Antiquity in plaster: production, reception and destruction of plaster copies from the Athenian Agora to Felix Meritis in Amsterdam

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Preface


1. Moulding and casting techniques in Classical antiquity


2. Schematic drawing of a system of temple roof-tiling. Although the shape is Sicilian -flat tiles-, it is almost identical to the Laconian -semi circular tiles- (Martin).

3. a) Schematic drawing of a Greek bronze casting pit. The bronze was melted in the high furnace and then poured into the terracotta mould which produced a cast in bronze (Camp). b) A restored heavy terracotta mould belonging to a statue of Apollo found at the west side of the agora in Athens, 6th century B.C. (Camp).

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7. a) Terracotta matrix or mould of drapery fragments, found in a deposit near the workshop of Pheidias at the sanctuary of Zeus in Olympia, 5th-century B.C. In one of the moulds a recovered glass fragment could be fitted, this is evidence for the theory of the Glas-einsinkverfahren. b) Terracotta matrix or mould of drapery fragments, found in a deposit near the workshop of Pheidias at the sanctuary of Zeus in Olympia, 5th century B.C. The parallelogram shaped drapery moulds suggest a net-shaped pattern of glass shapes which could have been held together by wooden- or gilded lead-strips (Schiering).

8. a) Fragment of a Hellenistic relief mould from the Athenian Agora (T 3045; area Q-R 10-12), with the legs of a dancing maenad, second quarter of the 2nd-century B.C. (Grandjouan). b) Modern cast

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23. Greek plaster mould of a lamp, half of a bipartite mould (Museum, Cairo).


25. Hellenistic plaster key mould for the reverse side of a terracotta figurine of Demeter-Isis statue (Musée du Louvre, Paris, inv. CA5969)

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28. a) Plaster medallion with a bust of a young man. Found in Begram, 22.3cm diam., Afghanistan 1st century A.D. Such objects were hung on the wall in artist’s workshops and served as examples for their clientele. b) Ditto, bust of a young soldier with helm, 12cm diam. (National Museum of Afghanistan, inv. MK 04.1.17; MK 04.1.19).

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30. a) Plaster head believed to be of a Queen, en face. Found in Tell el-Amarna, Egypt 18th Dynasty, ca 1360 B.C. b) Ditto, en profile, clearly visible on the side are the seams of the different mould segments. c) Ditto, from above, at the back of the head one can see the opening of the mould where the plaster was poured in (Roeder).

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32. Roman Cornice ceiling with elaborate mouldings and decorations, Casa del Criptoportico in Pompeii (Spinazzola).

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34. Varvakeion Athena Parthenos. This reduced Roman copy in marble -three feet high- of the cult image of Athena Parthenos by Pheidias c.430 B.C., was found in Varvakeion and dates from the second / 3rd-century A.D. (National Museum, Athens inv.129).
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36. a) Reconstruction drawing of a copy method using plumb lines hanging down from a wooden square above the original to take measurements. These were then transferred to the copy which had an identical square hanging above it (Pfanner). b) Reconstruction drawings of a so called copy cage. The original and the copy were placed in a rectangular wooden cage to facilitate the transfer of measurements. The same principle was used with a measuring device that was placed on a round base (Pfanner).

37. Private portrait of a man, the so called Alkibiades bust. Clearly visible are the puntelli or transfer points that were used in the copy process on the forehead and chin. Trajan or Hadrian period (Musée du Louvre, Paris, inv. MA 2915B).

38a+b. Two plaster copies of the head of Aristogiton, the original was made in Greece and taken to Italy. a) Cast found in a copyist’s workshop in Baiae. b) Roman cast now in Madrid. A comparison between the two copies (not copy with original, which is denied us in almost all cases) proves that they could be very accurate indeed (Landwehr).

2. Hellenism and the Roman taste for Greek art. Changing art concepts

1. *Bacchante* or *Maenad*, c.360 B.C., marble, h. 45cm, by Skopas of Paros. (Antikensammlung, Dresden).


3. *Cnidian Venus*, Roman copy of an original by Praxiteles, marble, h. 2.05m, c.340 B.C (Musei Vaticani, Roma, inv. 812).

4. Roman grave relief of Lucius Vibius wit his wife and son. The Hippocratic features of the face of the father are an indication that it was made from a deathmask (Musei Vaticani, Roma).

5. a) Roman portrait of a man, Republican period. The copy in marble was made from a wax portrait of the deceased, the Hippocratic features are clearly visible. (Museo d’arte Antica, Turino). b) Ditto, front.


7. Clay mould of a female nude with tambourine, found in Rome, Republican period. (Palazzo dei Conservatori, Rome).

8. Small altar –arula-, clay, found in Rome, Republican period. Examples like these depend on Greek models and moulds (Palazzo dei Conservatori, Rome).

9. Coins from Samos, 4th century. At the backside a portrait statue of Pythagoras (Richter).

10. Examples of the Classical revival in Greek art by the end of the second, beginning first century B.C. a) Rome, Pasitelean group. Two statue types combined to form mythological pair of uncertain identity. Later first century B.C, h. 1.50m. (Museo Nazionale, Napoli, inv. 6006). b) *Athlete* in classicising 'Pasitelean' style, 1st-century B.C (Roland Smith). c) Delos, Copy of *Diadoumenos* by Polykleitos, about 110 B.C., h.1.95m. (National Museum, Athens, inv. 1826).

3. Classical art in Medieval collections, damnatio and Interpretatio christiana
1. Mural from the catacomb *Tre Madonna*, Via Paisiello in Rome c.350 A.D. Drawing after lost original by G.B. Rossi. Represented are two Christians who pull down a Classical statue from its pedestal. (Gramaccini).

2. a) Mosaic from the South aisle of the St Marco in Venice, c.1159 A.D. entitled *The Martyrdom of Simon*. It depicts the downfall of the Moon-goddess, by an act of vengeance of the Christian god idol statues are destroyed. b) Mosaic from the South aisle of the St Marco in Venice, c.1159 A.D. entitled *The Martyrdom of Jude*. It depicts the fall of the Sun-god, (same as ill.2a).

3. The destruction of the Dagon Temple. Fresco painting in the synagogue of Dura-Europos, Syria, dating from the 3rd-century A.D. The very presence of the Ark of the Covenant in the Dagon Temple caused the idol statue to fall on the ground and break into pieces (National Museum, Damascus).

4. Statue of the Egyptian goddess *Isis*, once venerated in Roman Cologne during the 3rd-century A.D. It survived the medieval period walled up in the Basilica of St. Ursula in Cologne. Pagan statues were often immured in churches and monasteries with their heads pointing downwards, that is to Hell (Römisch Germanisches Museum, Köln, inv.29,306).

