

# **“INVITATION TO THE DANCE” GREEK HELLENISTIC (GRECO- ROMAN PERIOD) 19TH. CENTURY RECONSTRUCTION BY PROF. WILHELM KLEIN, FARNESE HERCULES**

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“INVITATION TO THE DANCE” GREEK HELLENISTIC (GRECO-ROMAN PERIOD)  
19TH. CENTURY RECONSTRUCTION BY PROF. WILHELM KLEIN, OF KARLOVA  
UNIVERSITY 19TH. CENTURY., & FURTWÄNGLERS RECONSTRUCTION OF  
“ATHENA LEMNIA”. 3

Sculpture derived from Greek Hellenistic sculpture: Alessandro Vittoria,  
Furtwänglers reconstruction of “Athena Lemnia”., Girolamo Campagna, of  
Karlova University 19th. century., Peirino da Vinci, {“Invitation to the Dance”  
Greek Hellenistic (Roman Period) reconstruction by Prof. Wilhelm Klein

Dancing Satyr Torso Fragment 26 x 15 3/8 in. (66.04 x 39.05 cm) 1st. Century AD,  
From the “Invitation To The Dance” (pic17) Minneapolis Institute Museum  
Entry for July 7 2009

Invitation to the Dance, plaster collection Munich, Germany

Invitation to the Dance, plaster collection Munich, Germany

Invitation to the Dance, - Munich Plaster Cast Collection

Invitation to the Dance, - Munich Plaster Cast Collection

{“Invitation to the Dance” Greek Hellenistic (Roman Period) reconstruction by Prof. Wilhelm Klein, of Karlova University (Charles University, Prague) archaeology department in the later 19th. century. Prof. Wilhelm Klein was assisted by the sculptor Josef Václav Myslbek (June 1848 – June 1922). The picture quality is not great. Copied from a small paperback book I bought while at the collection in the beginning of the 1990s. Will try for a better image later. This does at least give the idea of the composition difference between what is in the Uffizi, Florence, Italy now as the “Dancing Faun” and this reconstruction with the original arms and head added with the intended female companion. – The arms, and head of the Greek Hellenistic sculpted marble (during Roman occupation, top Greek sculptors hired to sculpt copies or variants for Roman patrons) “Dancing Faun” in the Uffizi, Florence, Italy also were produced by Michelangelo’s studio. The actual head and arms were discovered through research for a reconstruction by Prof. Wilhelm Klein, of Karlova University (Charles University, Prague) archaeology department in the later 19th. century. The parts are in various locations around Europe, – Nymph figure, – Musée d’Art et d’Histoire, Brussels, Belgium; Nymphe Figure, – Florence, Uffizi; Nymphe Head, – Venice, Italy; another variant of the Nymphe figure is in the Antikenmuseum, Basel, Switzerland; /// torso and legs of the Dancing Satyr – Uffizi, Florence, Italy; Athens, Kerameikos, Dancing Satyr – torso / legs; Palazzo Corsini, Dancing Satyr, Rome, Italy; Vatican, Fragment of Dancing Satyr statue, Vatican City, Rome, Italy; Plaster of lost Dancing Satyr statue – Göttingen “Gotha Dancing Faun”, ( lost in route to Russia in the 1870’s or so, date of 1870 to recast on request during stop over on trip in Gotha, Thuringia, Germany while en route from Italy to Russia. Lost in Russia at the time period. ) also plaster same in Ravenna Academy of Art, Italy; etc... The composition reconstruction based on finds in Syria, and a coin of Cyzicus A.D. 200, London, British Museum, United Kingdom. There is also a reconstruction ( a poor quality casting ) by Professor Rizzo in the Istituto di Archeologia, Università di Roma, Rome, Italy. These actual Greek parts that were missing previously are of completely different shape orientation, appearance, position, and composition than the parts supplied as fill in by Michelangelo’s studio. The plaster “Invitation to the Dance” (Dancing Faun with the intended female figure of a seated nymph) composite of all the parts of the Hellenistic sculpture can be seen in the Czech Republic, in the cast collection of the University archaeology department. Part of the collection was previously moved north near the Polish border into an empty historic former Franciscan monastery church, and paper mill in a small historic town that was part of Sudantenland.

