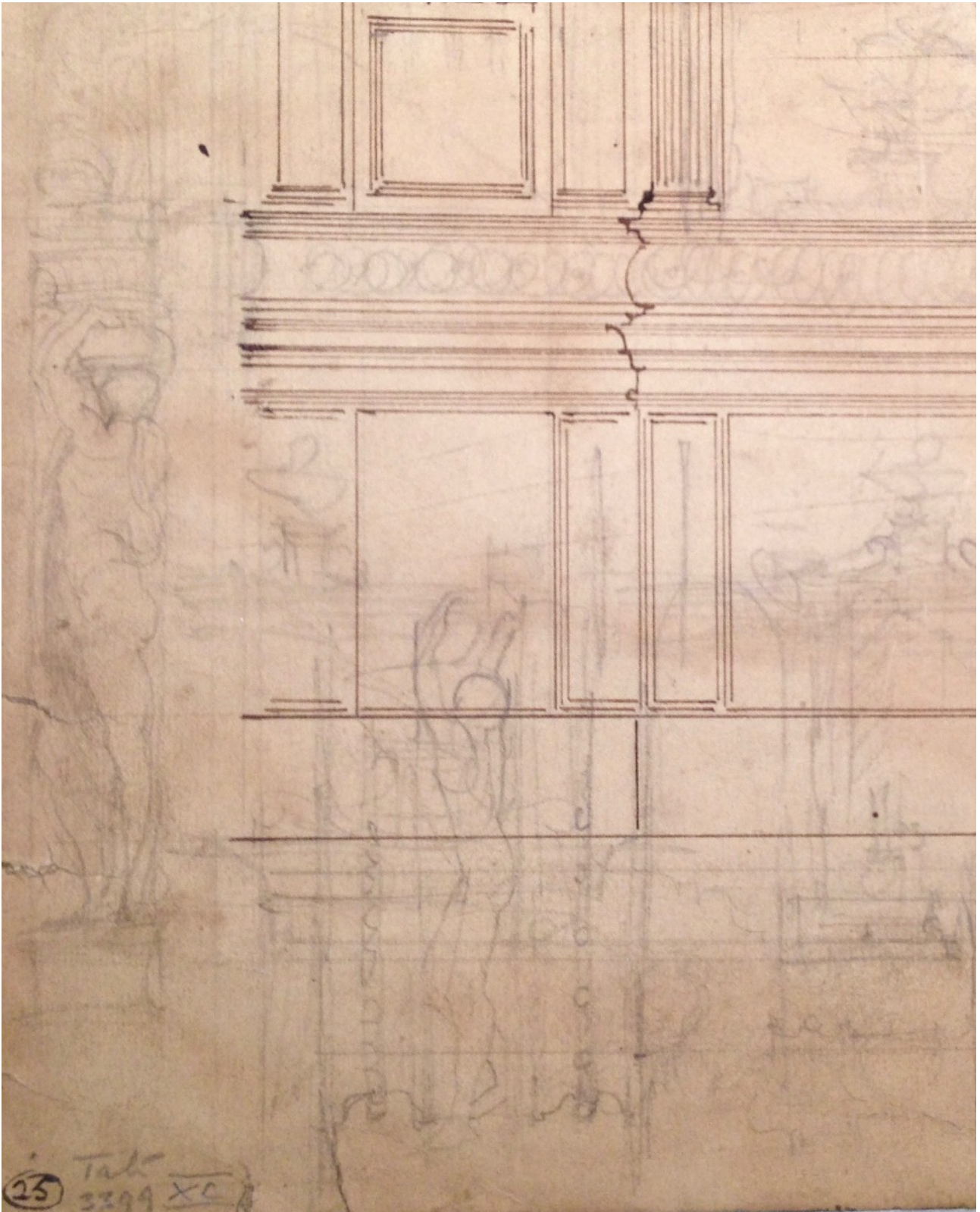
Alfred Stevens, Red chalk study, Victoria & Albert Museum, London. Photo: the author.

