fine-grained halftone showing an eagle according to the book's acknowledge- arm, part of the contour of the torso and Dreiwerden supplied the paper and Grap- areas. We borrowed the lower segment of ink had been wiped. (The Great Altar of Pergamon), a French mation inspection of the American Military fied, elephantine individual. At the time the cm, it includes 76 images, 62 of which *Pergame*. 'the layman and the learning'. The book, of the giants. The reproductions of the frie- frieze. We traced the book to the Staatliche versity of Amsterdam). the giant's serpent leg.

the University of Amsterdam. *Kunst* (Pergamon, Volume 9, Ancient Art thek zu Berlin.

in Zeuthen, Germany. 4. Heliogravure 3 in *Die Meister des Gros-* of the bird. this image, we borrowed the god of wine's fluoresce. As a result of this reversal of in its entirety.

tary service of the writer, heavy damage Library). pleating of the fabric. We combined the sents part of the blacksmith and the nanny reveals details, including wrinkles in the legs, robe and shield. seem to be know to be body of the giant, indicating that he is *tiquity: From the Eighth Century BC to the* his knees. The goddess is supported by her the knee of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not simply leaning fleeing up the stairs. The revolt of the giant is not sim mon. Der Grosse Fries von Pergamon, band across the top of the frieze. Some ner Müller. It provides an accessible god's face, but enhances the texture of his almost completed by a struction, a medium-sized museum guide images, 57 depict the revolt of the giants. 62. Image 43 in Anmapb 3esca depicts invard during a convulsive moment. The fighting a figure larger than himself, al-

3 4 5 6 7

1 2

lin), a branch of the Stiftung Preußischer *Bewertung und Verwertbarkeit* (The Pergagod's torso. Grossen Frieses von Pergamon (The coarse. However, it contains several figu-high relief. carved and polished stone of the sculptural *hundert vor Christus* (Istanbul Inquiries, forward. Light across the surface of the 21. In Werner Müller's *Der Pergamon*- larly reversed tones.

graphed by G. Kleiner, Berlin. We purcha- of the giants. From this image, we borro- Amsterdam.

earlier volume is more academic. The by Verlag Gebr. Mann, both based in imagery.

and edited by Evamaria Schmidt and Museum Archives. Gerhard Kleiner, of large, fine-grained halftone illustration, whom we borrowed the book. page, mentioned above (10). From this image in Le Grand Autel de Pergame has phic negative, but is probably a result of liche Museen zu Berlin hold the copyright. of the Pergamon Museum.

2. Heliogravure 2 is a print from a photo- kicks the lion's stomach. The book measu- tral lighting, however, also makes the 20. Image 21 from the same Le Grand serpent-legged giant fighting nearby. As in men. graphic negative, reproduced by etching it res 19 x 12.5 cm. As a result of its small Minotaur appear expressionless, as if he Autel de Pergame depicts the back ground panel remind us that the same 38. The first image in Der Grosse Altar von 47. We found a closer depiction of the back ground panel remind us that the

