

Piranesi's Candelabra and the Presence of the Past

*Excessive Objects and the Emergence of
a Style in the Age of Neoclassicism*

CAROLINE VAN ECK

OXFORD
UNIVERSITY PRESS

Contents

<i>List of Illustrations</i>	ix
Introduction	1
0.1 A Changing Objectscape	4
0.2 Human–Thing Entanglement and Neoclassicism, c. 1800	6
0.2.1 In the Presence of Antiquity, at Last	8
0.2.2 Torchlight Visits	9
0.2.3 Talismans	11
0.3 The Material Turn c. 1800 and the Emergence of a New Style	13
0.4 The Argument of This Book	15
1. ‘A Neo-Classical Dream and an Archaeologist’s Nightmare’: Piranesi’s Colossal Candelabra in the Louvre and Ashmolean Museum	19
1.1 The Emergence of the Candelabra	19
1.2 The Lives of Piranesi’s Candelabra	33
2. Candelabra in Antiquity, Their Rediscovery, and Reception	39
2.1 A Brief History of Candelabra	41
2.1.1 Roman Candelabra and Their Survival	44
2.1.2 The Paschal Type	49
2.2 Roman Candelabra and Their Cultural Meanings	54
2.3 Piranesi’s Candelabra and Roman Specimens	57
2.4 Piranesi on Composition	59
2.4.1 Pompei and Alexandria	62
2.4.2 Alexandria and Alexandrianism	63
2.5 A Drastic Change in Appreciation	68
3. Making Antiquity Materially Present	73
3.1 <i>The Vasi, Candelabri, Cippi...</i>	74
3.2 The Museo Borgiano and Related Ethnographic Collections	79
3.3 Plaster Cast Collections as Restoration Laboratories	84
3.4 Restoration	86
3.4.1 Eighteenth-Century Concepts of Restoration	90
3.4.2 Psychological Aspects of Restoration	91
4. Animal Features	95
4.1 Animal Features in Piranesi’s Late Works	97
4.2 Patterns and Sources	104
4.3 Reluctant Animal Servants	109
4.4 Totemism	115
5. Animation, Immersion, and the Revival of Antiquity	123
5.1 Changing Reactions to the Liveliness of Statues	127
5.2 ‘At Last I Am in Conversation with Things’: New Narratives of Looking at Statues in Rome	131
5.2.1 Laocoon and Medusa	131

5.3 Torchlight Visits and Tableaux-vivants	135
5.4 Empire Objects: Entanglement Embodied	140
5.5 The Immersive Powers of Objects	147
6. Movement, Animation, and Intentionality	149
6.1 Animation and Human–Thing Entanglement	149
6.2 The Uncanny Valley	150
6.3 Movement and the Attribution of Causality and Intentions	154
6.4 Theory of Mind and the Attribution of Life to Artefacts	157
6.5 The Attribution of Anthropomorphism to Art Works	160
7. Conclusion: ‘Antiquity Is Only Now Coming into Being’. The Origins of the <i>Style Empire</i> and the Turn towards the Object, 1770–1820	165
7.1 The Candelabra and Their Lives	167
7.2 The Progeny of the Artefacts in Piranesi’s Museo	170
7.3 A Radically Changed Objectscape	174
<i>References</i>	181
<i>Index</i>	197

List of Illustrations

Every effort has been made to contact the relevant museums and individuals in possession of the copyright of the images reproduced in this book. In the event of any error, copyright holders are requested to inform the publishers so that due accreditation can be sought for any future edition of the work.

In all images by Giovanni Battista Piranesi the medium is etching unless otherwise indicated. Ficacci numbers are added in case an image comes from a large collection such as the *Vedute di Roma*. These refer to Luigi Ficacci, *Giovanni Battista Piranesi. The Complete Etchings* (Cologne: Taschen, 2011 [2000]).