Fig. 5.31



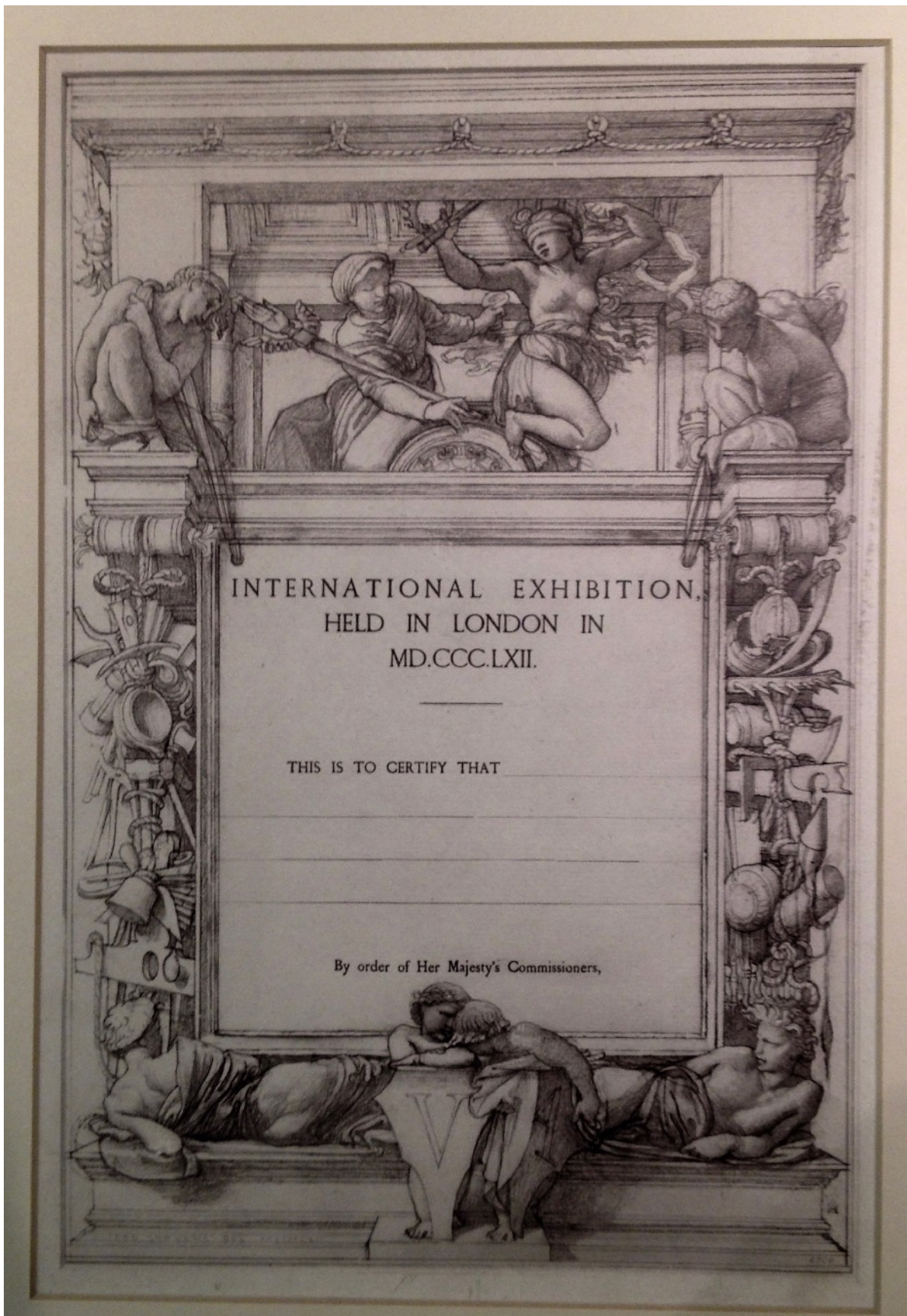
Alfred Stevens, Red chalk studies, Victoria & Albert Museum, London. Photo: the author.

