

5. Neoclassicism in Painting and Sculpture



Antonio Canova (1757-1822)



Bertel Thorvaldsen (1770-1844)



Jacques-Louis David (1748-1825)



Nicolas Poussin, *Et in Arcadia Ego*, 1639, oil on canvas



Claude Lorrain, *Landscape with Ascanius Shooting the Stag of Sylvia*, 1682, oil on canvas







Giovanni Paolo
Panini, *Ancient
Rome*, 1757,
oil on canvas



Pompeo Batoni,
Francis Basset,
1778, oil on
canvas

Pompeo Batoni,
*Portrait of a
Young Man*,
c.1760-65, oil
on canvas





Robert Adam, *The Marble Hall*,
Kedleston Hall,
Derbyshire, 1763-
77





Section of the Parthenon Freize, 'The Elgin Marbles', c.443-437 BC

Rococo Classicism to the Neoclassical



François Boucher, *The Marriage of Cupid and Psyche*, 1744, oil on canvas



François Boucher, *Madame de Pompadour*, c.1750, oil on canvas



Pompeo Batoni, *Diana and Cupid*, 1761, oil on canvas



Joseph-Marie
Vien, *The Seller
of Cupids*, 1763



Benjamin West,
*Agrippina Landing at
Brundisium with the
Ashes of
Germanicus*, 1766



*Processional Freize, Ara
Pacis, 9BC, marble*



Jacques-Louis David, *The Oath of the Horatii*, 1784, oil on canvas

Key Points: Neoclassicism

- The rediscovery of Pompeii and Herculaneum in mid 18th century was of great importance for the fashion for classically inspired artwork, especially with Grand Tourists and the aristocratic elite.
- The classical revival was present in art, sculpture, interiors and architecture, most notably in England in the work of Robert Adam and in the bringing to London of the Elgin Marbles.
- Roman 'ideals and virtues' (such as stoicism) exemplified in characters from ancient history and myth were important elements of Neoclassical painting.

Johann Joachim Winckelmann and Ancient Art



Anton Raphael Mengs, *Johann Joachim Winckelmann*, c.1777, oil on canvas

Johann Winckelmanns,
Präsidentens der Alterthümer zu Rom, und Scrittore der Vaticanischen Bibliothek,
Mitglieds der Königl. Englischen Societät der Alterthümer zu London, der Maleracademie
von St. Luca zu Rom, und der Periturischen zu Cortona,

Geschichte der Kunst des Alterthums.

Erster Theil.



Mit Königl. Pöhlmisch. und Churfürstl. Sächs. allergnädigsten Privilegio.

Dresden, 1764.

In der Waltherischen Hof-Buchhandlung.

Johann Joachim Winckelmann,
A History of Ancient Art, 1764

"Among all the works of antiquity which have escaped destruction, the statue of Apollo is the highest ideal of art... In the presence of this miracle of art I forget all else, and I myself take a lofty position for the purpose of looking upon it in a worthy manner."