This move out of Prague took place during the political time period of the Prague Spring which ended with Soviet tanks. The collection is still located here as far as I know. The last I saw the condition of this plaster was excellent, of fine hairline detail quality, thinly waxed as well. The sculpture group consists of a standing nude satyr beating time on a kroupezion or foot-clapper before a seated half-clad nymph who is putting on her sandal in order to accept the invitation extended. This sculpture reconstruction displays a breakthrough in understanding of composition in Greek Hellenistic sculpture. The parts are of abstracted geometric form from nature, and reflect specific geometric shape orientation throughout the sculpture with this reconstruction. The version seen in the Uffizi (pictured below) still has the parts added by Michelangelo's studio, and is meager in comparison, as well as constrained in composition. It was common to produce all the missing pieces of Greek, Hellenistic, and Greco Roman sculpture with additions made by the sculptors of the day. The understanding of Greek sculpture slowly emerged over many hundreds of years from the early Renaissance forward. Unfortunately this coincided with progressively lesser quality output as time progressed from the majority of European sculpture especially as the 19th. Century approached. I don't think there is any correlation between more understanding of Greek sculpture history, finding many additional new Greek sculptures, and the decline in quality of the European sculpture. The understanding of the history of, and dated periods that particular Greek sculpture was made was not understood until the 19th. Century. The process of understanding is still going on now, as well as finding many very important Hellenistic sculptures. There were quite a few archaeologists specializing in reconstructions of Hellenistic and Classical Greek sculpture starting in the second half of the 19th. century through the mid twentieth century - B. Schweitzer, Leipzig; H. Schober; E. Künzl; Bernard Andreae; B. Conticello; Magi; etc... . There are still some that have continued this study especially since the 1980s } - Blogger, PBP-Dancing Faun

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"Dancing Faun" Hellenistic Greek under Roman rule copy after Hellenistic Greek bronze. Arms, Head, added by Michelangelo's studio, Uffizi Museum, Florence Italy.

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Galerie Antického Umeniv Hostinnem - Invitation to the Dance, plaster reconstruction, Wilhelm Klein

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{Another variant of the Satyr - The reconstruction of Wilhelm Klein has raised arms with extended free fingers in a snapping motion, that would be holding added finger cymbals probably of bronze. The correct additions of the reconstruction by Klein are more articulated, spindly in geometry of the shape as the rest of the figure, as well as a more articulated defined and expressive face. I assume much of this sculpture are additions added from the period this was found in Rome.} - Blogger, PBP





Galerie antickeho umeni v Hostinnem - Invitation to the Dance, plaster reconstruction, Wilhelm Klein



Galerie Antického Umění Hostinné - Invitation to the Dance, plaster reconstruction by Wilhelm Klein, Karlova University (Charles University), Prague





Munich Plaster - Dancing Faun and Nymph - Invitation to the Dance, Hellenistic  
Reconstruction from all surviving parts

Musée du Louvre, Paris, France

Description

Dimensions

Location

Dancing satyr from the group "Invitation to the dance". Roman copy (1st-2nd century CE) of a hellenistic original (2nd century BC) known by coins of Cyzicus (Asia Minor) and numerous copies (such as Louvre Ma 528). Found in Rome in 1630, it was heavily restored: a large part of the arms and legs, the cymbals and

the tree trunk are modern. It seems that the satyr originally was beating time, snapping fingers in rhythm and using a kind of Greek castanets with his foot.

H. 143 cm (4 ft. 8 ¼ in.)

Department of Greek, Etruscan and Roman antiquities, Denon, ground floor, room 17

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Dancing satyr from "invitation to the dance"-Roman piece of Art from the imperial time-Between the first and second century after J.C-Discovered in Roma in 1630-Marble

The Louvre museum-Paris

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The Farnese Hercules, engraved by Hendrick Goltzius, 1591. Two onlookers give scale.

Farnese Hercules, ca. 1592 (published and dated 1617)

Hendrick Goltzius (Netherlandish, 1558-1617)

Engraving; 16 7/16 x 11 15/16 in. (41.8 x 30.4 cm)

It was Goltzius' poor health as well as his desire to see the treasures of Rome that inspired him to travel to Italy in 1590-91. Supposedly, the famed Dutch printmaker traveled incognito in order to avoid social obligations that might distract from his real purpose, which was sketching and studying antique sculptures. The ancient Roman statue known as the Farnese Hercules had been discovered in the Baths of Caracalla in Rome in 1546, and installed in a courtyard of the Farnese family's palace on the banks of the Tiber, where it was one of the highlights of the Roman tour for visiting scholars, connoisseurs, and artists. When Goltzius drew the statue, the legs he saw were substitutions that had been made by Guglielmo della Porta in 1560—although the ancient legs had been found soon after the rest of the statue, Michelangelo convinced the Farnese that the modern ones were just as good. The two figures looking up at the massive statue in the lower right corner of the engraving have never been satisfactorily identified. Perhaps, as was suggested by the eighteenth-century Dutch artist and collector Cornelis Ploos van Amstel, they are a self-portrait and a portrait of the artist's stepson Jacob Matham, who was also an engraver. The Farnese Hercules shows to



excellent advantage the virtuosic technique that Goltzius had developed, in which the swelling and tapering line pioneered by Cornelis Cort is exaggerated to the point that it becomes a focus of interest in itself. As the line winds around the forms, expanding and contracting, it gives great sculptural force to the curves and bulges of the hero's body. The engraving by Goltzius, unusual for its viewpoint and its inclusion of observers, was one of a long series that had spread the fame of the statue, including one by Jacob Bos (41.72[2.63]) that provides the more common front view of the Hercules.