5. Colossal bronze head of *Constantius II* (?), 4th-century A.D. Once on publicly displayed at the Lateran courtyard of the Lateran Basilica in Rome celebrating the victory of Christianity over pagan antiquity. It was then regarded as a statue of Sol, Jupiter or Samson (Musei Capitolini, Roma).

6. Remains of a heavily vandalised antique torso of *Venus* or *Diana*. Allegedly it once stood at the market square in Treves where it was pulled down by bishop Eucharius in the first century. It was then hung by chains on the facade of the St Matthew basilica where pilgrims were encouraged to throw stones at it (Landesmuseum, Trier).

7. Scale-model of the Palace of Charlemagne in Aix-la-Chapelle. It demonstrates the situation as it was around 800 A.D. Model made by Leo Hugot 1970.

8. The old St Peter in Rome, after a drawing by Jacopo Grimaldi. At the atrium under a baldachin the renowned bronze Fir Cone now at the *Cortile della Pigna* of the Vatican Palace. In the Early Christian period the Fir Cone was regarded as a symbol of spiritual fertility.

9. Fir Cone, now at the *Cortile della Pigna* in the Vatican Palace. It was placed here by Pope Paul V (1605-21). It was retrieved near the Baths of Agrippa in Rome and originally formed the centrepiece of a fountain beside the Temple of Isis (Gramaccini)

10. Bronze fir cone, Carolingian. Once displayed at the atrium of the Palatine Chapel in Aix-la-Chapelle. It was to emulate the most renowned monuments in Rome (Gramaccini).

11. Bronze bear, 2nd century A.D. Once displayed at the atrium of the Palatine Chapel in Aix-la-Chapelle. It was to emulate the most renowned monuments in Rome (Gramaccini).

12. a) *Heriman Cross*, mid-11th century. (Diözesanmuseum, Cologne). b) Detail of the *Heriman Cross*. The head of Christ is actually an antique, it is identified as Livia, wife of August and is made of lapis lazuli. (1st-century A.D.) It serves as an example of the use of antique *spolia* in small liturgical objects.

13. a) A gilded statuette of *King David*, 14th-century (Historisches Museum, Basle). b) Detail of the gilded statuette of King David. The head is made of an antique sardonyx cameo which originally represented a *head of Medusa*. Inserted under the small statuette of the Virgin with Child is a antique cameo which depicts a walking lion.

14. a) *Cross of Lothair*, Ottonian workmanship, a late 10th-century work made of sardonyx, gold, and precious stones. It supposedly belonged to the Emperor Lothair (Domschatzkammer, Aix-la-Chapelle,
inv.22). **b)** Detail of the *Cross of Lothair* -see:14a-. The centre is set with a antique cameo of emperor Augustus. The intention is twofold: it refers to Christ as the true king and emperor, and to the protective reign of the worldly ruler -probably Otto III-. 

15. Antique capital of a column, spoil, re-used as a baptismal font in the Dom of Aquileia (Gramaccini).

16. St.Sabina in Rome, 5th-century A.D. Interior view of the nave towards the east, the nave is divided from the aisles by 24 antique Corinthian columns used as spoils from a neighbouring temple.

17. *Persephone Sarcophagus*, late 2nd-century A.D. It was placed in the Palatine Chapel in Aix-la-Chapelle and re-used as a burial tomb for Charlemagne. In 1165 the bones were removed but the sarcophagus remained in the Palatine Chapel.


19. Arm reliquary of gilded silver, Lyon?, France 1481. It allegedly contains the arm of Charlemagne (Domschatzkammer, Aachen, inv.100).

20. Imperial globe in gold and precious stones, 12th-century (Kunsthistorisches Museum, Vienna).


23. **a)** Trapezoid front of the reliquary shrine of the Three Magi, Cologne 1180-1220. The entire shrine is set with more than two hundred antique gems and cameos (Dom, Cologne). **b)** Inserted antique cameo with a coronation scene, enlarged detail -see:23a- of the trapezoid front of the reliquary shrine of the Three Magi (Dom, Cologne).

24. **a)** Seal of Charlemagne (742-814). Made from an antique gem which depicts a head of Commodus or Anthony Pius. Added is the Carolingian inscription: *Christe protege Carolum regem Francorum*. **b)** Seal of the court of Charlemagne. Made from an antique gem which depicts a head of Jupiter Serapis. **c)** Seal of Louis the German (843-876). Made from an antique gem which depicts the head of the Roman emperor Hadrian.


28. *Karlsteiner Reliquienkreuz*, 1354. Decorated with several carved stones, on top an antique cameo of Hera, later christianised by adding a halo and inscriptions (Domschatz, Praha).

29. Antique gem depicting the Roman emperor Caracalla, later christianized by adding an inscription and a symbol of the cross and renamed St.Peter (Cabinet des Médailles, Paris).
30. 'Ada'-manuscript, miniature painting from the Palace School of Charlemagne. Depicted is a gem as part of the decoration of a highly stylised architecture (M.S. from St. Maximin in Treves).

31. St. Mark the Evangelist, book illumination from the Palace School of Charlemagne. The arch above St. Mark is decorated with antique gems (Gospel of St. Médard of Soissons, fo.180 v.).

32. Medieval vault decorations made from stuc de gypse in the abbey church of Saint-Jean, Chapelle Saint-Ulrich, Switzerland 1040-1070 A.D.(Sapin).

33. Reconstruction-drawing by Marrou of a stuc de gypse canopy with Carolingian features in the crypt of the abbey church of Saint-Jean-de- Maurienne, France (Sapin).

34. A medieval brick manufactured with a mould, retrieved in a channel near the French city of Tours (Sapin).

35. A stuc de gypse statue of Charlemagne, found in the Late-Medieval abbey church of Saint-Jean in Müstair, Switzerland 1490. The under part of the legs are made of stone to which the stucco statue is fitted (Sapin).

4. Renaissance collections. A shift in attitude towards the physical remains of antiquity

1. Small bronze statuette of a Young Bacchant, Sienese c.1495. The fragmented state of this copy had to prove that it was a genuine antique piece of sculpture (Kunsthistorisches Museum, Wien).

2. Portrait of the art-collector Andrea Odoni, painting by Lorenzo Lotto dated 1527. This Venetian merchant was a passionate collector of antique works of art. Among them were also copies in plaster. In his hand a copy of Diana Ephesus, to the bottom right a copy of the bust of emperor Hadrian (Royal Collection Hampton Court).