- | | | |
|-----|---|----|
| 0.1 | Giovanni Battista Piranesi (1770–1778), Marble Candelabrum, 353 cm high, made from various elements (Roman, fifteenth and eighteenth century, after a design by Piranesi. Paris: Musée du Louvre [photo © RMN-Grand Palais (musée du Louvre)] | xx |
| 0.2 | Giovanni Battista Piranesi, Marble Candelabrum, h. 300 cm, made from various elements (Roman, fifteenth and eighteenth century), after a design by Piranesi, with elephants. Acquired by Sir Roger Newdigate in 1774, donated to Oxford University in 1775 [photo: © Ashmolean Museum, University of Oxford]. | 1 |
| 0.3 | Giovanni Battista Piranesi, Marble Candelabrum, h. 300 cm, made from various elements (Roman, fifteenth and eighteenth century), after a design by Piranesi, with cranes. Acquired by Sir Roger Newdigate in 1774, donated to Oxford University in 1775 [photo: © Ashmolean Museum, University of Oxford]. | 2 |
| 0.4 | Giovanni Battista Piranesi, Pedestal of the Column of Antoninus Pius in Piazza Colonna [actually a column erected by Marcus Aurelius], from <i>Trofeo o sia Magnifica Colonna Coclide di marmo</i> , 595 × 835 mm, Paris: n.p., 1800–1809 [photo: Ghent University Library]. | 5 |
| 0.5 | Domenico de' Rossi after Jacobo Lauro (1659–1730), <i>Forum et Columna Antonini</i> , from <i>Romanae Magnitudinis Monumenta</i> , Rome 1699, engraving, 147 × 233 mm [photo: Universitätsbibliothek Heidelberg]. | 6 |
| 0.6 | Joseph Wright of Derby (1734–97), <i>Academy by Lamplight</i> , oil on canvas, c. 1768–69, New Haven: Yale Centre for British Art [photo: Yale Center for British Art]. | 10 |
| 1.1 | Giovanni Battista Piranesi, <i>Diverse Maniere d'Adornare I Cammini...</i> , Rome: Nella Stamperia di Generoso Salomoni, 1769, plate 29 [photo: Ghent University Library]. | 22 |
| 1.2 | Giovanni Battista Piranesi, <i>Diverse Maniere d'Adornare I Cammini...</i> , Rome: Nella Stamperia di Generoso Salomoni, 1769, plate 34 [photo: Ghent University Library]. | 23 |
| 1.3 | Giovanni Battista Piranesi, alternative design for papal altar with baldacchino, flanked by angels bearing candelabra, San Giovanni in Laterano, executed by a studio hand, 1760s, drawing 23 in an unbound volume of drawings for San Giovanni in Laterano held at the Avery Library at Columbia University [photo: Avery Classics, Avery Architectural & Fine Arts Library, Columbia University]. | 24 |
| 1.4 | Giovanni Battista Piranesi, <i>Vasi, Candelabri, Cippi...</i> (Rome 1778), Frontispiece [photo: University Library Ghent]. | 24 |

1.5	Giovanni Battista Piranesi, <i>Vasi, Candelabri, Cippi</i> ... (Rome 1778), Plate 7a, showing bronze and terracotta lamps, some from the Kirchner collection [photo: Getty Research Centre].	25
1.6	Giovanni Battista Piranesi, <i>Vasi, Candelabri, Cippi</i> ... (Rome 1778), Plate 8, showing bronze and terracotta lamps, some from the Museo Borgiano in Velletri [photo: Getty Research Centre].	25
1.7a	Giovanni Battista Piranesi, <i>Cuthbert Vase</i> , from <i>Vasi, Candelabri, Cippi</i> ... plate 37 [photo: University Library Ghent].	26
1.7b	Roman vase, marble, originally in the Courtyard of S Maria in Trastevere, now in the courtyard of the Museo Nazionale Romano [photo: author].	26
1.8	Giovanni Battista Piranesi, <i>Vasi, Candelabri, Cippi</i> ... plate 26, showing perspectival view of one of the Ashmolean candelabra [photo: University Library Ghent].	27
1.9	Giovanni Battista Piranesi, Louvre candelabrum, pedestal [photo: author].	28
1.10	Giovanni Battista Piranesi, Ashmolean candelabrum with elephants, pedestal showing instruments of sacrifice [photo: author].	28
1.11	Giovanni Battista Piranesi, Oxford candelabrum with elephants, detail showing elephant heads [photo: author].	29
1.12	Giovanni Battista Piranesi, Oxford candelabrum with cranes, detail of masks on pedestal [photo: author].	29
1.13	Giovanni Battista Piranesi, Oxford candelabrum with cranes, detail of cranes [photo: author].	29
1.14	Giovanni Battista Piranesi, Louvre candelabrum, detail of shaft [photo: author].	30
1.15	Giovanni Battista Piranesi, design for an ornate candelabrum, pen, brown ink and chalk on paper, 1772–77, 247 × 89 mm, London: British Museum [photo: © The Trustees of the British Museum].	31
1.16	Giovanni Battista Piranesi or his workshop, design for one of the Newdigate Candelabra now in Oxford, second half eighteenth century, black and red chalk with pen and brown ink on paper, 777 × 562 mm, Karlsruhe: Staatliche Kunsthalle, inv. no. SKK IX 5159–35 [photo: Staatliche Kunsthalle Karlsruhe].	31
1.17	Giovanni Battista Piranesi, <i>Vasi, candelabri e cippi</i> ... plate 66, View of a tripod on a pedestal made from a sarcophagus [photo: Ghent University Library].	32
1.18	Giovanni Battista Piranesi, Candelabrum in the Louvre, close-up of mouldings on pedestal [photo: author].	35
1.19	Interior of the Radcliffe Camera, Oxford, with the Newdigate Candelabra flanking a cast of the Laocoon, from <i>Memorials of Oxford</i> , c. 1835 [photo: Wellcome Images/Wikimedia Commons].	36
2.1	Plaster cast by Raphael Pinti (dates unknown), Venice c. 1869, after Maffeo Olivieri (1484–1543), candelabrum for San Marco, Venice, London: V&A [photo: Victoria and Albert Museum, London].	40
2.2a and b.	Andrea di Alessandro Bresciano (c. 1530–c. 1569), active c. 1550, bronze candelabra, Venice: Santa Maria della Salute [photo: author].	41
2.3	Andrea Briosco, called Riccio (1470–1532), bronze candelabrum, h. 392 cm, 1507–16, Padua: Basilica of Saint Anthony [photo: Alinari Archives, Florence].	42
2.4a	Michelangelo Buonarroti (1475–1564) and studio, altar with candelabra attributed to Michelangelo, New Sacristy: Medici Chapel, interior, 1519–34 [photo: Ralph	