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Farnese Hercules - Munich Plaster Cast Museum

Farnese Hercules - Munich Plaster Cast Museum

"Farnese Hercules" Hellenistic Greek copy after a Hellenistic Greek bronze, copy made in the early third century CE by Glykon of an original of Lysippos or one of his circle, of the fourth century BCE., made for the Baths of Caracalla in Rome (dedicated in 216 CE), where it was recovered in 1546., Museo Archeologico Nazionale.

{This is a rather unfortunate influence of the power and prestige going to the head of a very impressive and accomplished sculptor. Michelangelo is fantastic and his sculpture and drawing are superb, but in comparison to the top tier Greek sculpture, he is a minor talent. To take the legs of della Porta's fabrication and prefer these arbitrary substitutes is amazingly ignorant and stupid. The reason Michelangelo made this statement may have been his intention to counter the evolving category of sculptors within the confines of the Guild System. Later in life, he made a statement something along the line - that he never arrived at the level of sophistication of Greek sculpture, presumed to allude to the "Belvedere Torso". This is a fair self-appraisal, which seems obvious when one is familiar with Greek sculpture. This statement could apply to the whole of the European output of traditional sculpture. }- statement by blogger, PBP

when the original legs were recovered from ongoing excavations in the Baths of

Caracalla, della Porta's were retained, on Michelangelo's advice, in part to demonstrate that modern sculptors could bear direct comparison with the ancients. The original legs, from the Borghese collection, were not reunited with the sculpture until 1787.[4] Goethe, in his Italian Journey, recounts his differing impressions upon seeing the Hercules with each set of legs, marvelling at the clear superiority of the original ones.

Hercules is caught in a rare moment of repose. Leaning on his knobby club which is draped with the pelt of the Nemean Lion, he holds the apples of the Hesperides in his right hand, but conceals them behind his back like a baseball pitcher with a knuckleball. Copies of the Farnese Hercules appeared in 17th and 18th century gardens throughout Europe. At Wilhelmshöhe, near Kassel, a colossal version 8.5 m high produced by Johann Jacob Anthoni, 1713-1717, has become the city's mascot. André Le Nôtre placed a full-size gilded version against the skyline at the far end of the main vista at Vaux-le-Vicomte. That at Palace of Versailles is a copy by Jean Cornu, 1684-86. In Scotland, a rare copy in lead, of the first half of the 18th century, overlooks the recently restored Hercules Garden at Blair Castle.

THE SCULPTURE BEARS THE INCISED SIGNATURE OF GLYKON, IN GREEK. GLYKON, WHETHER WORKING IN ROME OR ATHENS, IS NOT OTHERWISE KNOWN. BIEBER 1961; ROBERTSON 1975. ; THE CHRONICLER ULISSE ALDROVANDI, 1556. ; HASKELL AND PENNY 1981 P. 229. ; HASKELL AND PENNY.

Hercules Farnese

Goltzius' engraving at the Metropolitan Museum of Art

Coin of Constantine the Great depicting the Farnese Hercules

The Farnese Hercules

A Roman copy, signed by the Athenian Glykon, of a lost bronze statue attributed to Lysippos. It represents the hero of the "twelve labors" in an unusual resting attitude. He has just stolen the golden apples, which he holds in his right hand behind his back, from the garden of the Hesperides. He looks downward, his bearded head reclined on his chest, as he leans his naked, powerfully muscled body on his club covered by the lion skin, on which he lets his left arm fall. This attitude is in sharp contrast with the traditional images of the hero; the Naples Hercules is thoughtful and introspective, and seems almost to have forgotten his exploit, or even to be attempting to hide its tokens. The statue was found in 1546. The missing lower part of its legs was restored by Guglielmo Della Porta, a pupil of Michelangelo. Even after the original legs were found, those by Della Porta

were maintained until the end of the 19th century. They are presently on exhibit in this room. Today, scholars concur in attributing the Greek original to Lysippus. Indeed, the style of the work shows typical traits of the time of this celebrated Greek sculptor; furthermore, Hercules seems to have been one of his favorite iconographic subjects. In the Thermae of Caracalla, the Farnese Hercules was a pendant to another colossal statue known as the "Latin Hercules", presently in the Bourbonic Kings' residence at Caserta (Reggia di Caserta)

Marble; h. 3.17 m.

Beginning of the 3rd century

B.C. (from a bronze original of the 4th century B.C.)

From Rome, Thermae of Caracalla.

Farnese collection.

Inv. MANN 6001.

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Guglielmo della Porta

Guglielmo della Porta, the son of a sculptor, worked in Milan and Genoa and is first documented in Rome in 1546 in the Vatican. He sculpted a number of busts of the Farnese Pope Paul III and worked his way into the papal hierarchy, securing the commission for the Pope's tomb.