Fig. 5.32



Alfred Stevens, Architectural drawing, Victoria & Albert Museum, London. Photo: the author.

Fig. 5.33



Alfred Stevens, *Design for the Honorable Mention Award Certificate of the London International Exhibition of 1862*, 1862, Victoria & Albert Museum, London. Photo: the author.

Fig. 5.34



Michelangelo, Sistine Chapel ceiling, 1508-12, Sistine Chapel, Rome.

Fig. 5.35



Michelangelo, Sistine Chapel ceiling (detail), 1508-12, Sistine Chapel, Rome.

Fig. 5.36



Michelangelo, Sistine Chapel ceiling (detail), 1508-12, Sistine Chapel, Rome.

Fig. 5.37



Alfred Stevens, Preliminary sketches for the Dorchester House Chimneypiece, Victoria & Albert Museum, London. Photo: the author.

Fig. 5.38



Alfred Stevens, Preliminary sketches for the Dorchester House Chimneypiece, Victoria & Albert Museum, London. Photo: the author.

Fig. 5.39



Alfred Stevens, Preliminary sketches for the Dorchester House Chimneypiece, Victoria & Albert Museum, London. Photo: the author.

Fig. 5.40



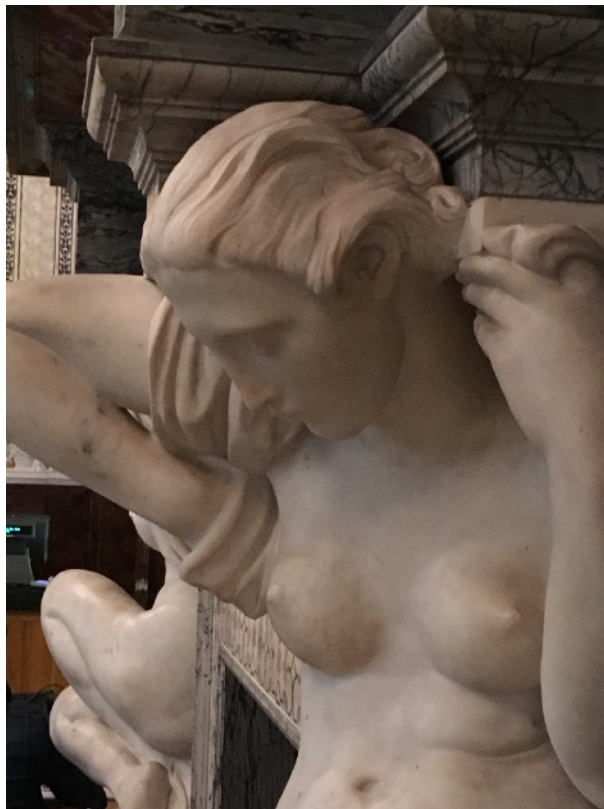
Alfred Stevens, Preliminary sketches for the Dorchester House Chimneypiece, Victoria & Albert Museum, London. Photo: the author.

Fig. 5.41



Alfred Stevens, Caryatid from the Dorchester House Chimneypiece, c.1873 (completed), marble, Victoria & Albert Museum, London. Photo: the author.