- Lieberman Photographic Archive, Courtesy of Special Collections, Fine Arts Library, Harvard University]. 43
- 2.4b Michelangelo Buonarroti (1475–1564), design for a candelabrum, 1520–30, black chalk, brush and brown wash, incised lines, and compass points on cream laid paper, 43.4 × 25.4 cm, New York: Cooper-Hewitt Museum [photo: Cooper-Hewitt Museum]. 43
- 2.5 Giovanni Battista Piranesi (1720–1778), *Veduta interiore del Sepolcro di Santa Costanza*, from *Opere Varie di Architettura*, Rome 1756, 395 × 545 mm. [photo: Ghent University Library]. 43
- 2.6 Barberini candelabrum of Zeus. Height 2.16 m, marble, second century CE, with considerable restorations by Cavaceppi, Vatican: Museo Pio-Clementino. Excavated in the sixteenth century from the Villa Hadriana, now in the Museo Pio-Clementino, Vatican, Rome, from E.Q. Visconti, *Il Museo Pio-Clementino*, Rome: n.p., 1788, vol. IV, Plate I. [Photo: Universitätsbibliothek Heidelberg]. 44
- 2.7 Barberini candelabrum of Ares. Height 2.02 m, marble, second century CE, with considerable restorations by Cavaceppi, Vatican: Museo Pio-Clementino. Excavated in the sixteenth century from the Villa Hadriana, now in the Museo Pio-Clementino, Vatican, Rome, from E.Q. Visconti, *Il Museo Pio-Clementino*, Rome: n.p., 1788, vol. IV, Plate V. [Photo: Universitätsbibliothek Heidelberg]. 44
- 2.8 Candelabra from Sant' Agnese, Rome, marble, first–second century CE, with some eighteenth-century repairs, and modern fire basins, Rome: Vatican Musea, Sala dei Candelabri. From Visconti, *Il Museo Pio-Clementino*, Rome 1807, vol. VII, XXXIX. [Photo: Universitätsbibliothek Heidelberg]. 45
- 2.9 Candelabra from Santa Costanza, Rome, marble, first–second century CE, with some eighteenth-century repairs, Rome: Vatican Musea, Sala dei Candelabri. From Visconti, *Il Museo Pio-Clementino*, Rome 1807, vol. VII, XL. [Photo: Universitätsbibliothek Heidelberg]. 45
- 2.10 Alessandro Dori et al., Museo Pio-Clementino, 1771–1780, Sala dei Candelabri [photo: Gioacchino Altobelli/Wikimedia Commons]. 46
- 2.11 The 'Candlesticks' of Lebrija, Spain, late eighth–early seventh century BCE, gold, c. 1 m high, found near Lebrija (Sevilla) Madrid: Archaeological Museum. [photo: Miguel Hermoso Cuesta/Wikimedia Commons]. 46
- 2.12 Etruscan candelabrum, c. 550 BCE, bronze, 120.6 cm high, Rogers Fund, 1903, New York: Metropolitan Museum [photo: Metropolitan Museum of Art, New York]. 46
- 2.13 Two marble candelabra from the first-second century CE, Paris: Musée du Louvre, Salle Piranèse [photo: author]. 47
- 2.14 Marble candelabrum, twelfth century, Rome: San Paolo fuori le Mura [photo: author]. 47
- 2.15 Triangular basis of a Neo-Attic candelabrum from the first century CE, marble, Venice: Museo Grimani [photo: author]. 48
- 2.16 Raphael (1483–1520), attr., *Madonna della Quercia*, oil on wood, 144 × 110 cm, 1518/19, Madrid: Prado [photo: Museo del Prado/Wikimedia Commons]. 48
- 2.17 Giovanni Bellini (1430–1516), *Episode from the Life of Publius Scipio*, grisaille, 74.8 × 356.2 cm, after 1506, Samuel H. Kress Collection, Washington: National Gallery of Art [photo: National Gallery of Art]. 48
- 2.18 Andrea Verrocchio (1435–1488), bronze candelabrum, 1465, Amsterdam: Rijksmuseum [photo: Rijksmuseum Studio]. 50