An antique sarcophagus and other features had been predetermined by the Pope. The bronze effigy of the Pope was cast and chased by 1553 when della Porta turned to the reclining allegorical figures. In 1628 the tomb was transferred and modified by Bernini to become a pendant to his Tomb of Urban VIII. Della Porta's commanding Pope is depicted alive and seated on a diagonal in an engaging manner, a less formal pose than the benediction adopted by Bernini

North Italian sculptor, part of an Italian family of sculptors, stone masons and architects, active from the 15th century to the 17th. Originally they came from Porlezza on Lake Lugano, but they were active in the masons' lodges of Milan Cathedral and the Certosa di Pavia from the 1470s. Around 1500, Antonio della Porta set up a workshop in Genoa, where he collaborated with, among others, his nephew Pace Gagini of the Gagini family of sculptors and stone masons, producing sculpture that was exported to France. Guglielmo della Porta moved c. 1537 to Rome, where his descendants continued to work until the early 17th century.

Guglielmo worked first in Genoa and then (from 1537) in Rome, where he succeeded Sebastiano del Piombo at the Papal Mint (1547). He had a prolific and varied career, his work including several papal busts and tombs in various Roman churches, the most important being that of Paul III in St Peter's (1549-75). He also produced numerous small devotional and pagan statuettes and was known as a restorer and copier of antique works (both activities typical of his age). The major influence on his style was Michelangelo and he had a penchant for reclining figures in the manner of the master's Day and Night, Dawn and Evening in the Medici Chapel, Florence.

#### Museums and Public Art Galleries:

Detroit Institute of Arts, Michigan ; Hermitage Museum, Saint Petersburg, Russia ; Boy Pulling out a Splinter; Museum of Fine Arts, Boston

Sculpture collection online ; Guglielmo della Porta at the National Gallery of Art, Washington D.C. ; 2 works by Guglielmo della Porta ; Courtauld Institute of Art, London, UK 4 works by or related to the artist ; Drawings from the Biblioteca Ambrosiana, Milan (Undocumented Feature: This site's images all end in ".sm.jpg". Right-click on the image and select "Properties" to find the image URL, then enter the URL without the ".sm" into the address bar - you will often find a much larger scan.)

#### Pictures from Image Archives:

#### Guglielmo della Porta in the Web Gallery of Art

Giacomo della Porta ; The Italian architect Giacomo della Porta (ca. 1537-1602) was the leading Roman architect in the last quarter of the 16th century.



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Hlavní loď

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There are also some unique reconstructions of statues and sculptures, which were not preserved in their entirety. Their parts have been dispersed to various museums and galleries throughout the world (e.g. the Sculptures Invitation to Dance and Athena and Marsyas). The reconstructions, which were led by Professor W. Klein with the help of J. V. Myslbek and his pupils, are to this day reproduced in special literature from exhibited casts.

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Athena and Marsyas reconstruction, Wilhelm Klein

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Athena and Marsyas reconstruction, Wilhelm Klein

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Kopf der der «Athena Lemnia» aus Pozzuoli

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Kopf der der «Athena Lemnia» aus Pozzuoli.

Athena Lemnia , in Pozzuoli (close to Naples) In the Temple of Augustus, a second copy of the head

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Athena Lemnia, Abguß und Rekonstruktion, Staatliche Museen Kassel

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## Athena Lemnia

Cast and reconstruction (P. Gercke and H. D. Tylle in 1990/91) röm. Marble copy  
Dresden Humph 49 (1. Cent. A.D.) after Greek. Bronze statue of the Phidias  
(around 450 B.C.) gypsum, paints, H. approx. 250 cms

Inv. No. N 139

Marble sculptures in antique Greece (as well as Rome continuing this precedent) were painted originally colorfully. The colored versions are mostly lost, or have examples only in rudimentary states. Therefore, the antique adoption of the Renaissance, the image of a "white antiquity" became the expectation and norm. In Kassel one has tried in a plaster cast to reconstruct the painting of a marble sculpture of Athena Lemnia. Athena Lemnia of Apollon, several Roman copies (Greek sculptors of great ability - for the better versions - working for Roman clients, during the Roman rule of Greece) have survived, as well as also after a lost Greek bronze original of sculptor Phidias which was put up on the Athens Acropolis. The archeologist Adolf Furtwängler reconstructed in 1891 this highly classical statue type from two Roman marble copies (Greek sculptors working during Roman rule) and from Gemmenbildern. The cast follows this version and complements them around lance and helmet. Idealized traits and a restrained movement mark this representation of the maiden goddess, a daughter of the Zeus. She was the protective goddess of Athens

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Klik på billedet, for at lukke vinduet

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Rekonstruktion af Athena Lemnia, 1914/1993.

Original af bronze fra 5. århundrede f. Kr.