Fig. 5.42



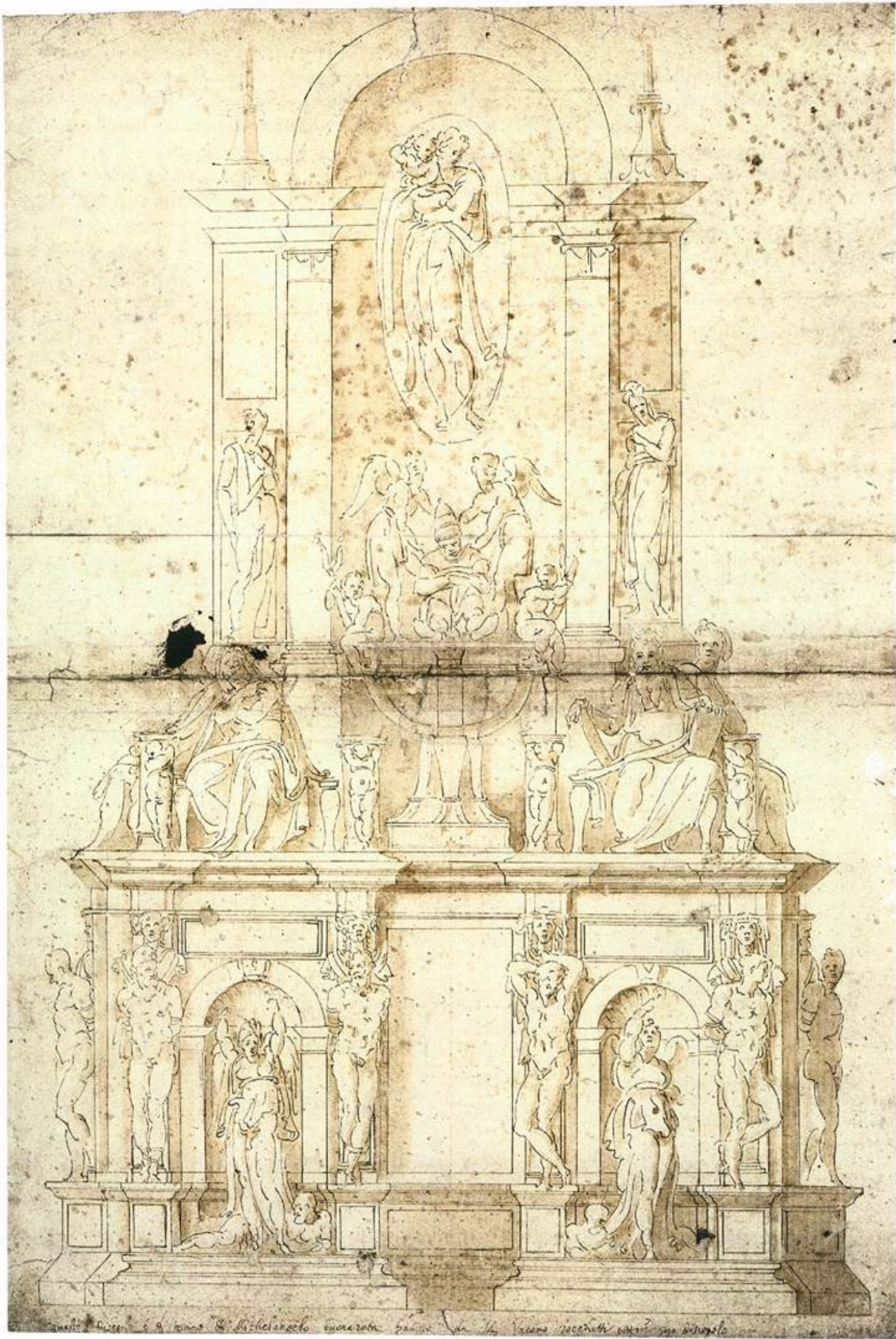
Alfred Stevens, Caryatid from the Dorchester House Chimneypiece, c.1873 (completed), marble, Victoria & Albert Museum, London. Photo: the author.

Fig. 5.43



Michelangelo, Tomb for Julius II, 1505-45, San Pietro in Vincoli, Rome. Photo: Jörg Bittner Unna.

Fig. 5.44



Giacomo Rocchetti, Drawing of Michelangelo's Tomb for Julius II, c1530-50, 57 x 39 cm, Staatliche Museen, Berlin.

Fig. 5.45



Michelangelo, *Dying Slave*, 1513-16, marble, h: 215cm, Musée du Louvre, Paris. Photo: Jörg Bittner Unna.