- 2.19 Pietro Tacca (1577–1640), bronze candelabrum, early seventeenth century, Florence: Bargello [photo: Bibliotheca Hertziana—Max-Planck-Institut für Kunstgeschichte, Rome/Valerio di Simone Cioli]. 50
- 2.20 Workshop of Antonio Rossellino (1427–79), *Madonna of the Candelabra*, 1460–75, polychromed and gilded stucco with polychromed and parcel-gilt wood frame, 127 × 87. 13 × 15.24 cm, Milwaukee: Milwaukee Art Museum [photo: MAM/John Nienhuis]. 51
- 2.21a Francesco Rosselli (1448–after 1508), decorative border panel with flaming candelabra ornamented with foliate designs, swags, and a cow's skull, from *The Life of the Virgin and Christ*, engraving, 23.5 × 4.3 cm, 1490–1500, New York: Metropolitan Museum [photo: Metropolitan Museum of Art, New York]. 52
- 2.21b Francesco Rosselli (1448–after 1508), decorative border panel with candelabra, shells, swags, and heads of putti, from *The Life of the Virgin and Christ*, engraving, 23.5 × 4.3 cm, 1490–1500, New York: Metropolitan Museum [photo: Metropolitan Museum of Art, New York]. 52
- 2.22 Workshop of Giuseppe Galli-Bibiena (1696–1756), *Elevation of a Catafalque*, drawing, 57.8 × 43.5 cm, 1696–1756, Bequest of Joseph H. Durkee, by exchange, 1972 New York: Metropolitan Museum [photo: Metropolitan Museum of Art, New York]. 52
- 2.23a Claude Ballin (1615–1678), *Grande Torchère*, pencil on paper, seventeenth century, London: V&A [photo: Victoria and Albert Museum, London]. 53
- 2.23b Giovanni Battista Piranesi, *Vaso antico di marmo che si vede in Inghilterra presso il Signor Dalton*, from *Vasi, Candelabri, Cippi...* (Rome: n.p., n.d. 1780) [photo: Ghent University Library]. 53
- 2.24 Roman Candelabrum with Cranes, marble, now considered to be made out of some Roman fragments and eighteenth-century additions in the environment of Piranesi, Naples: National Archaeological Museum [photo: National Archaeological Museum/Wikimedia Commons]. 54
- 2.25 Giovanni Battista Piranesi, Plate 51, from *Vasi, Candelabri, Cippi...* Rome: 1778 [photo: Getty Research Institute]. 60
- 2.26 Pompei, House of the Vettii (VI.15.1), detail of a wall in the triclinium, showing candelabra and mythological scenes, 63–79 AD [photo: AlMare/Wikimedia Commons]. 63
- 2.27 Villa Boscotrecase: Alexandrian Landscape, c. 20–10 BC, Naples: Archeological Museum [photo: Marie-Lan Nguyen/Wikimedia Commons]. 64
- 2.28 Giovanni Battista Piranesi, *Vasi, Candelabri, Cippi...* Plate 44: Tripod with supports in the shape of sphinxes, after the tripod found in 1760 in the Isis temple in Pompei (Rome: 1778 [photo: Getty Research Centre]). 64
- 2.29 Isis Tripod in gilt silver by Luigi and Francesco Manfredini, Milan 1811–13, made for Eugène de Beauharnais, now in a private collection [photo: author]. 65
- 2.30 The Emperor Trajan represented as Pharaoh in the Temple of Memmisi, Hathor, c. 100 CE, now in Rome, Musei Vaticani, Sala a Croce Greca [photo: Bernard Dupont/Wikimedia Commons]. 67
- 2.31 Petra, El-Dheir, first century AD [photo: Azurfrog/Wikimedia Commons]. 67
- 2.32 Hadrian's Villa, Tivoli Canopus and Serapeum, second century CE [photo: Carole Raddato/Wikimedia Commons]. 67
- 2.33 Villa Oplontis, now Torre dell'Annunziata, c. 50 AD, Room 8 [photo: AlMare/Wikimedia Commons]. 68

- 2.34 Charles Percier (1764–1838) and Pierre-Louis-Léonard Fontaine (1762–1853), *Palais et Maisons de Rome*, frontispiece of Book VIII (Paris 1798) [photo: Institut National d'Histoire de l'Art, Paris]. 69
- 3.1 Gustav III's Museum of Antiquities, Royal Palaces in Stockholm, classical sculpture department, showing the rhyton, an urn and a candelabrum sold by Francesco Piranesi. [photo: Richard Mortel/Wikimedia Commons]. 74
- 3.2a Giovanni Battista Piranesi (1720–1778), *Vasi, Candelabri, Cippi*... Plate 98: Rhyton with a boar's head, Rome, 1771 [photo: Ghent University Library]. 76
- 3.2b Giovanni Battista Piranesi, *Vasi, Candelabri, Cippi*... Plate 99: Rhyton with a boar's head, Rome, 1771 [photo: Ghent University Library]. 76
- 3.3 Head of a Ram, ceramic, Late Uruk, Southern Mesopotamia, c. 3500–3100 BCE, New York: Metropolitan Museum, purchase James N. Spear gift, 1981 [photo: Metropolitan Museum of Art, New York]. 77
- 3.4 Vessel terminating in the forepart of a fantastic leonine creature, ca. fifth century BC, gold, Fletcher Fund, 1954, New York: Metropolitan Museum of Art [photo: Metropolitan Museum of Art, New York]. 77
- 3.5 Rhyton with the forepart of a griffin, Achaemenid, fifth–fourth century BCE, silver, partially gilded, h. 23 cm, London, British Museum [photo: Trustees of the British Museum]. 77
- 3.6a Giovanni Battista Piranesi, *Vasi, Candelabri, Cippi*... Plate 31: Tripod on a Pedestal made from a Sarcophagus, Rome, 1771 [photo: Ghent University Library]. 78
- 3.6b Giovanni Battista Piranesi, *Vasi, Candelabri, Cippi*... Plate 44: Tripod with supports in the shape of sphinxes, after the tripod found in 1760 in the Isis temple in Pompei, Rome, 1771 [photo: Ghent University Library]. 78
- 3.7a Pietro Santi Bartoli (1635–1700) and Giovanni Bellori (1613–1696), *Le Antiche Lucerne*, part II, Plate 19, Rome, 1691 [photo: Institut National d'Histoire de l'Art, Paris]. 79
- 3.7b Pietro Santi Bartoli and Giovanni Bellori, *Le Antiche Lucerne*, part III, Plate 18, Rome, 1691 [photo: Institut National d'Histoire de l'Art, Paris]. 79
- 3.8 Anonymous engraver after Nicolas Guérard (c. 1648–1719), *Inauguration de la statue de Louis XIV sur la Place des Victoires le 28 mars 1686*, 1686, Paris: Musée Carnavalet [photo: Musée Carnavalet, Paris]. 80
- 3.9 Anonymous artist, Woodcut showing a Columbian sacrificial scene, from Francisco Romero, *Llanto sagrado de la America Meridional*, Milan, 1693 [photo: © Christie's Images/Bridgeman Images]. 83
- 3.10 Versailles, Royal Stables built by Jules-Hardouin-Mansart (1646–1708) from 1679–82: Gypsothèque [photo: author]. 85
- 3.11 Versailles, Gypsothèque: series of casts made of the Wounded Amazon in the seventeenth century [photo: author]. 86
- 3.12 Giovanni Battista Piranesi, *Via Appia* from the *Antichità Romane*, 1748 [photo: Ghent University Library]. 87
- 3.13a Giovanni Battista Piranesi, *View of the Interior of the Pronaos of the Pantheon* from the *Antichità Romane*, 1785 [photo: Leiden University Library Special Collections]. 88
- 3.13b Andrea Palladio (1508–1580), *Pantheon* from *I Quattro libri dell'architettura*, fourth book, vol. II, pp. 76–7 (Venice: Bartolomeo Carampello, 1616) [photo: Internet Archive, The Getty Research Institute]. 88