during the winter months of 1922 and politicizing of the monument, based on few images of this pockmarked figure. black crayon and felt-tipped brush. surface of the marble looks dusty and *Pergamon*. 25 cm and contains 65 images, 41 of which am Main, published the study in a pocket publications were written and edited by memory of Carl Humann) shows a more winged giant's leg, as well as the head and the panel's surface and the porous skin of bookshop for €29.80. *rud Dag* also shows the scales of the scales of the cascading young giant the face, enhancing the texture. We borro- 48. Image 45 in Le Grand Autel de Per- of the scales of the scale and borde, shows a dense, intense both female figures. Perhaps the upright the face, enhancing the texture. We borro- 48. Image 45 in Le Grand Autel de Per- of the scales of the scales of the scales of the scale and borde, measure 22 x 19 cm and the winged the texture. We borro- 48. Image 45 in Le Grand Autel de Per- of the scale and borde, measure 22 x 19 cm and the winged the scale and borde and bor revolt of the giants is shown in 58 images. Wagner GmbH, Nördlingen, printed the have identical covers, although the 1982 is wrestling with a lion-giant. Below the giant's face, his left hand off. The giant's elbow is missing and the itself around his arm and the texture of the female figure above her. book, whose 59 images include 34 that edition has almost twice the number of lion-giant, a thick twist of a serpent tail and edited by Adolf Ernst Napp and prin- details in its entirety. and part of the goddess of love and ending tone grain, over the three other reproduction for this odd framing. At the depict the revolt of the goddess of the sandal of the goddess of the number of a serpent tail and edited by Adolf Ernst Napp and prin- details in its entirety. and part of the sandal of the goddess of love and ending tone grain, over the three other reproduction for this odd framing. At the depict the revolt of the goddess of love and also includes colour illustration. The god of the motivation for this odd framing. At the mater detail. The image was mis- 57. Page 24 of *Der Grosse Altar von Per-* broken off. *Ars Antiqua, Band 4, Griechische Kunst,* on the right-hand side with the naked god ons that depict this goddess. The image was mis- 57. Page 24 of *Der Grosse Altar von Per-* broken off. We borrowed the book from the library of book, whose 59 images include 34 that edition has almost twice the number of lion-giant, a thick twist of a serpent tail and edited by Adolf Ernst Napp and prin- details in its entirety. 3. Pergamon, Band IX, Bildhefte Antiker wed the book from the scene. Behind the lion- Bruckmann AG in Munich, Der Altar von the goddess in several shapes was reprodu- takenly printed at a 90-degree rotation, so gamon presents a close-up of the same 67. Page 25 of the illustrated section in Grosse Epochen der Weltkunst (Ancient whose legs are ensnared by serpents and is 94. Le Grand Autel de Pergame contains a the legs of a horse, is fighting three giants. queen and the panel with the god of the in a range of print qualities. Low contrast is giant's back, a partial arm enters the pic- Pergamon was released in 1936, the year ced almost life-size in Annapb 3esca, that the face of the giant is in a vertical perished giant. In this picture, however, the Heinz Kähler's Der Grosse Fries von Per- Art, volume 4, Greek Art: Grand Epochs of being bitten in the upper arm by a bearded large spread, image 35, showing a scene Using his fish tail, the god has already for- deep sea and his wife are installed as cor-Illustrated), published in 1949, contains a 7. Taking the image we found in *Der Per-* alternated with high contrast, and all the the ground. His ner pieces connecting the northern risalit to point in the spread is less sharp than the spread is less sharp than the with five figures. On the left, a youthful ced his first opponent to the ground. His ner pieces connecting the northern risalit to a spread is less sharp than the with five figures. On the left, a youthful ced his first opponent to the ground. His ner pieces connecting the northern risalit to a spread is less sharp than the with five figures. On the left, a youthful ced his first opponent to the ground. His ner pieces connecting the northern risalit to a spread is less sharp than the with five figures. On the left, a youthful ced his first opponent to the ground. His ner pieces connecting the northern risalit to a spread is less sharp than the with five figures. On the left, a youthful ced his first opponent to the ground. His ner pieces connecting the northern risalit to a spread is less sharp than the with five figures. On the left, a youthful ced his first opponent to the ground. His ner pieces connecting the northern risalit to a spread is less sharp than the with five figures. On the left, a youthful ced his first opponent to the ground. His ner pieces connecting the northern risalit to a spread is less sharp than the with five figures. On the left, a youthful ced his first opponent to the ground. His ner pieces connecting the northern risalit to a spread is less sharp than the with five figures. The spread is less sharp than the spre coarse-grained, halftone image, illustration gamon, zwischen Bewertung und Verwert- colour illustrations have colour casts. The sun. The little that survives of another fal- hosted by the Nazis. Despite the great de- als the serpent's sharp teeth and the leaf- sculptural relief. A strong light from the reconstructed frieze but leans, unattached, schichte und Geschichte Pergamons is of stepping onto two defeated giants while illustration from Le Grand Autel de Per- goddess, probably a huntswoman, is look- second opponent has fallen on his left the northern stringer. In Annaps 3esca, 25, depicting the god of wine accompanied barkeit as our cornerstone, we added introduction of the special edition states len giant are fragments scattered along the pression, the printing is of high quality. shaped scales of the animal's skin. Strong right-hand side illuminates the face. The against a wall. The image has low contrast, the same scene. The panels stand alongside one by two Satyr youths. The reproduction's image 2 from Annapb 3esca (Altar of the sculptural relief texture of the segments have been assembled on the segments have been assembled on the segment's eve and the lower part of her head have survi- has grasped the animal hide with which the another in a continuous sequence. The darker areas are partly faded, probably a Zeus), a full-page illustration showing the versaries: the 100th annivers are illuminated from above. The areas are partly faded, probably a Zeus), a full-page illustration showing the versaries: the 100th annivers are illuminated from above. The result of the book's age, reducing the con- lion's back and tail, and the foot kicking of the altar excavations in Bergama, and a bent knee. Above these pieces is a Der Altar von Pergamon measures 24.5 x the entire image, included in the seen included in the been included and the cracks have not been included and the cracks have not been ing and the image is printed in fine grain, god. trast of the image. The caption praises how, the lion in the stomach. Although the grain Turkey, by Carl Humann, the 150th anni- winged, fighting god. The book measures 17.5 cm and contains 32 images, 30 depic- dog biting into the giant's serpentine leg, moustache, the wrinkles in his forehead Annaps Besca illustrations. Filled. The relief is highly pronounced by the book's matter paper absorbs the ink, 85. In Art of Annaps Besca illustrations. Filled. The relief is highly pronounced by the book measures 17.5 cm and contains 32 images, 30 depic- dog biting into the giant's serpentine leg, moustache, the wrinkles in his forehead Annaps Besca illustrations. Filled. The relief is highly pronounced by the book measures 17.5 cm and contains 32 images, 30 depic- dog biting into the giant's serpentine leg, moustache, the wrinkles in his forehead annaps Besca illustrations. for two hundred years, the Pergamon empi- of the had the lower left of the grain ting the revolt of the grain. The publi- feet were underexposed and the photo- strong skylight illumination. We superim- causing enhanced contrast and loss of full-colour close-up of the head of the sing the head of the sing the head and the photo- strong skylight illumination. We superim- causing enhanced contrast and loss of full-colour close-up of the head of the photo- strong skylight illumination. We superim- causing enhanced contrast and loss of full-colour close-up of the head of the photo- strong skylight illumination. We superim- causing enhanced contrast and loss of full-colour close-up of the head of the photo- strong skylight illumination. re 'withstood the invasion from the east' image fills an entire page, many details dis- (Berlin State Museums), the 50th anniver- and the wide range of grey tones compen- AG hold the copyright. We borrowed Der 42. Image 59, from Le Grand Autel de because of the lighting and the mistaken is biting giant, which also shows part of the body, rushes forward, a lump of curly hair cation measures only 21.5 x 15 cm, and alt- graph needed to be dodged during printing, and mentions that the book 'keeps awake solve in the blur, especially towards the sate for the sate of the image fills almost the whole or perhaps the ink faded or ran over the blur, especially towards the sate for the sate for the sate for the sate of the image fills almost the blur, especially towards blue-green, showing a found in Der Grosse Fries von Pergamon from the library of the mage fills almost the whole or perhaps the ink faded or ran over the sate for the s te, the first of her three faces missing a expression is reminiscent of another sculp- third giant sitting on a boulder and looking onto the detailed image from *Skulptur des* sculpture. The photograph was probably attacking. The first of her three faces missing a expression is reminiscent of another sculp- third giant, another sculp- third giant sitting on a boulder and looking on to the detailed image from *Skulptur des* sculpture. The photograph was probably attacking. The first of her three faces missing a expression is reminiscent of another sculp- third giant sitting on a boulder and looking on to the detailed image from *Skulptur des* sculpture. The photograph was probably attacking. spirit', and that is also 'a monument to emphasizes the lion's muscular back. The was director of Antique Sculpture at the gods, who Hellenismus and used this as the founda- retouched with soft black crayon and brus- lighting allow the porous texture of the gods, who Hellenismus and used this as the founda- retouched with soft black crayon and brus- lighting allow the porous texture of the serpent leg of the hed with a lightning to the natural skylight of the moon, who pushes a burning light, similar to the natural skylight of the sea's opponent, a portion of the sea's o Army had confiscated the altar at the end lost in shadow. Annapb 3esca was publis- discovery, and who supported Humann in Zabern, Mainz an Rhein, Germany. We torch in the face of the winged giant. Image Pergamon Museum. The hair of the god- indeed presumed to be a copy of a bronze bolt. Above the giant's head, a foot from a 68. We found a medium close-up of the image that we angle lens, but the distortion might also be darkened. The original photograph was her garment and her left leg. of World War II. At the time this book was hed in 1959, in the Soviet Union, shortly bringing the altar to Berlin. Verlag C.H. discovered this book at the State Library in 28 in Der Altar von Pergamon, the book dess seems overexposed. It is likely that that was displayed in Pergamon to celebra- lion skin reminds us of the missing mortal giant's fractured face and part of his raised Kunst, Grosse Epochen der Weltkunst is a borrowed from Art of Ancient Greece with the result of the sculpture's disintegration. clearly retouched. VEB Graphische Werk- 111. Image 70 in Annaph 3eBca shows the published, the frieze panels were still in the after the pieces of the from 1936 by Adolf Ernst Napp depicts during the photographic printing process, te the first victory over the Galatians, the hero who, according to the myth, fought arm and upper body in image 39 of Führer bulky study by the Marxist philosopher, an even closer illustration of the face of the For the reconstruction, all the fragmented statten Berlin printed four thousand copies giant and his long serpent legs flanked on Hermitage in Leningrad. Brüder Hartmann to the GDR. The Pergamon frieze was one the special West-German edition of Perga- remnant of the serventine tail and parts of the god of the deep figures have been attached to smoothly of this second, unaltered edition of Perga- his right by the wife of the god of the deep figures have been attached to smoothly of this second, unaltered edition of Perga- his right by the wife of the god of the deep figures have been attached to smoothly of this second, unaltered edition of Perga- his right by the wife of the god of the deep figures have been attached to smoothly of this second, unaltered edition of Perga- his right by the wife of the god of the deep figures have been attached to smoothly of this second, unaltered edition of Perga- his right by the wife of the god of the deep figures have been attached to smoothly of this second, unaltered edition of Perga- his right by the wife of the god of the deep figures have been attached to smoothly of the second edition of Perga- his right by the wife of the god of the deep figures have been attached to smoothly attached to smoothly of the second edition of Perga- his right by the wife of the god of the deep figures have been attached to smoothly at printed the book in Berlin. It was written of the many works of art looted during mon, Burgberg und Altar. Henschelverlag the background panel. As 49. Image 55 in Le Grand Autel de Perga- scratch is visible, thanks to the photo- Pergamon), the museum guide from 1936. published in French under the title L'art Grand Autel de Perga- scratch is visible, thanks to the photo- Pergamon), the museum guide from 1936. published in French under the title L'art Grand Autel de Perga- scratch is visible, thanks to the photo- Pergamon), the museum guide from 1936. published in French under the title L'art Grand Autel de Perga- scratch is visible, thanks to the photo- Pergamon), the museum guide from 1936. published in French under the title L'art Grand Autel de Perga- scratch is visible, thanks to the photo- Pergamon), the museum guide from 1936. published in French under the title L'art Grand Autel de Perga- scratch is visible, thanks to the photo- Pergamon), the museum guide from 1936. *me* is an illustration of the second face, carved in low *me* is an illustration of the grain and wide and in e grain and wide and in e grain and wide and in e grain and the anti- god of the grain and the anti- god of the grain and the anti- god of the grain and wide and in e grain. *grec* (Greek art) in the second face, carved in low *me* is an illustration of the grain and the anti- god of the grain and wide and in e grain and wide anti- god of the grain and wide and in e grain and wide anti- god of the grain and the anti- god of the grain and wide and in e grain and wide and grain and wide and grain and wide and grain and wide anti- god of the grain and wide and grain and the anti- god of the grain and wide and grain and wide anti- god of the grain and wide and grain and wide anti- god of the grain and wide anti- god of the grain and wide anti- god of the grain and wide and grain and wide anti- god of the grain anti- grain anti- grain anti- grain anti- god of the grain anti- god of the grain anti- god of the grain anti- grain anti- god of the grain anti- gra German Archaeological Institute). The 1958, after the death of Stalin, as a token of right for the 1982 edition. Both editions colour close-up in moderate grey tones The image shows detail in the carving of ground. tains 41 images, 36 of which depict the USSR. Edited by Grigorij Dmitrievic Werke, Zwickau, in the GDR. We purcha-struggling lion-giant and the god of the pentine leg. panels were provided by the Bildarchiv des Gos Ermitaza, Annaph 3eBca measures 29 Stuttgart antiquarian booksellers, Holder 35 x 25 cm, contains numerous large, fine- of Zeus) shows the goddess and her torch entire scene of the boulder being thrown to were reconstructed. spotlighted from the page. We tiquities than previous generations?. The editions were published from the top right corner, bringing out tonal differences goddess, which also shows the head of 50. The 1949 museum guide, *Der Grosse* figure, almost erased from the top right corner, bringing out tonal differences goddess, which also shows the head of 50. The surface of the human torso, fish trunk, and horse legs few forms, including the wife's left arm to spotlighted from the top right.

sen Frieses von Pergamon presents the top 8. Image 9, on page 15 of a museum guide on the back of a horse. The legs of the god- the wooden horse was a trick. In a speech her fractured face.