3. Portrait of Jacopo da Strada, painting by Titian dated 1568. This art dealer and consultant worked for Pope Julius III. In his hands he is holding a small scale copy of a Venus statue (Kunsthistorisches Museum, Wien).

4. Drawing of the Spinario and other details from the Roman Sketchbook of Jan Gossaert van Mabuse, during his stay in Rome 1508-09 (Prentenkabinet der Rijksuniversiteit Leiden).

5. The so-called Horse Tamers on the Piazza del Quirinale in Rome where they stood since at least the 12th century. Engraving from Freris's Speculum Romanae Magnificentia from c.1540. Situation before the restoration in 1591.


7. The sacrifice of Isaac, 1401-1402 by Lorenzo Ghiberti. Relief in gilded bronze, made for the competition of 1401 for a set of doors for the baptistery in Florence. The prototype for the youthful Isaac was probably a Classical torso by Lysippos or Scopas (Museo Nazionale del Bargello, Firenze).

8. The Dream of St. Ursula, c.1490-1500, tempera on canvas by Vittore Carpaccio. Above the door a small statuette in the antique style, made from patinated or painted terracotta, plaster or possibly papier mâché (Gallerie dell'Accademia, Venezia).

9. Birth of the Virgin, c.1507 mural. Above the door and window a small statuette in the antique style, made from patinated or painted terracotta, plaster or possibly papier mâché (Scuola del Carmine, Padova).
10. **a)** *Belvedere Cleopatra*, bronze cast made around 1540 for the French king François I. The re-assembling of the plaster moulds taken from the original caused small alterations (Musée de Fontainebleau). **b)** *Belvedere Cleopatra*, marble, Roman copy of a Greek original from the 2nd century B.C. (Musaei Vaticani, Roma).

11. The Belvedere gardens of the Vatican palace in Rome, situation around 1550-55 after a picture by Hendrik Van Cleve. Ancient Classical sculptures were placed in the gardens for decorative purposes (Koninklijke Musea voor Schone Kunsten, Brussel, inv. 6904).

12. **a)** *The Belvedere statue-court of the Vatican palace in Rome*, situation around 1574 after an engraving by Marius Kartarus. It clearly shows the large wooden doors which closed off most of the niches that held sculptures from antiquity. Pope Pius IV had them installed there as an act of defiance against pagan statues. **b)** Ditto, detail.

13. *The courtyard of Palazzo Medici-Madama in Rome* around 1535. Antique sculptures were displayed in the 'old' way, and at random placed next to each other. Sketchbook of Maerten van Heemskerck (Staatliche Museen, Berlin).

14. *The back of the Medici villa in Rome*, situation around 1600 (ascribed to Sebastian Vranck). Antique sculpture is displayed in niches and part of the general design of the building. This custom started around 1500 (Museo e Galleria Nazionali di Capodimonte, Napoli, inv. 3069).

15. *Courtyard of the Palazzo Valle-Capranica in Rome*, situation around 1535. Engraving by Hieronymus Cock after Maerten van Heemskerck. The antique sculptures are fully incorporated into the façades of the courtyard (Bibliothek, Heidelberg).

16. **a)** Villa Borghese in Rome, main façade, present situation. Much of the original decoration has been stripped off. **b)** the corps de logis still gives a good impression of what the whole exterior once looked like.

17. *Tazza Farnese*, Hellenistic period, probably Alexandrian. A sardonix-agate cup, one of the largest of all known antique cameos, diameter 20cm. It was one of the most prestigious objects in the collection of Lorenzo de Medici who purchased it in Rome in 1471 (Museo Nazionale, Napoli, inv. 27611).

5. **The exemplary function of classical antique art forms during 17th century classicism**

1. Drawingroom of the Academy in Berlin, situation in 1696, engraving by Christoph Weigel after A. Terwesten. Students drawing after plaster casts of antique statues, in the back we detect the Laocoon group.

2. *Odysseus returns Chryseis to her father*, painting by Claude Lorrain, c.1648. Lorrain, is best known for his depiction's of tranquil idealized landscapes or coast scenes with mythological, biblical, or genre figures and additional natural or man-made features. The subject of this painting is taken from the *Iliad* and a pretext for a harbour scene with an architectural caprice of ancient palaces (Musée du Louvre, Paris, inv. 4718).

3. Illustration from ‘*Vier Bücher von menschlicher Proportion*’, woodcut by Albrecht Dürer, 1528. **a)** Buch I, fig.B. **b)** Buch II, 3 männliche Typus. Dürers work is in line with the tradition of the Italian Renaissance theory of proportions.

4. *Vitruvian Man*, drawing by Leonardo da Vinci (1452-1519), pen and ink with wash over metalpoint on paper. This drawing is an interpretation of a passage in Vitruvius’ *Architectura*, where it says that
the proportion of the human body should be reflected in the proportions of the temples. The drawing had great impact on artists and architects of the time (Gallerie dell’Accademia, Venezia).

5. **a)** *La Paix des Grecaes*, engraving, page 13 from Gérards Audrants’ *Les proportions au corps humain* (1683). This treatise deals with the ideal proportions of the human body it was taught and promoted at the academy in Paris. As a true Classicist Audran regarded the ancient statues as the universal models of belle proportion. To adhere to the exact measurements was mandatory. **b)** *Les Parties du Visage* (..), engraving, page 27 from Gérards Audrants’ *Les Proportions au corps humain* (1683). Studies of the face of the Pythian Apollo.

6. **Academia**, engraving by Agostino Veneziano, 1531. Represented is the studio of the painter Baccio Bandinelli at the Belvedere Court of the Vatican, with both artists and students drawing after small scale -plaster?- replica’s of ancient statues. Bandinelli in the right corner holds a Venus statuette in his hands, on the table a statuette of the Apollo Belvedere type (Statens Museum for Kunst, København).

7. **Academia d[j] Pitura** (a painters academy) in Rome during the second half of the 16th century, engraving by Pierfrancesco Alberti (1584-1638). Drawing after plaster and anatomy were part of the training of an artist (Metropolitan Museum of Art, New York, inv.49.95.181).

8. **Adonis finds Venus**, painting by Annibale Carracci, c.1595. Carracci founded an art academy in Bologna which promoted a Classical style which had to outdo the mannerist way of painting. The Caracci’s worked according to a set of eclectic rules which incorporated the style of the High Renaissance and elements of contemporary painters like Primaticcio and Parmiglianino (Kunsthistorisches Museum, Wien, inv. GG.234).