- 3.14 Karl Friedrich Schinkel (1781–1841), Atrium of Schloss Tegel, showing the Calixtus Well, from *Sammlung architektonischer Entwürfe*, Berlin: Ernst & Korn, 1824, vol. 4, ill. 26 [photo: Wikimedia Commons/Karl Friedrich Schinkel Sammlung Architektonischer Entwürfe]. 92
- 3.15 Adam Buck (1759–1833), *Self-Portrait of the Artist and his Family*, 1813, watercolour, 44.6 × 42.4 cm, New Haven: Yale Centre for British Art [Photo: Yale Center for British Art]. 93
- 4.1a Giovanni Battista Piranesi, Façade of Santa Maria del Priorato, 1764–66, Rome [photo: author]. 96
- 4.1b Giovanni Battista Piranesi, Façade of Santa Maria del Priorato (detail of snake element), 1764–66, Rome [photo: author]. 96
- 4.2 Giovanni Battista Piranesi, Frontispiece to Volume II of *Le Antichità Romane*, Paris 1800–1809, etching, 400 × 258 mm [photo: Ghent University Library]. 96
- 4.3 Giovanni Battista Piranesi, *Trofeo di Ottaviano Augusto* from *Antichità d'Albano e di Castel Gandolfo and Trofei di Ottaviano Augusto*, Paris 1800–1809, etching, 600 × 400 mm [photo: Ghent University Library]. 96
- 4.4 Giovanni Battista Piranesi, *Camino con fregio decorato da due cammei con le tre grazie* from *Diverse maniere d'adornare i cammini ed ogni altra parte degli edifizî desunte dall'architettura egizia, etrusca e greca*, Rome [ca. 1769], 240 × 375 mm [photo: Ghent University Library]. 97
- 4.5 Giovanni Battista Piranesi, Ceremonial Chair, from *Vasi, Candelabri, Cippi*, vol. II, (Rome: 1778), Plate 81 (Photo: Getty Research Centre, Los Angeles). 98
- 4.6 Giovanni Battista Piranesi, *Capriccio Grottesco*, 390 × 545 mm, Paris 1800–1809 [1748] [photo: Ghent University Library]. 98
- 4.7 Giovanni Battista Piranesi, *Diverse Maniere d'Adornare I Cammini...*, Rome: Nella Stamperia di Generoso Salomoni, 1769, frontispiece [photo: Ghent University Library]. 99
- 4.8 Giovanni Battista Piranesi, *Architectural Fantasy with a Colossal Arcaded Façade on a Piazza with Statues, Victory Columns, Fountains, and an Obelisk*, c. 1741–1742, pen and brown ink, with brown wash, over graphite, perspective lines and details in red chalk, on paper irregularly trimmed along lower edge, 270 × 428 mm [photo: The Morgan Library and Museum]. 99
- 4.9 Pierre Adrien Pâris (1745–1819), *Colonne rostrale élevée à l'honneur de Duilius. Obélisque de Saint-Jean-de-Latran. Borne d'un cirque qui se voit à la ville Albain*, 1756–1819, pen, ink and various colours, Bibliothèque municipale de Besançon, Collection Pierre-Adrien-Pâris, Vol. 476, n°179, 477 × 306 mm [photo: Besançon, Bibliothèque municipale]. 100
- 4.10 Bacchus Throne, now dated eighteenth century and attributed to the sculptor F.A. Franzoni, with some Roman elements, marble, 1.85 × 1.05 × 1 m, Paris, Louvre [photo: author]. 101
- 4.11 Giovanni Battista Piranesi, *Veduta in prospettiva dell'altro Candelabro antico...: che si vede nel Museo del cavalier Piranesi... Al Signor Carlo Morris Cavaliere Inglese* from *Vasi, Candelabri, Cippi...* vol. II [Rome, 1770], 700 × 353 mm [photo: Ghent University Library]. 102
- 4.12 Giovanni Battista Piranesi, *Due Urne cinerarie* from *Vasi, Candelabri, Cippi...* vol. I [Rome, ca. 1780], 533 × 385 mm [photo: Ghent University Library]. 103
- 4.13 Sarcophagus with the triumph of Dionysus with elephants, ca. 190 CE, Thasian marble, 120.7 × 234.9 × 101.6 cm [photo: Walters Art Museum]. 104