(Staatliche Museen Kassel)

Postkort mål: 15 x 10 cm

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Billede af: Rekonstruktion af Athena Lemnia ved Furtwängler med torso i Dresden og Palagi-hovedet i Bologna Formindske

Gipsafstøbning, bemalt. 208×81,5×50 cm

Inventarnr.: KAS40

Erhvervelse

1896

Originalerne

Original nr. 1

Dresden. Inventarnr.: Kat. HM 49 / Inv. G 1060

Fundsted/proveniens: Italien, Torso ex Albani 1728

Romersk kopi efter Græsk, klassisk Ca. 440 f.Kr.

Marmor

Original nr. 2

Museo Civico Archaeologico. Inventarnr.: Kat. HM 49 / Inv. G 1060

Fundsted/proveniens: Italien, Torso ex Albani 1728

Romersk kopi efter Græsk, klassisk Ca. 440 f.Kr.

Marmor

Rekonstruktion af Athena Lemnia ved Furtwängler med torso i Dresden og Palagi-hovedet i Bologna

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Reconstruction of Athena Lemnia at Dresden

Reconstruction of Athena Lemnia with body of Dresden and Palagi head type. The arms position follow closely the painting of Boston 95.43.

Staatliche Museum, Dresden

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Rekonstruktion af Athena Lemnia ved Furtwängler med torso i Dresden og Palagi-hovedet i Bologna

Originalerne

Original nr. 1

Dresden. Inventarnr.: Kat. HM 49 / Inv. G 1060

Fundsted/proveniens: Italien, Torso ex Albani 1728

Romersk kopi efter Græsk, klassisk Ca. 440 f.Kr.

Marmor

Original nr. 2

Museo Civico Archaeologico. Inventarnr.: Kat. HM 49 / Inv. G 1060

Fundsted/proveniens: Italien, Torso ex Albani 1728

Romersk kopi efter Græsk, klassisk Ca. 440 f.Kr.

Marmor

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Adolf Furtwängler

- 30th June In 1853 in Freiburg in the mash region, † at night from 10. October to 11th October In 1907 in Athens) was Classical archeology .

LIFE

After study in Freiburg, Leipzig and Munich as well as the doctorate in 1874 with Heinrich Brunn if he received in 1876 to 1878 a rice scholarship German archaeological institute and took in excavations in Mykene, Olympia (Greece) and Aigina (island) (Ägina) share. After the habilitation postdoctoral qualification in 1879 in Bonn he was active in 1882 in the Antiquarium in Berlin. In 1894 Adolf Furtwängler Professor became for classical archeology in Munich and at the same time manager of the cast collection, 1896 leaders of the Antiquariums in Munich. He counts as one of the most significant German archeologists. He published works about Greek plastic and vase painting. He initiated a modern copy criticism and most investigation. His masterpieces of the Greek plastic is a whole representation to the Greek art of the antiquity which can count still today absolutely as a standard work. It was also translated into several languages. The copy criticism was promoted decisively among other things by Franz Studniczka. His reconstruction attempt of her is also to be mentioned Venus of Milo. Furtwänglers older son was the famous conductor Wilhelm Furtwängler; his grandson Andreas E. Furtwängler is likewise archeologist and numismatist. Furtwängler was the father-in-law of the philosopher Max Scheler .

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Furtwänglers Rekonstruktion der «Athena Lemnia»

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Fig 2



Furtwänglers reconstruction of "Athena Lemnia".

Since the outgoing 19-th century the so reconstructed statue is called "Lemnia", in spite of the doubts expressed over and over again. However, Furtwänglers suggestion still remains plausible whole-secretly: First the stylistic signs of the figure fit timewise excellently to at the middle of the century occupied Weihung of the Athenian colonists of Lemnos, and secondly one knows from the springs that from the "Athenian emigrants » created Athena was unarmed what probably the helmet taken by the head should make clear. A big number of classical Athena's statuettes comparable with the reconstruction shows the goddess likewise without helmet on the head and underlines that this type must already have been famous in antiquity because he was quoted so often. With these copies the heads, by the way - correspondently to the head in Bologna - show a thin headband. All these indications support so correspondently the identification of the Dresden-Bologna-Statue with the masterpiece of the Phidias.

The cast bought in 1895 of the sculpture hall already corresponds to just two years before published reconstruction suggestion of Furtwängler, that head and body to one single statue type angsshören. From this fact one can understand, what a big meaning the studies of Adolf Furtwängler for the archeology at that time had, and how quick the new research results also became in the Basel sculpture hall rezipiert.

In the archaeological research this statue type is demanded as "Athena Lemnia". Besides, the epithet of the goddess refers offshore Greek island Lemnos on of the coast of today's Turkey. This lay with a strategically very favorable position; from here one could control in the antiquity the commercial routes to the Black Sea and protect the goods deliveries coming from this region (especially grain). That's why the island became in the 5-th century B.C. a kind of Athenian colony. Although Lemnos counted as allies of Athens, her policy was strongly influenced by the Athenians. In this sense the transmission of Athenian citizens after this island played an important role. They should represent the interests of own hometown, and guarantee at the same time the loyalty of the local inhabitants. In connection with such a transmission the endowment of Athena-Standbildes on the Acropolis is covered by Athens: Greek author Pausanias reports since about a bronze statue standing with the Propyläen of the Athenian town goddess which received the epithet "Lemnia" on account of the special circumstances of her Weihung. As a creator of this figure famous in the antiquity artist Phidias with

whom, among the rest, also the figürliche decoration of the Parthenons was entrusted is delivered.