9. **The Laocoon**, painting by El Greco, c.1600-10. This is the only known painting of Classical subject matter that El Greco painted. It is a typical example of the mannerist style which is characterised by complicated bodily contortions (National Gallery, Washington, inv.885).

10. **The Inspiration of the Poet**, painting by Nicolas Poussin, c.1630. Poussins oeuvre is characterised by an austere Classicism. He thoroughly studied Classical texts and paid much attention to the correct representation in details of dress, custom and architecture. The figures of Apollo in the middle and the muse Calliope at the left are clearly derived from Classical sculpture. The lighting betrays the influence of Venetian painting (Musée du Louvre, Paris, inv.1774).

11. **The Milkmaids Family**, painting by Louis Le Nain, c.1641. Le Nain worked in a unpretentious naturalistic style: the peasant family is depicted realistically, in the background the French landscape (Hermitage, Petrograd inv.1152).

12. **The art Gallery of Cornelis van der Geest in Antwerp**, painting by Willem van Haecht, 1628. This collection among others contained large copies in marble -or plaster- of Classical sculptures. Among these are the *Apollo Belvedere*, the *Farnese Hercules* (reduced to half-size), and the *Capitoline Urania*. Above the doorway two busts, the one at the right side is Seneca (Rubens Huis, Antwerpen).


14. **Cardinal Mazarin in the Gallery of his Town House in Paris**, engraving by Nanteuil after Van Schuppen, 1659. Mazarin was an avid collector who owned a substantial number of paintings and ancient Classical sculptures. Depicted is the sculpture gallery, which contained originals as well as copies (Bibliothèque Nationale, Paris).

15. **Spinario**, small scale marble replica, c.1608. It was bought by Cardinal Scipione Borghese in 1608 for 300 scudi, which was a considerable price at the time (Galleria Borghese, Roma).

17. a) *Crouching Venus <Tribuna>*<sub>,</sub> antique Roman marble after a Hellenistic original from the 2nd century BC. The head, arms and left leg are modern restorations. Of all the versions this one, which was once owned by the Medici, became the most celebrated (Galleria degli Uffizi, Firenze). b) *Crouching Venus, <Lely's Venus>*<sub>,</sub> antique Roman marble after a Hellenistic original from the 2nd century BC. (British Museum, London).

18. *Nile*, small scale bronze copy -L.46cm- by Jacques Buirette (1631-1699). Several details of the original, like the putti, are omitted (Collection André d’Ormesson, Paris).


20. a) *Venus of Arles*, engraving by Claude Terrin, 1680. This is the original state in which the statue was found -although the head was attached-. b) *Venus of Arles*, The marble statue with the restorations and additions by François Girardon after 1681. This is the present state of the statue (Musée du Louvre, Paris).


22. a) *Plaster bust of Hercules*, 17th century creation by an unknown artist. Originally it was fitted as decorative piece over a doorway in the Rubenshouse in Antwerp. It was removed after the restorations in the third decade of the 20<sup>th</sup>-century (Rubenshuis, Antwerpen). b) *Plaster bust of Cicero*, 17th century creation by an unknown artist. Originally it was placed in a round niche in front of the garden portico of the Rubenshouse (Rubenshuis, Antwerpen). c) *Plaster bust of Niobe*, 17th century creation by an unknown artist. It was a pendant piece of the Cicero -see ill.21b.-. d) Garden pavilion of the Rubenshouse as it was in c.1914 (Mueller). e) Garden pavilion of the Rubenshouse. Detail of the engraving by Harrewijn (see: ill. 20a.).

23. *A sculpture-shop*, engraving by Abraham Bosse, 1642. Depicted is a sculptors-studio, the shelves against the back wall are packed with plaster casts. It seems that the artist is in the process of selling a small copy to his clients. At the time there existed several shops –winckels- in Amsterdam where plaster statues were sold. These were usually annexes to sculptors studio’s (Rijksprentenkabinet, Rijksmuseum Amsterdam).

24. *Still life with Venus*, painting by Cesar van Everdingen, 1665. This is one of the two still lives that van Everdingen ever painted. The bust is a plaster cast taken from the top part of the *Venus de’Medici*. It is peculiar that nothing was done to obscure the fact that it was painted after a plaster cast. This is an indication of how much plaster statues were appreciated at the time (Mauritshuis, Den Haag, inv.1088).

25. Rembrandt’s *kunstcaemer* (art-room, or gallery) in his house at the S.Anthonies Breestraat in Amsterdam. It was here that Rembrandt stored his collection. The plaster statues were, along with
other curios, displayed on *richels* (ledges) along he walls. This reconstruction in the still existing house gives an impression of what it might have looked like (© Museum het Rembrandthuis, Amsterdam).


27. a) *Aristotle with the bust of Homer*, painting by Rembrandt, 1653. Rembrandt owned a plaster cast, probably taken from an original now in Napels (Metropolitan Museum of Art, New York). b) *Bust of Homer*, Late Hellenistic marble ca.150 B.C. (Museum of Fine Arts, Boston).

28 a) *Bust of the Roman emperor Galba*, pen and ink drawing by Rembrandt after a Roman original, c.1640-41 (Kupferstichkabinett, Staatliche Museen, Berlin, inv. B.770). b) *Bust of the Roman emperor Galba*, Roman marble, ca.69 A.D. This bust was allegedly purchased by Christina of Sweden from Rembrandt’s collection (National Museum, Stockholm).

29. *Self Portrait*, painting by Michiel van Musscher 1690. Depicted is the artist in his studio, on the table in front of him we see several small scale replicas (in plaster?) of renowned ancient Classical sculptures. Clearly recognisable is the *Borghese Gladiator* and the head of *Dying Alexander* (Historisch Museum Het Schielandhuis, Rotterdam).

30. *An Artists Studio*, painting by Michael Sweerts (1624-1664). This painting depicts the practical activities that went on in an artists studio. Although it also implies a didactic aspect, for it represents the different learning phases a artist to be had to pass through as academic doctrine demanded. In the foreground we can recognise the head of *Niobe* (Rijksmuseum, Amsterdam, inv. SK-A-1957).

6. Museums and French spoils of war. The *Atelier de Moulages* and new concepts of the imitation of the antique in the 18th- and 19th-centuries

1. *Jason and the Golden Fleece*, marble sculpture by Bertel Thorvaldsen, modelled in 1802-03, completed in 1828. This is an example of the ‘antique revival style’, regarded by some as lifeless, cold and impersonal. The statue has resemblance to the *Doryphoros*, and the *Apollo Belvedere* (Thorvaldsens Museum, København).