- 4.14 Elephant scene from the Pashley Sarcophagus, second century CE, Roman marble sarcophagus, Fitzwilliam Museum, Cambridge [photo: Ethan Doyle White/Wikimedia Commons]. 104
- 4.15 Casa del Sacello Iliaco or Casa del Larario di Achille (I.6.4), Pompeii, Room 11, east wall, wall painting of elephants [photo: Wikimedia Commons/The Wilhelmina and Stanley A. Jashemski Archive in the University of Maryland]. 105
- 4.16 Lion-man of the Hohlenstein-Stadel, 35,000–40,000 years old, mammoth ivory carving, 31.1 cm × 5.6 cm × 5.9 cm, Ulm: Archäologische Sammlung, Museum Ulm [photo: Dagmar Hollmann, Wikimedia Commons]. 105
- 4.17 Table with three bovid legs surmounted by swan's heads, first BCE–first CE, probably from Luxor, Brussels, Musée du Cinquantienaire [photo: author]. 106
- 4.18 Charles Percier (design) and Martin-Guillaume Biennais (1764–1843) (gilder), Tripod washstand (Athénienne or lavabo), 1800–1814, legs, base, and shelf of yew wood; gilt-bronze mounts; iron plate beneath shelf, h.92.4 cm, diam. 49.5 cm [photo: Metropolitan Museum of Art, New York]. 107
- 4.19 Luigi Manfredini (1771–1840) and Francesco Manfredini (active c. 1810–20), Isis Tripod in gilt bronze and green antique marble, Milan 1811–13, private collection [photo: author]. 107
- 4.20 The Sala degli Animali, Museo Pio-Clementino (1775–1799), Vatican Museums [photo: Darafsh Kaviyani/Wikimedia Commons]. 108
- 4.21 Giovanni Battista Piranesi, *Vaso antico di Marmo con suo Piedestallo, che al presentive de in Inghilterra nella Villa del Sig. Giovanni Boyd... from Vasi, candelabri, cippi*, vol. II (Paris 1800–1809), 675 × 420 mm [photo: Ghent University Library]. 109
- 4.22 Italian manufacture, detail of large bookcase decorated with swans, eagles, turtles, etc, various kinds of wood including figured maple, 275 × 368 × 101 cm, early nineteenth century, Rome: Museo Mario Praz, Inv p. 23, cat. 401 [photo: author]. 110
- 4.23 Neapolitan manufacture, coupe with a tripod with heads of deer and ram, early nineteenth century, tinted and gilt bronze, 46 × 15.5 cm, Rome: Museo Mario Praz, Inv. 338ab, cat. 529 [photo: author]. 110
- 4.24 Francesco Righetti (1748–1819), Tazza supported by three hippocriffs, early nineteenth century, bronze, antique green marble, 21.3 × 22.5 cm, Rome: Museo Mario Praz, Inv p. 60 [photo: author]. 111
- 4.25 Joseph Le Lorrain (1715–1759) (designer) and Joseph Baumhauer (1747–1772) (cabinet maker), Desk with file case and pendulum, 1757, oak, ebony and brass; ebony veneer, gilded bronze, and leather [photo: Mel22/Wikimedia Commons]. 111
- 4.26 Jean-Laurent Legeay (1708–1786), Vase Supported by Intertwined Serpents, 1768, etching [photo: National Gallery of Art Washington]. 112
- 4.27 Ennemond Alexandre Petitot (1727–1801) (design), Benigno Bossi (1727–1800) (etching), *Vase with Lions* from *Suite des Vases*, Plate 10, Parma 1764, etching, 172 × 225 mm (plate) [photo: Metropolitan Museum of Art, New York]. 112
- 4.28 Design attributed to Charles Heathcote Tatham (1772–1842), manufacture attributed to Marsh & Tatham, Console table, ca. 1805–1811, red pine, gilding, travertine marble, plaster, and iron, The Museum of Fine Arts, Houston, The Rienzi Collection, gift of Mr. and Mrs. Harris Masterson III, 94.1194.2, 86.4 × 142.2 × 76.2 cm [photo: The Museum of Fine Arts, Houston]. 112