Fig. 5.46



Michelangelo, *Rebellious Slave*, 1513, marble, h: 209cm, Musée du Louvre, Paris. Photo: Jörg Bittner Unna.

Fig. 5.47



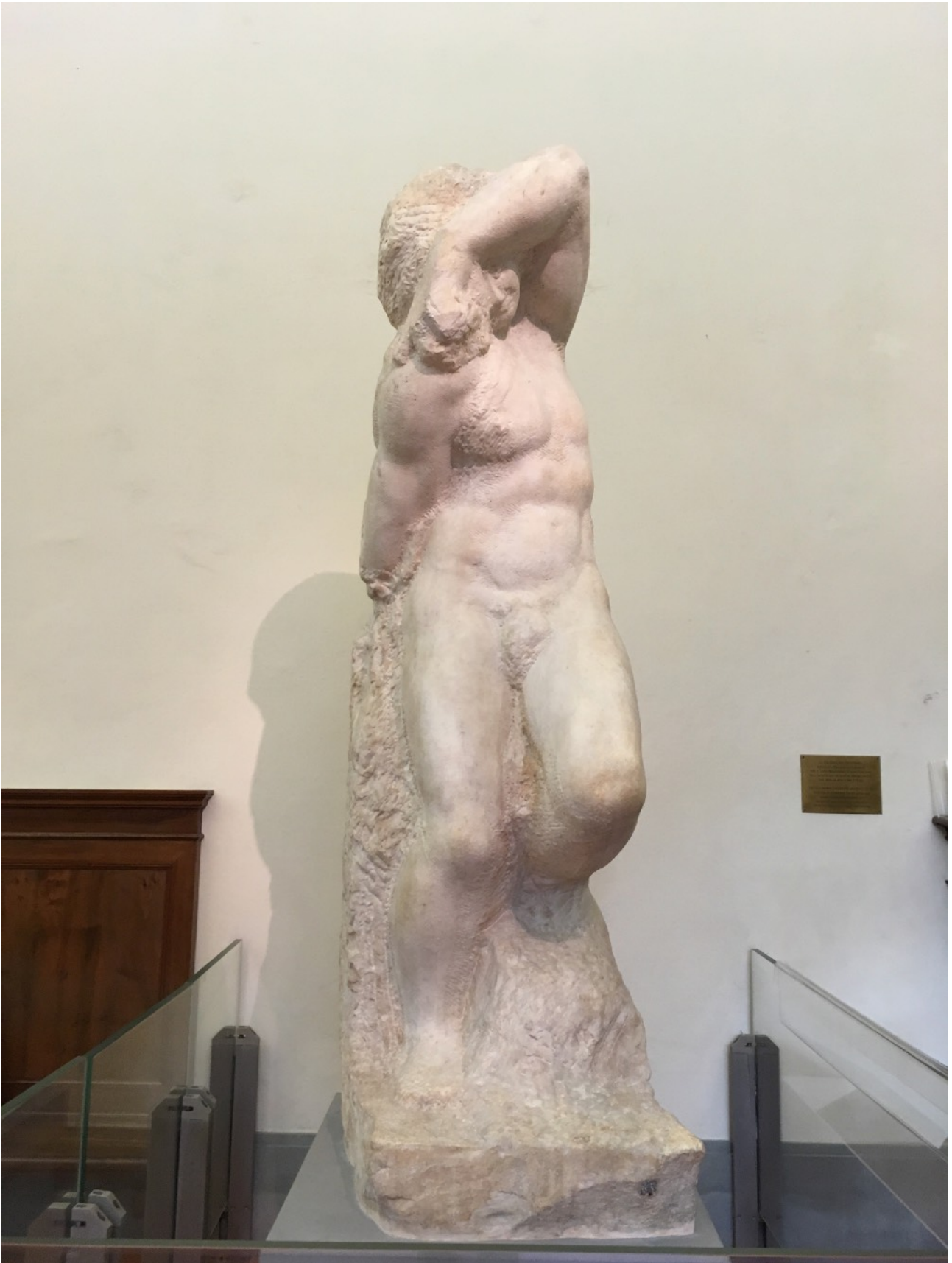
Michelangelo, *Atlas Slave*, c.1525-30, marble, h: 277cm, Galleria dell'Accademia, Florence. Photo: the author.

