THE NEOCLASSICAL GAZE

MYTH AND REALITY OF ANCIENT SCULPTURE

The Neoclassical Gaze: Myth and Reality of Ancient Sculpture

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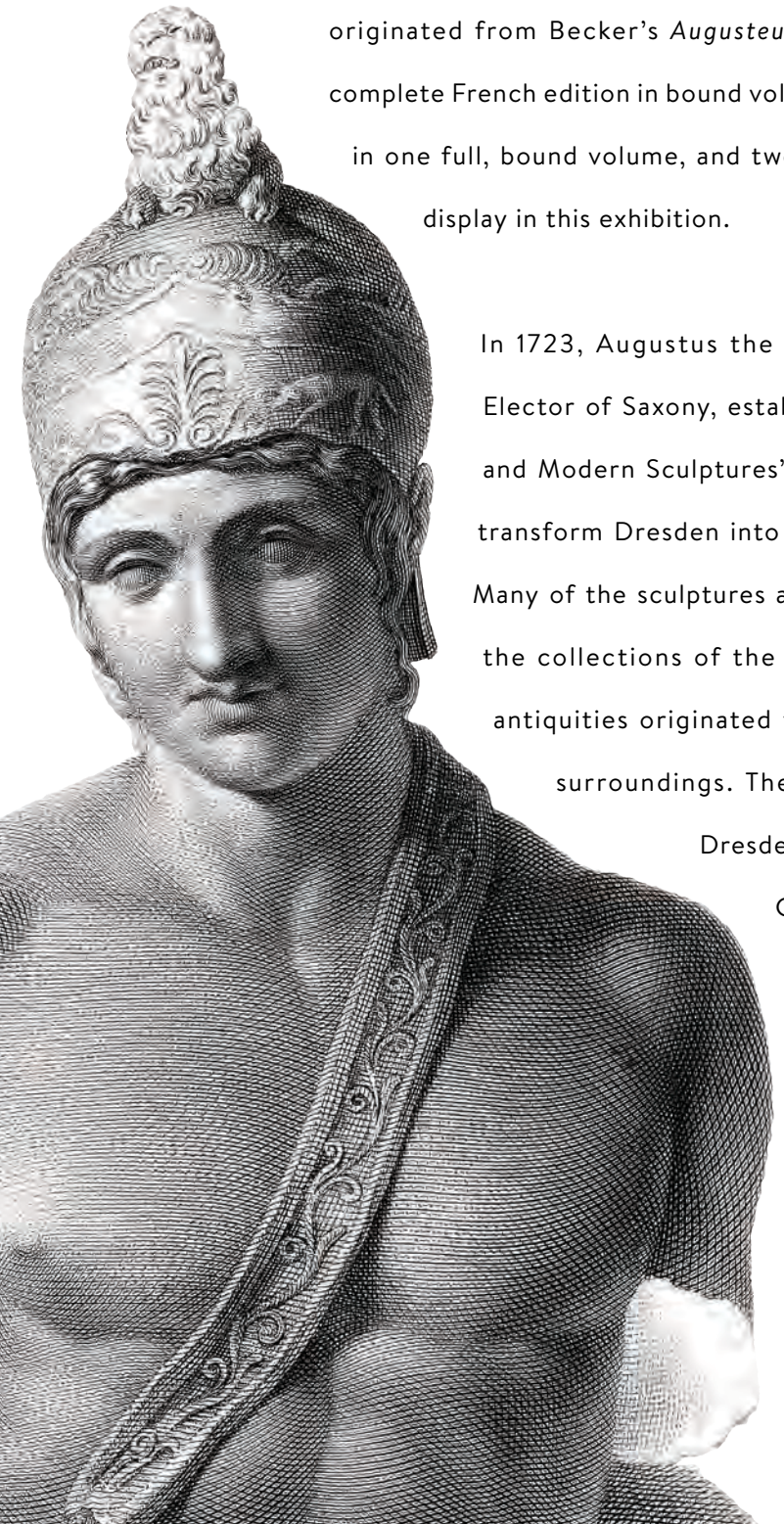
INTRODUCTION

THE MARTIN MUSEUM OF ART IS PLEASED TO PRESENT *THE NEOCLASSICAL GAZE: MYTH AND REALITY OF ANCIENT SCULPTURE*. THIS EXHIBITION FEATURES Wilhelm Gottlieb Becker's *Augusteum (1804-1811)*, made available in both German and French editions: *Augusteum. Dresden's antike Denkmäler enthaltend*; *Augusteum, ou Description des Monumens Antiques qui se trouvent à Dresde* [*Augusteum: Dresden's Ancient Monuments Within* (from German); *Augusteum, or Description of the Ancient Monuments in Dresden* (from French)]. It is a three-volume publication of 154 detailed engravings of ancient Greek and Roman sculptures that reside in the Skulpturensammlung (Sculpture Collection) in Dresden. Alongside the engravings are plaster casts of ancient sculptures on loan from the Blanton Museum of Art, The University of Texas at Austin. The exhibition examines these compelling works from the perspectives of both the ancient world and the Neoclassical Revival at the turn of the nineteenth century.

A series of over 100 unidentified engravings of ancient sculptures discovered in the Martin Museum's permanent collection inspired *The Neoclassical Gaze* after thorough research revealed that these works



originated from Becker's *Augusteum*. The Museum has acquired the complete French edition in bound volumes, as well as the German edition in one full, bound volume, and two partial volumes, which are all on display in this exhibition.

In 1723, Augustus the Strong (Augustus II), the Prince Elector of Saxony, established the "Collection of Antique and Modern Sculptures" as part of his larger campaign to transform Dresden into a center for art and architecture. Many of the sculptures acquired by Augustus II came from the collections of the Chigi and Albani families, whose antiquities originated from excavations in Rome and its surroundings. The collection, which has resided in Dresden's Skulpturensammlung (Sculpture Collection) at the Albertinum Museum, and this year, 2019, will be moving to the Semperban of the Zwinger Museum, all part of the Staatliche Kunstsammlungen

Dresden (Dresden State Collections), is one of the oldest collections of ancient Greek and Roman sculpture outside Italy. This extensive eighteenth-century project, the *Augusteum*, was written and organized by Wilhelm Gottlieb Becker (1753-1813), who served as Director of the Antiquities Collection from 1793-1813, along with a collaboration of almost two dozen German draftsmen and engravers. The ornate engravings of the *Augusteum* illustrate the sculptures of Augustus II's antiquities collection in great detail, often displaying both front and back views of the objects, as well as delineating areas of works that underwent reconstruction. The title of the publication evokes the line of great Saxon electors, including Augustus II), and Frederick Augustus I, the ruler at the time of the *Augusteum's* publication. The name also recalls the first Roman emperor, Augustus (27 BCE-14 CE), who reigned over a prosperous period in Roman history and whose reign witnessed much production and progress in the areas of art and building.

The *Augusteum* was first distributed periodically to subscribers in individual folios, each containing ten engravings, which were then bound together into books. Distribution was hindered due to the Napoleonic Wars, which raged across Europe. Two-thirds of the original subscribers did not receive installments of *Augusteum* during this time. With the conclusion of the wars in 1815, distribution resumed and the publication found subscribers all across Europe. Greeted with praise and enthusiasm, the *Augusteum* was

avidly collected by serious scholars and amateur art aficionados alike. As one British reviewer remarked, “The collectors of fine engravings cannot dispense with this series of beautiful prints if they wish their cabinets to be in any degree complete.” The *Augusteum* was a luxury item: 500 francs for a complete set in 1815, or about $1,800.00 in today’s currency. In 1837, the popular books were reissued with an additional 22 illustrations.

This catalog illustrates a majority of all the engravings and sculptures on display in the exhibition, providing visitors the opportunity to examine these beautiful works and appreciate their intricate detail. With text contributed by guest curators, Dr. Sean DeLouche, Lecturer of Art History at Baylor University, and Dr. Nathan Elkins, Associate Professor of Art History at Baylor University, this catalog serves both as a guide and testament of the exhibition. *The Neoclassical Gaze* offers viewers the chance to engage with art and ideas from both the ancient past and the eighteenth century, illustrating how ancient art has affected modern thought and, conversely, how modern thought has created an artificial vision of the past. We invite you to spend time viewing the engravings, sculptures, and bound volumes, and to reflect on how the Neoclassical movement continues to affect perceptions of the Greek and Roman past.

Chani Jones, Collections Manager
Martin Museum of Art

THE GOLDEN AGE OF DRESDEN

DURING THE EIGHTEENTH CENTURY, GERMANY WAS DIVIDED INTO SEVERAL SEPARATE, SOVEREIGN STATES ruled by monarchs. Saxony, one of the most powerful of these principalities, was ruled from the capital city of Dresden by the Prince Electors. After the Thirty Years' War (1618-1648) devastated Central Europe, Dresden saw rapid recovery due to its prosperous mining industry and geographical position at the crossroads of Central European trade routes. These factors gave way to the Golden Age of Dresden.

One of the most important leaders of Dresden's renaissance was the eccentric Augustus the Strong (Augustus II) (r. 1694-1733). While he ruled as a formidable force in Central European politics, he also embraced a deep love for the arts. This passion drove him to transform Dresden into an artistic capital of Central Europe, rebuilding much of the city in the ornate Baroque style and amassing an expansive collection of international art and, most importantly, one of the greatest collections of Greek and Roman sculptures and other antiquities outside of Italy.

BELVEDERE TORSO
Attributed to Apollonios
19th century reproduction
Plaster cast from marble original, 2nd century BCE,
Vatican Museum, Rome
64" x 34" x 33"
Courtesy of the Blanton Museum of Art, The University of Texas at Austin, The William J. Battle Collection of Plater Casts, 2004.21

AUGUSTUS THE STRONG SENT ART COLLECTORS TO ITALY TO BUY HUNDREDS OF ANTIQUITIES INCLUDING THE Andromeda and Artemis sculptures (Plates 43 and 45), as illustrated in Wilhelm Gottlieb Becker's *Augusteum*. These were among dozens purchased from the collection of Cardinal Alessandro Albani, a Neoclassical connoisseur in Rome and future patron of the eminent art historian and theorist, Johann Joachim Winckelmann. Eighty-seven crates of sculpture traveled across the Alps, arriving in Dresden in 1729, where they resided in the cramped quarters of the palace and garden pavilions of the Großen Garten. The sculpture collection was moved in 1786 to the Baroque residence of the Japanisches Palais, where the collection found its home in ten ground-floor halls overlooking the Elbe River and the city of Dresden. In an age when the concept of the modern museum took shape, Dresden followed suit in the display of its impressive collections: selected "masterpieces" rested high on pedestals in the center of a room, giving them both physical and implied preeminence, while other works lined the walls. While Director of the Gallery of Antiquities at the Japanisches Palais, Becker would often lead guided, torchlit tours of the collection through the marble sculpture-filled halls, creating a dramatic effect, and further inflating the status of the collection to visitors.

PLATE XI, 11

ARCHAIC STATUETTE, "ABUNDANCE"
Drawn by Friedrich Matthäi,
Engraved by Johann Gotthold Seiffert

MARTIN MUSEUM OF ART, 2018.01.007 • 15" x 10¾"

PLATE XLIII, 43

STATUE OF ANDROMEDA

Drawn by Gustav Heinrich Näcke,
Engraved by Aloys Kessler

In Greek mythology, Andromeda is the daughter of Cepheus, King of the Ethiopians and his wife Casiepeia. When Caisepeia angered the Nereids, Poseidon flooded the land and sent a sea monster to punish the Ethiopians. Andromeda was tied to a rock on the shore to appease the sea monster, but was rescued from her death by the hero Perseus.

MARTIN MUSEUM OF ART, 2018.01.025 • 11¼" × 15¾"

PLATE XLV, 45

STATUE OF ARTEMIS (DIANA), SO-CALLED DRESDEN ARTEMIS

Drawn by Johann David Schubert,
Engraved by Ephraim Gottlieb Krüger

The goddess Artemis is the daughter of Zeus and Leto, and sister of Apollo. She is the Virgin Huntress who presides over childbirth and the transition from childhood to adulthood. She is associated with the wild and carries a bow and arrows. The Roman counterpart to Artemis is Diana.

MARTIN MUSEUM OF ART, 2018.01.027 • 10¾" x 14¾"

PLATE CXLV, 145

PORTRAIT STATUE OF A FEMALE

Drawn by Friedrich Moritz August Retzsch,
Engraved by Johann Gottfried Zschoch

MARTIN MUSEUM OF ART, 2018.01.106 • 10½" x 15¼"

PLATE LXVI, 66

APHRODITE (VENUS) WITH PRIAPUS

Drawn by Carl Friedrich Demiani,
Engraved by Christian Gottfried Schulze

Aphrodite is the Greek goddess of beauty and love. She is associated with seductive charm, procreation, the capacity for deception, sexuality, and civil harmony.

Priapus is the son of Dionysus and Aphrodite. He is an ithyphallic god associated with sexuality, human fertility, gardens, herds, and is treated humorously in ancient literature.

MARTIN MUSEUM OF ART, 2018.01.041 • 11⅛" x 15¼"

PLATE CXXVI, 126

STATUE OF A ROBED FEMALE

Drawn by Gustav Heinrich Näcke,
Engraved by Johann Gottfried Zschoch

MARTIN MUSEUM OF ART, 2018.01.089 • 11" x 16"

PLATE XVI, 16

STATUE OF ZEUS (JUPITER), SO-CALLED DRESDEN ZEUS

Drawn by Friedrich Moritz August Retzsch,
Engraved by Johann Gottfried Zschoch

Zeus is the main divinity of Greek religion and is known as the god of clouds, thunder, and lightning. He is the bringer of justice, the protector of strangers, beggars, and suppliants. The Roman counterpart to Zeus is Jupiter.

This sculpture was misidentified in the *Augusteum* as Askelpios, the god of healing. Asklepios's characteristic rod with a snake coiled around it was added to the scuAlpture during eighteenth-century reconstruction.

MARTIN MUSEUM OF ART, 2018.01.011 • 11" x 14½"

PLATE CXVIII, 118

PORTRAIT OF A MAN

Drawn by Gustav Heinrich Näcke,
Engraved by Johann Gottfried Zschoch

MARTIN MUSEUM OF ART, 2018.01.082 • 10¼" x 14½"

THE ANTIQUITIES COLLECTION REMAINED AT THE JAPANISCHES PALAIS UNTIL THE 1890s WHEN IT WAS moved to the Dresden's Albertinum Museum. Although the collection suffered damage in World War II from Allied bombings, and was subsequently seized by the Soviet Army, it was reclaimed by Germany in the late 1950s. It can be viewed currently in the Albertinum Museum. This year, 2019, will welcome the move of this ancient and Baroque sculpture collection (Skulpturen sammlung) to the Semperban (Semper Building) at the Zwinger Museum, also in Dresden.

IN 1733, PRIOR TO BECKER'S *AUGUSTEUM*, ANOTHER CATALOG OF DRESDEN'S ANTIQUITIES, *COLLECTION OF ANTIQUE MARBLES*, WAS PUBLISHED BY RAYMOND LEPLAT (1664-1742), art collector and General Inspector of the Royal Saxon Collections for Augustus the Strong. Leplat's publication illustrates 200 antiquities from the collection, but lacks textual descriptions and inaccurately embellishes the ancient sculpture with Baroque curves, full figures, and expressive faces. By contrast, the *Augusteum* presents 154 highly-detailed engravings, along with textual descriptions, corrections to Leplat's misattributions, as well as multiple views of sculptures and notations of restoration work to the sculptures. The *Augusteum* provides a much more accurate and critical approach to understanding and interpreting the ancient sculptures that it represents.

Artemis is depicted with her characteristic bow and arrows.