3. *The Triumph of Venus*, painting by François Boucher, 1740. In the same year that it was finished this painting was shown in the salon as a celebration of physical beauty. By the end of the 18th-century the gods, fauns and satyrs had become less popular as subject matter and receded into the background (Nationalmuseet, Stockholm).

4. *Portrait of Major Pietro Latuada*, painting by Pelagio Palagi, 1819. By the end of the 18th-century paintings that depicted great man, like warriors, law-givers and great philosophers of antiquity were in great demand (Ospedale Maggiore, Milano).

5. *Marat assassinated*, painting by Jacques-Louis David, 1793. This most renowned painting in David’s oeuvre is a tribute to the man that he regarded as a revolutionary martyr (Koninklijke Musea voor Schone Kunsten, Brussel).

6. *Village Bride*, painting by Jean-Baptiste Greuze, 1761. An example of *La peinture morale* in genre scenes and in history pictures. Not only Classical but other historical milieus could serve for lessons in virtue. This anti-Rococo trend in painting was at first a matter of content rather than style (Musée du Louvre, Paris, inv. 5037).
7. The Nightmare, painting by John Henry Fuseli, 1782. Stylistically Fuseli attempted to bring about a synthesis between the Classical- and Gothic style. The sleeping woman is depicted in a Neo-classical manner, while the demon has associations with the medieval world of folklore. Aware of the inadequacy of logic, Fuseli depicts the darker side of the human mind (Goethe Museum, Frankfurt).

8. A Drawing class at the French art academy, lithography by Charles-Nicolas Cochin the younger, 1763. In the 18th-century the concept that drawing was the best way to train the hand and eye in artistic skills continued at all European art academies. Depicted are the traditional phases an art-student had to pass through during the course of his study at the Royal French art academy. From right to left: drawing after prints or drawings, after plaster models and finally after life (Staatliche Museen, Kupferstichkabinett, Berlin).

9. View of the Grand Gallery, Louvre (detail), painting by Hubert Robert, 1796. The former Louvre palace was opened as a public museum some years earlier in 1793. (Musée du Louvre, Paris, inv. R.F.1975-10).

10. Vatican, Museo Pio-Clementino: Sala degli Animati, engraving by Vincenzo Feoli. The old Vatican collection of antiquities was newly arranged in an Neo-classic aesthetic setting, like niches in the imposing new walls for a decorative effect. Behind the Nile (restored) stands the Meleager. The museum was opened to the public in 1772.

11. Ground plan of the painting gallery in the upper Belvedere in Vienna, from Christian von Mechel’s ‘Verzeichniss der Gemälde der Kaiserlich Königlichen Bilder Gallerie in Wien’, Vienna 1783. The plan shows the lay out of the museum rooms after the reorganisation when the curiosities were removed. The paintings were systematically presented by different schools (Koninklijke Bibliotheek, ‘s-Gravenhage).

12. The triumphal entry of looted treasures into Paris, 6 February 1789, engraving by Pierre Gabriel Berthault from a drawing by Girardet. Depicted are the directors reviewing the art treasures, mostly antique statues, exotic animals and other trophies of war looted from conquered countries (British Museum, London)

13 Napoleon Bonaparte showing the Apollo Belvedere to his Deputies, from an old etching with aquatint, ca 1800. This renowned antique statue was seized from the Vatican in Rome by the French under the terms of the Treaty of Tolentino with the permission of Pope Pius VI. It was put on display in the Louvre Museum in Paris from 1798 to 1815 (Bibliothèque Nationale, Paris).

14. a) Salle du Laocoon in the Musée Napoléon in Paris, bronze medal by Bertrand Andrieu -Ø 3.5cm-. The antique statues taken as spoils of war from the Vatican in Rome were exhibited in nine rooms on the ground floor of the Louvre, inaugurated at the 9th of November 1800. Each room was arranged thematically, in theory at least, and certain works of special significance were to have rooms specially named after them (Ashmolean Museum, Oxford). b) Ditto. Room with the Apollo Belverdere. Anonymous drawing in black chalk. Notice the two Egyptian sphinxes that flank the Apollo (Krautheimer / Jenkins).

15. a) Atelier des Moulleurs en Plâtre, engraving from the Encyclopédie by Diderot & D’Alembert (1751-80). The process of casting plaster statues is illustrated. It also gives an impression of what a plaster workshop looked like in France by the second half of the 18th-century. b) Atelier des Moulleurs en Plâtre, engraving from the Encyclopédie by Diderot & D’Alembert (1751-80). Depicted is how the different segments of a plaster mould are constructed on the arm of a sculpture. c) Atelier des Moulleurs en Plâtre, engraving from the Encyclopédie by Diderot & D’Alembert (1751-80). Depicted are two halves of a bipartite plaster mould, the mould itself is made up of different segments. After being slightly greased the two halves are tied together and then liquid plaster is poured in to
produce a cast. d) Example of how different parts of a plaster statue were assembled. Here an arm of the Venus of Arles with a tapered end and keys (© photo Erik Godin).

16. a) Vatican, Museo Pio-Clementino: Sala dei Busti, coloured engraving by Vincenzo Feoli and Giovanni Volpato, 1786-1792. The objects in the museum were systematically arranged according to theme, like the sculpture rooms with ancient busts ( Bayerische Staatsbibliothek, Handschriften- abteilung, München). b) Ditto, Sala Rotunda, built in 1772 by Michelangelo Simonetti. It was designed after the Pantheon in Rome. The sculptures were presented in a setting similar to that for which it had been created. The Neo-classicistic architecture of the Museo Pio-Clementino furnished the canon for museums of antiquities for more than half the century.

17. Charles Towneley and friends, painting by Johann Zoffany, 1781-83. Depicted is the famous amateur and collector Charles Towneley in conversation with London’s principal antiquarians. The collection in his house in Park Street consisted not only of antique marble sculpture augmented by of copies and casts, but also a large number of coins (Towneley Hall Art Gallery and Museums, Burnley).

18. Sir Gregory Turner, 3rd.Bt., painting by Pompeo Batoni, 1768. In the background we see a bust of Minerva and a distant view of the Colosseum. Under his left hand is a map of Rome. Many of these paintings were commissioned as a souvenir by Grand Tour travellers (City Art Galleries, Manchester).

19. The Pantheon, Ince Blundell Hall, Lancashire, built in 1810. Henry Blundell had this sculpture gallery in the form of a reduced version of the Pantheon in Rome added to his house to exhibit his Grand Tour trophies. The photograph is taken before the contents were dispersed in 1960.

20. Illustration from Carradori’s Istruzione, 1802. The process of how to construct a plaster mould from which a plaster statue can be cast is shown. Plaster casts of antique statues were in great demand especially by art academies and drawing schools who used the for didactic purposes.

