

*Art on the Human Scale: Antiquities from the Permanent Collection*

Ancient artists from Greece to Rome were captivated with the task of representing the human form and continually attempted to canonize, or regulate, the process, creating standard forms and derivations thereof. The challenge for ancient artists was finding a way to not only accurately depict the human form but also to attempt to breathe *anima*, or soul, into their work, a quality very much apparent in the art in this installation. The unique figural works and portraiture in this gallery expand on the theme of representing the human body apparent in the large sculptures in Ludington Court, developing this concept by providing a greater variety of media and scale.



UNKNOWN  
Egyptian, the Faiyum  
*Mummy Portrait of a Woman*, early 4<sup>th</sup> c. CE  
tempera on wooden panel  
Gift of Wright S. Ludington  
1959.18

Faiyum portraits (from the Faiyum Basin of Egypt) are also known as “mummy portraits” because they were placed over the face of the deceased and wrapped inside the linen wrappings of mummies. Dating from the period of Roman occupation of Egypt, beginning in the late first century BCE, Faiyum portraits are much more naturalistic than earlier Egyptian mummy masks that were idealized depictions of the deceased. Faiyum portraits were typically painted either in tempera (egg yolk paint) or encaustic (hot wax mixed with pigment) on wooden panels, preserved due to the dry climate of the region.





SWING PAINTER (attributed to)  
Greek, Attic  
*Black-figure Hydria (water vessel)*, ca. 530 BCE  
ceramic  
Gift of Wright S. Ludington  
1955.3.4

This hydria is decorated in black-figure painting, so-called because the human figures are depicted in black. This is achieved by the artist applying a slip to the vase that turned black during firing, leaving the background the natural color of the clay. Detailed lines would later be incised or painted onto the surface of the vessel. The body of the vase is most likely decorated with a divine procession of Apollo while the scene surrounding the neck of the hydria depicts an episode from the Sack of Troy.



SANTA BARBARA PAINTER  
Greek, Attic  
*Red-figure Kylix (wine cup)*, 480-460 BCE  
ceramic  
5 1/8 x 12 5/8"  
Gift of Wright S. Ludington  
1955.3.5

The scenes on this drinking vessel depict young men at school discussing music and rhetoric. The interior of the *kylix* shows two students locked in conversation while the exterior displays scenes from within the school itself, a portico represented by two Doric columns. Along the walls of the portico are lyres and a flute as well as a writing tablet and both columns are inscribed with the words "beautiful boy" (*ho pais kalos*). This is an example of red-figure ware because the figures are left the natural color of the clay while the background and details are rendered in black glaze.



UNKNOWN  
Greek  
*Head of a Youth Wearing a Phrygian Cap*  
late 5th c. or early 4th c. BCE  
marble  
8 1/2"  
Bequest of Wright S. Ludington  
1993.1.88

Phrygia was a kingdom in ancient Anatolia (modern-day Turkey) and the cap this figure is wearing, called a Phrygian cap, was a common symbol in Greek art for a barbarian or non-Greek speaker. In Classical Greek art, sculptors would use the same heroic male type for all of the figures in a scene depicting a battle between Greeks and "barbarians", so the Phrygian cap was an important element in understanding which of the men were Greeks and which were foreigners.



UNKNOWN

Roman

*Archaistic Female Head*, late 1st c. BCE

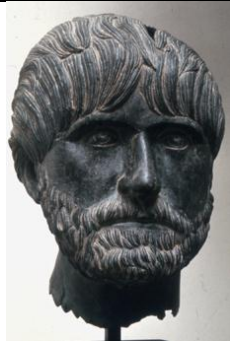
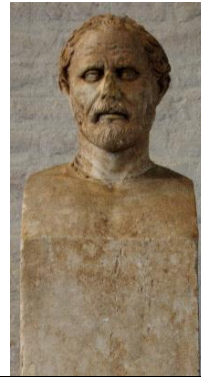
marble

9 1/2" high

Gift of Wright S. Ludington

1973.72

This female head was most likely the top of a herms in its original state. Herms were sacred boundary markers comprised of an upright shaft of stone crowned by a sculpted head, commonly found at road-crossings or in the vicinity of important buildings like temples. It is called "Archaistic" because it employs formal characteristics of Archaic Greek art (from the 7<sup>th</sup>-5<sup>th</sup> centuries BCE) like the stylized rows of hair combined with elements from the later Greek Classical (c. 480-323 BCE) and Hellenistic (c. 323-31 BCE) styles.



UNKNOWN

Roman

*Portrait Head of a Bearded Man*, Mid 3<sup>rd</sup> c. CE

Bronze

11 1/2 high x 8 1/2 x 8 1/2 in.

Gift of Wright S. Ludington

1971.51.2

This hollow cast bronze head is an excellent example of a Roman portrait; the jagged edge along the base of the neck indicates that this was once part of a full-length statue. The Romans, unlike the Greeks, took a great interest in representing individuals and their portraiture strove to depict not only the unique details of the subject's face but also to impart some sense of personality. In this case, the grim and intense look on the man's face suggests that this was a serious individual. His stern expression is also representative of the larger trend of portraiture in this period which was an era of conflict and turmoil in the Roman Empire.