- 4.29 Jean Baptiste Claude Odiot, Sauceboat, c. 1819, gilded silver, 34.3 × 29.6 cm × 16.2 cm, Amsterdam: Rijksmuseum [photo: Rijksmuseum Studio]. 113
- 4.30 Martin Guillaume Biennais, Coffee pot, c. 1817, gilded silver and ebony, 37 × 22.5 × 16 cm, Amsterdam: Rijksmuseum [photo: Rijksmuseum Studio]. 113
- 4.31 Jessie Tarbox Beals (1870–1942), View of five Native American totem poles, 1904, non-projected black and white photograph, 7.125 × 9 in [photo: Schlesinger Library, Radcliffe Institute, Harvard University]. 115
- 4.32 Hermann Rorschach (1884–1922), *Inkblot Test, one of ten Rorschach inkblot test cards in cardboard case*, 1921 [photo: © Science Museum London]. 116
- 4.33 *Dogon Mask Representing an Antelope (Walu)*, nineteenth century, wood, fibre, pigment, Charles B. Benenson, B.A. 1933, Collection 2006.51.46, 53.34 × 20.32 × 19.05 cm [photo: Yale University Art Gallery, African Art]. 119
- 5.1 Giovanni Battista Piranesi, *Vasi, Candelabri, Cippi* ... Plate 57: Byres Vase, now in the British Museum; Rome 1771 [photo: Ghent University Library]. 124
- 5.2 Giovanni Battista Piranesi, The Drawbridge, from *Carceri*, second state, 1761, 553 mm × 412 mm, Amsterdam: Rijksmuseum [photo: Rijksmuseum Studio]. 125
- 5.3 Diagram from MacDorman 2006. The caption of the diagram reads as follows: ‘The hypothesized emotional response of subjects is plotted against anthropomorphism of a robot, following Mori’s statements. The uncanny valley is the region of negative emotional response towards robots that seem “almost”. Movement amplifies the emotional response.’ 126
- 5.4 Antonio Canova (1757–1822), *Pauline Borghese as Victorious Venus*, 1808, marble, Rome: Villa Borghese [photo: Fabrizio Garrisi/Wikimedia Commons]. 127
- 5.5 Johann Zoffany (1733–1810), *Tribuna of the Uffizi*, with on the right the Venus de’Medici, 1772–1777, oil on canvas, 123.5 cm × 155 cm, Windsor: Royal Collection Trust [photo: Royal Collection Trust]. 128
- 5.6 Giovanni Battista Piranesi, *The Skeletons*, from *Grotteschi*, in or after 1747, 390 mm × 549 mm, Rome [photo: Rijksmuseum Studio]. 129
- 5.7 Jean Grandjean (1752–1781), *Statue of Antinous Albania in the Capitoline Museum in Rome*, 1780, drawing, 535 mm × 405 mm, Amsterdam: Rijksmuseum [photo: Rijksmuseum Studio]. 132
- 5.8 *Medusa Rondanini*, Roman copy after a fifth-century BC Greek original by Phidias, Munich: Glyptothek [photo: Carole Raddato/Wikimedia Commons]. 134
- 5.9 James Gillray (1756–1815), *A Cognocenti [sic] contemplating ye Beauties of ye Antique*, depicting an elderly Sir William Hamilton inspecting his antiquities, among which we see the image of his wife several times, 1801, hand-coloured etching, 34.9 cm × 25.5 cm [photo: © The Trustees of the British Museum]. 136
- 5.10 House of Dufour, Scene from the Psyché cycle, c. 1800, 215 cm × 182 cm, Amsterdam: Rijksmuseum [photo: Rijksmuseum Studio]. 141
- 5.11 Hôtel de Beauharnais, Paris, Turkish Bath, 1803–6 [photo: Erich Lessing/AGK Images]. 142
- 5.12 Charles de Wailly (1730–1798), design for the mirror drawing room of Palazzo Spinola, Genua, 1760s, pen and China ink, ink wash, on paper, 101 cm × 130 cm, Paris: Louvre [photo: Wikimedia Commons]. 143
- 5.13 Anon., *Psyché*, mahogany, gilt bronze appliquéés, and glass, c. 1800, Paris: Musée des Arts Décoratifs [photo: © Paris, Les Arts Décoratifs. Photo by Jean Tholance]. 144