PLATE CI, 101

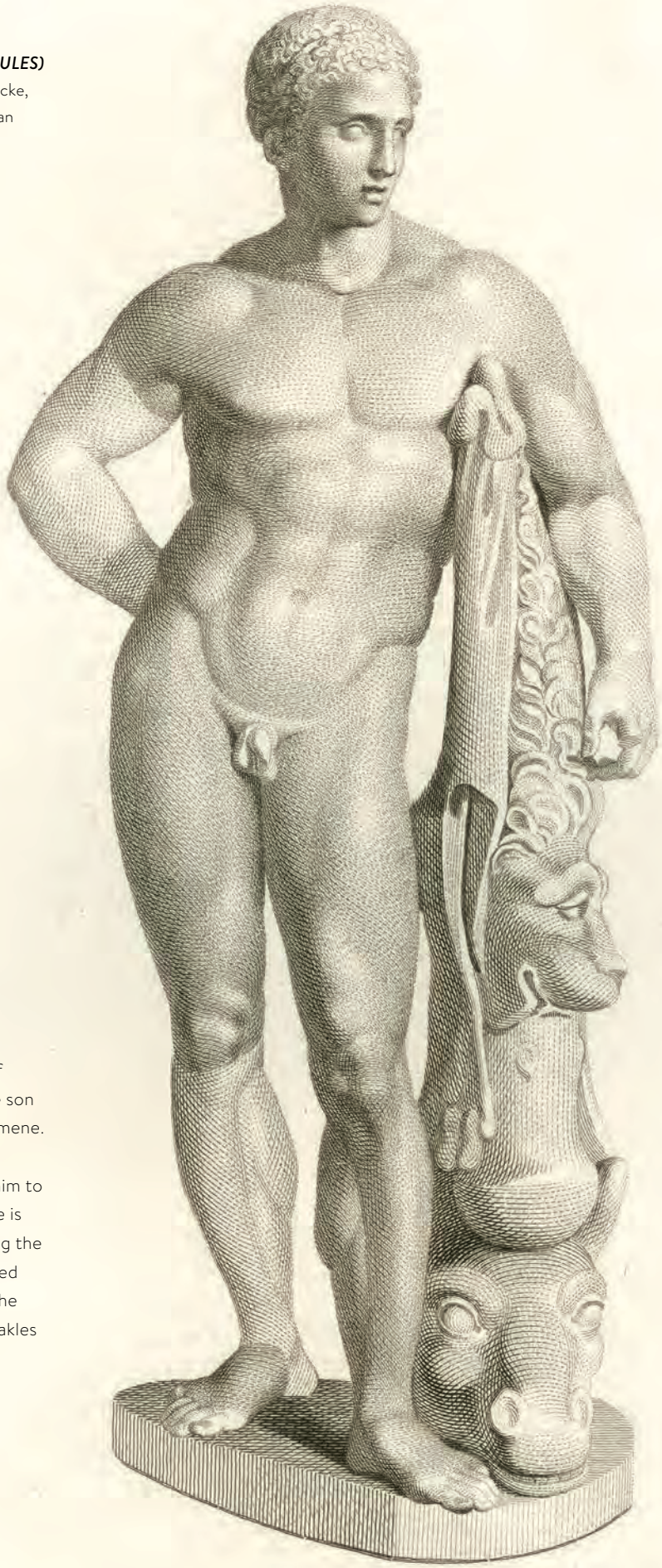
STATUE OF ARTEMIS (DIANA)

Drawn by Gustav Heinrich Näcke,
Engraved by Christian Friedrich Stölzel

MARTIN MUSEUM OF ART, 2018.01.069 • 11¼" x 14½"

PLATE XC, 90

STATUE OF HERAKLES (HERCULES)
Drawn by Gustav Heinrich Näcke,
Engraved by Johann Christian
Benjamin Gottschick



Herakles is a famed hero of Greek mythology. He is the son of Zeus and the mortal Alcmene. The goddess Hera drove Herakles mad and caused him to kill his wife and children. He is most famous for completing the twelve labors, which included slaying the Nemean Lion. The Roman counterpart to Herakles is Hercules.

MARTIN MUSEUM OF ART, 2018.01.061 • 11¼" x 15¾"

PLATE LIX, 59

TORSO OF APHRODITE (VENUS) WITH FEMALE HEAD

Drawn by Gustav Heinrich Näcke,
Engraved by Christian Friedrich Stölzel

The Greek sculpture, *Aphrodite of Knidos*, was the first instance of a nude goddess, and soon became the prototype for later depictions of Aphrodite and Roman depictions of Venus.

MARTIN MUSEUM OF ART, 2018.01.037 · 10¼" x 15¾"

PLATE IX, 9

ARCHAIC ATHENA (MINERVA), SO-CALLED DRESDEN PALLAS

Drawn by Friedrich Matthäi,
Engraved by Ephraim Gottlieb Krüger

Athena is the Greek goddess of cunning intelligence and military strategy. She was born from the head of Zeus after he swallowed the Titan, Metis.

The Archaic period in Greek sculpture (approximately 650-490 BCE) is characterized by straight forward, frontal poses with the shoulders, hips, knees, and ankles in line. Often, one leg is striding forward. Later sculptures became more lifelike.

MARTIN MUSEUM OF ART, 2018.01.005 • 16" × 11"

PLATE X, 10

DETAIL FROM ATHENA PROMACHOS

Drawn by Friedrich Matthäi,
Engraved by Ephraim Gottlieb Krüger

This is a detail from the front of Athena's robe on Plate 9, illustrating various battle scenes. Athena Promachos translates as, "Athena who fights in the front line."

MARTIN MUSEUM OF ART, 2018.01.006 • 3" x 8½"

DIVINITY AND THE AFTERLIFE

GODS, GODDESSES, HEROES, AND OTHER MYTHOLOGICAL FIGURES ARE AMONG THE MOST POPULAR THEMES REPRESENTED IN THE ART OF antiquity and thus, are the most common subjects found in the engravings of the *Augusteum*. Sculptures depicting such themes appeared in temples and shrines as well as in public spaces throughout Greek and Roman cities. In the ancient world, no distinction was made between secular and sacred spaces. As a result, the gods permeated all aspects of daily life, from government and politics to religion and entertainment. Due to their popularity in ancient society, Herakles (Hercules) and Aphrodite (Venus) are among the most common subjects to survive.

APHRODITE (VENUS GENETRIX)
Anonymous
19th century reproduction
Painted plaster cast from original
69" x 30" x 19"
Courtesy of the Blanton Museum of Art, The University of Texas at Austin, The William J. Battle Collection of Plater Casts, 2004.9

PLATE XV, 15

HEAD OF ATHENA (MINERVA)
Drawn by Christian Gottfried Schulze,
Engraved by Christian Friedrich Stölzel

MARTIN MUSEUM OF ART, 2018.01.010 • 10¾" × 14½"

PLATE LII, 52

TORSO OF ARTEMIS (DIANA); HEAD OF A GODDESS WITH DIADEM

Drawn by Gustav Heinrich Näcke,
Engraved by Christian Friedrich Stölzel

MARTIN MUSEUM OF ART, 2018.01.033 · 12½" x 14¾"

Eros is the Greek god of love and son of Aphrodite. He plays tricks on mortals and punishes them for their foul deeds. He is young and beautiful and symbolizes all attractions which provoke love. The first mention of a winged Eros with a bow and arrows is in a play by the Greek playwright, Euripides. The Roman counterpart to Eros is Cupid. Psyche is a mortal woman of extreme beauty, with whom Eros fell in love.

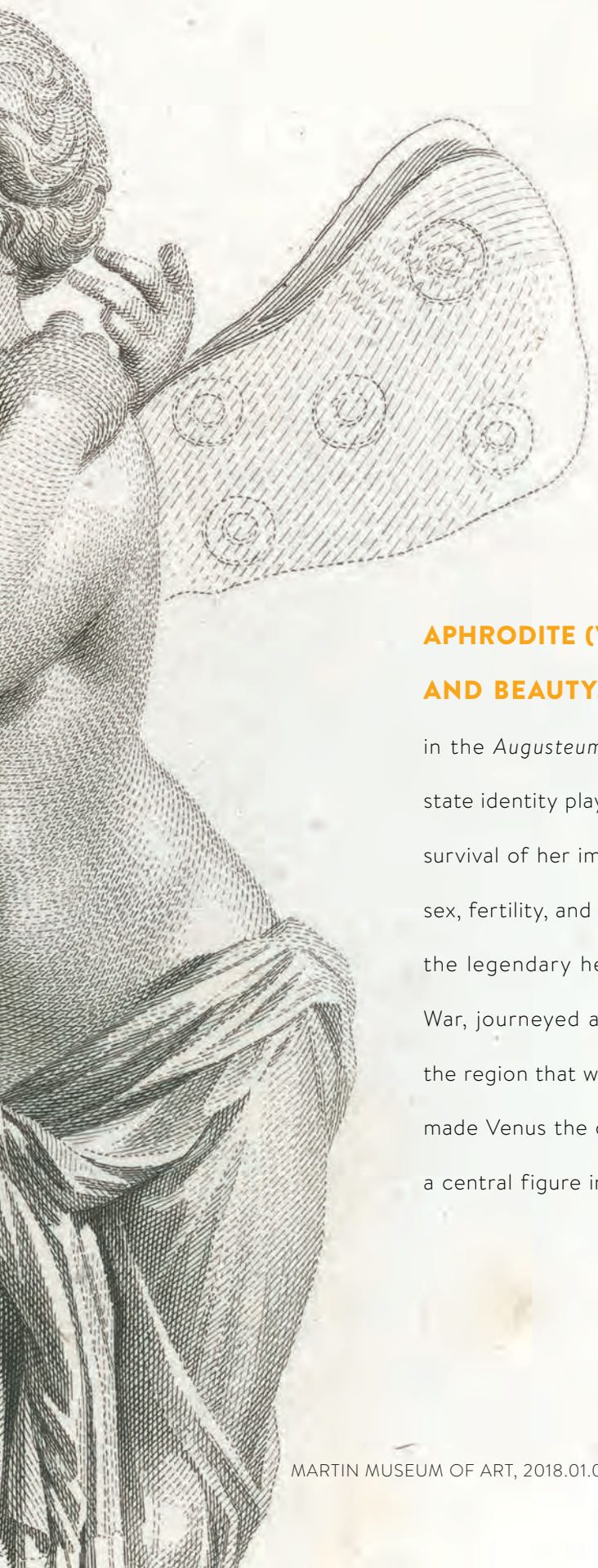


PLATE LXIV, 64

EROS (CUPID) AND PSYCHE

Drawn by Carl Friedrich Demiani,
Engraved by Christian Friedrich Stölzel

APHRODITE (VENUS), THE GODDESS OF LOVE AND BEAUTY, APPEARS IN MULTIPLE FORMS in the *Augusteum*. Her role in the genesis of the Roman state identity plays a part in her ancient popularity and the survival of her images. In addition to her associations with sex, fertility, and victory, Venus was the mother of Aeneas, the legendary hero who fled from Troy after the Trojan War, journeyed across the Mediterranean, and settled in the region that would later become Rome. This association made Venus the divine ancestor of the Roman people and a central figure in their worship.

MARTIN MUSEUM OF ART, 2018.01.041 · 10½" x 15¾"

PLATE CIV, 104

STATUE OF APHRODITE (VENUS)

Drawn by Friedrich Matthäi,
Engraved by Johann Christian
Benjamin Gottschick

MARTIN MUSEUM OF ART, 2018.01.071 • 11¼" x 15½"

PLATE LXII, 62

SEATED NYMPH WITH EROS (CUPID) AND PSYCHE

Drawn by Christian Gottfried Schulze,
Engraved by Christian Friedrich Stölzel

MARTIN MUSEUM OF ART, 2018.01.039 • 10¼" x 15¾"

JULIUS CAESAR (D. 44 BCE) AND HIS ADOPTED SON, THE ROMAN EMPEROR AUGUSTUS (R. 27 BCE-14 CE), propagated claims of descent from Venus to assert themselves as semi-divine rulers. In 135 CE, the Emperor Hadrian (r. 117-138 CE) monumentalized the connection between Venus and Rome with his completion of the Temple of Venus and Roma, the personification of Rome. The temple was constructed in such a way that the inner chambers housed representations of the two goddesses, back-to-back, facing opposite directions, cementing the connection of Venus with the Roman Empire.

PLATE LXXXVI, 86

APHRODITE (VENUS)

Drawn by Friedrich Matthäi,
Engraved by Ephraim Gottlieb Krüger

MARTIN MUSEUM OF ART, 2018.01.057 · 11¼" x 15¾"

PLATE XLVII, 47

POSEIDON (NEPTUNE)

Drawn by Friedrich Moritz August Retzsch,
Engraved by Johann Christian
Benjamin Gottschick

Poseidon is the Greek god of the sea and is father to many mythological monsters, such as Cyclopes. He is the brother of Zeus and in sculpture, he is often indistinguishable from Zeus when not accompanied by attributes such as sea creatures. In Roman mythology, this god is known as Neptune.

MARTIN MUSEUM OF ART, 2018.01.029 • 11" x 16"

PLATE XL, 40

STATUE OF POSEIDON (NEPTUNE); HEAD OF A BEARDED GOD, POSSIBLY ZEUS (JUPITER)

Drawn by Carl Friedrich Demiani,
Engraved by Christian Friedrich Stölzel

MARTIN MUSEUM OF ART, 2018.01.023 • 11¼" x 16"

PLATE XIII, 13

TORSO OF EPHESIAN ARTEMIS (DIANA)

Drawn by Friedrich Matthäi,
Engraved by Johann Christian
Benjamin Gottschick

In Ephesus, a principal city of Asia Minor (modern Turkey), a great temple honored Artemis as a fertility and mother goddess. The Ephesian Artemis stands erect with numerous nodes on her chest in contrast to depictions of Artemis in mainland Greece, which show her as a huntress.

MARTIN MUSEUM OF ART, 2018.01.009 • 11" x 14¾"

PLATE LXXIII, 73

YOUTH WITH A LION, POSSIBLY YOUNG DIONYSUS (BACCHUS)

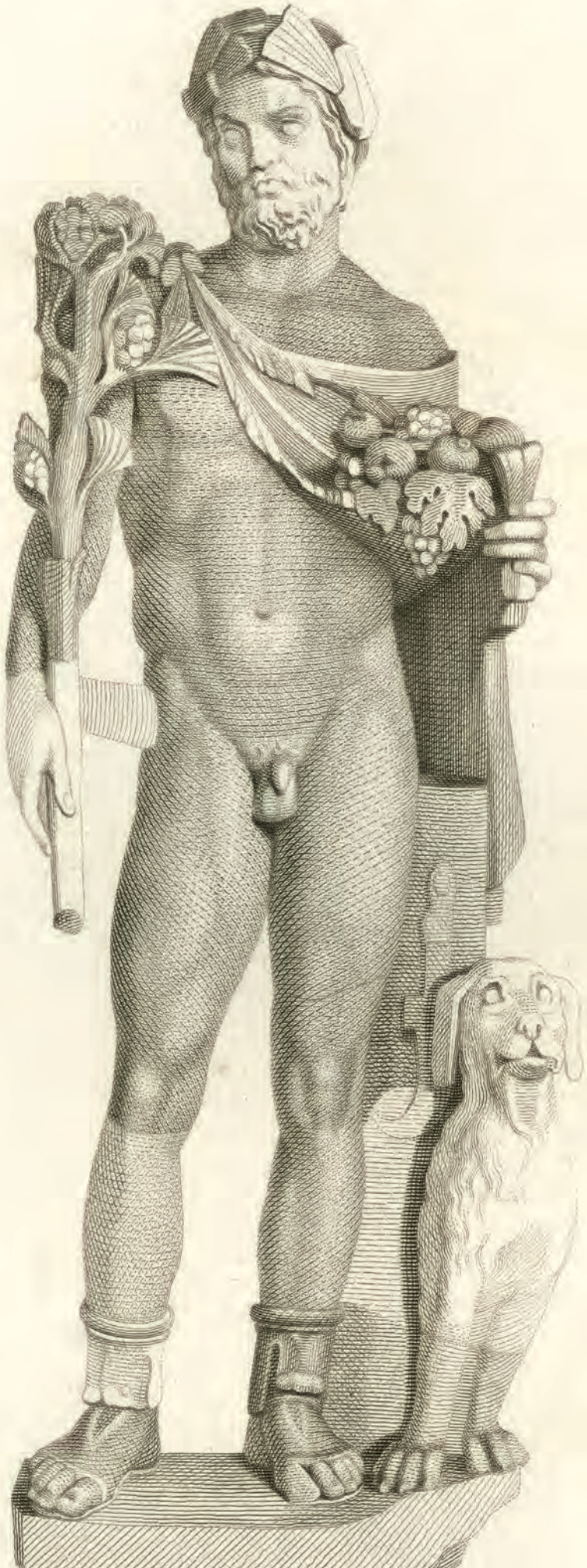
Drawn by Johann David Schubert,
Engraved by W. Böhm

MARTIN MUSEUM OF ART, 2018.01.047 • 10¼" × 15¾"

PLATE LXXXII, 82

STATUE OF SILVANUS

Drawn by Friedrich Moritz August Retzsch,
Engraved by Johann Christian
Benjamin Gottschick



Silvanus is the Roman god of the countryside. He is associated with forests, reflected in his name which is derived from the Latin word for forest, silva. He is also associated with agriculture, hunting, and herding. Silvanus is linked with and sometimes confused with the gods Faunus and Pan.