- Johann Joachim Winckelmann, *The History of Ancient Art*, 1764



Apollo Belvedere, c.120-140 AD, marble

Antonio Canova



Antonio Canova,
*Monument to
Pope Pius VI, 1822*

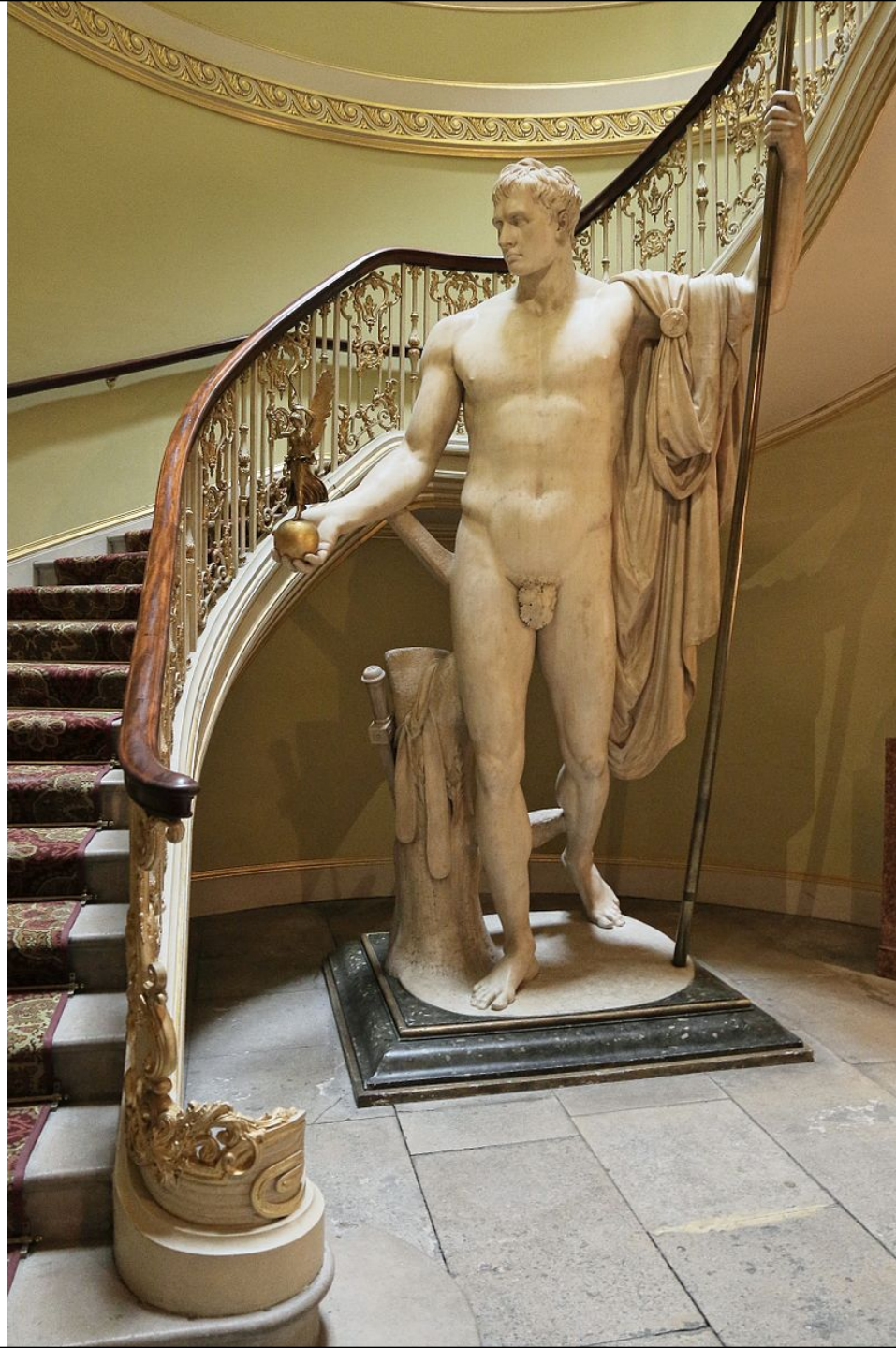


Antonio Canova,
*Tomb of Pope
Clement XIV, 1774,*
SS. Apostoli, Rome





Antonio Canova, *Repentant
Magdalene* (Hermitage Version),
1809, marble



Antonio Canova, *Napoleon as Mars the Peacemaker*, 1802-6, marble



Antonio Canova, *Paolina Borghese as Venus Victrix*, 1805-8, marble



Antonio Canova,
Cupid and Psyche,
1787-93, marble



Antonio Canova, *Perseus with the Head of Medusa*, 1804-6, marble



Antonio Canova, *Sleeping Endymion*, 1819-22, marble

The Three Graces



Antonio Canova, *The Three Graces*, 1814-17, marble, Victoria and Albert Museum, London



Woburn Abbey, Bedfordshire



Peter Paul Rubens, *The Three Graces*, 1639, oil on canvas



Sandro Botticelli, detail of the Three Graces from *La Primavera*, 1488, tempera on panel



Raphael, *The Three Graces*, 1504-5, oil on panel





The Three Graces,
Marble Statue
Group, 2nd century
AD







Key Points: The Three Graces

- The 2nd version of this group was commissioned by John Russel, 6th Duke of Bedford for the sculpture gallery at Woburn Abbey after a visit to Canova's studio in 1814.
- The original sculpture was commissioned for the Empress Josephine, which Bedford offered to buy.
- Shows the daughters of Jupiter: Thalia (Youth and Beauty), Aglaia (elegance) and Euphrosyne (mirth) who were said to personify feminine charm.
- Originally the sculpture was positioned in a special 'Temple of the Graces' on a rotating pedestal.