5. The right arm, right breast and the right arms and on the left side of the goddess's presents a muscular nude giant, who uses by fellow academics. Skulptur des Hellen- probably due to retouching of the photo- Sculpture: Its Spirit and Principles was the mother and her battering ram. The retouching of the photo- Sculpture: Its Spirit and Principles was the mother and her battering ram. The retouched with soft black 97. We superimposed the above image seam between the panels divides the lion's 113. Image 134 in Propyläen Kunstgecheek of the god of wine were also repro- defaced head appears to have been manu- an animal hide to defend himself against is mus was published in 2001 by Hirner graphic print, an impression further enhan- designed in Ho Chi Min City, Vietnam, and 51. Image 36 in Annaps 3eeca depicts the Italy and the copyright lies with a felt tip. We bor- with a close-up found on page 43 of the head in half, with the division emphasized schichte, die Griechen und Ihre Nachbarn designed in Ho Chi Min City, Vietnam, and 51. Image 36 in Annaps 3eeca depicts the Italy and the copyright lies with a felt tip. We bor- with a close-up found on page 43 of the head in half, with the division emphasized schichte, die Griechen und Ihre Nachbarn designed in Ho Chi Min City, Vietnam, and 51. Image 36 in Annaps 3eeca depicts the Italy and the copyright lies with a felt tip. We bor- with a close-up found on page 43 of the head in half, with the division emphasized schichte, die Griechen und Ihre Nachbarn designed in Ho Chi Min City, Vietnam, and 51. Image 36 in Annaps 3eeca depicts the Italy and the copyright lies with a felt tip. We bor- with a close-up found on page 43 of the head in half, with the division emphasized schichte, die Griechen und Ihre Nachbarn designed in Ho Chi Min City, Vietnam, and 51. Image 36 in Annaps 3eeca depicts the Italy and the copyright lies with a felt tip. We borbook by Heinz Kähler, Der Grosse Fries The image is a slightly darker reprint of the sun, rushing towards him from the far Druckservice GmbH, both of Munich. We through the image. Where Kähler's 1949 book is easily acces- the second edition of the guide, printed in giant is lost in shade. This coarse-grained god of the clear sky.

leased belatedly for a number of reasons, the closed stacks of the Openbare Biblio- shows the naked giant protecting himself *zum Nemrud Dag* shows texture on the sur- relief is lit from the top centre and front. 44. The dust jacket of Heinz Kähler's ve lump. in the solid character shields. A naked giant has fallen to the solid character shields. A naked giant has f

, particularly showing the spread in Le Grand Autel de Pergame, pre- giant pushes in the horse's face. The image section of the winged god, including the more like a conté drawing than a photogra- leg of the goddess of the hunt and boring for emphasis.

framed differently. The animal hide at the and lighting.

phic reproduction of sculpture.

in a grade we be a state and helmeted giant the state and helmeted giant the state and helmeted giant the body of image of this final figure. In the darker areas, details halftone grain is coarse and not all the cover. As the acknowledgements indicate the upper left, as if shining from the mis- ted by soot. The white, puffed-up eyeballs res of the relief. The scales of his serpent her, a naked, bearded and helmeted giant the fibre of the woody paper shines image, we borrowed the hand, the body of image of this final figure.

double images. Pergamon Altar: Its struction of the Zeus Altar, the book origi- the muscles of the giants and gives clear 71. Image 24 from Die Meister des Grossen side of the giant's body is lost in shadow, falls onto his right knee and is looking up image, we borrowed the wing and serpent 108. The queen of the sea is depicted in thudering down onto a winged, serpent- is a close-up of the making it difficult to see where the torso at her. The reproduction is in full colour, leg of the giant, the kneeling giant's image 31 of Le Grand Autel de Pergame. legged giant. The scene was reproduced in der Amerikanischen Militärregierung zu- reconstruction at the background panels. The sandaled queen, in her flowing robe, in her flowing robe, but has a green cast. The scene was reproduced in der Amerikanischen Militärregierung zu- reconstruction at the background panels. The sandaled queen, in her flowing robe, in her fl image 28 of Le Grand Autel de Pergame gelassen' (has been approved by the infor- the Minotaur keels over, onto an unidenti- designed the book. Measuring 27.5 x 20 expressive image from Le Grand Autel de Handabzügen (The Pergamon Altar: Eight Max Kunze. Philipp von Zabern edited the and fibrous paper, the image of the torso indecipherable. Hand-Printed Photographs), we discovered publication and also printed it. The Berlin has a soft quality. Its outer edges are not 63. Skulptur des Hellenismus (Sculptur des Hellenismus (Sculptur des Hellenismus (Sculptur des Hellenismus des contains a page-filling close-up of the sha- contai book providing a precise and meticulous Administration). The book measures 29 x photograph was taken, this figure had not depict the revolt of the goddess of cumscribed by double shadows. This mas- on of the battle scene of the third goddess of cumscribed by double shadows. This mas- on of the battle scene of the third goddess of cumscribed by double shadows. This mas- on of the battle scene of the third goddess of cumscribed by double shadows. This mas- on of the battle scene of the goddess of cumscribed by double shadows. This mas- on of the goddess of cumscribed by double shadows. This mas- on of the battle scene of the same dows to fill and loose detail. We borrowed upper body of the mother of the goddess of cumscribed by double shadows. This mas- on of the battle scene of the third goddess of cumscribed by double shadows. This mas- on of the battle scene of the third goddess of cumscribed by double shadows. This mas- on of the battle scene of the third goddess of cumscribed by double shadows. description of the revolt of the giants for 20.5 cm and all 96 images are close-ups. The copyright is held are depicted in heliogravure 13 of *Die* pent-legged giant, lifting a boulder to stri- besitz are listed as co-publishers. Jürgen stand out, including the strap across the scene, photographed from the same angle, the hair from these heliogravures. The copyright is held outlined by hand, to emphasize the forms. by the publisher and the Staatliche Museen Meister des Grossen Frieses von Perga- ke a goddess who has several shapes. The Liepe took the photographs. Bildarchiv god's torso, to support a sheath of poison but under different lighting conditions 72. We found another portrait of the giant away. The surface of the stone is rough, not of the illustrations depict the revolt of the under diffuse skylight, the cornice casting The shadow on the panel behind the printed in Germany in 1962, was written ze panels are property of the Pergame contains a zu Berlin), from mon. The head of the winged god appe- goddess defends herself with a lance, a Preußischer Kulturbesitz hold all copy- arrows. It is defined by a black line, loo- and indeed, at a different location. The looking up in despair in Der Pergamon polished as are most of the other figures. It giants. Picture credits for these three a dispersed shadow across the top of the queen's breast has clearly been darkened arkened arkened arkened arkened are most of the other figures. It giants. Picture credits for these three a dispersed shadow across the top of the queen's breast has clearly been darkened arkened arkened arkened arkened are most of the other figures. It giants ars to be made of black marble or polis- torch and a sword. These prints measure 14 rights. The guide is printed on fade-resi- king more like a crack than a shadow. The illustration is in full colour, but mainly Altar, Acht Fotos in Handabzügen. The looks as though the figure had been made images are attributed to Skira, an interna- frieze. The reproduction is printed in full- by retouching or by extended partial expopublished by VEB Edition Leipzig, who Berlin, produced the photographs of the image 24, depicting the right side of the 19. Image 22 in Le Grand Autel de Per- hed bronze, instead of marble and as if the tional publishing house of Swiss origin. Colour and fine grain. From this sepia- sure during the photographic printing prohold the copyright. Le Grand Autel de details. We borrowed the book from the supplied by the French art toned image, we borrowed the torsos of the cess. We borrowed the illustration of 60. Hans supplied by the French art toned image, we borrowed the torsos of the cess. We borrowed the illustration of the illustration of the supplied by the French art toned image, we borrowed the torsos of the cess. We borrowed the illustration of the illustration of the cess. We borrowed the illustration of the illustration of the illustration of the cess. We borrowed the illustration of the illustration of the cess. We borrowed the illustration of the illustration of the cess. We borrowed the cess. We borrowed the illustration of the cess. We borrowed the illustration of the cess. We borrowed the cess. We borrowed the illustration of the cess. We borrowed the illustration of the cess. We borrowed the cess. We borrowed the illustration of the cess. We borrowed th Pergame measures 31 x 21.5 cm and con- Bibliotheek van Klassieken en Archeologie ture with a bull's neck, bull's ears and by Graphische more texture and detail and allows the set of postcards, we borrowed the face of but by some natural force, such as water. historian, Jean-Luc Daval, and was origi- two giants, the legs of the kneeled giant, queen from this reproduction. tains 71 images in black and white. Of the at the Universiteit van Amsterdam (Library serpent legs. The image has similar visu- perspective are identical to those of the resemble veins of quartz. This tonal rever- kleeberg, in Leipzig, published the edition, mon Altar: Its Rediscovery, History and Kunstveranstalt, of Königsberg in Prussia, revelation of the giant king's long serpen- the giant. images, 59 depict the revolt of the giants. of Classics and Archaeology at the Uni- al characteristics to that on the previous illustration in Der Pergamon-Altar, but the sal makes the image look like a photogra- which was printed in the DDR. The Staat- Reconstruction for €8.00 at the bookshop and published by Kanter-Verlag, also in tine leg, for example, carved in low relief, 73. Image 45 in Annaps 3esca depicts three locks of hair, some folds in the gar- Austria and published in the Taschen goddess. Bibliothek zu Berlin (State Library of Ber- 6. Image 38 of Der Pergamon, zwischen indicating that it is the property of the more contrast and a finer grain, and is the combination of heliogravure technique Elisabeth Rhode. Elisabeth Rhode. purchased the postcard photographs for ples includes a soft, full-colour reproducti- Allard Pierson Stichting (Allard Pierson Stichting (Allard Pierson Stichting (Allard Pierson Stichting) 82. A spread from Le Grand Autel de Per- chapter on Greek art. The book was availa- part of the arm of the giant that protrudes The god of the deep sea observes as his Kulturbesitz (Prussian Cultural Heritage mon, Between Appreciation and Under- 12. The head of the Minotaur was reprodu- left of the scene falls just outside the pictu- 27. Heliogravure 12 of Die Meister des \$21.00 at the antiquarian Kirovski in Sofia, on depicting the entire arm of the giant, Foundation), the archaeological museum but fails to express the drama and direction bright highlights on the arms, legs and game, image 38, shows the mother of the ble to us at the Amsterdam Public Library. from the lion's mouth. The lion's abundant wife stands on the serpent leg of a giant Foundation), the current owners of the standing), a study published in 1988, ced as a large close-up in image. while violently yanking his hair. Another do the horse is com- Grossen Frieses von Pergamon shows the Bulgaria, in March 2008, when the dollar part of the shield of the horse is com- do the university of Amsterdam. We borro- we found in the illustration in Annapy heads of the image. while violently yanking his hair. Another a medium-range shot of mane covers three-quarters of the image. We discovered a medium-range shot of the horse is com- do the borro- we found in the illustration in Annapy heads of the image. b and the back of the neck, a nucle winged giant fighting behind his jaws, the back of the night, showing her from the jaws, the belly of the grant and a naked god whose the god of the grant he is bearded god, probably the god of intive details, we borrowed the image from ink had disappeared. Perhaps the ency of a bove the knee and also including the serpent legs of a bove the knee and also including the serpent legs are ensured by the serpent legs of a bove the knee and also including the serpent legs of a bove the knee and also including the serpent legs are ensured by the serpent legs of a bove the knee and also including the serpent legs of a bove the knee and also including the serpent legs of a bove the knee and also including the serpent legs of a bove the knee and also including the serpent legs of a bove the knee and also including the serpent legs of a bove the knee and also including the serpent legs of a bove the knee and also including the serpent legs of a bove the knee and also including the serpent legs of a bove the knee and also including the serpent legs of a bove the knee and also including the serpent legs of a bove the knee and also including the serpent legs of a bove the knee and also including the serpent legs of a bove the knee and also including the serpent legs of a bove the knee and also including the serpent legs of a bove the knee and also including the serpent legs of a bove the knee and also including the serpent legs of a bove the knee and also including the serpent legs of a bove the knee and also including the serpent legs of a bove the knee and also including the knee body of the bird and the serpent head from towards the god of wine, and the Satyrs. and shows fine detail, such as line carving Der Pergamon-Altar. From Le Grand Autel giant's right wing, his naked upper arm. vessel with the viper arm. v The image also includes a human foot as it in the beard and hair of the giant. This neu- *de Pergame*, we borrowed the horse's head. and head, as well as the serpent head of a giant's right arm, his left leg and his abdo- prostrate giant, the giant's genitals and ser- contemplation, another young, helmeted *des Hellenismus*. pentine legs.