MARTIN MUSEUM OF ART, 2018.01.055 • 10¼" × 14½"

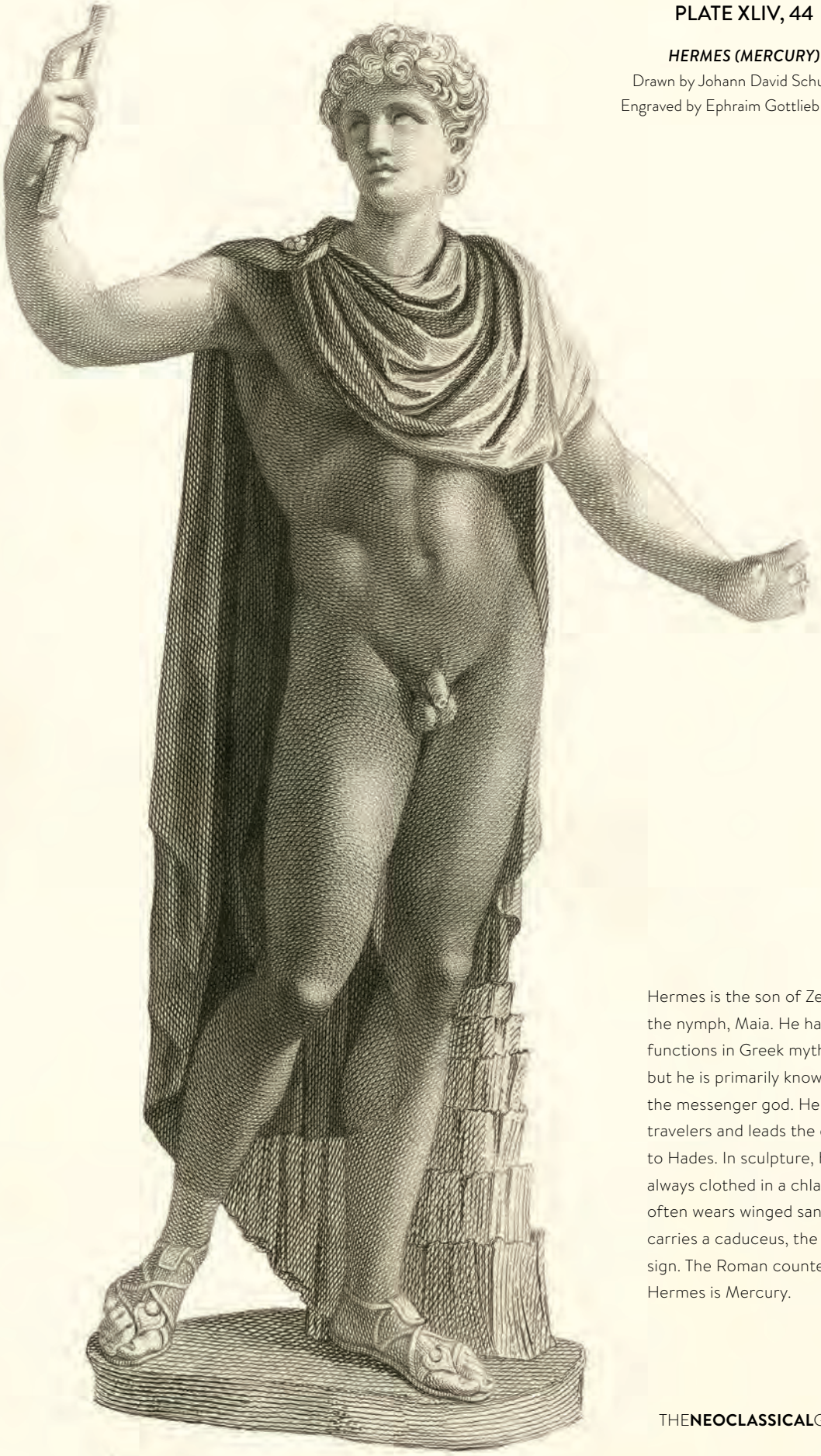


PLATE XLIV, 44

HERMES (MERCURY)

Drawn by Johann David Schubert,
Engraved by Ephraim Gottlieb Krüger

Hermes is the son of Zeus and the nymph, Maia. He has many functions in Greek mythology, but he is primarily known as the messenger god. He guides travelers and leads the dead to Hades. In sculpture, he is always clothed in a chlamys, and often wears winged sandals and carries a caduceus, the herald's sign. The Roman counterpart to Hermes is Mercury.

MARTIN MUSEUM OF ART, 2018.01.026 10" × 15¾"

PLATE XXXV, 35

BUST OF ARES (MARS)
Drawn by Johann David Schubert,
Engraved by Johann Gotthard van Müller

In Greek mythology, Ares is the god of the destructive forces of war and son of Zeus and Hera. Ferocious, brazen, insatiable with war, and is often opposed to Athena in battle. In art, he is depicted as a nude, military youth. The Roman counterpart is Mars.

MARTIN MUSEUM OF ART, 2018.01.110 • 11" x 14¾"

PLATE CXLIX, 149

STATUE OF DEMETER (CERES)

Drawn by Friedrich Moritz August Retzsch,
Engraved by Johann Christian
Benjamin Gottschick

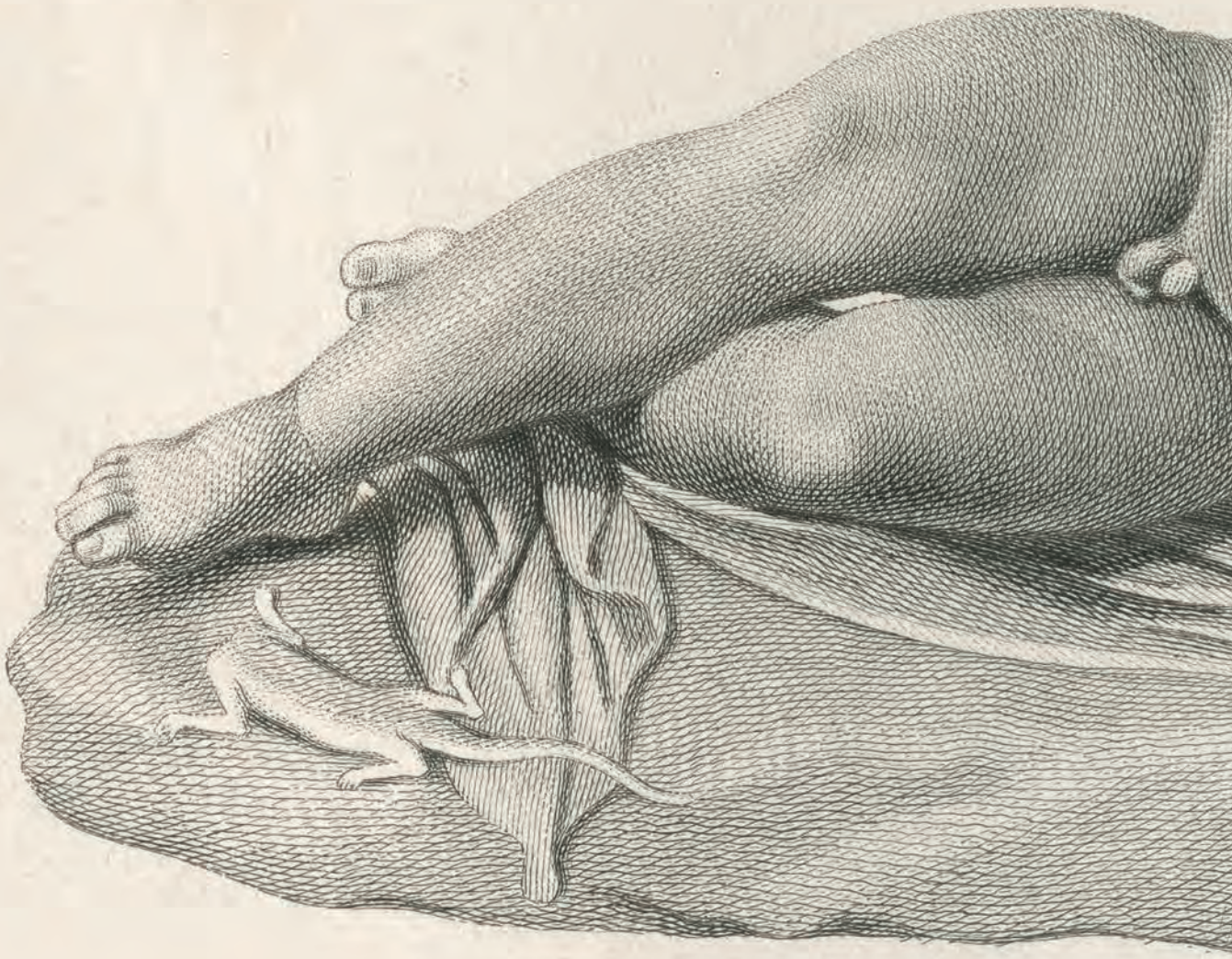
As the Greek goddess of crops and vegetation, Demeter is the sustainer for life and is important in the development of civilization. Festivals honoring Demeter were popular, but were usually secret and restricted to women. In art, Demeter often carried ears of corn and poppy. The Roman counterpart to Demeter is Ceres.

MARTIN MUSEUM OF ART, 2018.01.020 • 11½" x 15"

PLATE CLII, 152

HYPNOS (SOMNUS) SLEEPING
Drawn by Gustav Heinrich Näcke,
Engraved by Ephraim Gottlieb Krüger

Hypnos is the Greek god of sleep. He is fatherless son of Nyx (Night) and brother of Thanatos (Death). Hypnos lives in the Underworld, and never sees the sunlight. He brings gentle sleep both to mortals and the gods. He is described as a winged youth who touches the foreheads of the tired with a branch, or pours a sleep inducing liquid from a horn. Sometimes, Hypnos is connected with the Roman god Somnus.

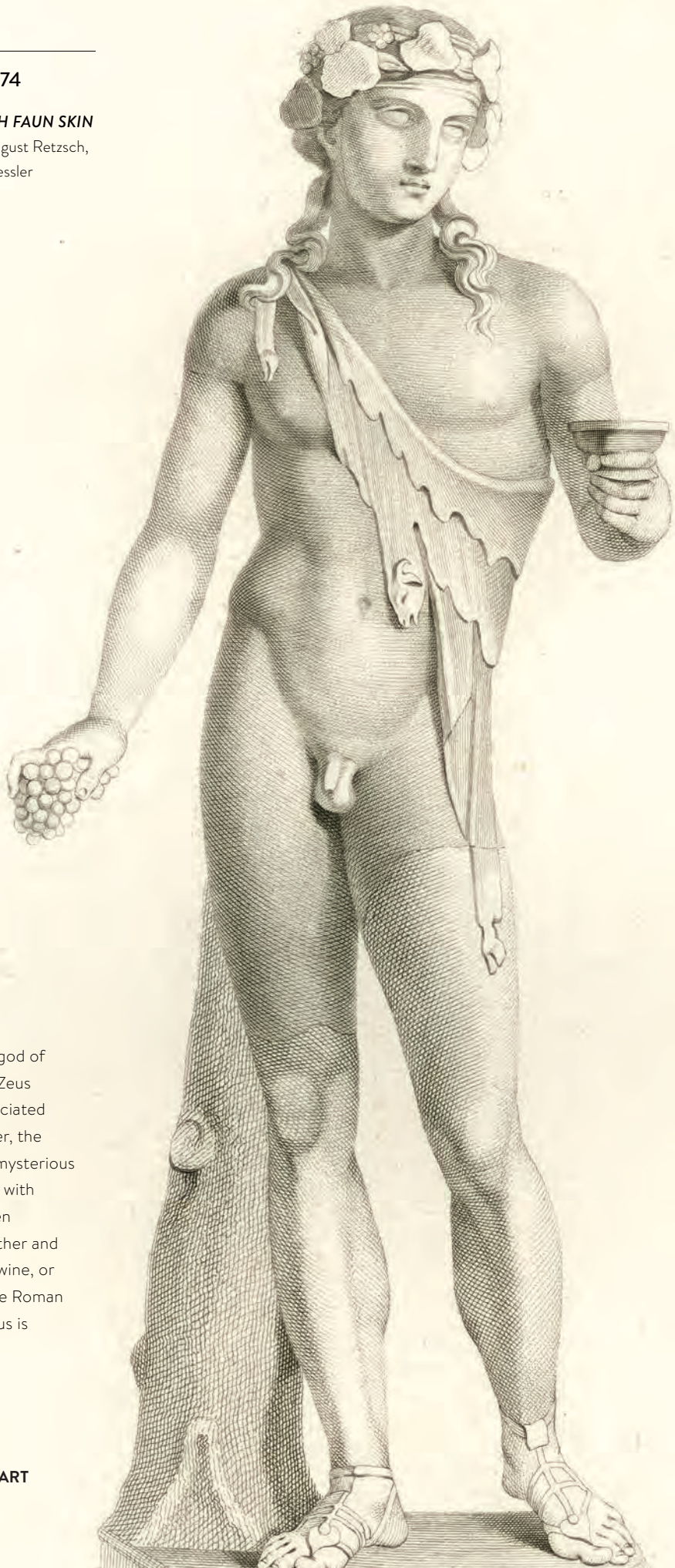


MARTIN MUSEUM OF ART, 2018.01.112 · 16" x 11¼"

PLATE LXXIV, 74

DIONYSUS (BACCHUS) WITH FAUN SKIN

Drawn by Friedrich Moritz August Retzsch,
Engraved by Aloys Kessler



Dionysus is the Greek god of wine and is the son of Zeus and Semele. He is associated with merriment, theater, the enchanted world, the mysterious realm of the dead, and with the afterlife. He is often accompanied by a panther and depicted with grapes, wine, or wearing a faun skin. The Roman counterpart to Dionysus is Bacchus.