In 1893 the German archeologist Adolf Furtwängler suggested connecting the marble torso in Dresden with the head in Bologna and recognizing behind it this masterpiece already lost in the late antiquity of the Phidias. Indeed, the headless body issued in the Dresden Albertinum belongs to an Athena-Statue, because about the Peplos carried, with the head of the Gorgo-Medusa are provided Ägis a characteristic sign of this goddess. At that time, however, the women's head decorated with a headband in the Museo Archeologico of Bologna was still called only "girl's head". Furtwängler allowed to join not only both reply parts by means of plaster casts, but complemented with his reconstruction also the arms lacking the torso and attributes (see fig. 2). In the right hand he added the helmet, because the supplemental head gets rid, and in the raised left arm of a lance.

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Die «Athena Lemnia» in der Skulpturhalle

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## "ATHENA LEMNIA" - THE STATUE IN DRESDEN AND THE HEAD IN BOLOGNA ORIGINAL

Date: Roman marble copy of a Greek original around 440 B.C.

Material: Marble

Finding place: formerly collection Chigi

Location: Dresden, Albertinum (body), Bologna, Museo Archeologico (head)

Height: 200 cms

### CAST

Inv.-Nr .: In 1895-2 (sh 107)

Origin: Dresden, Abgussformerei

Material: Gypsum, patinates

### WORK CONSIDERATION

The statue unites in the cast a marble head in Bologna with a marble torso in Dresden. The so wiedergewonnene figure shows goddess Athena who carries übergürteten Peplos, the left arm holds upraised and at an object in her lowered

rights looks. The work full of quality, in particular in the head with the finely worked on hair waves and the well-balanced features is noteworthy and sends the forming the basis Greek original in the time around 440 B.C.

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"Invitation to the Dance" Greek Hellenistic (Greco-Roman Period) reconstruction in the 19th. Century by Prof. Wilhelm Klein, of Karlova University (Charles University, Prague)

"Invitation to the Dance" Greek Hellenistic (Greco-Roman Period) reconstruction in the 19th. Century by Prof. Wilhelm Klein, of Karlova University (Charles University, Prague)

Venus de Medici - Plaster Munich Collection

Venus de Medici - Plaster Munich Collection

Laokoon - Plaster Munich Cast Collection

Laokoon - Plaster Munich Cast Collection

## **History casts collections of Charles University in Prague**

The world trend of making copies of famous ancient works followed in the 19th century, today's Charles University (then Charles-Ferdinand). In 1872 there was established a stool classical archeology (today's Institute of Classical Archaeology), the second after the Vienna, Austria-Hungary, as well as the collection of originals and casts of ancient sculptures under the name Imperial and Royal archaeological collection.

The first director of collections became of Zurich called by Otto Benndorf (1872-1878), who by then Ministry of Education received a relatively high amount of gold in 2500 on purchases of castings. Within a year, so the collection has grown to 200 pieces coming mostly from Dresden, Berlin, Frankfurt, Vienna and Munich. This core formed the ensemble casts of sculptures from the western gable Afaina temple on Aegina , Fauvelův cast of parthenónského frieze, the original of which is now lost, MetOp with Perseo stínajícím Gorgon from Selinunt, tomb stele Athéňanky Hégésó reliefs of balustrades temple, Athena Nike on the Acropolis, Dóryforos, Sophocles Lateran, Diadúmenos, Psyche from Kapu, sculpture Tyranobijců, Aphrodite of Melua or so colossal head. Juno Ludovisi , to which Goethe looked with admiration.

Castings were exhibited at Prague Klementinum and local exhibition called Imperial and Royal archaeological collection (K. u k. Archeologische Sammlung) served both purposes of study, but also became the inspiration for many Czech scientists and artists (Benndorf was a teacher leading classical philologist Joseph King and Jaroslava Vrchlického). For Benndorfova tenure collection also expanded by a set of small castings provincial Roman sculptures from Bucharest and Cluj-Napoca, Paioniovu Nike and heads of statues from the west gable of the temple of Zeus in Olympia. On Benndorfovu activity followed another director stool classical archeology Eugen Petersen (1879-1886), who later became director of the German Archaeological Institute in Rome, the university collection was enriched by other casts from Olympia, set in relief plates Hero in trys (today Gjölbaschi) Apoxyomenos, the Scythians, grinding a knife, and more.