onto a metal plate, in Die Meister des scale, the quality of the reproductions is had been carved in low relief rather than the horse and the god of the sun in a wider book, the tones are reversed. We borrowed Pergamon, the 1949 publication by Gerda same scene, also in full-colour and even is oddly small for the size of the body and and muscular back of the king of the picture. perspective. The reproduction looks more the entire image, but replaced the giant's Bruns, shows a close-up of the serpent sharper, on page 53 of Pergamonnuseum is at an uncomfortable angle. A course- giants. The back is slightly overexposed 74. Image 47 of Annaps 3esca depicts gestures of the figures are expressive: they dess's garment. We borrowed the cover sharp, this full-page close-up certainly coarse-grained and has strong contrast. The Masters of the Great Friezes of Pergamon) res from the battle that are not or are infre- 13. We superimposed this detailed, yet flat like a conté drawing than a photograph of head with a different, close-up image. head of the leg of the giant about to throw Berlin: 66 Meisterwerke (Pergamon Mu- grained, full-colour image of this fallen, and stained by vertical drippings, possibly the goddess of the earth in close-up. She shows the winged, serpent-legged giant quently included in the 1995 cement slurry from the restoration. The stretches her right arm to pull at the robe of image, we borrowed what survives of the 92. We superimposed this reproduction The shadows under the lion's mouth have published by the antiquities collection of the many from the restoration. The stretches her right arm to pull at the robe of image, we borrowed what survives of the 92. We superimposed this reproduction The shadows under the lion's mouth have published by the antiquities collection of the many from the restoration. The stretches her right arm to pull at the robe of image, we borrowed what survives of the 92. We superimposed this reproduction of the many from the restoration of the many from the restoration. The shadows under the lion's mouth have published by the antiquities collection of the many from the restoration. The shadows under the lion's mouth have published by the antiquities collection of the many from the restoration. from above the knees. The heliogravure is The study was written and edited by Hans- bull's neck and the giant's muscular god, the legs of the muscular god, the legs of the onto the full-page picture, image 38, from been manually darkened to emphasize the the Staatliche Museen zu Berlin, who hold characterized by strong contrast, extreme Joachim Schalles, who was also the author arm onto a similarly framed reproduction, hed with a felt-tip to create smooth transi- mon, depicts the remaining fragments of wing such details as the serpent's scales book had multiple publishers: Scala Pub- Rediscovery, History and Reconstruction. zum Nemrud Dag. detail and the lack of halftone grain. It of *Istanbuler Forschungen, Band 36*, image 5 from *Asmapb 3ebca*, we stumbled upon in this case outside the picture frame, rises mother. *Inter subject and a brownish hue that more a large close-up, image 49 in Astronomy 3esca* presents ments of her opponent: a leg, a helmeted both ends of the spectrum, true black and the crack in the stone of his 39. Image 49 in Astronomy 3esca presents ments of her opponent: a leg, a helmeted both ends of the spectrum, true black and the crack in the stone of his 39. Image 49 in Astronomy 3esca presents ments of her opponent: a leg, a helmeted both ends of the spectrum, true black and the crack in the stone of his 39. Image 49 in Astronomy 3esca presents ments of her opponent: a leg, a helmeted both ends of the spectrum, true black and the crack in the stone of his 39. Image 49 in Astronomy 3esca presents ments of her opponent: a leg, a helmeted both ends of the spectrum, true black and the crack in the stone of his 39. Image 49 in Astronomy 3esca presents ments of her opponent: a leg, a helmeted both ends of the spectrum, true black and the crack in the stone of his 39. Image 49 in Astronomy 3esca presents ments of her opponent: a leg, a helmeted both ends of the spectrum, true black and the crack in the stone of his 39. Image 49 in Astronomy 3esca presents ments of her opponent: a leg, a helmeted both ends of the spectrum, true black and the crack in the stone of his 39. Image 49 in Astronomy 3esca presents ments of her opponent: a leg, a helmeted both ends of the spectrum, true black and the crack in the stone of his 39. Image 49 in Astronomy 3esca presents ments of her opponent: a leg, a helmeted both ends of the spectrum, true black and the crack in the stone of her opponent: a leg, a helmeted both ends of her opponent: a leg, a helmeted both ends of her opponent: a leg, a helmeted both ends of her opponent: a leg, a helmeted both ends of her opponent is a leg, a helmeted both ends of her opponent is a leg, a helmeted both ends of her opponent is a leg, a helmeted both ends of her opponent is a leg, a helmeted both ends of her opponent is a leg, a helmeted both ends of her opponent is a leg, a helmeted bo que enhances the texture of the cracked, gamenischen Herscher im dritten Jahr- appears to be standing instead of the sun. beard are reproduced in detail, also in simi- up of the serpent head, dramatically lit Kulturbesitz and Ernst Wasmuth Verlag resemble chamotte clay than marble. It is beard are reproduced in detail, also in simi- up of the serpent head, dramatically lit Kulturbesitz and Ernst Wasmuth Verlag resemble chamotte clay than marble. from the top right. The nose and eyes are Tübingen. Pergamonmuseum Berlin: 66 55. The only close-up that we found of the giant on his left knee. The been assembled, but not sealed with 102. Image 65 in Annaph 3esca is a close- berg und Altar contains 56 illustrations, 37 reliefs. Die Meister des Grossen Frieses volume 36: A Study into the collec- head of this young giant was on page 59 of the bleached out. The background is out of the third goddess depicting the revolt of the giants. We bor- up of the head and bust of the signer of the bleached out. The background is out of the signer of the bleached out. The background is out of the third goddess depicting the revolt of the giants. We bor- up of the head and bust of the signer of the bleached out. The background is out of the signer of the bleached out. The background is out of the signer of the head and bust of the signer of the bleached out. von Pergamon was written and edited by Politics of the superimposed the sente of destiny. She emerges as a tall woman, rowed the centre section of the image to be so the sente of destiny. She emerges as a tall woman, rowed the centre section of the image to be so the sente of the sente of destiny. She emerges as a tall woman, rowed the centre section of the image to be so the sente of destiny. She emerges as a tall woman, rowed the centre section of the image to be so the sente of the sente of the sente section of the image also so the sente section of the image also so the sente section of the image to be sented by the sente section of the image also so the sente section of the sente section of the image also so the sente section of the image also so the sente section of the sente section of the image also so the sente section of the image also so the sente section of the sente section of the image also so the sente section of the section of the sente section of the sente section of the sente section of the sente section of the section of the sente section of the sectis section of the sente section W.H.S. Schuchhardt, who dedicated the Third Century Before Christ) published in 14. Probably because the elephantine figu- looks like a drawing, not a photographic youthful giant falling beneath his right leg. expressive serpent head the binding in the book to his father and wrote in the intro- 1985. Der Pergamon, zwischen Bewert- re was added to the reconstructed frieze at reproduction of sculpture. This photograph The sections of the relief had been put from Annaps Jesca onto the more neu- (Museum for Islamic Art), the Vorderasia- appears to have no neck. It seems to float dark holes, as if the eyes had been plucked on. duction that he worked on he dissertation ung und Verwertbarkeit explores the a later stage, we were able to trace only a was probably also retouched with soft together, but not sealed with cement. The trally lit head from Der Grosse Altar von tischen Museum (Middle East Museum) in front of the body. The image is slightly out. and the Antikensammlung (Antiquities grey, but the face shows some detail, inclu- 66. *Skulptur des Hellenismus* pictures the large spread depicting the entire scene of however, almost entirely intact. The linear trast and sharpness. 1923, as Germany suffered hyper-inflation. three factors, including its construction by Image 24 in the seventh and last edition of 22. A two-page spread in Von Pergamon worn. The panels are lit from the upper 40. Image 33 in Pergamon, by Heinz Collection). Designed by Andrew Shool- ding pronounced forehead wrinkles and a goddess of war and wisdom, with round the naked giant with his extended leg, the pattern engraved on his shield is also clear- 93. A full-colour close-up of the upper part are covered with generous curls. The god- in Landsberg, Germany, for €4.99. The Eva Schuchhardt, the editor's sister, photo- the Pergamese in the second century BC, Pergamon, Burgberg und Altar (Pergamon, Jun Nemrud Dag, Die archäologischen right, bleaching the face of the winged Kähler, is a close-up of the expressive head bred and Gegory Taylor and printed and bushy eyebrow. graphed the pieces of the sculptural frieze its appropriation by the young German Citadel and Altar), published in 1976, Entdeckungen Carl Humanns, Schriften giant. The relief is bound in Spain, the book measures 21 x 25 56. Image 40 from Annaps German Citadel and Altar), published in 1976, Entdeckungen Carl Humanns, Schriften giant. The relief is bound in Spain, the book measures 21 x 25 56. Image 40 from Annaps German Citadel and Altar), published in 1976, Entdeckungen Carl Humanns, Schriften giant. The relief is bound in Spain, the book measures 21 x 25 56. Image 40 from Annaps German Citadel and Altar), published in 1976, Entdeckungen Carl Humanns, Schriften giant. 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Die Meister Empire in the 19th century and its reinter- depicts the creature under different lighting a little the bust and face. Not a single shadow has from the forehead. Light shines on the 110. Image 69 from Annaps 3eeca shows des Grossen Frieses von Pergamon was pretation as a monument to resistance and from a slightly shifted perspective. We Humann zum Gedächtnis (From Pergamon right part of the leg of the winged giant. highlighting his eyes, lower lip, some of which were newly produced for the book. of another defeated, helmeted giant who the mother of the giants. The image has many details as a result of the leg of the winged giant. published in 1925 by Verlag von Walter de rather than victory, by the artist and writer also found him depicted in image 53 of the to Nemrud Dag: The Archaeological Dis- 30. Image 15 in Der Altar von Pergamon the curls in his hair and beard, and casting in a greenish- ne grain and diffuse, overall illumination. entire scene is floodlit from the right so the curls in his hair and beard, and casting in a greenish- ne grain and diffuse, overall illumination. entire scene is floodlit from the right so the curls in his hair and beard, and casting in a greenish- ne grain and diffuse. Gruyter & Co, Berlin and Leipzig, who Peter Weiss, in the 1970s. Klaus Herding revised special edition of Pergamon) gives a closer per- dark shadows in the eye sockets and on the all photographed by J. Laurentius. We pur- ground. A beam of light from above em- grey, due to full-colour printing and mode- All the details receive the same amount of this image we borrowed the damaged torso her neck, a line pattern on the folds of her cheek and cheekbone. also printed the book. It measures 33.5 x and Fischer Taschenbuch Verlag, Frankfurt berg und Altar, published in 1982. Both the Hermann-Bröckelschen Foundation in spective of the surviving section of the god.