MARTIN MUSEUM OF ART, 2018.01.048 • 11¼" x 15½"

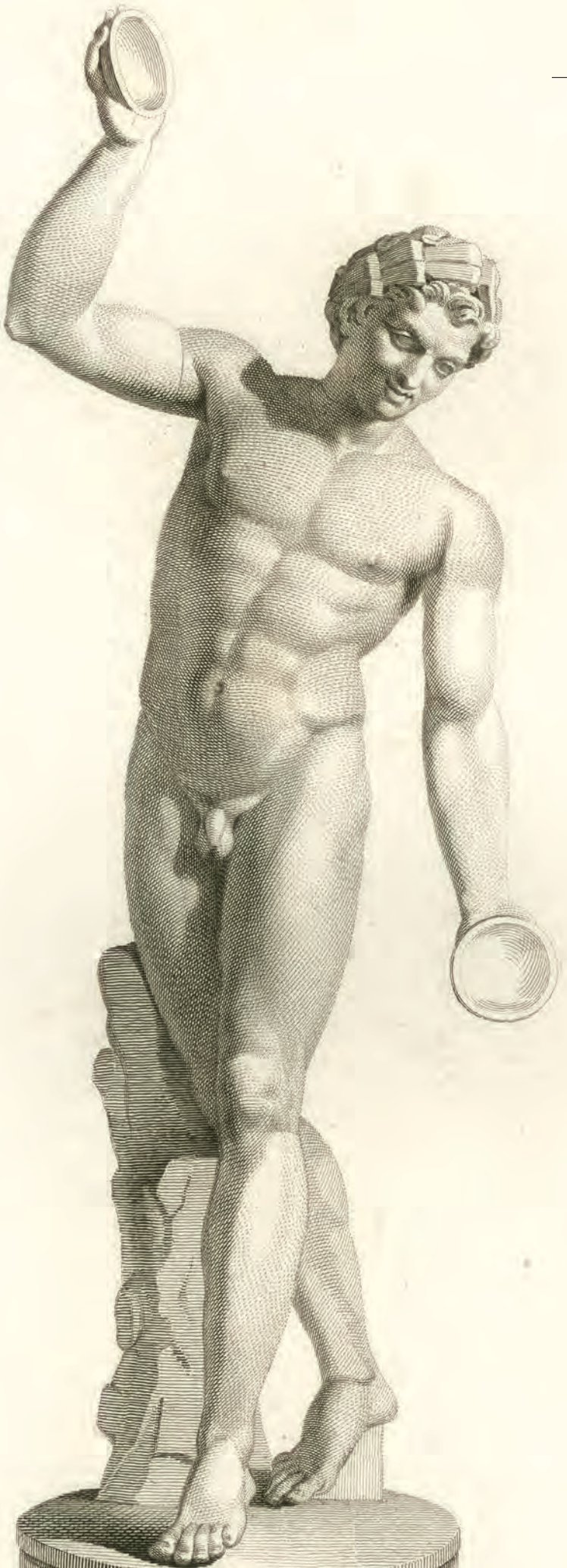


PLATE LXXIX, 79

TORSO AND HEAD OF A SATYR

Drawn by Gustav Heinrich Näcke,
Engraved by Christian Friedrich Stölzel

Satyrs are mythological creatures who inhabit the wild. In sixth- and fifth-century BCE art, satyrs appear as ithyphallic, bearded men with donkey ears and tails, and are sometimes fat or potbellied. In later depictions, such as this one, satyrs become more humanized in appearance, with only pointed ears to give away their identity. They are associated with Dionysus or Pan and are known for unrestrained sexual desires, crudeness, mischief, wisdom, and musical talent.

MARTIN MUSEUM OF ART, 2018.01.053 • 10½" x 16"

PLATE C, 100

TORSO OF ARTEMIS (DIANA)
Drawn by Friedrich Matthäi,
Engraved by Ephraim Gottlieb Krüger

MARTIN MUSEUM OF ART, 2018.01.068 • 11¼" x 15½"

PLATE XLVIII, 48

ATHENA (MINERVA) WITH AEGIS

Drawn by Gustav Heinrich Näcke,
Engraved by Ephraim Gottlieb Krüger

Athena's aegis is described as an animal skin sash or bib that is decorated with snakes' heads and gorgons. It protects her from attack and is one of her divine attributes that makes her easy to recognize.

MARTIN MUSEUM OF ART, 2018.01.030 • 10½" x 14½"

PLATE XLI, 41

TORSO OF ATHENA (MINERVA);
HEAD OF ATHENA

Drawn by Christian Gottfried Schulze,
Engraved by Christian Friedrich Stölzel

MARTIN MUSEUM OF ART, 2018.01.024 • 11" x 15"

PLATE LXXVI, 76

STATUETTE OF DIONYSUS (BACCHUS) WITH PANTHER

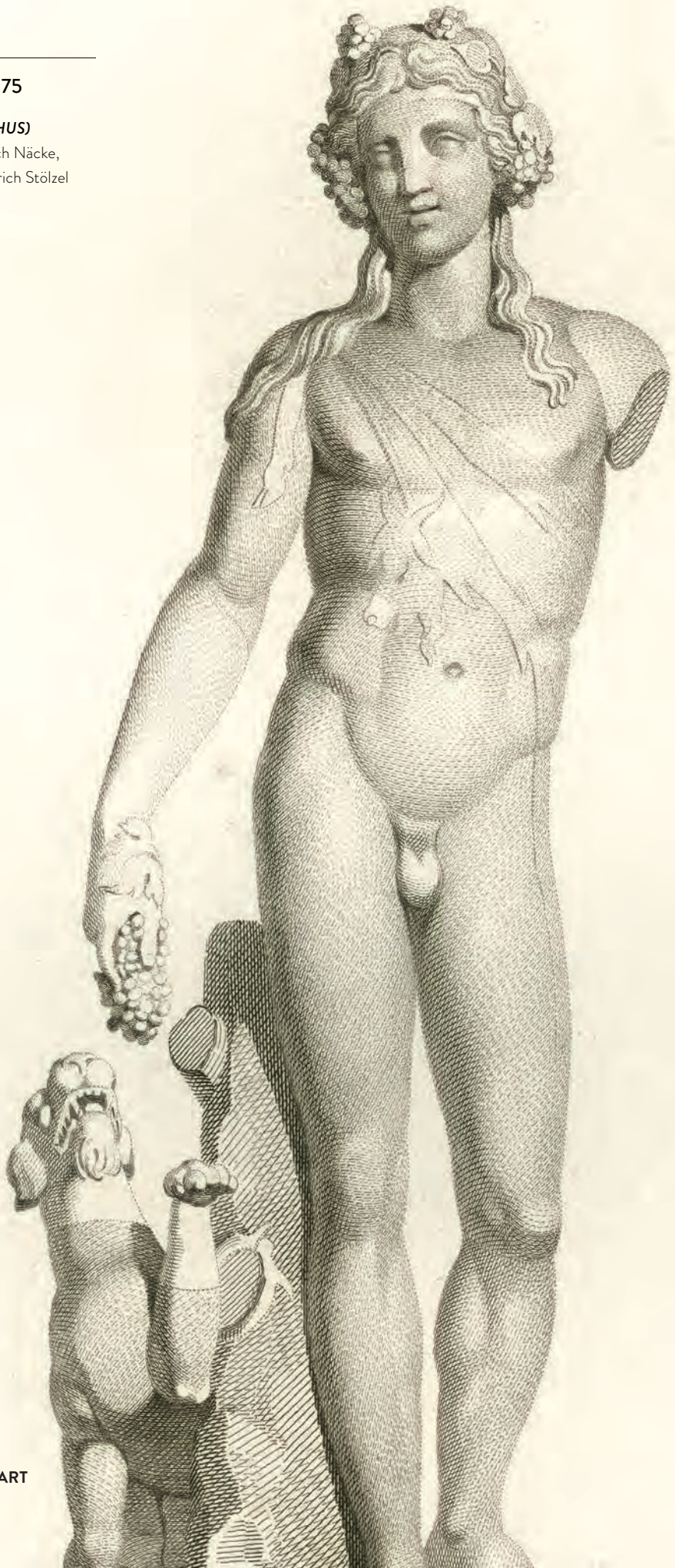
Drawn by Friedrich Moritz August Retzsch,
Engraved by Johann Christian
Benjamin Gottschick

MARTIN MUSEUM OF ART, 2018.01.050 • 10¼" x 15¾"

PLATE LXXVI, 75

DIONYSUS (BACCHUS)

Drawn by Gustav Heinrich Näcke,
Engraved by Johann Friedrich Stölzel



Dionysus, with several of his divine attributes, including the faun skin, panther, and grapes.

MARTIN MUSEUM OF ART, 2018.01.050 • 11¼" x 15¾"

ANCIENT GREEKS AND ROMANS NOT ONLY CELEBRATED THEIR ORIGINS, THEY ALSO FOUND SIGNIFICANCE IN the end of life through the worship of Dionysus (Bacchus), god of wine and wine-making, fertility, and the afterlife. Imagery related to Dionysus is also a common theme in the *Augusteum*, as illustrated in engravings of two Roman sarcophagi dating to the late-second and early-third centuries CE (Plates 110, 111). While Dionysus is often depicted in drunken merriment, accompanied by his panther, maenads, and satyrs, he is also associated with benevolence in the afterlife. Second- and third-century Rome saw a shift in common burial practice, from cremation to bodily inhumation in sarcophagi. This shift was probably due, in part, to the increased popularity of emerging mystery religions and cults that promised an afterlife to followers.

The cult of Dionysus was a popular mystery religion in ancient society and had much in common with early Christianity, which it predates. Parallels between the stories of Dionysus and Jesus are pronounced. Tales of Dionysus descending to Hades to retrieve his mother, Semele, and turning water into wine, mirror those later stories of Jesus redeeming the souls of Hades (Sheol) and performing his miracle at Cana. Dionysiac themes and winemaking imagery were further incorporated into early Christian art, such as in the decoration of the fourth-century CE Mausoleum and Sarcophagus of Constantia (Santa Constanza) in Rome.

PLATE CXI, 110

DIONYSIAC SARCOPHAGUS
Drawn by Friedrich Matthai,
Engraved by Johann Gotthold Seiffert

MARTIN MUSEUM OF ART, 2018.01.076 • 15¾" x 11"

PLATE CXI, 111

DIONYSIAC SARCOPHAGUS
Drawn by Friedrich Matthäi,
Engraved by Johann Gotthold Seiffert

MARTIN MUSEUM OF ART, 2018.01.077 • 14¼" x 10¼"

This sarcophagus features at its center a large Dionysus reclining on the back of his panther, surrounded by a revelrous group of satyrs and maenads.

A Dionysiac procession showing Dionysus at the center, falling to the ground drunk. He is helped up by revelers and his panther is nearby. Maenads and satyrs proceed merrily on either side of him.

WINCKELMANN: THE ORIGINS OF NEOCLASSICISM

NEOCLASSICISM WAS THE DOMINANT ARTISTIC MOVEMENT OF THE LATE–EIGHTEENTH CENTURY, prompted in part by archaeological discoveries at Pompeii and Herculaneum. Fascinated by ancient artifacts and ruins that were unearthed, Neoclassical theorists sought to purify and perfect art through a revival of forms and subjects of the Classical world. One of the foremost art historians and theorists in the age of Neoclassicism was Johann Joachim Winckelmann (1717-1768). In 1755 and 1764, he wrote and published two revolutionary books, in which he analyzed and praised ancient sculptures throughout Europe. To Winckelmann and the Neoclassical eye, such sculptures represented perfect proportions, balance, tranquility, grace, and ideal beauty. He called on late-eighteenth-century artists to imitate these aspects in their own work.

ATHENA LEMMNIA
Attributed to Phidias, mid-5th century BCE
19th century reproduction
Painted plaster cast from original
82" x 48" x 29"
Courtesy of the Blanton Museum of Art, The University of Texas at Austin, The William J. Battle Collection of Plater Casts, 2004.14

PLATE XXVII, 27

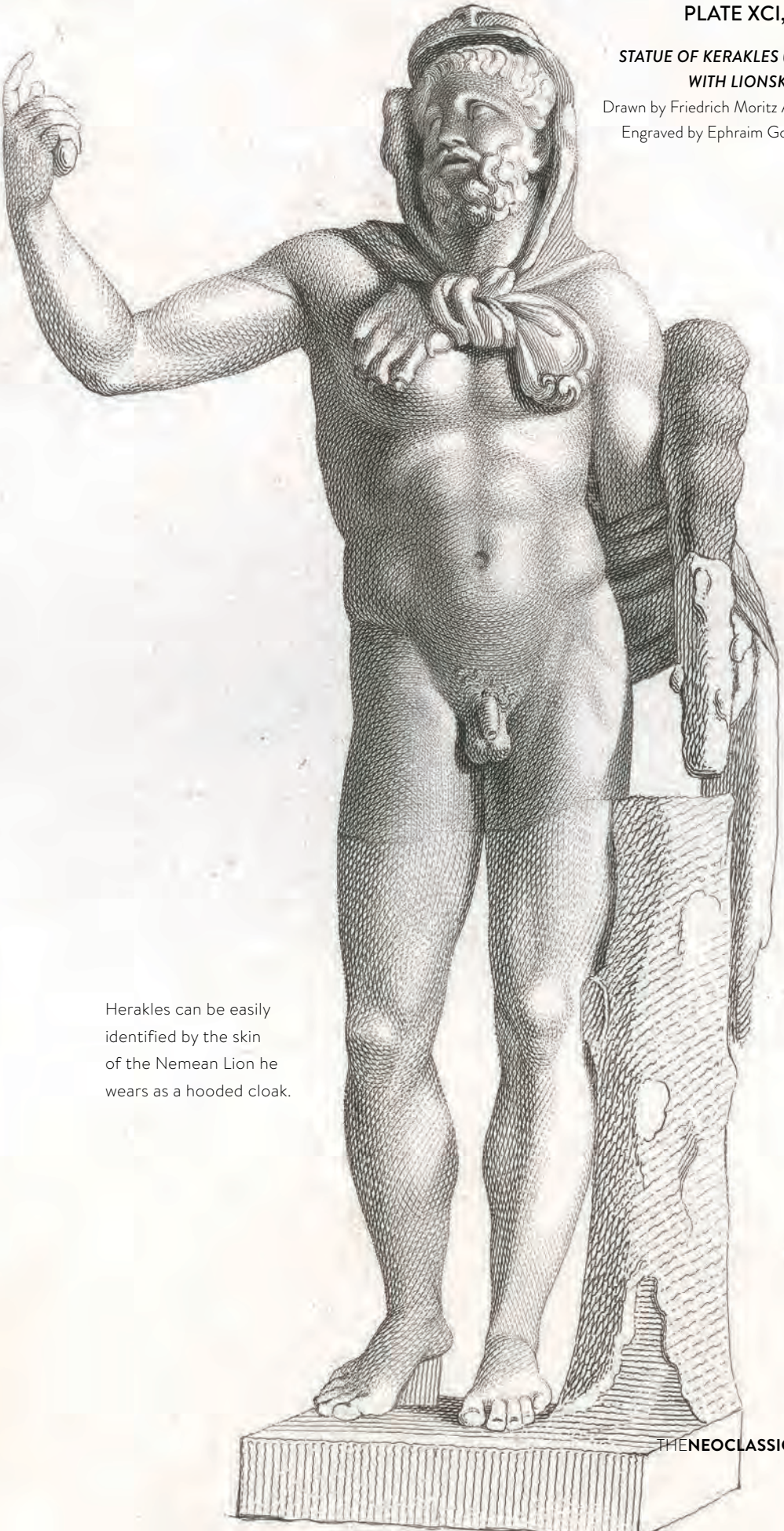
TORSO OF APHRODITE (VENUS)
Drawn by Johann David Schubert,
Engraved by Johann Gotthold Seiffert

MARTIN MUSEUM OF ART, 2018.01.018 • 10½" x 14¼"

PLATE XCI, 91

STATUE OF KERAKLES (HERCULES) WITH LIONSKIN

Drawn by Friedrich Moritz August Retzsch,
Engraved by Ephraim Gottlieb Krüger



Herakles can be easily identified by the skin of the Nemean Lion he wears as a hooded cloak.

MARTIN MUSEUM OF ART, 2018.01.062 • 11¼" x 16"

WINCKLEMANN'S CENTRAL ARGUMENT WAS THAT THE BEAUTY OF THE IDEAL BODY, AS PORTRAYED IN GREEK art, as well as in Roman copies, was a product of the sunny, temperate Mediterranean climate and political democracy of ancient Greece. He felt that freedoms in political and social life gave rise to this beauty. His text was considered revolutionary because it connected the analysis of visual forms with corresponding historical contexts. Previously, the study of art was limited to discourse surrounding artist biography and the subjective analysis of artistic style, composition, and quality. Winckelmann established a new paradigm in the understanding and analysis of art, for which he earned the distinction of "the father of modern art history".

Winckelmann's influence continues to loom large over the study of ancient art in the modern-day. He emphasized the appreciation of Greek and Roman sculptures for their craft, form, and beauty, regarding them as "masterpieces." His analyses focused, first, on making distinctions between styles of particular artists and workshops, then applying contemporary issues of aesthetic quality to creations from the ancient past. This connoisseur's approach misdirected the study of Greek and Roman art, imposing modern ideas onto the ancient past, falsely implying that Classical artists made objects for the primary purpose of aesthetic appreciation.