Fig. 5.48



Michelangelo, *Bearded Slave*, c.1525-30, marble, h: 263cm, Galleria dell'Accademia, Florence.
Photo: the author.

Fig. 5.49



Michelangelo, *Young Slave*, 1525-30, marble, h: 256cm, Galleria dell'Accademia, Florence. Photo: the author.

Fig. 5.50



Alfred Stevens, *Caryatid* (model), c.1873, plaster, h: 23 cm. Photo: © Victoria & Albert Museum, London.

Fig. 5.51



Alfred Stevens, *Caryatid* (model), c.1873, plaster, h: 19.5 cm. Photo: © Victoria & Albert Museum, London.

Fig. 5.52



Hiram Powers, *The Greek Slave*, 1845, marble. 165.7 × 53.3 × 46.4 cm, Yale University Art Gallery, New Haven. Photo: Karl Thomas Moore.

Fig. 5.53



T.A. Slater & Thomas Tyrell, Atlante and Caryatid on Arthur Beresford Pite, 82 Mortimer Street, London, 1893-6. Photo: the author.

Fig. 5.54



William Birnie Rhind, Caryatid on Gibson and Russell, West Ham Technical Institute, London, 1898-1900. Photo: Bob Speel.

Fig. 5.55



William Birnie Rhind, Caryatid on Gibson and Russell, West Ham Technical Institute, London, 1898-1900. Photo: Bob Speel.

Fig. 5.56



Henry C. Fehr, Caryatid, Portland stone, on Alfred W. Blomfield and W. J. Ancell, Victoria Station, London, c.1910. Photo: Jacqueline Banerjee.

Fig. 5.57



Joseph Thewlis, Caryatids on the Scottish Union and National Insurance Company building, Leeds, c.1909. Photo: the author.

Fig. 5.58



Eric Gill, *Study for Sculpture: Estin Thalassa*, 1910, pencil drawing, 43.7 x 56 cm, University of Texas, Austin.

Fig. 5.59



Auguste Rodin, *The Gates of Hell*, c.1880-90 (cast made in 1928), bronze, 635 x 400 x 85 cm, Musée Rodin, Paris.

Fig. 5.60



Jean-Baptiste Carpeaux, *Fontaine de l'Observatoire*, 1867-74.

Fig. 5.61



Jean-Baptiste Carpeaux, *Eve après la faute*, 1873, marble, 35 x 16 x 20 cm. Photo: © Victoria & Albert Museum, London.

Fig. 5.62



Aimé-Jules Dalou, *Caryatids of the Four Continents*, c. 1867, Los Angeles County Museum of Art, Los Angeles.

Fig. 5.63



Alfred Gilbert, *Sam Wilson Chimneypiece* (detail), c.1908-13, bronze. Photo: © Leeds Museums and Galleries (Leeds Art Gallery).

Fig. 5.64



Alfred Gilbert, *Sam Wilson Chimneypiece* (detail), c.1908-13, bronze, Leeds Art Gallery, Leeds.
Photo: the author.

Fig. 5.65



Charles Robert Ashbee, *Design for a fireplace for World's End House, 115-116 Cheyne Walk, Chelsea, London, 1914*, drawing, Royal Institute of British Architects, London.

Fig. 5.66



John Loughborough Pearson, *Chimneypiece at Two Temple Place, London, c.1895*. Photo: the author.

Fig. 5.67



Alfred Gilbert, *Sam Wilson Chimneypiece* (detail), c.1908-13, bronze, Leeds Art Gallery, Leeds.
Photo: the author.