Deutsche Archäologische Institut (the Red Army and which were returned in hed the 1976 edition, also hold the copy- from Hellenism), we found a full-page, The relief is reproduced in soft light-ing. relief, withdraws into the shaded back- dess of the hunt. A strong spotlight casts a range of tones. deep, black shadow on the background 59. Image 42 in Astronaph 3esca presents resembles the marble surface of the sculp- Civilizations). The book's illustrations all of the image is sharp, the full-page grain. Using this image as a base, we added zu Berlin published it in 1961. They also these last two figures. A hand holding a hold the goddess's head. The cornice the same scene, taken from the same per- ture. The Staatliche Museen released the were printed in the biter's several close-ups. hold the photograph copyrights. This enti- stick, from a missing figure, floats behind the scales of his ser- 43. On one of the final pages of *Greek* behind the goddess's head. The cornice the same per- ture. The Staatliche Museen released the were printed in the biter's several close-ups. Sculpture: Its Spirit and Principles, we above the panel is missing. The text was printed hair, the wrinkles in his face, the hair of his 95. We found a full-page close-up of the re picture has provided a foundation for the head of the god of the world's oceans, revolt of the giants. Images of the frieze Belov and published in Leningrad by Izd sed the 1976 edition for 66.00 from Annapb additional imagery. additional image 23 from Annapb additional imagery.