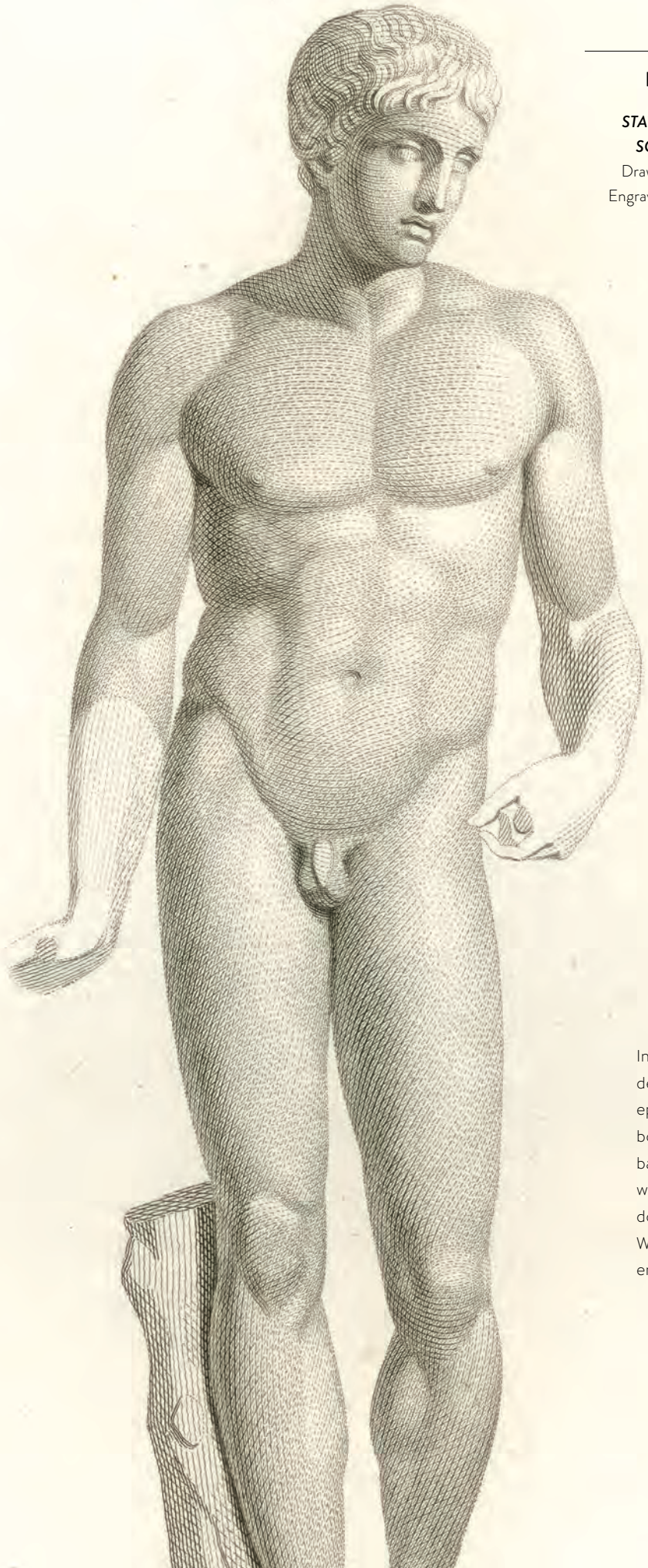


PLATE LXXXVIII, 88

STATUE OF A YOUNG ATHLETE, SO-CALLED DRESDEN BOY

Drawn by Gustav Heinrich Näcke,
Engraved by Johann Gotthold Seiffert

In Greek art, the athlete is always depicted in the nude. This youth epitomizes Winckelmann's ideal body: perfect proportions and balance, a contrapposto stance, with the head turned slightly downward with an expression Winckelmann called, "a soft entrancement."

MARTIN MUSEUM OF ART, 2018.01.059 • 11¼" x 16"

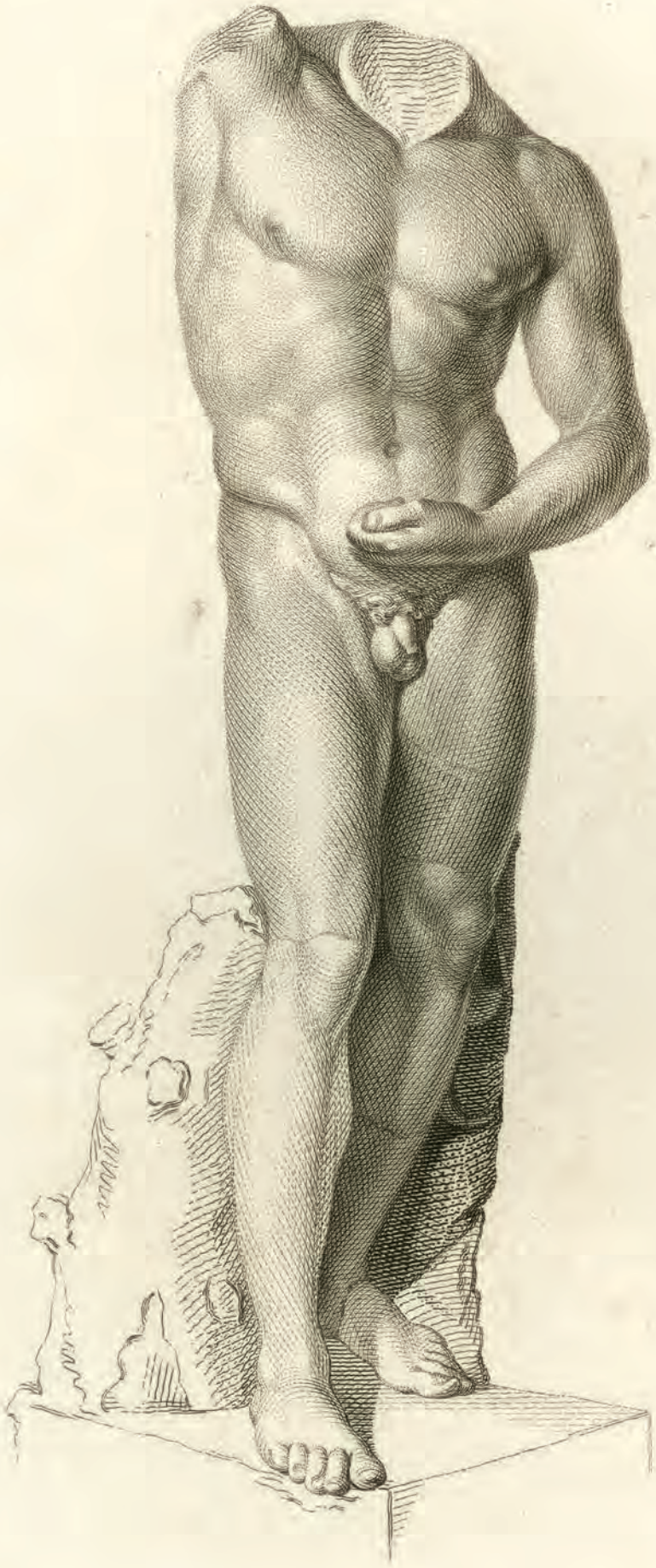
WINCKELMANN ALSO FOCUSED ON ATTRIBUTING WORKS TO SPECIFIC ARTISTS. LIMITED KNOWLEDGE OF ancient artist identities led to complex issues in accurately connecting works with the correct artists. It is understood today that ancient sculptors were largely anonymous, having only a few names provided by ancient texts written centuries after the presumed originals, which cannot begin to represent all ancient works. Scholars now recognize ancient artists not as "masters," but rather as craftsmen commissioned by patrons to create objects for specific projects. In fact, the ancient Greek translation of Art, *techne*, carries a more complex meaning than our modern conceptualization of the fine arts. Techne describes any well-honed skill set, ranging from metalwork and pottery to cunning intellect and persuasive rhetoric. Visual artists were among the least respected in ancient society because their trade required manual labor. Thus, their work was not often specifically attributed to them and they did not receive much acclaim or acknowledgment beyond the agreed-upon payment.

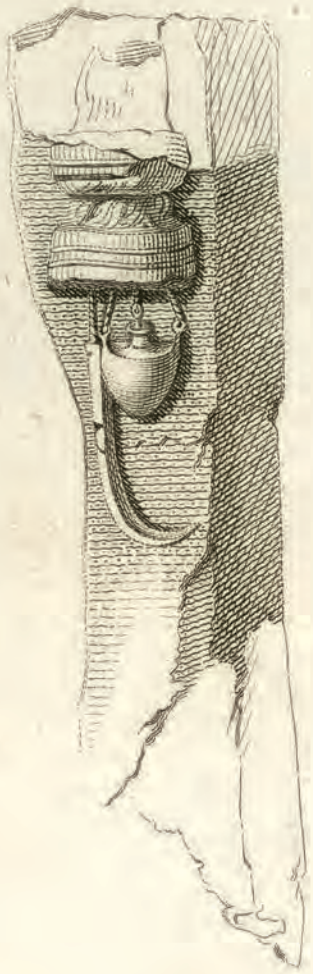
PLATE XXXVII, 37

ATHLETE POURING OIL

Drawn by Gustav Heinrich Näcke,
Engraved by Christian Friedrich Stölzel

This athlete is missing his right hand, which would have been raised above his head as he poured oil from a flask into his left hand. Athletes cleaned themselves after exercising by rubbing themselves with oil and scraping it from their bodies with a curved metal tool called a strigil, which can be seen hanging from the supporting column to the left of the athlete's legs.





MARTIN MUSEUM OF ART, 2018.01.021 • 10" x 15¾"

PLATE CII, 103

FEMALE PORTRAIT STATUE IN THE GUISE OF VENUS, SO-CALLED LUCILLA

Drawn by Friedrich Moritz August Retzsch,
Engraved by Christian Friedrich Stölzel

Some Roman matrons commissioned portraits which included attributes of the goddess Venus, or in the guise of Venus, who was the only virtuous female to appear unclothed in sculpture.

CURRENTLY, THE STUDY OF ANCIENT ART HAS BEGUN TO SHIFT AWAY FROM WINCKELMANN-INSPIRED questions of attribution, style, and quality to a focus on the contextual, social, and cultural history, relevant compositional resources, and the original function of ancient art. Despite maturation in the field, in some museum settings, ancient sculptures are still placed on high pedestals, evoking the Neoclassical view of the "masterpiece." Identification labels continue to focus on artistic identity, further perpetuating outdated views of ancient art.

MARTIN MUSEUM OF ART, 2018.01.070 • 11¼" x 15¾"

BODY AND BEAUTY

THE HUMAN FORM IS A BELOVED TOPIC IN THE STUDY OF ANCIENT SCULPTURE. EIGHTEENTH– AND NINETEENTH– century approaches obsessed over questions of form, style, aesthetics, and the artist's hand. This, in part, misdirected the study of ancient sculpture and other ancient objects. These works were never meant to be viewed high on pedestals with dramatic lighting in museum galleries and appreciated primarily for their form and anatomical accuracy. Modern scholars have generally shifted away from subjective and modernizing questions of aesthetic and style to focus on the material, social, and political contexts and the roles ancient objects served in the ancient world.

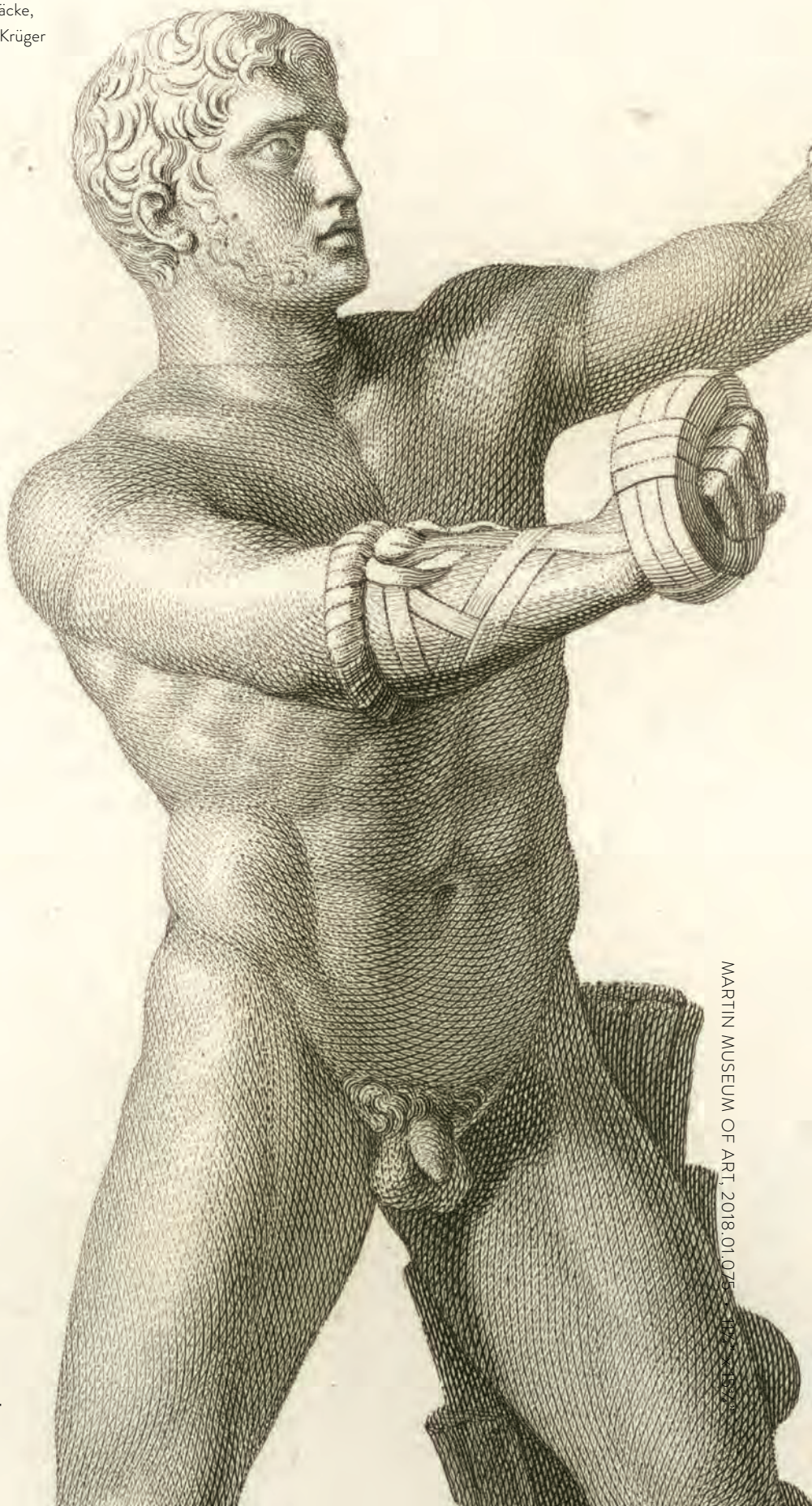
The depiction of men and women in Greek and Roman art followed certain conventions based on who they were and their status in society. Visual cues allowed a viewer to decipher the subject of the sculpture. Hairstyles, body positions, objects, and clothing are key attributes of various figures. Nudity, or the lack of it, also contributed to the significance of subjects.