After the division of the university r. 1882 collection fell casting the German part of the university . Here, then made the biggest boom thanks to Professor Wilhelm Klein (1886-1923), who in addition to other purchases castings (sculptures shield and part of the frieze of the Parthenon, Archermova Nike, Athena Lemnia KASSELS Apollo, Delphi charioteer, Barberini Faun, throne Ludovisi , Apollo Sauroktonos etc.) managed to get a substantial part of the collection of the Royal patriotic society of friends of Art, which originally served nationalized teaching at the Academy of Fine Arts ( sleeping hermaphrodite , from Centocelle Eros, Eros and Psyche , Antinous called. Doidalsova Aphrodite etc.). Many of these gains came originally from the collection of Count Nostitz and purchases in Italy in the years 1803-1804.

Klein also with the contribution of Josef Vaclav Myslbek, who has been studying ancient sculpture was heavily influenced conducted on university casts a series of reconstructions of statues and groups that were professional public favorably received and are recognized today (sculpture Athens with Marsyas , Muse Polyhymnia , Invitation to the Dance , Eiréné with Pluto, Diadúmenos, Hypnos, Discobolus , Aphrodite Knidská, Stefan lad and many others).

After the death of Klein's collection necessitated a series of restoration work, which were conducted in 1925-1926 at the same time Clementinum building modifications and new installations of exposure. On the restoration of the collection financially participated President Masaryk.

On the Czech part of the University , he worked primarily founder of Czech classical archeology Miroslav Tyrš, which is next to Sokol organization also dealt with the history of ancient art, and Hynek High. Although local collection of antique originals surpassed the collection of German universities, the number of



newly acquired castings (eg. From Augustus Prima Porta) does not exceed 20 units and most take for his Second World War, when the property closed Czech universities came under the administration of the German section.

After World War II collections were united both universities. With the advent of communism, however, the fate casts very complicated and complex remain unresolved to this day. Not only that collection in the 60 years after independence the University Library Klementinum and left Prague, but after a failed attempt to build a new exhibition at the castle Hrubý Rohozec in Turnov was deposited in very substandard conditions in transit and lock in a barn in rural Dlouhá Farm Dolánky which casting suffered considerable damage.

Salvation has become an area Franciscan church in Hostinné, which was established in 1968 by the Ancient Art Museum. Most of the collection, however, was placed in the basement of the Prague student dormitories on Větrníku, where it remains to this day, only in 1994 was a part of the display in a museum of ancient sculpture and architecture in the premises of the Baroque castle riding in Litomyšl. After its closure in 2011, the majority of the exhibits moved to the Museum of Ústí nad Labem exposure to ancient dream, some are deposited in Opletalova street in Prague.

Over the past 15 years the collection expanded to include gifts or loans from Vienna University, the Museum of Ancient and Sammlung Ludwig, Basel and state museums in Berlin. At the same time preparing a smaller exhibition at the Museum Podřipsko in the WAC, focusing on marginal parts and selected the peoples of the ancient world.

profile collection

archaic art

Archaic art is represented mainly monumental statues of shields Afaina temple on Aegina, which dominates the exhibition Ancient dream decor treasuries of the Greek cities of the sacred precinct in Delphi (treasury Sifnijských) casts several other well-known archaic artworks (Archerova Nike Metopo with Perseo and Medusa from temple C in Selinunt called. Throne Ludovisi) náhrobními steles (Aristionova stele), examples of archaic sculpture types of Kouros (Kouros Botticelli) and kouros (kouros from Tene), and many other exhibits. The transition from the Archaic period to the so-called. Strict style represents, among other things Tyranobijců sculpture and the famous Delphi charioteer.

classical art

Art in the first half of the 5th century, represents among other decorations Temple of Zeus at Olympia (gargoyle heads and figures from Western decoration

shield), supremely classical phase of Greek art also represents famous Myrónův Discobolus , Klein's reconstruction sculpture Athens madly Marsyas , Polykleitovy study Dóryforos athlete and Diadúmenos , Feidiova Athena Lemnia, sculptures wounded Amazons and the sculptural decoration of the Parthenon . From the time a little younger extensive frieze comes from a funerary monument in Anatolian Gjölbashi with favorite scenes from Greek mythology (the fight with the Amazons, killing the suitors Ulysses, the siege of Troy, hunting boar Kalydónského) and Roman replicas of Greek originals attributed to famous sculptors of the late 5th century BC. Kr. (Krésilův Diomedes , Naukydův Diskoforos, ephebes Westmacott, Athena Giustiniani , Diadúmenos Farnese, Paioniova Nike).

Masterpieces sculptures first half of the 4th century BC. Kr. representing among others the Roman Práxitelova replica Hermes with little Dionysus , Apollo slaying lizard resting satyr Lýsippova Apoxyomenos or Leocharovy Artemis Versailleské .