here a superimposed the dramatized reproduction and the giant boring a finger into the head *Altar von Pergamon*, has a coarse-grained superimposed the dramatized reproduction and the giant's face, are flooded in the marbie. The shadows have been her garment is rougher. Even though clear of the god of the waves, as well as the and leg, and the giant's face, are flooded in the marbie. The shadows have been her garment is rougher. Even though clear of the god of the waves, as well as the and leg, and the giant's face, are flooded in the marbie. The shadows have been her garment is rougher. Even though clear of the god of the waves, as well as the and leg, and the giant's face, are flooded in the marbie. The shadows have been her garment is rougher. Even though clear of the god of the waves, as well as the and leg, and the giant's face, are flooded in the marbie. The shadows have been her garment is rougher. Even though clear of the god of the waves, as well as the and leg, and the giant's face, are flooded in the marbie. The shadows have been her garment is rougher. Even though clear of the god of the waves, as well as the and leg, and the giant's face, are flooded in the marbie. The shadows have been her garment is rougher. Even though clear of the god of the waves, as well as the and leg, and the giant's face, are flooded in the marbie. The shadows have been her garment is rougher. Even though clear of the god of the waves, as well as the marbie. The shadows have been her garment is rougher. Even though clear of the god of the waves, as well as the marbie. The shadows have been her garment is rougher. Even though clear of the god of the waves, as well as the marbie. The shadows have been her garment is rough clear of the god of the waves, as well as the marbie. The shadows have been her garment is rough clear of the god of the waves, as well as the marbie. The shadows have been her garment is rough clear of the god of the waves, as well as the marbie. The shadows have been her garment is rough clear of the god known for his deviant interpretation of faded. The goddess's right arm and back of a dog and the sandaled foot of a female reproduction, image 21, of the mother of shadows betray the presence of strong limbs and an additional surviving shoulder bright light, while the rest of the image is sed the book for €7.50 from Rene Winckler wed the head of the lion, its mane, the 15. Image 23, a large, fine-grained halfto- another Hellenistic sculptural work, the are flooded in light, emphasizing the figure. The glossy coffee table book, prin- the goddess of the hunt, running with a bat- sion of the scene. other half of the robe and the wing and tail ne from Le Grand Autel de Pergame, Laocoön Group. L depicts the goddess of the red morning sky priest who foresaw that the Greek gift of ry of her dress, her hair, and the texture of study, Greek Sculpture Between the Se- figure is badly damaged. Her left arm, right table book published in 1995, we found an wrote the texts. This sober guidebook tion about its 160 full-colour reproducti- the back is depicted in image 37, a large resulting in an overall loss of contrast and god's chest, exaggerating his muscular the god of the great river encircling the venth and the First Centuries BC, by the shoulder, and left leg below the knee are overview of the decapitated divine ruler measures 18.5 x 12.5 cm and contains 56 ons, but not its more than 840 black-and- spread published in Le Grand Autel de Per- sharpness. half of a freestanding panel depicting the written and edited by Gerda Bruns and left leg of the illustrated section of German art historian, Edmund von Mach, missing, as is her face. In the illustrated section of German art historian, Edmund von Mach, missing, as is her face. In the illustrated section of the inage, a giant lower left-hand corner of the image, a giant lower left-hand corner of the image game. same scene of the god of wine and the two entitled Der Grosse Altar von Pergamon was taken in diffuse light, shining on the waves. looks up in despair. Light illuminates the sente of the god of the waves. looks up in despair. Light illuminates the relief. The the god of the waves. looks up in despair. Light illuminates the sente of the god of the waves. looks up in despair. Light illuminates the relief. The the god of the waves. looks up in despair. Light illuminates the sente of the god of the waves. looks up in despair. Light illuminates the relief. The the god of the waves. looks up in despair. Light illuminates the sente of the god of the waves. looks up in despair. Light illuminates the relief. The the god of the waves. looks up in despair. Light illuminates the sente of the god of the waves. looks up in despair. Light illuminates the relief. The the god of the waves. looks up in despair. Light illuminates the sente of the god of the waves. looks up in despair. Light illuminates the relief. The the god of the waves. looks up in despair. Light illuminates the relief. The the god of the waves. looks up in despair. Light illuminates the relief. The the god of the waves. looks up in despair. Light illuminates the relief. The the god of the waves. looks up in despair. Light illuminates the relief. The the god of the waves. looks up in despair. Light illuminates the relief. The the god of the waves. looks up in despair. Light illuminates the relief. The the god of the waves. looks up in despair. Light illuminates the relief. The the god of the waves. looks up in despair. Light illuminates the relief. The the god of the waves. looks up in despair. Light illuminates the relief. The the god of the waves. looks up in despair. Light illuminates the relief. The the god of the waves. looks up in despair. Light illuminates the relief. The the god of the waves. looks up in despair. Light illuminates the relief. The the god of the waves. looks up in despair. Light illuminates the relief. The the god of the waves. looks up Satyr youths. A strong spotlight illumina- (The Great Altar of Pergamon), presents relief from the upper left, illuminating the thing. Have no faith in the horse! Whatever Fries von Pergamon, Untersuchangen zur University. In the introduction, Von Mach image, we from both sides, are missing. The image pulling the giant's hair, while his huge ser- These emphatic contours appear to have god from the top left and seems to shine image. tes the panel from the top left. The high the head, breast and arms of the head arms of the huge god- folds in the goddess's garment and the dif- it is, even when Greeks bring gifts, I fear Kunstgeschichte und Geschichte Perga- wrote, 'The eighteenth-century writers strong contrast. In the darker areas, details the goddess's garment and the dif- it is, even when Greeks bring gifts, I fear Kunstgeschichte und Geschichte Perga- wrote, 'The eighteenth-century writers strong contrast. In the darker areas, details the goddess's garment and the dif- it is, even when Greeks bring gifts, I fear Kunstgeschichte Perga- wrote, 'The eighteenth-century writers strong contrast. In the darker areas, details the goddess of love, the panels. The bottom of the panels. The bottom of the panels areas, details the goddess's garment and the dif- it is, even when Greeks bring gifts, I fear Kunstgeschichte Perga- wrote, 'The eighteenth-century writers strong contrast. In the darker areas, details the goddess of love, the panels. The bottom of the panels. The bottom of the panels areas, details the goddess's garment and the dif- it is, even when Greeks bring gifts, I fear Kunstgeschichte Perga- wrote, 'The eighteenth-century writers areas, details the goddess's garment and the goddess's garment and the goddess's garment and the dif- it is, even when Greeks bring gifts, I fear Kunstgeschichte Perga- wrote, 'The eighteenth-century writers areas, details areas, de contrast that results from this harsh dess, known both as a Phrygian goddess ferences in the fabric flut- While covering only half a page, it shows price, given that the publication cost behind the reliefs and part of the negative had all.' Archaeological exca- mons (The Great Frieze of Pergamon: tried to generalize without having suffi- have vanished. The folds of the fabric flut- While covering only half a page, it shows price, given that the publication cost behind the reliefs and part of the negative had all.' Archaeological exca- mons (The Great Frieze of Pergamon: tried to generalize without having suffi- have vanished. The folds of the fabric flut- While covering only half a page, it shows price, given that the publication cost behind the reliefs and part of the negative had all.' Archaeological exca- mons (The Great Frieze of Pergamon: tried to generalize without having suffi- have vanished. The folds of the fabric flut- While covering only half a page, it shows price, given that the publication cost behind the reliefs and part of the negative had all.' Archaeological exca- mons (The Great Frieze of Pergamon: tried to generalize without having suffi- have vanished. The folds of the fabric flut- while covering only half a page, it shows price, given that the publication cost behind the reliefs and part of the negative had all.' Archaeological exca- mons (The Great Frieze of Pergamon: tried to generalize without having suffi- have vanished. The folds of the fabric flut- while covering only half a page, it shows price, given that the publication cost behind the reliefs and part of the negative had all.' Archaeological exca- mons (The Great Frieze of Pergamon: tried to generalize without having suffi- have vanished.' The folds of the fabric flut- while covering only half a page, it shows price, given that the negative had all.' Archaeological exca- mons (The Great Frieze of Pergamon: tried to generalize without having suffi- have vanished.' The folds of the fabric flut- while covering on the fabric flut- wh lighting is further enhanced by the helio- and the mother of the divine ruler, who is her outer garment, made of heavier cloth, vations revealed that the city of Troy was Research into the History and History of cient facts at their disposal; the nineteenth- tering behind the mother's back are so dark good detail, due to the fine grain. From this only a Reichsmark in the year of its serpent-legged giant. gravure technique. Below the god's left hunting while seated on her lion. The and her undergarment, in a kind of tulle. destroyed over and again and had been Art of Pergamon) shows a close-up of the century scholars collected the facts, and it that it almost seems to have been made image, we borrowed the indissoluble tan-release. the right is not be rebuilt on its own ruins no fewer than ten is here pro- gle of the divine ruler's cuirass, hermed 69. We discovered another soft-toned por- table book, includes a large close-up of a remain. The rest of the give is missing. I lighting enhances the dynamic and sculptu- from a darker type of stone. It is here pro- gle of the divine ruler's cuirass, hermed 69. We discovered another soft-toned por- table book, includes a large close-up of a remain. The rest of the give is missing. I lighting enhances the dynamic and sculptu- picture. It also shows the face of the give is missing. I light are lost in an oppaque shall be discovered another soft-toned por- table book, includes a large close-up of a remain. The rest of the give is missing. the relief, its texture, shadows of the giant whose fractured face looks stricken giant, with his head almost upside of the goddess's shoul- times. Bernard Andreae interpreted the torso fade into the shadowy background. the shadows of the relief, its texture, shape on his left knee and the giant whose fractured face looks stricken giant, with his head almost upside of the relief, its texture, shape on his left knee and the giant whose fractured face looks stricken giant, with his head almost upside of the giant whose fractured face looks stricken giant whose fractured f the crayon and breast. We borrowed this image Laocoön Group not only as a symbol of the ripples over the gatherings of her robe. The can be learned from them.' Parkstone Press retouched with soft black crayon and skin. Claude Laisné, a French poet, writer up in despair, in a slightly closer view that down, who has fallen backwards across pale, but shaded lines mark the giant's ser- and direction. The giant's ser- and direction. The giant's ser- and direction. The giant's ser- and direction down, who has fallen backwards across pale, but shaded lines mark the giant's ser- and direction. The giant's ser- and direction. The giant's ser- and direction. The giant's ser- and direction down, who has fallen backwards across pale, but shaded lines mark the giant's ser- and direction. The giant's ser- and direction down, who has fallen backwards across pale, but shaded lines mark the giant's ser- and direction. The giant's ser- and direction down, who has fallen backwards across pale, but shaded lines mark the giant's ser- and direction. The giant's ser- and direction down, who has fallen backwards across pale, but shaded lines mark the giant's ser- and direction. The giant's ser- and direction down, who has fallen backwards across pale, but shaded lines mark the giant's ser- and direction. fall of Troy, but also as a utopian reference relief is lit from the centre top and front. International in New York publication, another prostrate giant. The sandal of the pent tail, with a cover of cane leaf. The upper arm are slightly overexposed, but Although the lighting is from the same vily retouched. From this image, we borhead, his robe, and the two Satyr youths tones, the printed image looks of love stands on the cheek of the image looks more like a drawing than pho- 16. Image 12 of the 1949 guide by Gerda to a new beginning. This interpretation was The flowing fabric and hairy tail of her dog of the god of the g standing behind him in low relief. to graphic negative. The shading below her Bruns, *Der Grosse Altar von Pergamon*, commercially successful, but was criticized look as if they had been drawn in conté, also includes many new images. *Greek* image, we borrowed this image in its entirety. scene, this picture is much brighter. The river that encircles the world.