RESTING SATYR
Attributed to Praxiteles
19th century reproduction
Painted plaster cast from Roman marble copy of Greek original by Praxiteles,
4th century BCE, Capitoline Museum, Rome
69" x 29" x 26"
Courtesy of the Blanton Museum of Art, The University of Texas at Austin, The William J. Battle Collection of Plater Casts, 2004.70

PLATE CIX, 109

BOXER

Drawn by Gustav Heinrich Näcke,
Engraved by Ephraim Gottlieb Krüger



MARTIN MUSEUM OF ART, 2018.01.075 – 11" × 15"

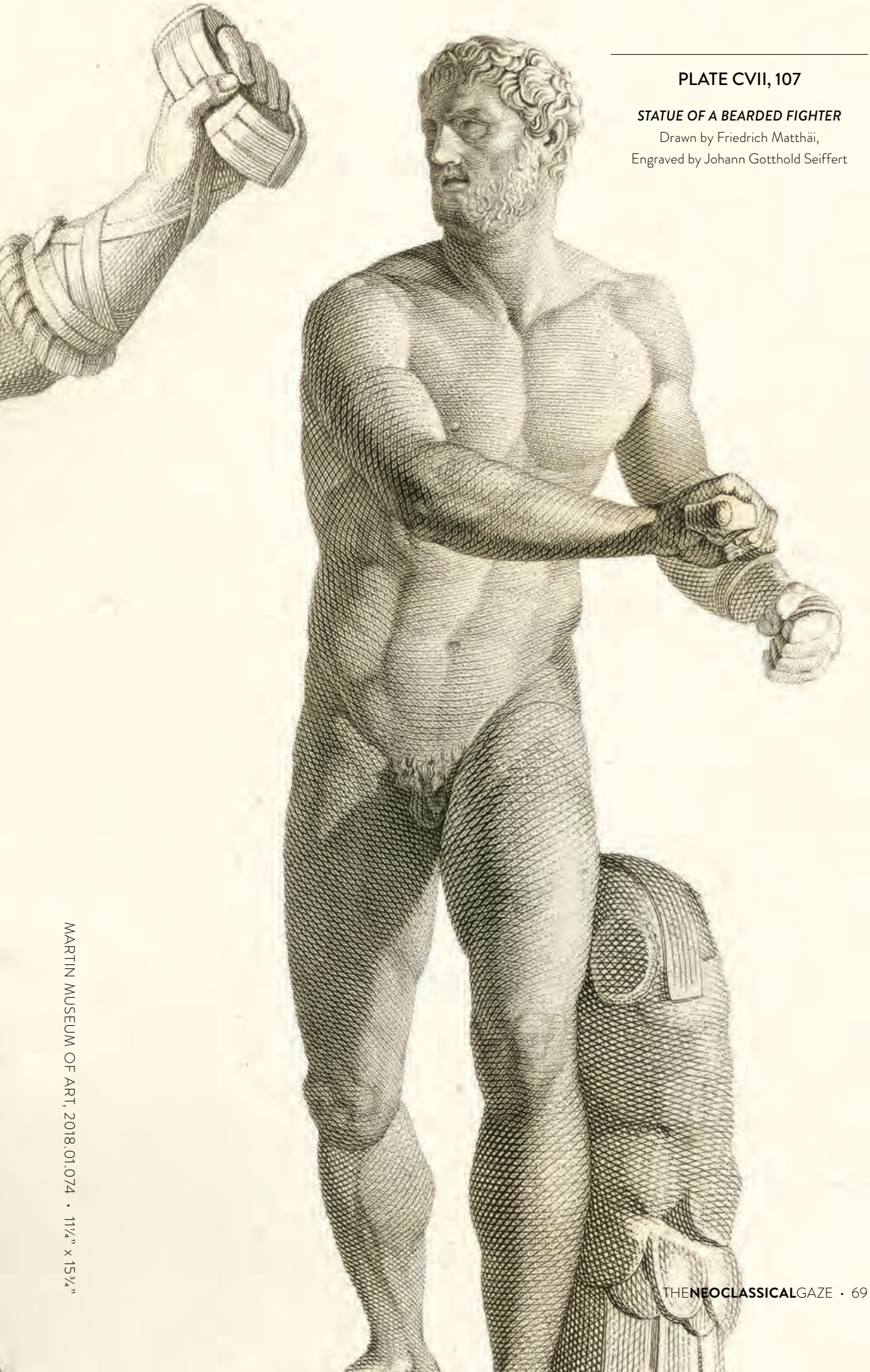


PLATE CVII, 107

STATUE OF A BEARDED FIGHTER

Drawn by Friedrich Matthäi,
Engraved by Johann Gotthold Seiffert

MARTIN MUSEUM OF ART, 2018.01.074 • 11¼" x 15¾"

PLATE XXVI, 26

STATUE OF A POURING SATYR-BOY
Drawn by Johann David Schubert,
Engraved by Johann Gotthold Seiffert

This satyr sculpture disregards conventional depictions of satyrs as bearded, ithyphallic creatures with donkey's ears and tails. Only the slightly pointed ears of this sculpture betray the subject to be a satyr rather than a human. Fourth-century BCE sculpture emphasized the humanity of mythological subjects and played with the viewer. In addition to the human-like appearance, this pose is similar to common sculptures of athletes pouring oil. A Greek would have been surprised to approach this statue as a normal youth, only to discover a wild satyr boy.

MARTIN MUSEUM OF ART, 2018.01.017 • 10¾" x 15¼"

THE NUDE, MALE BODY APPEARED FREQUENTLY IN GREEK AND ROMAN ART, TYPICALLY SIGNALING championed positive cultural values. Neoclassical thinkers perceived the portrayal of the nude, male body in Classical art as an aesthetic choice by artists to use anatomy as a means to exhibit their skill with the human form. Male nudity was, however, celebrated and expected of certain subjects in Greek and Roman art. Nudity conveyed divinity in representations of the gods; heroism or virtue of male mortals and heroes. It is for this reason that, for instance, Greek warriors appear nude in Greek art, even though in reality they fought in full armor.

For the Greeks, male nudity was a costume, evoking their unique and privileged cultural identity. Except for those participating in equestrian sports, athletes were always depicted nude. As athletics were always carried out in service and honor to the gods, it evoked religious service and devotion. It exhibited the tanned and chiseled physiques of the tireless and devoted aristocratic youth, of which Greek society was very proud; the Greek consciously contrasted their devotion to work and training in athletics and warfare to the lazy barbarians, who were pale and fat and covered their unattractive bodies.

NUDE SUBJECTS, AND ESPECIALLY ATHLETES, COULD ALSO CARRY EROTIC CONNOTATIONS. THIS IS EVIDENT due to the placement of such sculptures in eroticized settings, such as the Greek *gymnasion* and in the exercise yards of Roman baths, as well as the depiction of courtship scenes in the *gymnasion* on Greek painted pottery. The *gymnasion* was a place where Greek men would exercise and perform close contact sports in the nude, such as wrestling and boxing, which might excite arousal. Intimate relationships between aristocratic men were a widely accepted – and expected – cultural norm in Greek society. *Gymnasia* also served as centers for socialization and courtship, in addition to intellectual and philosophical discourse.

Several athletic sculptures appear in Becker's *Augusteum*. *Torso of a Young Athlete* (Plate 50), modeled after a mid-fifth-century BCE prototype, depicts a nude youth in a contrapposto stance. *Statue of a Young Athlete, So-Called Dresden Boy* (Plate 88) is similarly posed. Two other engravings depict boxers: *Statue of a Bearded Fighter* (Plate 107) shows hairstyle and beard trends evocative of mid-second century CE. *Boxer* (a 109) is a more fragmentary piece, missing both his arms and head. Greek depictions of athletic bathers, such as the *Athlete Pouring Oil* (Plate 37), became popular in the late fourth century BCE and were widely copied by the Romans.

PLATE L, 50

TORSO OF A YOUNG ATHLETE

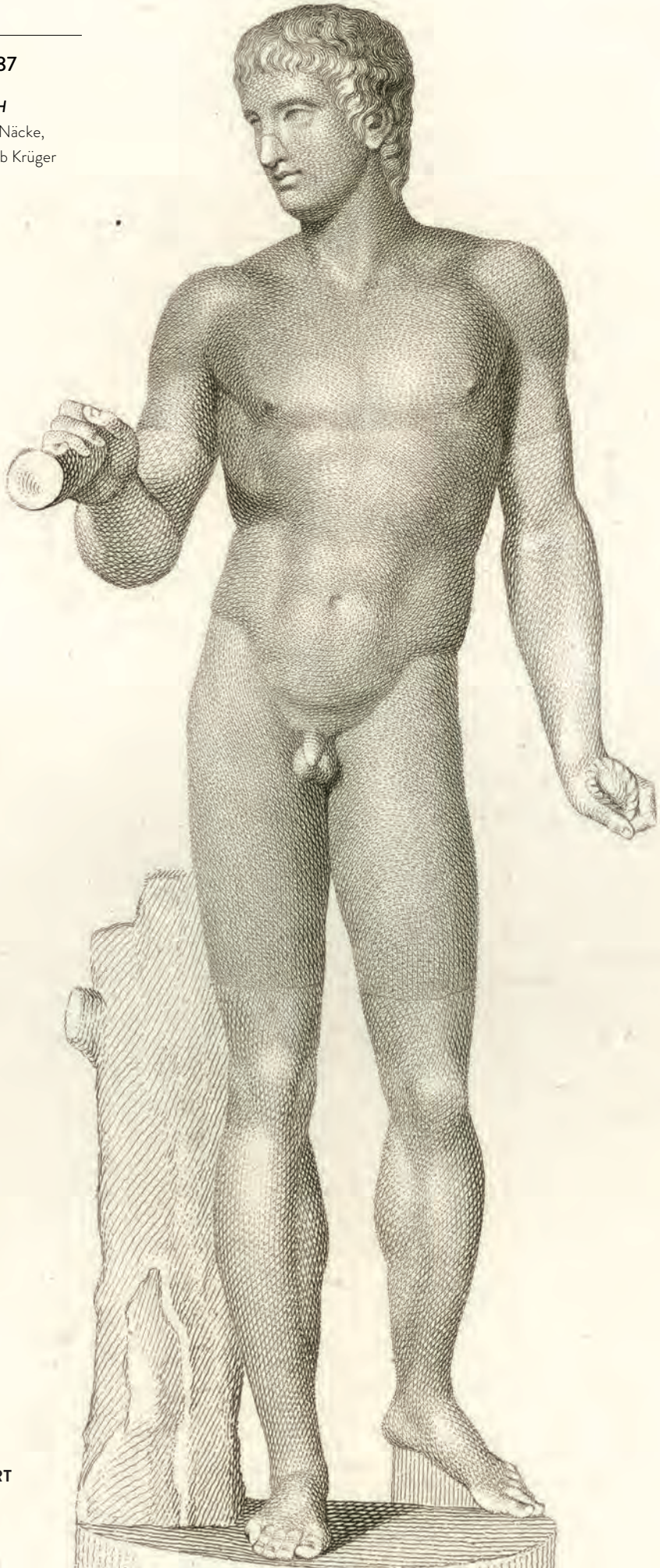
Drawn by Friedrich Moritz August Retzsch,
Engraved by Ephraim Gottlieb Krüger

MARTIN MUSEUM OF ART, 2018.01.031 • 10½" x 16"

PLATE LXXXVII, 87

STATUE OF A YOUTH

Drawn by Gustav Heinrich Näcke,
Engraved by Ephraim Gottlieb Krüger



MARTIN MUSEUM OF ART, 2018.01.058 • 11⅞" x 15¾"

IN CONTRAST TO MEN, RESPECTABLE WOMEN WERE ALWAYS PORTRAYED CLOTHED, WITH THE EXCEPTION of Aphrodite (Venus), who began to be portrayed nude in the fourth century BCE and beyond. Female nudity was generally reserved for this goddess. The sculptor Praxiteles was commissioned to create a sculpture of Aphrodite for the Greek island of Kos, for placement in a shrine. Praxiteles presented the nude Aphrodite to Kos where it scandalized the prospective buyers, for only debased women appeared this way, and certainly not a goddess. Praxiteles found another patron for his nude Aphrodite at the island of Knidos, where it sat in a circular shrine, viewable from all sides. This sculpture, now known as *Aphrodite of Knidos*, became so well-known that people traveled from all over the Mediterranean to see it. This Aphrodite, which is now lost, became the prototype for all future depictions of her Roman counterpart, Venus. In sculptures based on the *Aphrodite of Knidos*, and variants of it, she is depicted covering her breasts and genitals, as if emerging from a bath, in a gesture of modesty. The use of nudity for this goddess makes sculptures of Venus instantly recognizable.

ROMAN PORTRAITURE

GREEK CULTURE TYPICALLY RESERVED PORTRAITURE FOR ROYALTY, ESPECIALLY IN THE HELLENISTIC PERIOD.

At the same time Greek portraiture was developing, Roman portraiture was evolving and incorporating both Etruscan and Hellenistic stylistic elements. A greater variety of citizens had the ability to commission portraits in the Roman Republic and Roman Empire, so while senators, emperors, and empresses are important subjects in Roman portraiture and often represented, even freed slaves could commission portraits if they had adequate funds. The *Augusteum* includes examples of such portraiture, although Becker allotted less space, as as many portrait plates illustrate more than one portrait bust on a single page. Most of the publication centers on full-length sculpture and large fragments instead, due to less interest in ancient portraiture in the eighteenth and early-nineteenth centuries.

AUGUSTUS
Anonymous
19th century reproduction
Painted plaster cast from original composite work
(head, circa 20 BCE; body, 2nd century CE), Louvre Museum Paris
68 ½" x 34" x 26"
Courtesy of the Blanton Museum of Art, The University of Texas at Austin, The William J. Battle Collection of Plater Casts, 2004.17

PLATE CXXVII, 127

CALIGULA, 17TH-CENTURY PORPHYRY BUST

Drawn by Johann David Schubert,
Engraved by Johann Gotthold Seiffert

Gaius Julius Caesar Germanicus (12-41 CE) earned the nickname "Caligula", meaning "little boots" in Latin, as a small child by Roman soldiers. Caligula was proclaimed Emperor of Rome in 37 CE. He was a gifted orator and commissioned many Roman building projects during his reign. This bust of Caligula was found to be a seventeenth-century forgery of an ancient bust.

MARTIN MUSEUM OF ART, 2018.01.090 • 11¼" x 16"

PLATE CXXX, 130

PORTRAIT OF A WOMAN
PORTRAIT OF A WOMAN
Drawn by Friedrich Matthäi,
Engraved by Johann Gotthold Seiffert

These two depictions of women's portraits mimic popular hairstyles of Roman empresses, allowing us to approximately date such portraits of unknown individuals. These hairstyles are reminiscent of popular trends during the reigns of Hadrian (r. 117-138 CE), and Nerva (r. 96-98 CE), or Trajan (r. 98-117 CE), respectively

MARTIN MUSEUM OF ART, 2018.01.093 • 11¼" x 16¼"

PLATE CXXXVI, 136

PORTRAIT BUST OF MARCUS AURELIUS WEARING CUIRASS AND MILITARY CLOAK

Drawn by Johann David Schubert,
Engraved by Johann Gotthold Seiffert

Marcus Aurelius (121-180 CE) was distantly related to the Roman emperor Hadrian, and was a favorite of Hadrian's from a young age. Hadrian's successor, Antoninus Pius, adopted Aurelius and Lucius Verus. Marcus Aurelius succeeded Antoninus Pius in 161 and requested for the Senate to make his adopted brother, Lucius Verus, co-emperor.

MARTIN MUSEUM OF ART, 2018.01.099 • 11¼" x 16¼"

PLATE CXXXVII, 137

PORTRAIT HEAD OF LUCIUS VERUS; PORTRAIT OF A WOMAN

Drawn by Friedrich Moritz August Retzsch,
Engraved by Aloys Kessler

Lucius Verus (130-169 CE) was adopted by Antoninus Pius alongside Marcus Aurelius. Lucius Verus served as Rome's first co-emperor with his adopted brother. Lucius Verus is easily recognizable in portraiture by his elaborate beard and coiffure.

MARTIN MUSEUM OF ART, 2018.01.100 • 11⅛" x 16"

PLATE CXL, 140

PORTRAIT OF SEPTIMIUS SEVERUS, CIRCA 200-211 CE; PORTRAIT OF A WOMAN, CIRCA 205-215 CE

Drawn by Gustav Heinrich Näcke,
Engraved by Aloys Kessler

Septimius Severus (145-211 CE) served under Marcus Aurelius and succeeded Emperor Pertinax in 193 CE, after overthrowing the chosen successor. Severus and his troops marched against Rome, but he was recognized by the Senate before he reached the city.

MARTIN MUSEUM OF ART, 2018.01.102 • 11¼" × 15½"

ALTHOUGH INDIVIDUALS IN THE ROMAN EMPIRE COMMISSIONED PORTRAITS OF THEMSELVES, HAIR and beard styles often emulated the trends set by the emperor or empress, as they set fashion standards not dissimilar to modern-day celebrities. This allows scholars to attribute approximate dates to undated portraits of non-elites. Becker's *Augusteum* includes examples of such non-elite portraits, such as *Portrait of a Woman on a Modern Bust* and *Portrait of a Woman* (Plate 130), corresponding to the reigns of Emperors Hadrian (r. 117-135 CE) and Nerva (r. 96-98 CE) or Trajan (r. 98-117 CE), respectively, all emulating the elite feminine hairstyles of the day. Earlier portraits were representative of the individual subject; however by the fourth century CE, portraiture became more generic and stylized, focusing less on the individual.