Bertel Thorvaldsen



Horace Vernet, *Bertel Thorvaldsen*,
c.1833, oil on canvas



Bertel Thorvaldsen, *Ganymede Waters Zeus as an Eagle*, 1817, marble



Bertel Thorvaldsen, *Cupid*, 1814,
marble

Jason and the Golden Fleece

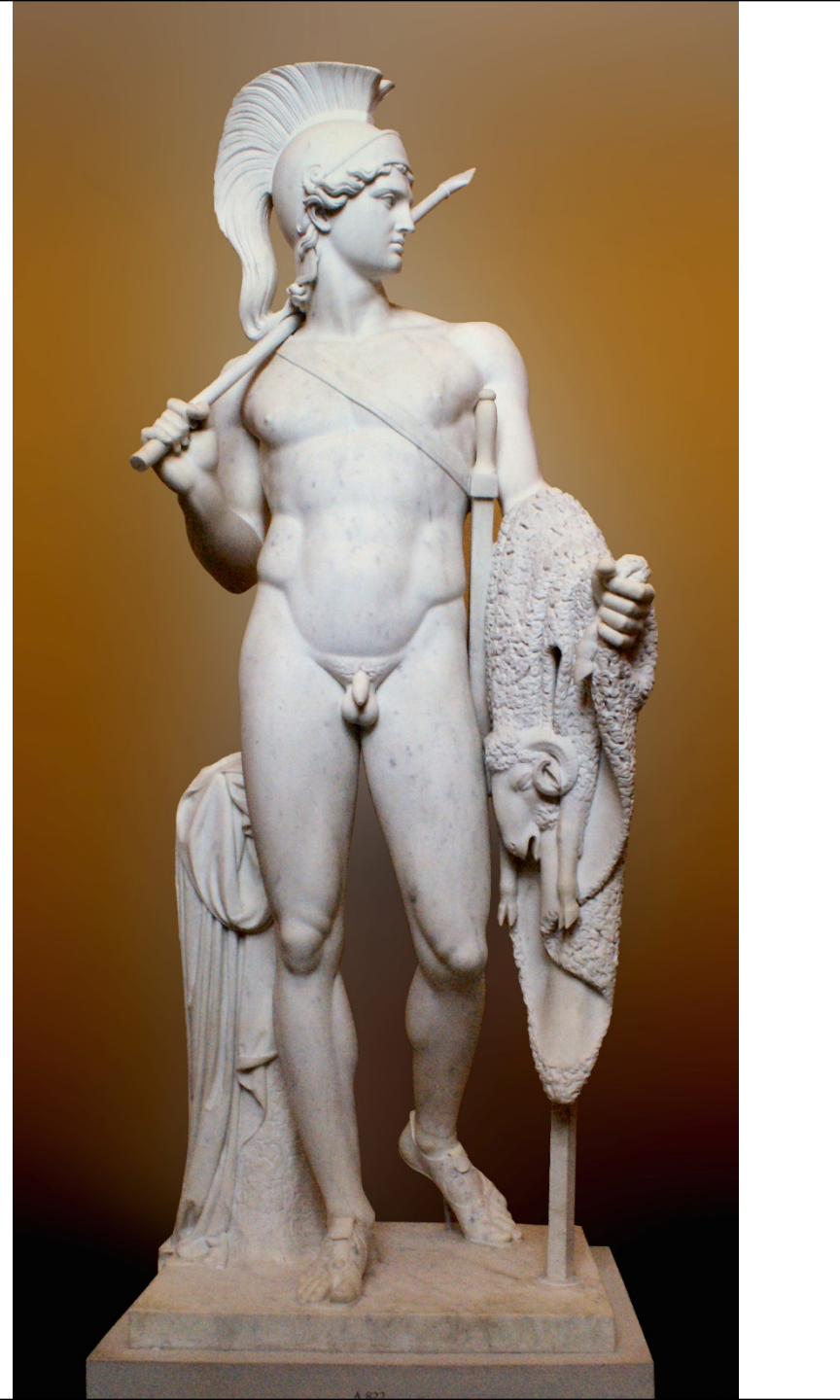


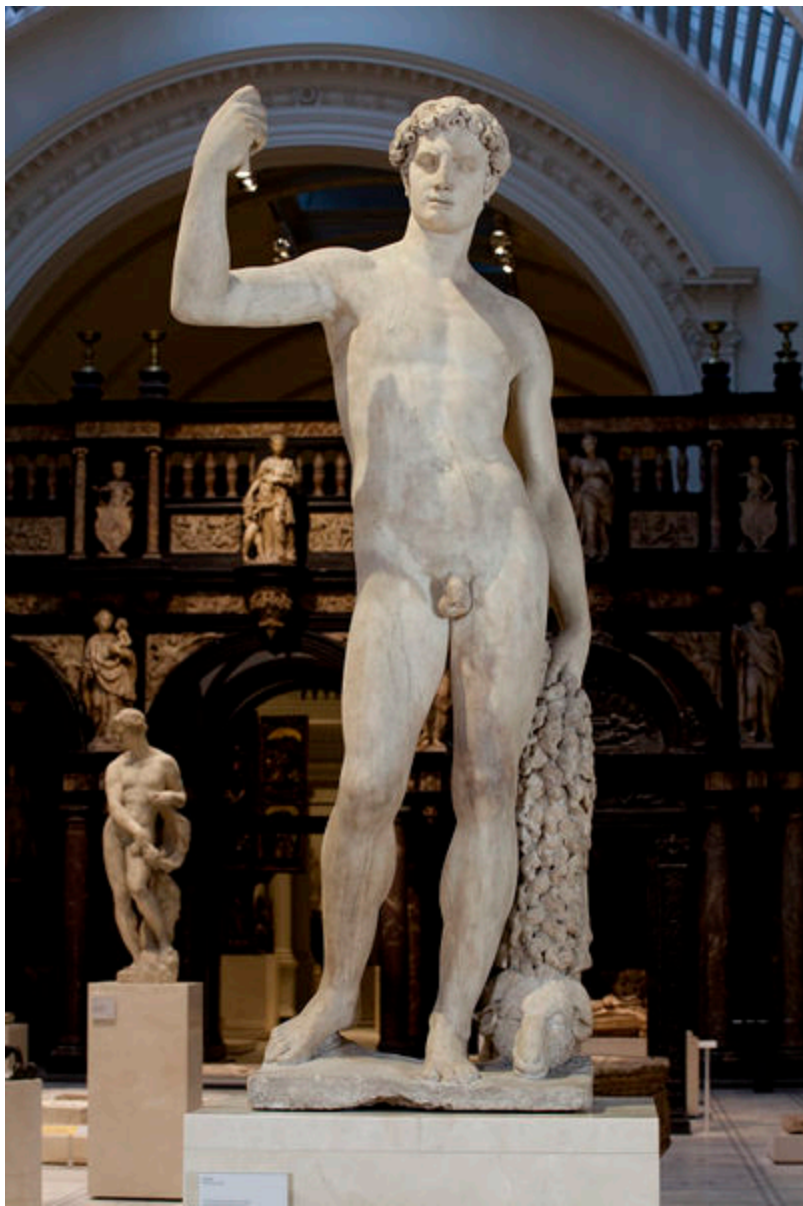
Bertel Thorvaldsen, *Jason and the Golden Fleece*, 1803, marble