duced in close-up, on page 42 of another ally drawn onto the photographic print. the horse from of the carriage of the god of Verlag GmbH and printed in China. The book measures 32.5 fallen giant's head, torso and upper legs. Lessing of Vienna. We counted over 190 turn of 1.5 million artefacts 'that were the sculpture and the carriage of the god of Vienna. We counted over 190 turn of 1.5 million artefacts 'that were the sculpture and the carriage of the god of Verlag GmbH and printed by Passivia ced by the fibre of the god of Verlag GmbH and printed in China. The book measures 32.5 fallen giant's head, torso and upper legs. Lessing of Vienna. We counted over 190 turn of 1.5 million artefacts 'that were the sculpture and the carriage of the god of Verlag GmbH and printed by Passivia ced by the fibre of the god of Verlag GmbH and printed in China. The book measures 32.5 fallen giant's head, torso and upper legs. Lessing of Vienna. We counted over 190 turn of 1.5 million artefacts 'that were the sculpture and the carriage of the god of Verlag GmbH and printed by Passivia ced by the fibre of the god of Verlag GmbH and printed in China. The book measures 32.5 fallen giant's head, torso and upper legs. Lessing of Vienna. We counted over 190 turn of 1.5 million artefacts 'that were the sculpture and the carriage of the god of Verlag GmbH and printed by Passivia ced by the fibre of the god of Verlag GmbH and printed by Passivia ced by the fibre of the god of Verlag GmbH and printed by Passivia ced by the fibre of the god of Verlag GmbH and printed by Passivia ced by the fibre of the god of Verlag GmbH and printed by Passivia ced by the fibre of the god of Verlag GmbH and printed by Passivia ced by the fibre of the god of Verlag GmbH and printed by Passivia ced by the fibre of the god of Verlag GmbH and printed by Passivia ced by the fibre of the god of Verlag GmbH and printed by Passivia ced by the fibre of the god of Verlag GmbH and printed by Passivia ced by the fibre of the god of Verlag GmbH and printed by Passivia x 26 cm, including 220 illustrations, most The relief is illuminated from the top right, images, most printed in full colour. Of saved in Germany by the Red Army' at the the sandal. A lack of tonal differentiation in image, with the exception of the naked Pergamon, Untersuchungen zur Kunstge- tive panels. The left section of the lion's their Neighbours) presents the entire clovon Pergamon, Untersuchangen zur Kunst- the negative that was produced by Eva side. Strong spotlighting from the top left found this book in the library of the solicite und Geschichte Pergamons by jaw projects from the panel and catches the sing scene of the revolt of the giants. The geschichte und Geschichte Pergamons Schuchhardt and was initially printed in casts long, dark shadows behind the head University of Amsterdam. The book is in a close-up of the dog biting into a giant's tions show the revolt of the giants. We disbetween the ground, becomes a white silhouette the above scene with first goddess of destiny, her raised left arm, retreats into shadow. We completed the above scene with first goddess of destiny, her raised left arm, retreats into shadow. We combined these grain and low contrast. Some of the high- covered the above scene with first goddess of destiny, her raised left arm, retreats into shadow. We combined these grain and low contrast. Some of the high- covered the above scene with first goddess of destiny, her raised left arm, retreats into shadow. We completed the above scene with first goddess of destiny, her raised left arm, retreats into shadow. We combined these grain and low contrast. Some of the high- covered the above scene with first goddess of destiny, her raised left arm, retreats into shadow. We combined these grain and low contrast. Some of the high- covered the above scene with first goddess of destiny, her raised left arm, retreats into shadow. We combined these grain and low contrast. Some of the high- covered the above scene with first goddess of destiny, her raised left arm, retreats into shadow. We combined these grain and low contrast. Some of the high- covered the above scene with first goddess of destiny, her raised left arm, retreats into shadow. We combined these grain and low contrast. Some of the high- covered the above scene with first goddess of destiny are covered to be covered *Inter the image as our bedrock against an obscured by the first, image 57 from Der Pergamon-Altar*, the left breast and the garment covering it, and two images from *Annaph 3esca* and bor- lights radiate as though they had been sola- the other giant, almost buried by the first, image 57 from *Der Pergamon-Altar*, the left breast and bor- lights radiate as though they had been sola- the other giant, almost buried by the first, image 57 from *Der Pergamon-Altar*, the left breast and bor- lights radiate as though they had been sola- the other giant, almost buried by the first, image 57 from *Der Pergamon-Altar*, the left breast and the garment covering it, and the other giant, almost buried by the first, image 57 from *Der Pergamon-Altar*, the left breast and the garment covering it, and the other giant, almost buried by the first, image 57 from *Der Pergamon-Altar*, the left breast and the garment covering it, and the other giant, almost buried by the first, image 57 from *Der Pergamon-Altar*, the left breast and the garment covering it, and the garment covering it, and the other giant, almost buried by the first, image 57 from *Der Pergamon-Altar*, the left breast and the garment covering it, and the other giant, almost buried by the first, image 57 from *Der Pergamon-Altar*, the left breast and the garment covering it, and the in the struggling lion-giant and the ly the pleated robes of two goddesses, the head of the boulder-throwing giant, the background. Sections of the relief were *Geistes- und Sozialwissenschaftlichen* Berlin, who also hold the copyright. Fr. his head facing to the front. The picture in a The grain in the image is coarse, but the sible and aimed at a general audience, the 1949 by Brüder Hartmann and published image functioned as a basis for additional 24. Image 18 in Leipzig, includes his hair, right arm and shoulders, large, fine-grained reproduction in low contrast is low, adding considerable visible his chest and his face. game depicts exactly the same scene. The the stars. Although the image covers only serpent heads, the head of the helmeted them creating dark holes and ridges in the der Literatur; Nr. 10 (Anatomy and Physbe introduction states that the work was writ- Berlin. Six of the same Autel de Per- 98. Image 63 of the same Autel de Pergame also inclu- lighting, however, is quite different. The wing on his is depicted in image 53 of the same Autel de Pergame also inclu- lighting, however, is quite different. The wing on his is depicted in image 53 of the same Autel de Per- 98. Image 63 of the same Autel de Per- 98. Image 63 of the same Autel de Pergame also inclu- lighting, however, is quite different. The wing on his knee is depicted in image 53 of the same Autel de Per- 98. Image 63 of the same Autel de Per- 98. Image 63 of the same Autel de Pergame also incluten between 1936 and 1939, but was re- revolt of the giants. We found this book in des a double-page spread, image 21, that whereas the illustration in Von Pergamon dog's fur and the flow of the garments. The his finger into the dog's eye.

the carriage of the god of the sun. The Grand Autel de Pergame is brighter and graph, it looks more like a conté drawing of the helmeted giant, including his panicle 51 presents a close-up of the face of the marble, expres- Ihre Nachbarn is the first volume in a ground between them and grasps their legs. the top right produces highlights on the ture in the surface of the marble, expres- Ihre Nachbarn is the first volume in a to the publishing house from air strikes, 9. Image 25, in Le Grand Autel de Perga- illustration looks like a conté drawing. The smoothers, marks from the car- series of 18, and was written by Karl Schedestruction of the printing plates of the me, a large, fine-grained halftone spread by retouched in the staatliche Bibliothek in der picture of the defeated giants and the staatliche Bibliothek in der pictures 35. Page 39 of the illustrated section of body. His shoulder is broken into several Diffuse lighting illuminates the figure from of the giants. The reproduction is fine-grained halftone spread plates of the defeated giants and the staatliche Bibliothek in der picture of the defeated giants and the staatliche Bibliothek in der picture of the defeated giants. The reproduction is fine-grained halftone spread plates and the staatliche Bibliothek in der picture of the defeated giants and the staatliche Bibliothek in der picture of the defeated giants and the staatliche Bibliothek in der picture of the defeated giants and the staatliche Bibliothek in der picture of the defeated giants and the staatliche Bibliothek in der picture of the defeated giants and the staatliche Bibliothek in der picture of the defeated giants and the staatliche Bibliothek in der picture of the defeated giants and the staatliche Bibliothek in der picture of the staatliche Bibliothek in der picture of the defeated giants and the staatliche Bibliothek in der picture of the defeated giants and the staatliche Bibliothek in der picture of the staatliche Bibliothek in der picture of the defeated giants and the staatliche Bibliothek in der picture of the defeated giants and the staatliche Bibliothek in der picture of the defeated giants and the staatliche Bibliothek in der picture of the staatliche Bibliothek in reproductions, loss of the manuscript shows the huge hunting goddess as well. soft black crayon and felt-tip brush to sof- look flat, as in a low relief, and in some Der Grosse Fries von Pergamon, Unter- pieces, many of which are missing. A sha- the lower right, allowing details to emerge ned and has a wide spectrum of grey tones. Berlin. before the corrections had been read, sto- The picture also shows an eagle, which ten the transitions. From this image is grey, as if they had been drawn. The scene is printed in pale quality image is grey, as if they had been drawn. The scene is printed in pale quality image is grey, as if they had been drawn. The scene is printed in pale quality image is grey, as if the ink had faded or images we found in Annapb Besca. Verlag Ulstern GmbH, Frankfurt am Main, rage of all relevant specialized libraries, marks the presence of the ruler. The two- borrowed the naked giant. photographic print was probably partly schichte Pergamon shows a medi- reproduction has a pink cast. While the on a double-page spread, although some been worn away, resulting in overall loss of 107. The missing hand of the kneeling and printed in West Berlin in 1967. It meaand finally, the events of the recent past'. page illustration is divided by the book's 18. Der Pergamon-Altar (The Pergamon retouched with soft black crayon and the stars' richly gathered upper garment, retouching the photograph to make the hel- can be distinguished in the giant's wings been cleaned before printing. Mechthild um-close perspective of the giant looking image is pale, the shadows are dark, losing sections, such as the clashing of the two contrast and sharpness. Although the photograph to make the hel- can be distinguished in the giant's wings been cleaned before printing. Mechthild um-close perspective of the giant looking image is pale, the shadows are dark, losing sections, such as the clashing of the two contrast and sharpness. Although the photograph to make the hel- can be distinguished in the giant looking image is pale, the shadows are dark, losing sections, such as the clashing of the two contrast and sharpness. Although the photograph to make the hel- can be distinguished in the giant looking image is pale, the shadows are dark, losing sections, such as the clashing of the two contrast and sharpness. Although the photograph to make the hel- can be distinguished in the giant looking image is pale, the shadows are dark, losing sections, such as the clashing of the two contrast and sharpness. Although the photograph to make the hel- can be distinguished in the giant looking image is pale, the shadows are dark, losing sections, such as the clashing of the two contrast and sharpness. Although the photograph to make the hel- can be distinguished in the giant looking image is pale, the shadows are dark, losing sections, such as the clashing of the two contrast and sharpness. Although the photograph to make the hel- can be distinguished in the giant looking image is pale, the shadows are dark, losing sections, such as the clashing of the two contrast and sharpness. Although the photograph to make the hel- can be distinguished in the giant looking image is pale, the hel- can be distinguished in t *in the exes and and texture is visible exes and billowing behind her, as met and the marram panicle stand out and texture is visible even in the exes and and the marram panicle stand out and texture is visible even in the exes and and the marram panicle stand out and texture is visible even in the exes and and texture is visible even in the exes and the marram panicle stand out and texture is visible even in the exes and and texture is visible even in the exes and the marram panicle stand out and texture is visible even in the exes and the marram panicle stand out and texture is visible even in the exes and the marram panicle stand out and texture is visible even in the exes and the marram panicle stand out and texture is visible even in the exes and the marram panicle stand out and texture is visible even in the exes and the marram panicle stand out and texture is visible even in the exes and the marram panicle stand out and texture is visible even in the exes and the marram panicle stand out and texture is visible even in the exes and the marram panicle stand out and texture is visible even in the exes and the marram panicle stand out and texture is visible even in the exes and the marram panicle stand out and texture is visible even in the exes and the marram panicle stand out and texture is visible even in the exes and the marram panicle stand out and texture is visible even in the exes and texes and texture is visible even in the exes and texture is visibl* suchange and the split stone where split stone where the split sto schichte Pergamons contains many rare, lower part of the god of the sun, the re- speed. Again, probably due to retouched. We from Annaps 3esca. risalit. The left page includes the god of the sun, the re- speed. Again, probably due to retouching 45. We traced four different close-ups of off. The face of the god of the sun, the re- speed. Again, probably retouched. We from Annaps 3esca. borver by the back shading, probably retouched Its 61 pages, measuring 23 x 16 cm, inclu- in the giant's right wing behind it. It borrowed the giant statliche Museen zu Berlin and the lower of the photograph, this image 18 from Heinz Kähler's right wing behind it. It borrowed the giant falling against the narrow black shading, probably retouched Its 61 pages, measuring 23 x 16 cm, inclu- in the giant's right wing behind it.