Apart from likenesses of private citizens, portraits of emperors and political leaders are the most popular and constitute the majority of portraits represented in the *Augusteum*. Imperial portraits include Antoninus Pius (r. 136-161 CE), who is juxtaposed alongside his wife Faustina (Plate 134), He also appears in armor, assuming the role of supreme military commander (Plate 135). His successor, Marcus Aurelius (r. 161-180), is also shown in military dress (Plate 136). Lucius Verus (r. 161-169), who ruled as co-emperor with Marcus Aurelius, is identifiable by his elaborate beard and hairstyle (Plate 137).

PLATE CXXXV, 135

PORTRAIT OF ANTONINUS PIUS WEARING MILITARY CUIRASS

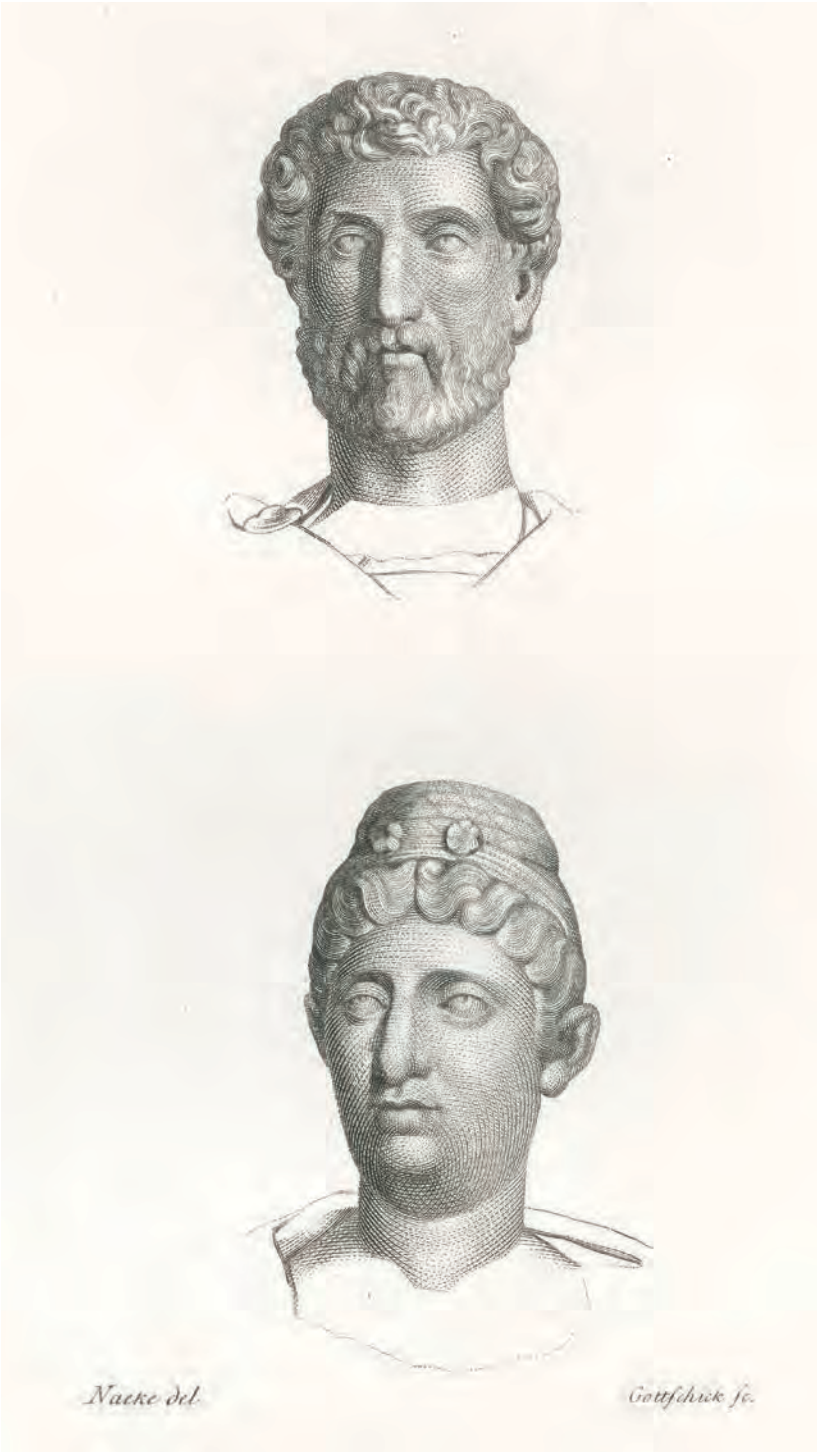
Drawn by Gustav Heinrich Näcke,
Engraved by Johann Gotthold Seiffert

Antoninus Pius succeeded Hadrian as Roman Emperor and ruled from 138-161 CE. He adopted Marcus Aurelius and Lucius Verus, who succeeded him as Rome's first co-emperors.

MARTIN MUSEUM OF ART, 2018.01.098 • 11½" x 16"

PLATE CXXXIV, 134

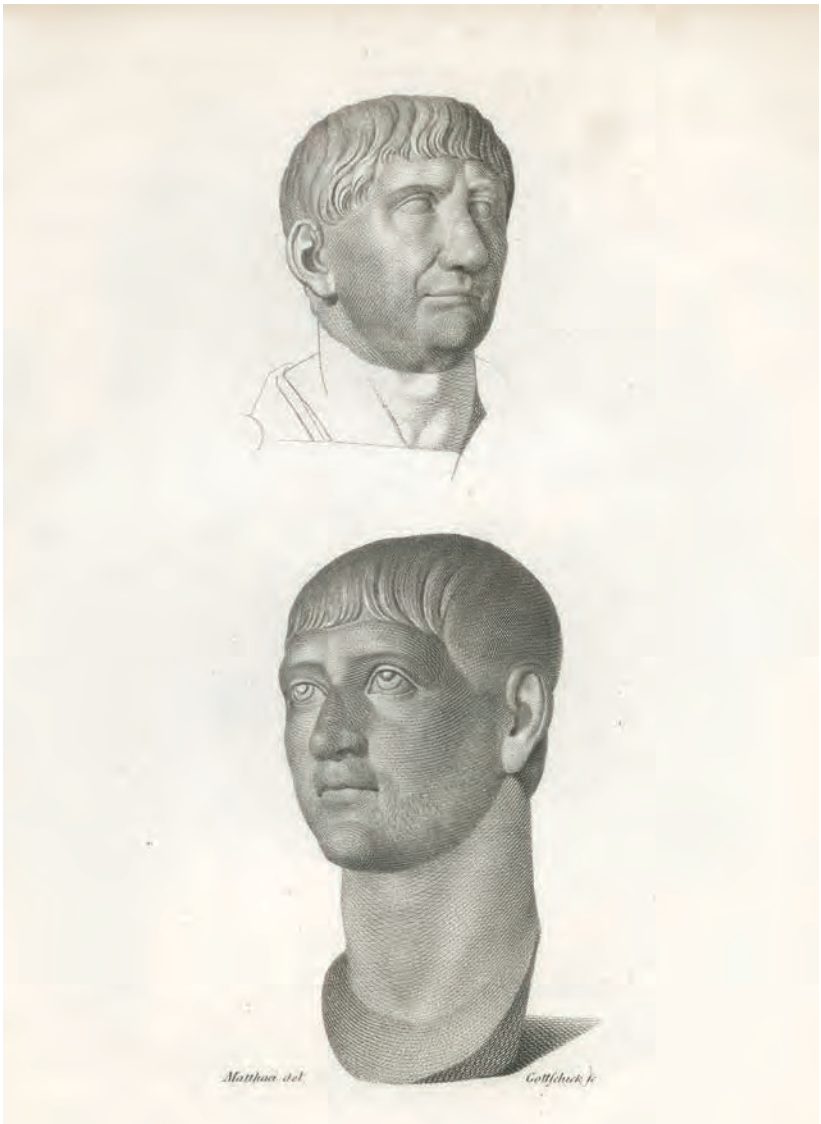
PORTRAIT OF ANTONINUS PIUS
PORTRAIT OF FAUSTINA I
Drawn by Gustav Heinrich Näcke,
Engraved by Johann Christian
Benjamin Gottschick



MARTIN MUSEUM OF ART, 2018.01.043 • 11½" x 16"

PLATE CXXIX, 129

PORTRAIT OF TRAJAN;
PORTRAIT OF MAXENTIUS
Drawn by Friedrich Matthäi,
Engraved by Johann Christian
Benjamin Gottschick



Trajan (53-117 CE) had a long military career before he was adopted by the emperor Nerva in 97 CE. Trajan succeeded Nerva in 98 CE, and was well-liked among the Senate and the public. He is known for completing several utilitarian and celebratory building projects. Maxentius (283-312 CE) usurped the rule of Galerius and Constantine. Much of Maxentius's career as emperor was spent in a struggle with Galerius and Constantine, which ultimately ended with Constantine's victory and Maxentius' death in 312 CE.

MARTIN MUSEUM OF ART, 2018.01.092 • 11¼" x 16½"

PLATE CXLII, 142

PORTRAIT HEAD OF CARACALLA; TORSO OF A CUIRASSED PORTRAIT; NECK AND BREASTPLATE FAGMENT OF A CUIRASSED AND CLOAKED BUST

Drawn by Gustav Heinrich Näcke,
Engraved by Johann Gotthold Seiffert

Caracalla (188-217 CE) was the son of Roman emperor Septimius Severus and brother to Geta. After serving briefly as co-emperor with Geta, Caracalla ordered his brother's assassination, spending the rest of his reign as the sole emperor of the Roman Empire.

MARTIN MUSEUM OF ART, 2018.01.093 • 11¼" x 16¼"

IN THE SECOND CENTURY CE, THE ROMAN EMPIRE EXPERIENCED A CERTAIN REVIVAL OF GREEK CULTURE and interests, especially during the reign of Hadrain (r. 117-135 CE), who was an avid Hellenophile. Hadrian, was the first emperor to wear a beard, and he spent significant time during his tours of Roman provinces in culturally-Greek areas. In Bithynia, a province in the northwest of present-day Turkey, the emperor met a Greek youth named Antinous (111-130 CE) and soon took him as a lover. Taking a younger male lover was modeled after a culturally Greek aristocratic practice, as is well-documented in art and literature of Classical Athens. Antinous became part of Hadrian's personal retinue and toured the provinces alongside his imperial lover. While in Egypt, in 130 CE, Antinous fell from a boat into the Nile River, and drowned just before his 19th birthday. Hadrian was devastated, and publicly mourned his death. Egyptian priests proclaimed Antinous a god and conflated him with Osiris, an Egyptian deity. Hadrian also declared his deceased lover to be a god in Roman religion. Antinous' portrait appeared on coins struck in Greek cities of the Roman Empire for decades, even centuries, after his death, along with numerous portraits in the round that show him in the guise of other canonical deities.

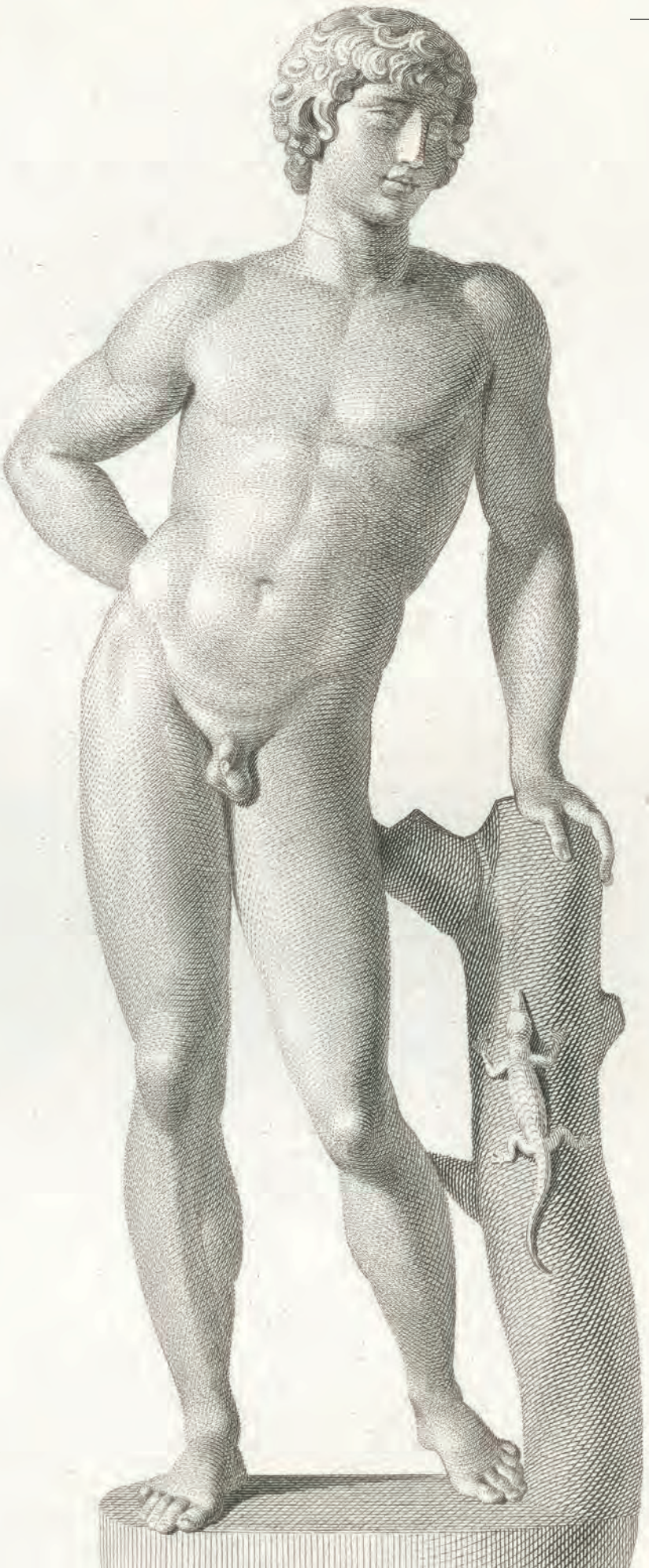


PLATE CXXXII, 132

PORTRAIT OF ANTONINUS PIUS WEARING MILITARY CUIRASS

Drawn by Gustav Heinrich Näcke,
Engraved by Johann Gotthold Seiffert

Apollo is the Greek god of healing, prophecy, poetry, and music. Apollo is the son of Zeus and Leto and brother of Artemis. Apollo Sauroktonos, or Apollo the Lizard slayer in Greek, is thought to refer either to Apollo's purifying virtues or to his future struggle with the serpent Python in Delphi. Apollo has no counterpart in Roman mythology, but was adopted into Roman religion. Antinous, emperor Hadrian's paramour, was deified after his death in 130 CE. His portrait appears on coins struck throughout the Roman Empire and he often appears in the guise of another canonical divinity, such as Apollo, the ideal, beautiful, athletic youth.

MARTIN MUSEUM OF ART, 2018.01.043 · 11½" x 16¼"

SECOND TO AUGUSTUS, SCULPTED PORTRAITS OF HADRIAN AND ANTINOUS ARE THE MOST COMMON TO have survived from the Roman world. Becker's *Augusteum* illustrates two portraits of Antinous in the Dresden collection. The first engraving depicts Antinous as Osiris, the Egyptian god of the afterlife, complete with Egyptian headdress, (Plate 4). The second depiction is of a statue of Antinous as *Apollo Sauroktonos* (Apollo the Lizard Slayer, in Greek) (Plates 132, 133), which was destroyed in World War II during allied fire bombings.