21. a) Page from a catalogue in which the Roman based Francesco Righetti offers bronze statuettes, nearly all copies of renowned antique sculpture, for sale. Righetti’s catalogue dates from 1794, whether all the bronzes were actually produced is not certain (Victoria & Albert Museum, London, Print Room D.1898). b) Printed list in which the Giovanni Zoffoli offered small scale bronzes copies of renowned antique sculpture for sale. Zoffoli worked in Rome by the second half of the 18th century (Victoria & Albert Museum, London, Print Room, D1479).

22. Venus de’Medici, small scale copy in glazed earthenware by Carlo Ginori, c.1750. An early example of ceramic copies that were made after renowned antique statues in Italy (Museo di Doccia, Sesto Fiorentino).

23. Barberini Faun, small size replica in biscuit porcelain by Giovanni Volpato end 18th-century. Statuettes like this were sold in sets at a price attractive to the ordinary gentleman traveller (Palazzo dei Conservatori, Roma).

24. Illustration from Bartolomeo Cavaceppi’s Raccolta d’antiche statue... (frontispiece), 1669. View of the studio of the artist who is sitting at the lower left surrounded by his assistants. The studio is full of antique statues and fragments of ancient sculpture, conspicuous is the application of a copy cage for duplicating the Borghese-Ruffo Diana.

25. a) Sculpture: Differentes Opérations pour le travail du Marbre, from the Encyclopédie by Diderot & D’Alembert (1751-80). Depicted are the workings of a copy cage. A device applied by sculptors for duplicating sculpture. b) Ditto

26. Illustration from Bottari’s Musei Capitolini, Vol. III, 1799. Depicted are students that are drawing and modelling from casts in terracotta or plaster, as well as original antique statues in the Capitoline
collection in Rome. By this point in time the most renowned sculptures were confiscated by the French and transported to Paris. During their absence plaster casts and terracotta copies had to substitute the originals.

27. a) Königlich Sächsische Mengsische Museum, the first plastermuseum in Dresden, Germany. Although the collection was first set up in 1783, it was extended with the plaster statues from the collection of Anton Raphael Mengs in 1794 and put on public display at the Johanneum (royal stables). Coloured pen and ink drawing from the: Catalogue des jets de stuc des plus excellentes Antiques en Figures, Bas-reliefs, tetes, mains, (..). par Jean Gottlob Matthaei (folding page, unpublished). b) Ditto, inventory book with busts on display, all in historical order (III.34, unpublished). c) Apollo Belvedere, plaster cast from the collection of Anton Raphael Mengs (1783). The cast is now part of the Skulpturensammlung, Staatliche Kunstsammlung Dresden (photograph: H.P. Klut / E. Estel)

28. The visit of Czar Peter the Great to the Museum Wildeanum in Amsterdam on the 13th of December 1697. Engraving by Maria de Wilde. In the back Jacob de Wilde’s gem cabinet is shown (Rijksmuseum, Rijksprentenkabinet, Amsterdam).

29. Page with engravings of gems, from: Gemmae selectae antiquae (1703, page 79) published by Jacob de Wilde. Depicted are gems arranged around a Bacchus statuette in the centre.

30. a) Engraving of a gem from Winckelmann’s Monumenti inediti (1767), nr.84: ‘Mercury’ The engravings of gems were not always reliable because they were enlarged or refined into the style of their time. Johann Winckelmann added to the confusion by wrongly interpreting Perseus, as Mercury (Zazoff). b) Gemstone, Etruscan, formerly a carnelian scarab (sawed off). Depicted is Perseus and Medusa (E. Zwierlein-Diehl, Antike Gemmen in deutschen Sammlungen II, Staatliche Museen Preußischer Kulturbesitz, Antikenabteilungen, Berlin 1969, Nr.240.).

31. Dactyliothec assembled by Philipp Daniel Lippert, first edition of 1755-1762. Three boxes shaped like books, first edition under the title Dactyliotyhecae universalis. The impressions, 3000 in all, were arranged in little drawers, numbered, described and divided into two categories: mythological and historical subjects. In addition to this a catalogue was made (Burgergemeinde, Bern).

32. a) Small coin- or gem cabinet, English, early 18th-century. Such elaborately decorated cabinets with olivewood parquetry were especially made for private collectors, often dilettantes who purchased gems and coins in Italy during a Grand Tour. b) Ditto.

33. a) Boxes shaped like books which contained gem impressions. From: Impronte di Gemme, c. 1765, Tavola XXII / XXV. From the collection of Leopold III Friedrich Franz von Anhalt-Dessau. The entire set contained twenty nine cases with impressions made of sulphur, they were manufactured by Frederico Dolce who worked in the second half of 18th-century in Rome at the Via del Corso (Bibliothek Schloss Wörlitz).

34. Liberotti Impronte, 714 casts of gems in a serie of 20 boxes shaped like books, early 19th-century. The inside of the lid provides a hand written list of the subjects on the cast stones (Private Collection).

35. Late 19th-century decorative round case with glass front containing plaster impressions, many them from the dactyliothec of Tommaso Cades. The case was intended to be hung on the wall as an object of interior decoration (Allard Pierson Museum, Amsterdam).

36. Portrait of the family Raffenberg, painting by Wilhelm Bendz, 1830. On the wall a small round display case, probably with the impression in plaster of a gemstone. (Statens Museum for Kunst, København).
37. Wooden stack boxes with gem impressions from Christian Dehn who was an assistant of Baron von Stosch. Buyers could assemble the impressions in the boxes to their own taste. Dehn had his workshop at the Via Babuino in Rome around 1740. (Universität Augsburg).

38. Deadalus gem, plaster impression from the Daktyliothek Poniatowski in the Berlin 1830. The original stone was made by a stone engraver in Rome at the beginning of the 19th-century. The Greek signature had to give the impression it was a genuine antique (Antikensammlung, Staatliche Museen, Berlin, Daktyliothek Poniatowski, inv.162).

7. An inquiry into the plaster collection of the learned society Felix Meritis in Amsterdam (1777-1889)

1. The art gallery of J. Gildemeester Jansz., painting by A. de Lelie, 1795. The picture depicts the art cabinet at the house of Gildemeester at the Herengracht in Amsterdam. During the 18th-century art cabinets were one of the few places where one could get acquainted with art, acces was often only by introduction (Rijksmuseum, Amsterdam, inv. A 4100).