Geschichte Pergamons was printed in Ber- appear to have been in a fire and the surface patina- frame, and enhances the sculptural featu- with a viper wrapped around it. In front of lower arm. The reproduction is dark and against the god of the waves. From this eagles, but we were never able to locate an in a fire and the surface patina- frame, and enhances the sculptural featu- with a viper wrapped around it. In front of lower arm. The reproduction is dark and against the god of the waves. From this eagles, but we were never able to locate an a fire and the surface patina- frame, and enhances the sculptural featu- with a viper wrapped around it. In front of lower arm. The reproduction is dark and against the god of the waves. From this eagles, but we were never able to locate an a fire and the surface patina- frame, and has a red, cardboard king. Light skinning over the relief from have been in a fire and the surface patina- frame, and enhances the sculptural featu- with a viper wrapped around it. In front of lower arm. The reproduction is dark and against the god of the waves. From this eagles, but we were never able to locate an a fire and the surface patina- frame, and has a red, cardboard king. Light skinning over the relief from have been in a fire and the surface patina- frame, and has a red, cardboard king. Light skinning over the relief from have been in a fire and the surface patients are cardboard king. Light skinning over the relief from have been in a fire and the surface patients are cardboard king. Light skinning over the relief from have been in a fire and the surface patients are cardboard king. Light skinning over the relief from have been in a fire and the surface patients are cardboard king. Light skinning over the relief from have been in a fire and the surface patients are cardboard king. Light skinning over the relief from have been in a fire and the surface patients are cardboard king. Light skinning over the relief from have been in a fire and the surface patients are cardboard king. Lig

giant has fallen to the ground, leaning on 64. A medium close-up, printed in modera- of the naked giant, his wings and the face- less detailed than the illustration from Der Meisterwerke. The image is sharp, al- ched to make the lion's mane stand out flee up a staircase. Two mortise joints in

and arms, and gives texture to the surface giant's elaborate curls, the feathers of his wed the goddess of the earth's left hand, 84. Image 78 in Von Pergamon zum Nem-

strength, and showing the giant as a fading blic 'that was less informed about an- West Germany. The French and German minated by diffuse light from the lower Alfore for the picture. A

Social Sciences, Academy of Science and Sperling, also from Leipzig, bound it. The minated from the top left, emphasizing the of a giant and a god, both fighting with pent-legged giant looking up in despair. fine-grained reproduction was photogra- case is considerably whiter than the recode 39 images, 16 of which depict the revolt body. The expressive hair reminded us of 80. We borrowed the major part of the win- a shield and the naked giant who has fallen *mon* depicts the third goddess of destiny right-hand page is an illustration of the Stiftung Preußischer Kulturbesitz. We his finger into the eye of the dog. The 53. The remaining illustration of the torso of the giants. Copyright is jointly held by the characteristic hairstyle of the Gauls, ged giant shown in image 51 of Annapb between them. *Besca* depicts the wind who supposedly washed their hair in lime- *Besca*, revealing the giant's face, directed 90. The chapter on Greek Art, in the third wings and serpent legs, and whose head ting her arm to strike a serpent-legged Library. From this image, we borrowed the in the statliche Museen zu Berlin and who supposedly washed their hair in lime- *Besca* depicts the widest close-up, showing almost all of the giant's face, directed 90. The chapter on Greek Art, in the third wings and serpent legs, and whose head ting her arm to strike a serpent-legged Library. From this image, we borrowed the in the strike a serpent legs, and whose head ting her arm to strike a serpent-legged Library. From this image, we borrowed the in the strike a serpent legs, and whose head ting her arm to strike a serpent legs and serpent legs. but the share, high the stare, but the share, but the stare, but the bas been reduced to a section of beard, the stare, but fine the stare, but the stare, but the stare, but the stare, but fine the stare, but the sta *Bilder* (Pergamon Altar: Sixty Illustra- the book in the Berlin Municipal Library, the mane of a horse. The giant's eyes ing intensifies the diagonal tension in the *Middle Ages, Part 1: The Great Art of An-* other seemingly more human and down on grained, and shows that the hand next to giant's winding serpent legs and the giant with serpent legs and the giant with serpent legs and the giant's winding serpent legs and the giant's winding serpent legs and the giant with serpent legs and the giant with serpent legs and the giant's winding serpent legs and the giant with serpent legs and the giant wi

nefeld, whose description of the Telephos time. Griechische Kunst, Grosse Epochen the giant's bite.

8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86

1. We found only one blurred, greyish, Verlag Gebr. Mann. The right-hand with human limbs, whose torso is missing, through the cover illustration is of a recon- sing head of the divine ruler, emphasizes enhance the figure's panicked expression. tail seem to shoot forward. The right-hand with human limbs, whose torso is missing, through the cover illustration is of a recon- sing head of the divine ruler, emphasizes enhance the figure's panicked expression. tail seem to shoot forward. The right-hand with human limbs, whose torso is missing, through the cover illustration is of a recon- sing head of the divine ruler, emphasizes enhance the figure's panicked expression. tail seem to shoot forward. The right-hand with human limbs, whose torso is missing, through the cover illustration is of a recon- sing head of the divine ruler, emphasizes enhance the figure's panicked expression.

chest. This image is even sharper, but 81. Werner Müller's Der Pergamon-Altar ments have been bleached by strong light- 100. Page 242 of Greek Sculpture: Its and her opponent fill the entire page. The Almost no details have survived, except nally published in French. It was printed in the lion's claw and the lower legs of the 109. We discovered an image depicting the Königsberg. The publication is stamped, and the tongue dang-ling from the gaping the naked giant extending his left leg and ment around her left breast, and a rope and Jumbo Series by Benedikt Taschen Verlag 101. Image 34 of Le Grand Autel de Per- giants in Pergamon Burgberg und Altar,

> ged during printing. We borrowed the body The image is slightly brighter and a little the cover of *Pergamonmuseum Berlin*, 66 replaced by a neutral grey, probably retoupresent the high relief as low relief. The shows great detail in the folds of the god- depth of field for the entire image to be queen's left foot is missing. The image is for the lives of her children. Her left hand, giant on one knee and the right leg of the Annaph 3esca, which shows the goddess strength of the bite. The image is some- the copyright, and Henschelverlag Kunst

two upper arms survive as loose chunks of from these darker areas has disseminated stood free at the time the photograph was double-page illustration from Le Grand 75. Skulptur des Hellenismus contains a stone. The fingers of his left hand are, over the entire reproduction, reducing con- taken. The goddess has long hair and Autel de Pergame. We purchased the book

book's binding.

detail.

from head to toe, as well as detached frag- what dark, with high contrast, although & Gesellschaft, Berlin. VE Offizin Ander-

shield and goat skin, pulling the hair of a goddess of war and wisdom, the mother of ly visible. Above the shield, another hand of the goddess, included in *Pergamon*- dess's nose has broken off to form a reproduction has served as the basis for the dress, even a necklace in the shadow 103. Image 45 in *Pergamon, Burgberg und* his left by his wife, whose head is missing. entirety, beginning at the left with the diffuse light and printed in superfine half- battle scene. It is difficult to distinguish density of the closing scene provided the

destiny exchanges blows with a serpent- side of the image, a very large female figu- shapes at the bottom of the picture seem The woody paper has a fibrous texture that grandes civilisations (Art and the Great shallow depth of field has meant that not reproduced in light grey tones and fine quities collection of the Staatliche Museen. The picture frame cuts vertically through

reveals depth in the carving of the mane. publication measures 22 x 14 cm, was

wears a bonnet. Her back and shoulders at the Uwe Döring antiquarian booksellers

spotlights, the image seems faded, as if the from one of his three giant combatants. obscured in shadow. torso. The shaded areas are blurred. Sharp world from above the knees. From the

a winged goddess. Only the upper body, unfilled seams and cracks. Light skims depicts the god of the waves, but this been underexposed and the photograph 77. Art of Ancient Greece, the 1995 coffee arms and part of the wings of the goddess across the relief from the top right. This image is framed more to the right in the was dodged during printing. The god's bro-Heinz Kähler, depicting the armpit of the light, while the right side sinks back and image is printed on glossy paper, in fine

106. A large close-up of the bust of the legs touch the plinth, treads and risers. winged, serpent-legged giant who is still ring to swing it at the naked giant in front wrinkles in the forehead of the giant. The entire close-up and added it to the broader archaeologist. The book was published by

fighting two opponents, one of which has huge female figure in a loose garment lif- found a copy at the Amsterdam Public

entire closing scene of the revolt of the edition of 6000 copies. Pergamon Burg-

his daughter, the queen of the sea, and on

as if attacking him from behind. Light shi-

knee of the fleeing giant and the serpent

87 88