UNKNOWN

Roman

*Hermes*, late 1st c. BCE - early 1st c. CE

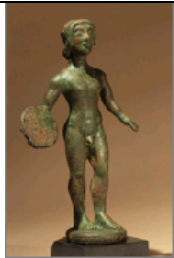
bronze

6 1/2 x 3 1/4 x 2"

Gift of Wright S. Ludington

1981.64.19

This bronze statuette depicts the Greek god Hermes, the messenger of the Olympians and protector of travelers and merchants. He is identified by the small wings on his head, symbolizing his swift movements between the realms of deities and mortals, and the money purse he carries in his right hand. In his left hand he would have most likely carried a *caduceus* or herald's staff, now lost. Much like the large scale marble sculpture of Hermes in Ludington Court, this figure is a Roman work based on an earlier statue type made famous by the Greek sculptor Lysippos and exemplifies the Roman interest in emulating and collecting Greek sculpture.



UNKNOWN

Etruscan

*Discobolos* (discus thrower), 5<sup>th</sup> c. BCE

Bronze

6 x 3 7/8 x 1 5/8 in.

Gift of Wright S. Ludington

1981.64.17

The Etruscans lived in Italy and were contemporaries of the Greeks who colonized parts of the Southern Italian coastline, allowing for interaction and trade between the two cultures. This small representation of a discus thrower is reminiscent of Archaic Greek sculpture with its stylized hair and rounded proportions; it also recalls the Greek fascination with the nude male athletic body. In the Classical period, the *Discobolos* of Myron would become a famous Greek version of the same theme, spurring the production of numerous later copies.

Myron's *Discobolos*:





UNKNOWN

Roman

*Auletris*, 1st-2nd c. CE

bronze and silver

6 3/8 x 2 7/8"

Gift of Wright S. Ludington

1981.64.4

This *auletris* or flute-player is a small-scale Roman rendition in bronze of a famous work by the Greek sculptor Lysippos known as the *temulenta tibicina* (“tipsy flute player”) from the late 4<sup>th</sup> century BCE. The *auletris* would have been a member of the *thiasos*, the drunken retinue of Dionysus, providing musical accompaniment to the dancing *maenads*. The figure sways gracefully as she lifts the double-flute and the folds of her *peplos*, or gown, further enhance the sense of movement and energy, creating a lighthearted sense of joyful abandon. The figure is further embellished by the addition of a silver necklace, bracelets and anklets; the missing flute was also likely a separate silver piece.



UNKNOWN

Roman

*Sarcophagus*, 270-300 CE

Marble

20 1/2 x 85 x 24 in.

Museum purchase, Ludington Deaccessioning Fund

2009.1.2

The term sarcophagus comes from the Greek *sarx* meaning “flesh” and *phagein* meaning “to eat” and refers to a belief that the limestone used in some sarcophagi decomposed the flesh of the bodies within. The Romans began burying their dead in sarcophagi around the second century CE and their sarcophagi are often covered in relief sculpture. This Italic sarcophagus, so-called because it is decorated on three sides rather than four like Asiatic sarcophagi, is no exception. On each short end is a rider on horseback and on the corners of the long side are putti. Framed between two columns and a “strigilated” pattern (the S-curve relief that looks like it was executed with a *strigil* or ancient scraping device for athletes) are two nude male figures, most likely the twin brothers Castor and Pollux (the *dioscuri*) making a sacrifice to Persephone although they have also been identified as the good friends Orestes and Pylades.



UNKNOWN

Greek, Southern Italian, Paestum

*Tomb Painting*, 4<sup>th</sup> c. BCE

Fresco on limestone

34 ¼ x 49 x 2 ¼ in.

Gift of Sheri L. Kelts

1999.31

Paestum was a colony founded by the Greeks in Southern Italy during the late 7<sup>th</sup> century BCE and over 200 painted tombs have been uncovered in the city's necropolis. This limestone slab would have originally comprised one end of a tomb, lowered into the earth in four slabs and painted in a matter of hours. The burial would have taken place shortly after and the tomb would be sealed, removing the paintings from view but ultimately preserving them. In this fresco two women stand on either side of the deceased in gestures of mourning; above the funeral scene stands a large rooster, a symbol of fertility and the regeneration of life.



Giovanni Paolo Pannini

Italian, c. 1691-1765

*Saint Paul Preaching Among the Ruins*

n.d.

Gift of William P. Nelson Estate

1948.27.1

Giovanni Paolo Pannini was an Italian painter working during the height of the Grand Tour era, where gentlemen, typically from England, would travel through the European continent finishing their education. Highlights of the Grand Tour included visiting ancient Roman ruins in cities like Rome and Pompeii. The admiration for Greco-Roman art and architecture was such an integral part of a classical education that gentlemen on the Grand Tour would often take home paintings such as this one depicting scenes of famous buildings, fantastically combined into a single picture as a reminder of their trip.