2. Art criticism at the house of J.A. Brentano, drawing by Adriaan de Lelie, ca.1798 (GAA, inv. G179-9)

3. First page of the bill of cargo from the Musée Napoléon in Paris. The document was drawn up by the plasterworker of the museum, Jean A. Getti. It sums up the plaster statues by name including the purchase price. (ARA, Toegang 2.21, 004-04, Coll. Verhuell 1779-1835, nr.247).

4. a) The facade of the building Felix Meritis Society in Amsterdam. Architectual drawing by the architect Jacob Otten Husley dated 1788. An imposing Neo-classical facade with four sturdy imbedded columns of sandstone characteristic for the style of the period (GAA, Arch.59, nr.381). b) Ditto, present situation.

5. The Music Hall at the building Felix Meritis Society in Amsterdam where also scientific experiments were conducted, drawing by Jacques Kuyper, end 18th-century (Amsterdams Historisch Museum, Amsterdam, inv. A10641).


7. Astronomic observatory on the roof of the building of the Felix Meritis Society in Amsterdam, c.1809, watercolour with pen and ink by Christiaan Andriessen (GAA).

8. Design for a National Museum of Plaster Statues, drawing from a manuscript by Humbert de Superville, 1818. This museum, for which de Superville made meticulous plans, was never realised. It was to house the plaster collection that Louis Bonaparte had ordered in Paris for a future art academy. The drawing shows the rotunda as ‘Temple of Immortality’ with the statue of Apollo Belvedere, which held the most important place in the collection (Prentenkabinet, Universiteit Leiden).

9. Plaster head of the so called pseudo Seneca from the drawing school in the Dutch town of Franeker, late 18th-/ early 19th-century. It reveals that the quality of casts was sometimes very mediocre, a shortcoming that was mentioned in an contemporary inventory of 1812 (Museum ‘t Coopmanshûs, Franeker).
10. Receipt from the department of drawing of Felix Meritis, dated 1805. It states that Fl.74,19 was paid to the plaster-worker Atoni Boggia. This receipt is also an indication of the prices that were paid for plaster statues at the beginning of the 19th-century (GAA, Arch.59, nr.305).

11. a) Rotterdam, room of the drawing society Hierdoor tot Hooger, the picture probably depicts the interior of the building at the Oppert, where the society was located since 1803. In the back a fragment (!) of the Laocoon group and the Venus de Medici at the table a small scale version of the Apollo Belvedere, photograph after a lost drawing (Gemeentearchief, Rotterdam). b) The plaster collection at the Rotterdam Academy of Fine Arts, rare early 20th-century photograph. Th collection was destroyed during the bombardment of the city on the 10th of May 1940. c) Ditto, photograph of students drawing from plaster models ca. 1930 (Gemeentearchief, Rotterdam).

12. The allocation of the muscles on the nude model in Felix Meritis under the supervision of Andreas Bonn, drawing by Adriaan de Lelie, 1789-1792. This drawing, a preliminary study for a painting was an introduction present from a new member to Felix Meritis. It gives an impression of what the meetings of the Drawing Department looked like by the end of the 18th-century. (GAA, inv.nr. 611-17).

13. Page of the cash-book from the drawing department of Felix Meritis, dated 1791. This entry records the expenses (Fl. 3102,09) for the transport of eleven crates with plaster statues which were manufactured in Rome by the French Academy (GAA.Arch.59, nr.302).

14. First page of a hand-written inventory list of the plaster collection ‘at the Museum’ of Felix Meritis, 1797 / 1808. The list was not drawn up earlier than 1797 because it mentions the Cupid with Bow (J) by Canova which dates from 1797, and not after 1808 because at this date the plasters from Paris were added to the collection (GAA, Arch.59,nr.319).

15. Sculpture gallery of the Felix Meritis Society in Amsterdam, painting by Adriaan de Lelie, 1809. The painting gives an idea of what the plaster collection looked like at its full glory after it was augmented with the plasters from Paris (Rijksmuseum, Amsterdam, inv. 537).

16. Ground plan of the third floor at the building of Felix Meritis designed by Jacob Otten Husley in 1788. At the bottom left is the statue room (nr.1), next to it the drawing room (nr.2). The interior was destroyed during a fire in 1932 (GAA, Arch.59, nr.381).

17. Rijksmuseum, Amsterdam, so-called Plastercourt. At its heyday during the 1920s this plaster collection was made up of some 2000 pieces. This old photograph pictures the situation around 1905.

18. Rijksacademie van Beeldende Kunsten Amsterdam, the so-called Western Statue Gallery The academy once owned a substantial plaster collection, the very section of plaster-casts of ancient Classical statues contained more than three-hundred pieces. This old photograph pictures the situation at the former academy building at the Prins Hendrikkade in Amsterdam around 1915.

19. One of the storage depots for plaster statues at the Rijksacademie van Beeldende Kunsten, Amsterdam -Sarphatistraat-. This contemporary photograph shows the situation in 2003 (© Godin).


21. a) Display of some plaster statues, amongst which the Apoxyomenos (damaged), the Discobolus and a 20th century study by of one of the students in front of a window facing the inner courtyard. Situation in 2003 at the Rijksacademie van Beeldende Kunsten, Amsterdam -Sarphatistraat-. An attempt is made to display the statues aesthetically and in such a way that they are visible from the outside (© Godin). b) Ditto.
22. a) Crouching Venus storage depot for plaster statues at the Rijksacademie van Beeldende Kunsten, Amsterdam-Sarphatistraat. b+c) Ditto, detail of the metal identification plate, which reads: Musées Nationaux Moulage.

23. Plaster bust of the so-called Capitoline Brutus. This plaster bust was once part of the Felix Meritis collection and is now in the plaster collection of the Allard Pierson Museum in Amsterdam, where it is on display today. (Allard Pierson Museum, Amsterdam inv. 243, © J. v.d. Berg).

8. Plaster collections in defiance of modernism

1. a+b) Identification mark of the plaster casting firm of Domenico Brucciani. Large plasters of this firm were usually marked by the inscribed name at the backside of the cast: D. Brucciani & Co London, but sometimes also with a stamp (© Allard Pierson Museum Amsterdam).

2. A page from a catalogue with photographs of plaster casts that Brucciani published in 1914, it was intended for schools.


4. a) Patinated and colored plaster casts that were made by the firm of August Gerber in Cologne, photograph from 1910. b) Small metal identification plate usually found at the backside of large plasters manufactured by the firm of Gerber (© Allard Pierson Museum Amsterdam).