PLATE IV, 4

PORTRAIT OF ANTONINUS AS OSIRIS; PORTRAIT OF ANTINOUS AS SPHINX

Drawn by Friedrich Matthäi,
Engraved by Christian Gottfried Schulze

MARTIN MUSEUM OF ART, 2018.01.043 • 13" x 10"

RESTORATIONS AND REPLICAS

IN EARLY ARCHAEOLOGICAL EXCAVATIONS, ANCIENT WORKS RARELY EMERGED FROM THE GROUND IN PERFECT CONDITION. IN MOST CASES, MARBLE sculptures were shattered with numerous fragments missing. As aesthetic tastes in the seventeenth and eighteenth centuries called for perfect, complete statues, a movement to restore incomplete sculptures arose. This involved repairing broken segments, reconstructing entire missing sections, or cobbling together pieces from other discoveries to create pastiches. In Italy, unscrupulous dealers would patch together fragments and try to masquerade them as ancient originals. Multiple sculptures in the antiquities collection in Dresden were heavily, and often inaccurately, restored. For example, a statue of *Venus* (Plate 60), had multiple areas of restoration as denoted in the *Augusteum*. It was pieced together in the eighteenth century using fragments from three separate sculptures. Another work, a bust of Emperor *Caligula* (Plate 127), collected an exorbitant price by Augustus the Strong, but is now recognized as a seventeenth-century reproduction, falsified as an ancient original.

YOUNG ATHLETE
Anonymous
19th century reproduction
Painted plaster cast from original
23" x 16" x 9"
Courtesy of the Blanton Museum of Art, The University of Texas at Austin, The William J. Battle Collection of Plater Casts, 2004.82

BY THE TURN OF THE NINETEETH CENTURY, THESE "INTERPRETIVE RESTORATIONS" MET HARSH CRITICISM by art historians. Viewing the Dresden collection in 1798, Karl August Bottiger, an archaeologist, exclaimed, "How ugly and clumsy all the nasty things are! Even an inexperienced eye reveals the disgrace of the restorers." In response to such outrage in the field, Becker, as curator of the Skulpturensammlung (Sculpture Collection), began to remove many of the egregious restorations and separate unrelated fragments. His *Augusteum*, details the restored areas of the sculptures by changing the tone of the appropriate linework.

In the preface to the *Augusteum*, Becker laments, "Unfortunately, most of the restorations date back to the seventeenth century, when in Rome not always good artists were employed, but often only tradesmen who, through their botched work, not only dishonored art, but also distorted the meaning of the idea." Today, archaeologists and conservators refrain from adding subjective restorations, with the goal of maintaining them in their current, existing condition, opting for authentic imperfection over artificial and imaginary reconstruction.

PLATE LX, 60

TORSO OF APHRODITE (VENUS) LOWER BODY OF APHRODITE ANADYOMENE; HEAD OF APHRODITE WITH BOWED HAIR

Drawn by Gustav Heinrich Näcke,
Engraved by Johann Gotthold Seiffert

This sculpture of Aphrodite was pieced together from three separate fragments: the head, the torso, and the lower body. Upon close inspection of the linework in the engraving, the viewer can see where the pieces are broken up, especially in the arms, which were likely added in the eighteenth century.

MARTIN MUSEUM OF ART, 2018.01.038 • 11" X 16"

PLATE LXXX, 80

BACCHANT

Drawn by Gustav Heinrich Näcke,
Engraved by Gottlieb Willhelm Hüllmann

Maenads (Bacchantes) are followers of Dionysus (Bacchus), the god of wine and wine-making, fertility, and the afterlife. These women would leave the city to gather, and were inspired into a ritual frenzy by Dionysus through dancing and intoxication. Maenadism strongly stimulated the mythic imagination, enabling Greek women to leave their homes and socialize, with any social aspect of these gatherings expressed through worship of Dionysus.

MARTIN MUSEUM OF ART, 2018.01.043 • 10¾" x 14½"

PLATE LI, 51

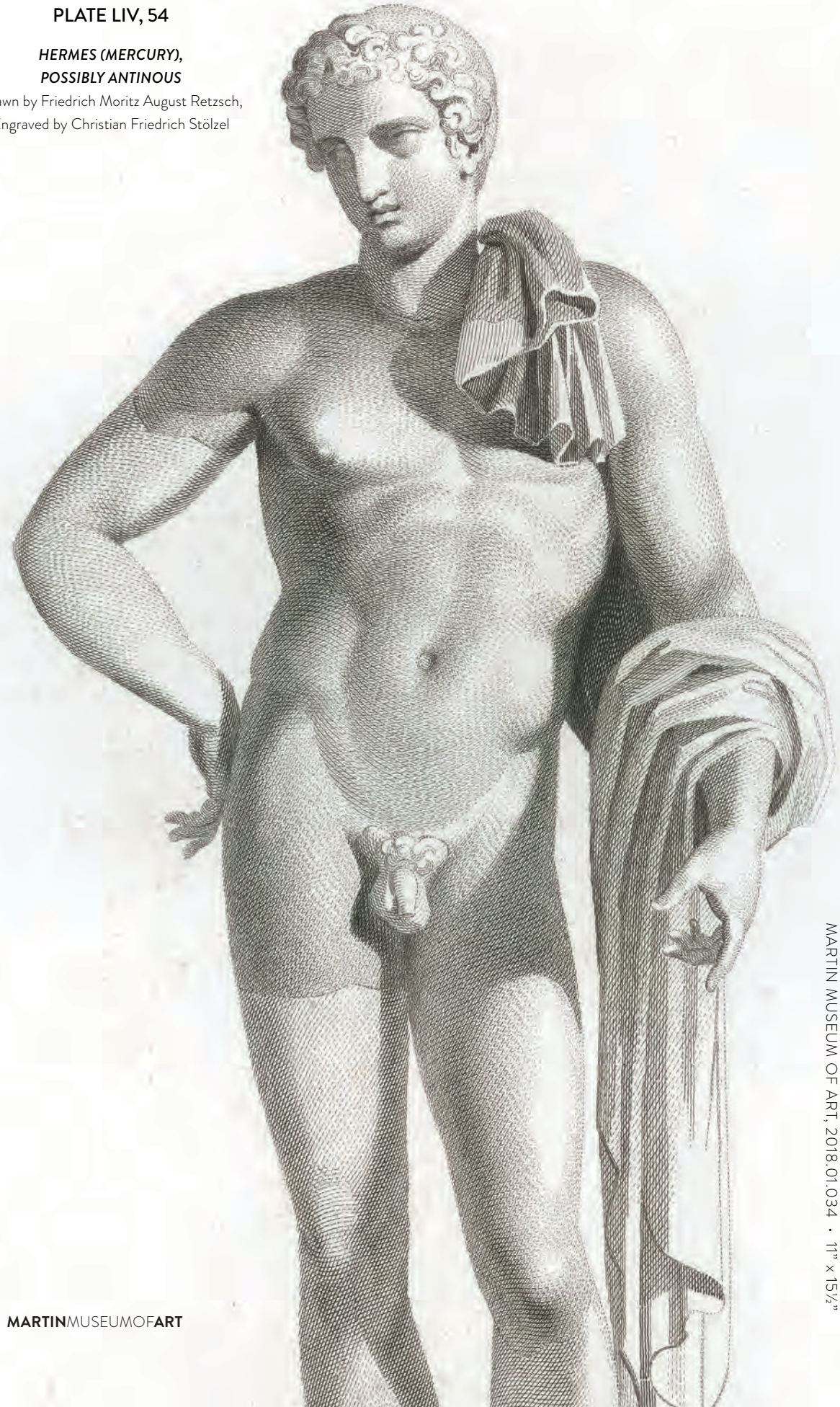
APOLLO SAUROKTONOS
(LIZARD-SLAYER)
Drawn by Gustav Heinrich Näcke,
Engraved by Christian Friedrich Stölzel

MARTIN MUSEUM OF ART, 2018.01.032 • 10½" x 16"

PLATE LIV, 54

HERMES (MERCURY), POSSIBLY ANTINOUS

Drawn by Friedrich Moritz August Retzsch,
Engraved by Christian Friedrich Stölzel



MARTIN MUSEUM OF ART, 2018.01.034 • 11" x 15½"

PLATE VII, 8

STATUE OF ROBED MALE

Drawn by Friedrich Matthäi,
Engraved by Ephraim Gottlieb Krüger

MARTIN MUSEUM OF ART, 2018.01.004 • 16" x 10"

***THE NEOCLASSICAL GAZE* FEATURES PLASTER-CAST REPLICAS OF ANCIENT SCULPTURES. PLASTER CASTS ARE** mechanically reproduced using molds of the original sculptures, either to exact scale or in reduced proportions. Since the sixteenth century, plaster casts of ancient sculptures have been collected and used by art academies, universities, museums, and private collectors. In fact, marble sculptures of antiquity are often better known from viewing plaster casts and engraved prints, like Becker's, than from the originals. Much of Winckelmann's early analyses of the Dresden Antiquities Collection originated from the study of replicas and engravings.

Plaster copies played a pivotal role in formal, artistic training in the eighteenth and nineteenth centuries. Art academies across Europe and the United States used full-scale replicas of Classical sculptures to teach technical and anatomical studies in drawing. Students would sketch from these casts to sharpen their skills of perception and strengthen their knowledge of anatomy before advancing to drawing live models. The casts in this exhibition come from the William J. Battle Collection, assembled at The University of Texas at Austin between 1894 and 1923. Plaster casts fell out of fashion in the 1950s, owing to the rise of the Modernist Movement in Art, with many universities and art schools discarding their plaster cast collections altogether.

PLATE XIX, 19

LARGE HERCULANEUM WOMAN

Drawn by Friedrich Matthäi,
Engraved by Ephraim Gottlieb Krüger

The Herculaneum Women were excavated in 1711 from the Roman city of Herculaneum and were among the most esteemed sculptures in the Dresden Antiquities Collection. These were originally displayed in the Roman theater at Herculaneum, and were among the first ancient sculptures that Winckelmann encountered directly, making them key figures in the theoretical foundation of Neoclassicism.

MARTIN MUSEUM OF ART, 2018.01.012 • 11" x 14½"

PLATE XXIII, 23

SMALL HERCULANEUM WOMAN

Drawn by Friedrich Matthäi,
Engraved by Ephraim Gottlieb Krüger

They are called the Herculaneum women after the city in which they were discovered, but this sculptural type originated in the fourth-century BCE Greek art and was copied over centuries as a representation of women throughout the Mediterranean. More than 180 examples of this large statue type and over 160 of the small statue type are known, along with dozens of variants and reliefs on tombstones and sarcophagi. No other imagery of draped female figures were replicated more often or disseminated more widely. These figures remain the most representative examples of how women were depicted in ancient sculpture.

MARTIN MUSEUM OF ART, 2018.01.105 • 10½" × 14¾"

PLATE XXIV, 24

SMALL HERCULANEUM WOMAN

Drawn by Friedrich Matthäi,
Engraved by Ephraim Gottlieb Krüger

The *Small Herculaneum Woman* depicts a younger woman pulling the end of her mantle up over her shoulder in a gesture of modesty.

MARTIN MUSEUM OF ART, 2018.01.016 • 10" x 14¾"

PLATE XX, 20

LARGE HERCULANEUM WOMAN

Drawn by Friedrich Matthäi,
Engraved by Ephraim Gottlieb Krüger

The *Large Herculaneum Woman* represents a matron and has part of her mantle pulled up over her head, signifying piety.

MARTIN MUSEUM OF ART, 2018.01.014 • 11" x 14¾"

PLASTER COPIES OF DRESDEN'S ANTIQUITIES WERE MADE AVAILABLE FOR SALE TO CONSUMERS AND collectors in the eighteenth and nineteenth centuries. Fine-porcelain figurines, such as those produced by the Meissen Manufactory, which Augustus the Strong established in 1710, were made from the first European-made, hard-paste porcelain at that time, appealing to Neoclassical tastes and consumer markets. In 1794, entrepreneur and manufactory owner, Carl Christian Heinrich Rost, sold full-scale plaster casts of antiquities produced in his foundry in Leipzig, Germany. For consumers who could not afford these full-scale replicas, smaller statuettes were also available.

PLATE XXII, 22

LARGE HERCULANEUM WOMAN
Drawn by Carl Friedrich Demiani,
Engraved by Christian Friedrich Stölzel

PLASTER CASTS CONTINUED TO SERVE A PURPOSE FOR RESEARCHERS STUDYING POLYCHROME SCULPTURE.

Scholars used casts to re-create paint application on sculpture surfaces as it would have occurred in antiquity. However, the process for producing a mold from an original sculpture create a high risk of damage to any trace of original color remnants. Today, some scholars, such as the archaeologists Vinzenz and Ulrike Koch-Brinkmann, use 3D-laser scanning and 3D-printing to create replicas on which to apply color, eliminating the need to make direct contact with the original sculpture. Despite the decline in popularity of plaster casts in art schools and polychrome studies, they continue to provide an invaluable opportunity for observation and study of Classical Greek and Roman sculpture when access to original sculptures is not possible.

MARTIN MUSEUM OF ART, 2018.01.012 • 11" x 15¾"

DIRECTOR'S NOTE

The universal goals of every exhibition mounted at the Martin Museum of Art are to pique interest, encourage engagement with works of art, and ultimately educate our patrons regarding major themes and concepts of the art world. When Dr. DeLouche and Dr. Elkins approached me with the concept of *The Neoclassical Gaze*, I was intrigued by their thoughts for bringing together their two areas of expertise. The impetus for their proposal was a single engraving depicting a satyr-boy. Dr. Elkins began researching the unknown work for another project with the Museum, and discovered it belonged to the *Augusteum*. The concept for this exhibition immediately started taking shape.

After many meetings, brainstorming sessions, and conversations, we quickly discovered that communicating the rich complexity of the entire Greek culture is impossible within the confines of one exhibition. Adding to that complexity is the examination of how Greek culture assimilates and permeates Roman culture only complicates things further. And still, viewing said cultures through the lens of Neoclassism further deepens the conversation.

It is easy to feel overwhelmed when presented with so much information to decipher. The Neoclassical Gaze seeks to provide a glimpse into a deeply intricate dialogue. The content provided centers on Becker's *Augusteum*, and therefore focuses specific attention to the Neoclassical interpretation of ancient Greek and Roman sculpture. It is important to understand the information communicated through this exhibition provides a framework for which to approach the concepts of Ancient Greek and Roman cultures, and the Neoclassical approach to interpreting those cultures. This is not a history lesson of ancient cultures, nor is it a full-fledged survey approach to the art objects of antiquity. It is a specific conversation surrounding the often incorrect Neoclassical viewpoint of antiquity, and a means to correct that skewed view. Context provides the framework in which we interpret the visual record of a culture.

Through time, those concepts are reimagined, misinterpreted, or forced into a contemporary frame of context. The Neoclassical Gaze serves as a roadmap to help remove yourself from your own experience for a moment and attempt to see the work through more universal eyes; to think of the intent of the culture it came from.

My sincerest thanks to Dr. Sean DeLouche and Dr. Nathan Elkins for their immense contributions. Their research of the *Augusteum*, curation of the exhibition, and expertise in their respective fields have made this exhibition a huge success. I am truly thankful for their dedication to the arts, their willingness to work with us at the Martin, as well as their vision for this exhibition.

A special thank you to The Blanton Museum of Art, The University of Texas at Austin for their loan of the six works from the William J. Battle Collection of Plaster Casts. Thanks also to the Special Collections Research Center at the University of Chicago Library for their loan of *Recuil des Mabres Antiques* by Raymond Leplat. These casts and publication enhance the exhibition, providing visitors the opportunity to compare significant sculptural works and similar engravings in relation to the work of the *Augusteum*.

I am also thankful, nay indebted, to the staff at the Martin. Chani, Krista, Reagan, Elisa, Alex, and Evangeline have all put in so much energy and effort into turning the ideas of our curators into a stunningly beautiful exhibition, catalog, and other projects related to *The Neoclassical Gaze*. We are a small staff, but I am always impressed with what these wonderful people are capable of accomplishing.

Of course, I am always thankful to be a part of the Department of Art and Art History at Baylor University. Our relationship with Department faculty, staff, and students is significant. Every exhibition, program, and event we plan is for the benefit of the entire Department.

I would be remiss if I did not thank our donors. Our Art Angels are so important, as are those who have shown financial support, give gifts of artwork, and those who advocate for the Martin. Without this support, the Museum would surely suffer.

Above all, I would like to thank our patrons/visitors. Your support in invaluable. We exist to serve our community.

Allison Chew

Director, The Martin Museum of Art

THE MARTIN MUSEUM OF ART • January 22 - March 8, 2019

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