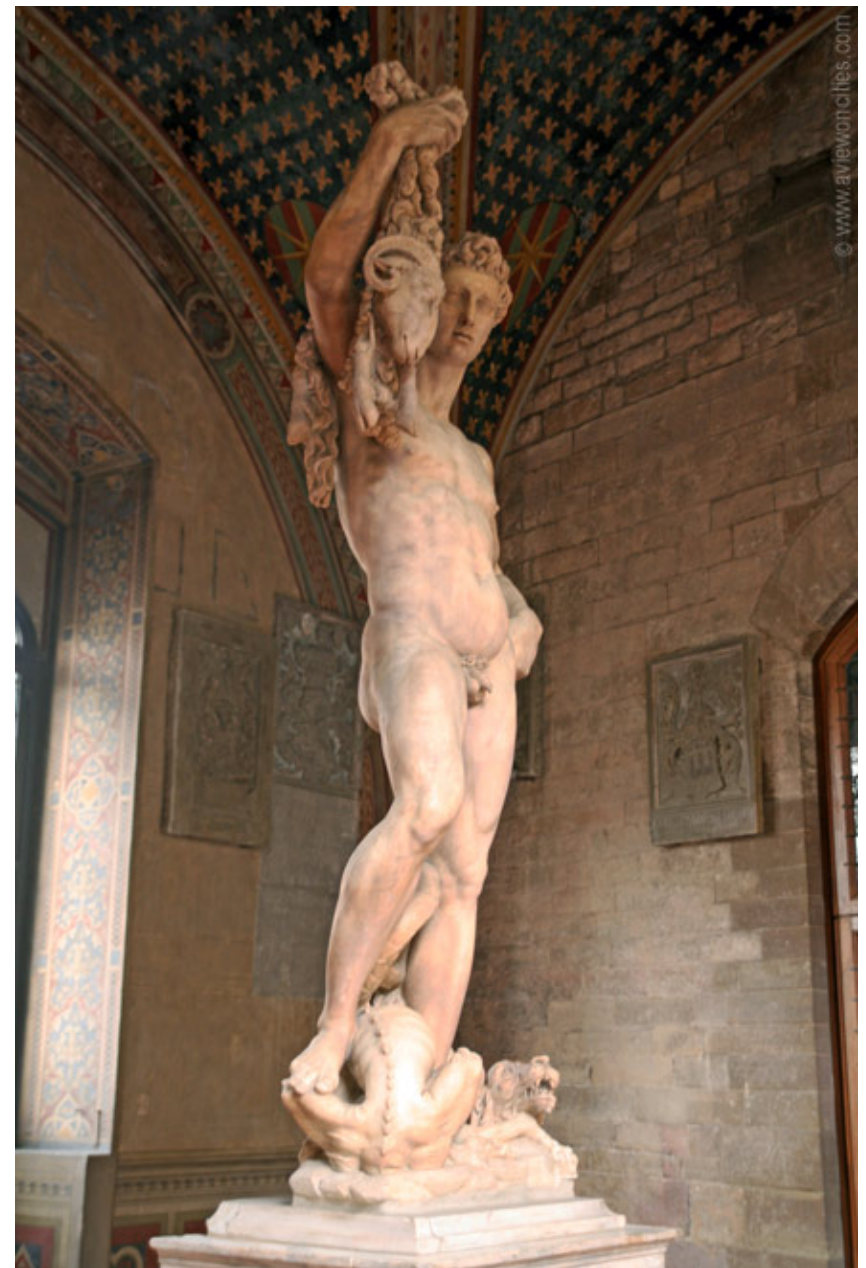


Polykleitos, *The Spearbearer*, C5th BC, marble

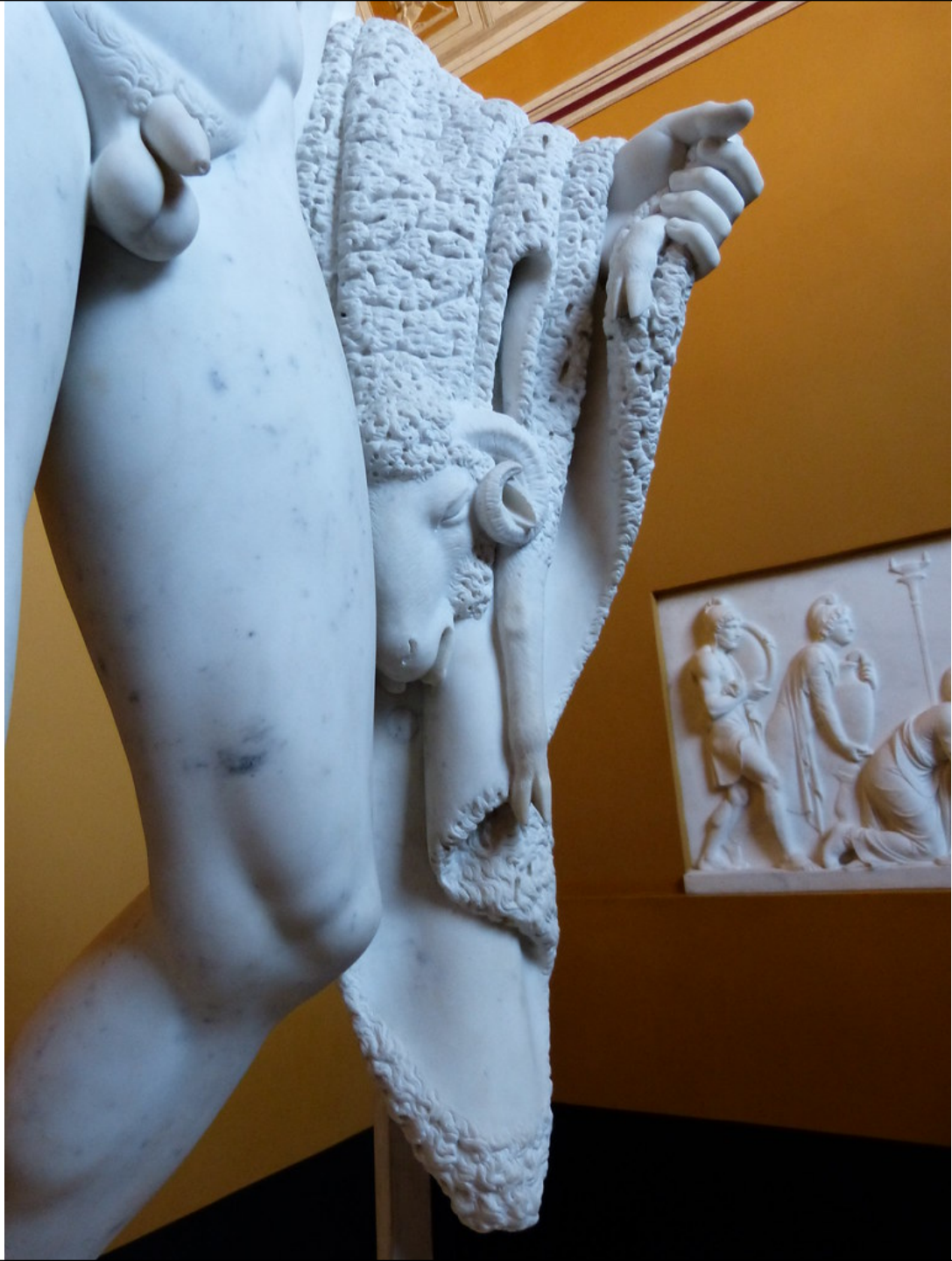




Unknown sculptor, *Jason*, 16th century, marble, Italy, V&A Museum, London



Pietro Francavilla, *Jason and the Golden Fleece*, 1589, marble, Museo del Bargello, Florence





Key Points: Jason and the Golden Fleece

- Thorvaldsen created the original plaster version of Jason and the Golden Fleece in 1802 to demonstrate to the Danish Royal Academy his progress in Rome.
- Thomas Hope commissioned the marble version in 1803 for a sum that enabled Thorvaldsen to remain in Rome permanently
- Jason is the leader of the Argonauts who seeks a mythical ram's fleece in order to claim his father's kingdom of Iolkos in Thessaly from the usurper King Pelias
- Thorvaldsen modelled Jason on a Roman copy of Polykleitos' *Spearbearer* (5th century BC)
- Jason would not have embarked on his quest nude, however Thorvaldsen did this as a symbol of his superhuman perfection.

Jacques-Louis David





Jacques-Louis David, *The Death of Marat*, 1793, oil on canvas



Jacques-Louis David, *The Oath of the Horatii*, 1784, oil on canvas



Jacques-Louis
David, *The
Lictors
Bringing to
Brutus the
Bodies of his
Sons*, 1789



Jacques-Louis David, *The Intervention of the Sabine Women*, 1799

The Death of Socrates



Jacques- Louis David, *The Death of Socrates*, 1787, oil on canvas





Marble Sarcophagus with the Triumph of Dionysos and the Seasons, Roman, c.260-270 AD, marble











Key Points: The Death of Socrates

- David created this artwork in 1787 and exhibited it at the Salon of the same year
- The painting shows the real life execution of the philosopher Socrates in 339 BC for the crime of 'impiety' and 'corrupting the young'
- David takes inspiration from Plato's *Phaedo* although his work is not accurate as Plato himself and other figures in the painting were not present at Socrates' death.
- The movement is staged and the expressions stoic – David disregarded emotion in his artworks in favour of balance and detail and this artwork is the most perfect statement of his Neoclassical style.

Next week....