Hellenistic art

Hellenistic sculpture is represented by example. Samothráckou Nike , female nudes ( Aphrodite from Melua ), portraits of deities (Asclepius from MEL [W25, photo J. Pretzel]) and genre and action scenes ( Láokón , Lord and Dafnis , Hanging Marsyas and Scythians, grinding a knife, some sculptures from attalovských věnných donations so. Ilioneus ) classicist style southern Italian school of the 1st century BC. Kr. presents so. Stefan lad, Spinario (Boy vytahující a thorn from the foot) and the sculpture of Orestes and Electra, and many others.

Roman art

Art of the Roman Republic is represented mainly portraits , from the Augustan period and the 1st century. BC comes next so colossal heads. Juno Ludovisi , from Augusta Primaporty or so. reliefs Grimani works based on classic Greek originals . In the 2nd century AD. originated eg. a portrait of Hadrian's favorite, Antinous, portrait barbara , study, sitting dog , sarcophagus with Orestovým story and many other reliefs and popular replicas of Greek sculptures.

General enthusiasm for the ancient culture also shared the Czech public. The collection of casts owned in the 18th century, for example. Francis Earl Pacht, Furstenberg and some Prague citizens, for example. Hammermüller P., who owned about 50 plaster copies of Italy. The most important collection in our country, however, was a collection of Frederick John Earl Nostitz, who was shopping at a copy from Italian museums assisted himself Johann Joachim Winckelmann. Nosticovské casts later became part of the collection of the Society

of Patriotic Friends of the Arts and served for a long time teaching at the Academy of Fine Arts, in the 80s of the 19th century, after the nationalization of the Academy passed into the collection of casts of Charles University. Popular files were also casts of antique gem or daktyliothéky, the most famous of them, belonging to dr. Lippert, contained 3,000 pieces. Other lovers of ancient art, Professor Franz Lothar Ehemant, bequeathed his daktyliothéku in 1783 Charles University. His collection, though unfortunately not survived, can in a way be considered or underlies the forerunner of today's collection.

Faculty in cooperation with the National Heritage Institute připravila new permanent exhibition of the collection of casts of ancient sculptures called "fascinated by antiquity" . The exhibition is open to the public from June 3, 2016 at the National Chateau Duchcov in the Usti region.

Faculty Charles owns a large and historically valuable collection of casts most famous works of ancient sculpture. The exhibits were collected in the 18th and 19th centuries through donations and purchases from major European museums. Exposure "fascinated by antiquity" presents a collection of casts of ancient sculptures in the context of the reception of antiquity in the world of Czech aristocracy and the baroque theater, accompanied by artifacts from the funds of selected historic buildings administered by the National Heritage Institute. The collection is extensive and character unique in the Czech Republic, in Europe it is one of the largest collections of classical sculpture castings.

Among the important exhibits it is possible to designate a series of casts of famous ancient monuments from the Roman collections and museums in Florence and Naples, including the famous sculpture of Eros and Psyche, as well as casts of the originals issued today in Athens, Delphi and Olympia, and a series of casts of the original Greek monuments today exposed in other European museums, eg. a complete set of sculptures from the decoration shield Afaia Athens to Aegina, or a series of casts of famous works of art from the antique collection including the famous Louvre, Versailles Artemis or Aphrodite of Frejus.

<http://antika.ff.cuni.cz/expozice-okouzleni-antikou/>

<https://www.zamek-duchcov.cz/cs/akce/10729-okouzleni-antikou>

charmed by antiquity

New permanent exhibition at the castle Duchcov, called Enchanted antiquity , you can visit from June 3, 2016 . In the authentic environment of the eight halls of the castle will be possible to see nearly 150 historical casts of famous and less famous

ancient works of art. Through them become familiar with stories of Greek mythology, and learn a lot not only from the history and culture of antiquity.

A new tour is also aimed to link reflection of antiquity in European art from the Renaissance to the present, the phenomenon of the Grand Tour – grand tour of nobility to the south of Europe associated with the discovery of monuments of Classical antiquity, on collecting ancient monuments and finally to the marriage of ancient Impact with the architecture and decoration of Baroque aristocratic residences. Hall theater at the castle Duchcov reminds ancient inspiration in the castle theater, including the reconstruction of two Baroque theater costumes and theater props.

The exhibited sculptures come from the collection of casts of ancient sculptures of Charles University in Prague. Most impressive is the decoration of the gable of the temple of the goddess Afaia on the island of Aegina, consisting of a total of ten characters in an almost life-size. On one of them called. Paride, is also a reconstruction of color as a reminder of the original appearance of ancient monuments. There is also one of the unique reconstructions performed prof. W. Klein during his tenure at Charles University, Myron's sculpture of the goddess Athena with satyr Marsyas.

The exhibition is supplemented by a few originals with antique ceramics funeral themes and historical travel needs, souvenirs brought back from journeys and contemporary visual iconography springs proving discovering ancient culture and its establishment in the world of Czech and European aristocracy.

It was prepared by the National Heritage Institute and the Faculty of Arts of Charles University.

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For information about admission and opening times can be found here .

<https://www.zamek-duchcov.cz/cs/fotogalerie>