- 5.14 Antonio Canova [attr.], plaster moulding of Pauline Borghese's breast, c. 1808, Rome: Museo Napoleonico [photo: author]. 145
- 5.15 Jean-Baptiste-Claude Odier (1763–1850), cup in the shape of Pauline Borghese's breast, c. 1810, gilt bronze, Paris: Musée des Arts Décoratifs [photo: © Paris, Les Arts Décoratifs. Photo by Jean Tholance]. 145
- 5.16 *Terracotta mastoid*, black-figure terracotta vase from Greece, ca. 500 BC. New York: Metropolitan Museum of Art, Roger Fund, 1941 [photo: Metropolitan Museum of Art, New York]. 145
- 5.17 Manufacture royale de Sèvres, designed by Jean-Jacques Lagrenée le Jeune (1739–1821) and Louis Simon Boizot (1743–1809), *Breast Bowl* from the Service for the Rambouillet Dairy, soft paste porcelain bowl and hard paste porcelain support, after 1787, Sèvres: Cité de la céramique [photo: © RMN-Grand Palais (Sèvres—Manufacture et musées nationaux)/Martine Beck-Coppola]. 146
- 5.18 Jean-Baptiste-Claude Odier, sauce boat, gilt bronze, Paris: Musée des Arts Décoratifs [photo: Rijksmuseum Studio]. 146
- 5.19 Nadar [Gaspard-Félix Tournachon], 1820–1910, photograph of Elizabeth, Comtesse de Greffulhe, in an embroidered Princess-line evening gown by Jean-Philippe Worth and her Empire *Psyché*, 1896, Paris: Musée Galliéra [photo: Wikimedia Commons]. 148
- 6.1 Jack Vanarsky (1936–2009), *Topographie*, 1998, collection of the artist [photo: screenshot from a video by the author]. 152
- 6.2 Wang Zi Won (1980–), *Eye Box*, 2007, private collection [photo: screenshot from a video by the author]. 152
- 6.3 Antonio di Benintendi (ca. 1480–after 1529) (attr.), *Terracotta bust of Cardinal Giuliano de' Medici (later Pope Leo X)*, c. 1512, London: Victoria & Albert Museum [photo: Wikimedia Commons]. 152
- 6.4 Lifonaut, *BINA48*, social robot created using video interview transcripts, laser scanning life-mask technology, face recognition, artificial intelligence, and voice recognition technologies, from 2007 onwards [photo: screenshot from a video by the author]. 153
- 6.5a Joseph Weizenbaum (1923–2008), *ELIZA*, screenshot from a conversation, unknown date [photo: Wikimedia Commons]. 158
- 6.5b Norbert Landsteiner (dates unknown), mass:werk, *E.L.I.Z.A. Talking*, a project that embeds Weizenbaum's ELIZA program in modern browsers, started 2013 [photo: Norbert Landsteiner, via: <https://www.masswerk.at/eliza/> (accessed 21 December 2019)]. 158
- 6.6 Giovanni Bellini, *San Giobbe Altarpiece*, oil on panel, ca. 1487, Venice: Gallerie Accademia [photo: Didier Descouens/Wikimedia Commons]. 161
- 6.7 *Florentine Niobids*, Roman copy of a Greek original by Scopas or Praxiteles, second half of the fourth century BCE, found in Rome in 1583 and brought to Florence in 1775; seen here in the Sala della Niobe at the Uffizi, Florence [photo: Carole Raddato/Wikimedia Commons]. 162
- 7.1 Josiah Wedgwood (1730–1795) and Sons (manufacturer), 'Black Basalt' ware vase, c. 1815, imitating 'Etruscan' and Greek vase painting, Birmingham: Birmingham Museum of Art [photo: Sean Pathasema/Wikimedia Commons]. 166
- 7.2 Furniture support: female sphinx with Hathor-style curls (Assyrian), eighteenth century BCE, Ivory, gold foil, 12.7 × 10.4 cm, Metropolitan Museum of Art [photo: Metropolitan Museum of Art, New York]. 169

- 7.3 Charles Percier and Pierre-François-Léonard Fontaine, Frontispiece of Cahier VIII of *Palais, maisons, et autres edifices modernes, dessinés à Rome*, Paris [1798] [photo: Institut National d'Histoire de l'Art, Paris]. 171
- 7.4 Charles Percier and Pierre-François-Léonard Fontaine, *Fauteuil et Vases exécutés à Paris dans la Maison du C.D.*, pl. 5 in *Recueil de décorations intérieures comprenant tout ce qui a rapport à l'ameublement ...*, Paris 1801 [photo: Institut National d'Histoire de l'Art, Paris]. 171
- 7.5 Giovanni Battista Piranesi, *Chimney Piece*, 1761–1769, white marble, 133 × 193 cm, Amsterdam: Rijksmuseum [photo: Rijksmuseum Studio]. 172
- 7.6 Giovanni Battista Piranesi, *Avanzi della Villa di Mecenate a Tivoli costruita da travertina a opera incerta* from *Vedute di Roma* (Ficacci 936) [ca. 1778], 445 × 665 mm [photo: Ghent University Library]. 174
- 7.7 Giovanni Battista Piranesi, *Veduta della Villa dell'Em.o Sig.n Card. Alessandro Albani* from *Vedute di Roma*, (Ficacci 960) [ca. 1778], 430 × 690 mm [photo: Ghent University Library]. 175
- 7.8 Carlo Marchionni (1702–86), design for the North Portal of the Villa Albani, pen and brown ink, brush and crayon, grey wash, graphite on cream paper, 41.7 × 28.9 cm, c. 1750, New York: Cooper Hewitt, Smithsonian Design Museum [photo: Cooper Hewitt, Smithsonian Design Museum]. 176
- 7.9 Giovanni Battista Piranesi, *Vue des restes de la celle du Temple de Neptune* from *Différentes vues de Pesto*, Paris 1800–1809, 450 × 670 mm [photo: Ghent University Library]. 177
- 7.10 Giovanni Battista Piranesi, *Base, tamburo di colonna e diversi frammenti* from *Trofeo o sia Magnifica Colonna Coclide* [ca. 1780], 480 × 700 mm [photo: Ghent University Library]. 177