Fig. 5.68



Alfred Gilbert, *Sam Wilson Chimneypiece* (detail), c.1908-13, bronze. Photo: © Leeds Museums and Galleries (Leeds Art Gallery).

Fig. 5.69



Alfred Gilbert, *Mors Janua Vitae*, 1905-9, bronze and marble, Royal College of Surgeons, London.

Fig. 5.70



Winged Eros, c.350 BC, terracota, British Museum, London. Photo: the author.

Fig. 5.71



Alfred Gilbert, One of 9 maquettes for the Sam Wilson Chimneypiece, c.1908-14, plaster and shellac. Photo: © Leeds Museums and Galleries (Leeds Art Gallery).

Fig. 5.72



Alfred Gilbert, *Sam Wilson Chimneypiece* (detail), c.1908-13, bronze. Photo: © Leeds Museums and Galleries (Leeds Art Gallery).

Fig. 5.73



Bronze hand mirror with Nike (Victory) as Support, c.400 BC, bronze, British Museum, London.
Photo: the author.

Fig. 5.74



Alfred Gilbert, *Offering to Hymen*, c.1884-6, bronze, h: 30.5 cm. Photo: © Victoria & Albert Museum, London.

Fig. 5.75



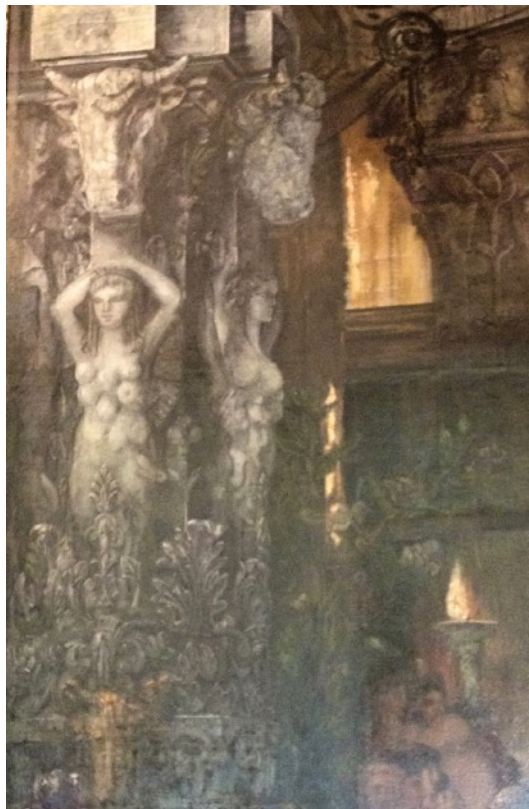
Alfred Gilbert, *Centrepiece (Epergne)*, 1887-90, silver, partly gilt and partly patinated, rock crystal, shell, marble, 102 x 65 x 87 cm, Victoria & Albert Museum (Royal Collection Trust), London.
Photo: the author.

Fig. 5.76



Attributed to Jean-Désiré Muller, *Fireplace Surround*, c.1900, glazed stoneware, h: 109.9 cm, Metropolitan Museum of Art, New York. Photo: the author.

Fig. 5.77



Gustave Moreau, *The Daughters of Thespius*, 1853, oil on canvas, 255 x 258 cm, Musée National Gustave Moreau, Paris. Photo: the author.

Fig. 5.78



Gustav Klimt, *Death and Life*, 1908-15, oil on canvas, 178 cm × 198 cm, Leopold Museum, Vienna.

Fig. 5.79



Lorenzo Ghiberti, *Gates of Paradise*, 1425-52, Baptistery of San Giovanni, Florence.

Fig. 5.80



Benvenuto Cellini, *Saliera*, 1543, ivory, gold and enamel, 26 cm × 33.5 cm, Kunsthistorisches Museum, Vienna. Photo: the author.

Fig. 6.1



TDIC – Architecte: Jean Nouvel (‘Rendering of the interior beneath the “Rain of Light” dome’ as featured in *The Art Newspaper*, September 2017).