5. a) The Museum van Reproducties van Beeldhouwkunst (Museum of reproductions of sculpture), founded in 1920 in The Hague by C.W Lunsingh Scheurleer. The museum was part of the The Hague Academy of Fine Arts, situation in the early 1920s (Haags Gemeentearchief). b) Metal identification plate of a cast from the Museum of reproductions of sculpture in The Hague. The museum had a plaster workshop where casts were made.

6. a) The plaster collection at the inner courts of the Rijksmuseum in Amsterdam, situation in 1905. By the end of the 19th-century a collection of plasters was brought together by the architect. P.J.H. Cuypers (1827-1921), who envisaged his museum as a Gesamtkunstwerk. The plaster collection was assembled under his supervision. b) Ditto. The demise of the of the Rijksmuseum plaster collection. In 1950 they were wilfully smashed into pieces or sold off as a pile of lumber junk. The photograph shows how they were carried away.

7. a) The Colosseum in Rome, viewed from the west with the Meta Sudans on the forefront, late 19th-century photograph. b) Ditto, View of the interior to the west.

8. Temple of Epicurus Apollo at Bassae, drawing by the British architect Charles R Cockerell, made during his journey to Greece between 1810 and 1817. The reliefs of this temple were, after numerous difficulties transported to Zante and put in order, and then to Munich, nowadays they are in the British Museum in London. The drawing was published in O.M. Baron von Stackelberg, La Grèce, vues pittoresques et topographiques, Paris 1884.

9. The Acropolis and the Hymettos, Athens, lithograph by Ferdinand Stademann 1835. Depicted is the Acropolis in Athens in the time that Byron and J.B.S. Morritt were there (The Fine Art Society, London).
10. Gemäldegalerie, Berlin (now called Altes Museum). Designed by Friedrich Schinkel, opened in 1830. The Neo-classical South façade has a peristyle with an Ionic order. Colored engraving on a postcard from the first half of the 19th-century.


12. British Museum, London. Designed by Robert Smirke, opened in 1823. Designed in the Greek revival style, the exterior, executed in Portland stone, with the striking south façade is built as an Ionic temple with two wings. The over-all design was inspired by the Parthenon of Athens.

13. An Excavation of an Antique Building, oil on paper by Thomas Jones c.1777. Excavations at Pompeii and Herculaneum should be envisaged this way. The exact location of the depicted excavation is unknown (Tate Gallery, London).


16. The Glyptothek in Munich, Neo-classical design by Leo von Klenze. It was opened in 1830 and originally housed the collection of Greek and Roman sculptures owned by king Ludwig of Bavaria.

17. a) Sir John Soane’s Museum, London. Photograph of the dome and galleries behind his house at 13 Lincoln’s Inn Fields. It was finished in 1824. Soane had his house especially designed to house his collection of art and antiquities, it functioned as a museum. b) Ditto, interior at the back of the house called The Dome looking east (© Godin) c) Ditto. The sarcophagus of Seti I at the back of the house, as shown in the Illustrated London News in 1864.

18. Gallery of statues or beeldengalerij as it was called of the Polytechnische School in Delft, situation ca. 1905. The plaster collection, was set up as a museum and was housed on the top floor of the main building at the Oude Delft (TUD Fotoarchief).

19. Bibliotheksaal Universität Göttingen, architectural drawing after plans of the architect F. Weinbrenner, situation ca.1812. Originally a church, it was converted into the library of the university. The plaster collection of the university was exhibited here, not just for decorative reasons but also for study purposes. Clearly visible are the Apollo Belvedere -middle-, a fragment of the Laocoon –left- and the Borghese Gladiator -right- (Fittschen).

20. a+b) Plastercast reconstruction of the poet Menander. The original head and torso got separated and are now kept in museums in Venice and Naples, but when the plaster casts were united the statue could be seen in its former glory (Fittschen).

21. a) Sammlung von Gipsabgüssen antiker Skulpturen Universität Göttingen, Hellenististic room, situation in 2001. At that moment the collection in Göttingen consisted of 1700 pieces in total which makes it to one of the most important plaster collections in the world (Fittschen). b) Ditto. Plastercasts in the Parthenon room, situation 2001. c) Ditto. Of special importance for research and study purposes is the collection of plaster busts of Greek portrait statues that was set up by Klaus Fittschen in the 1980s, the photo shows five different plaster casts that were supposed to depict the Greek philosopher Plato.

22. a) Neues Museum in Berlin, design by August Stüler 1850. Old engraving with a view of the building when it was just finished (Berlin und seine Kunstschätze, Leipzig und Dresden, s.a). b) Ditto.
The east façade, architectural drawing by Friedrich August Stüler in 1862. c) Ditto. *Griechische Saal* in 1850, Stüler made the plaster casts the focal point of the museum (*Berlin und seine Kunstschätze*, Leipzig und Dresden, s.a). d) Ditto. *Römische Saal*, situation ca 1910 from an old photograph. At the end through the doorway we see the *Velletri Pallas*. e) Ditto, Interior after the destructions caused by World War II, situation in 2003 before restoration.

23. Dresden, *Parthenonsaal in the Albertinum*, photograph 1891. The plaster collection that was started by Anton Raffael Mengs, was on display in the Albertinum since 1889. Most of the plasters plus moulds, were lost due to the destructions caused during World War II.

24. a) London, *Victoria and Albert Museum*, façade, present situation. b) Ditto. *Western Architectural Court* (the Cast Court), watercolor, artist unknown (c.1875). Looking north showing some of the plaster casts in place. The walls are painted in red and green that contrasted very esthetically with the white plasters. c) Ditto. *Trajan's Column* overshadows all the other pieces. Its width is almost four meters in diameter and because of its original height of thirty-eight meters it is displayed in two halves placed next to each other. It is a peculiar fact that due to air pollution the original is in a much poorer state than this 19th-century cast. d) Ditto. A look inside the cast of *Trajan's Column*. e) Ditto. The *Puerta de la Gloria* from the church *Santiago de Compostella* in Spain. It was obtained by the museum in 1873. The cast was made by the the established firm Brucciani which was situated at Covent Garden in London.

25. London, *Victoria and Albert Museum*, photograph ca. 1900, of the collection of 487 plaster casts of architectural decorations that were obtained in 1851. The plaster fragments were displayed alongside photographs of the buildings they were taken from and were intended to be used by the Schools of Design.


27. Plaster room at the *Akademischen Kunstmuseums Bonn*. In 2000 the more than hundred year old exhibition rooms with plaster statues on display were renovated into their former glory.

28. Partial colour reconstruction of the *Athena* statue from the west pediment of the temple of Aphaia at Aegina. UV-fluorescence research proved that the marble statue was originally painted with bright colours. Part of the exhibition Bunte Götter (Basel 2005).

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