

*The one way for
us to become great,
perhaps inimitable,
is by imitating
the ancients.*

These are the words German art historian and archaeologist Johann Joachim Winckelmann (1717–1768) wrote in his 1755 *Thoughts on the Imitation of Greek Works in Painting and Sculpture*. He wrote this work before journeying to Rome: like many antiquarians of his day he first learned about the Classics through immersion in literature. In Germany he also encountered the souvenirs—coins, gems and figurines—that Grand Tourists and other travellers brought north from visits to Italy.

Once in Rome Winckelmann began to study the remains of Greek, Graeco-Roman and Roman art on a larger scale. Through personal contacts and writings, Winckelmann influenced generations of scholars, aesthetes, collectors, craftsmen and artists both within and beyond Italy. He inspired others to imitate both the spirit and forms of antiquity in their own artistic productions, large and small.



Anon., Portrait of J.J. Winckelmann
against a Classical landscape, after 1760.
Royal Castle, Warsaw.

This exhibition was curated by
Katherine Harloe, Allan Hiscutt & Amy C. Smith

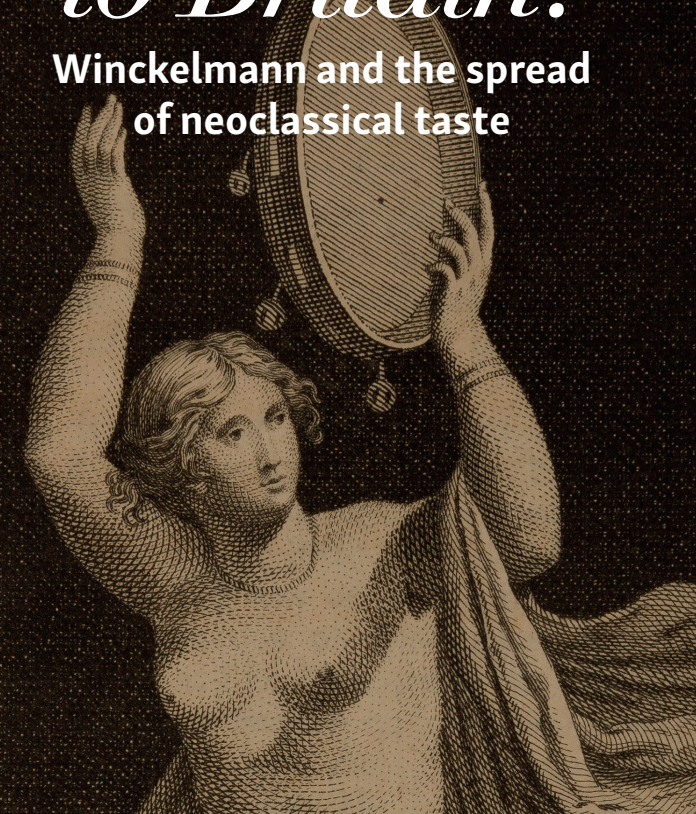
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From Italy to Britain:

**Winckelmann and the spread
of neoclassical taste**



**Special Collections
St Andrew's Hall
University of Reading
15 September – 15 December 2017**



I. Antiquity writ small

- 1 Box of casts of gems, probably early 19th century AD. Ure.
- 2 Wedgwood blue Jasperware diamond dish, 1970s.
Courtesy Amy C. Smith.
- 3 *The Odyssey of Homer engraved from the compositions of John Flaxman*. London 1805. Plate 19.
UMASCS OVERSTONE FOLIO 18J/06.
- 4–5, 7–9 Electrotypes of silver tetradrachms from Poseidonia (Paestum), Syracuse, Magnesia on the Maeander, and Knossos. Modern. Classics & Heberden Coin Room, Ashmolean Museum, University of Oxford, on loan to Ure L.2005.7.15 & 13.
- 6 Electrotypes of a silver stater from Argos (ca. 370–350 BC). Modern. Classics.



Electrotypes of a silver tetradrachm from Magnesia on the Maeander, showing bust of Artemis (obverse) and a statue of Apollo (reverse).

II. Herculaneum and Pompeii

- 10 Chunk of painted plaster decorated with palmettes.
REDMG: 1953.25.107.
- 11 Roman oil lamp, said to be from Pompeii, ca. 1st century AD.
Ure 50.4.25.
- 12 Roman green glass bottle, said to be from Pompeii, ca. 1st century AD. Ure 50.4.2.
- 13 Victorian aryballic lekythos, 19th century AD.
REDMG: 1953.25.34.
- 14 *Recueil de lettres de M. Winckelmann, sur les découvertes faites à Herculaneum, à Pompeii, à Stabia, à Caserte & à Rome*. Pages 62–63. Paris 1784. UMASCS RESERVE 913.37-WIN.
- 15 *The antiquities of Herculaneum*, translated from the Italian by T. Martyn and J. Lettice; containing the pictures. London 1773. Plate 20. UMASCS OVERSTONE FOLIO 19J/11.

III. British architectural and artistic responses

- 16 *Remarques sur l'architecture des anciens, par M. Winckelmann, Président des Antiquités du Vatican*. Paris 1783. Title page.
UMASCS RESERVE 722.8-WIN.
- 17 *Rudiments of ancient architecture containing an historical account of the five orders, with their proportions, and examples of each from antiques*. 4th ed. London 1810. Frontispiece and title page engr. by J. Basire. UMASCS OVERSTONE 12D/07.
- 18 C. Wordsworth, *Greece: pictorial, descriptive, and historical*. London 1839. Plate between pp. 318–19.
UMASCS OVERSTONE FOLIO 27H/18.
- 19 Miniature plaster cast from block BM 541 of the frieze from the Temple of Apollo at Bassai. J. Henning, 1823 or later. Ure.
- 20–21 Grand Staircase, The Ashmolean Museum, University of Oxford, with casts of the frieze from the Temple of Apollo at Bassai & detail. Photographs by A. Hiscutt.
- 22 E. Dodwell, 1819, *A Classical and topographical tour through Greece, during the years 1801, 1805 and 1806*, vol. I. London 1819. Plate showing S. Pomardi's engraving of the Monument of Lysikrates. UMASCS OVERSTONE 27D/1 1.
- 23 The Simeon Monument, Market Square, Reading.
Print by G. S. Shepherd. REDMG:1931.111.1.
- 24 The Simeon Monument, Market Square, Reading.
Photograph by A. C. Smith.
- 25 The Radcliffe Observatory, Green Templeton College, University of Oxford. Photographs by A. Hiscutt.
- 26 *The Antiquities of Athens measured and delineated by James Stuart and Nicholas Revett*, vol. I. London 1762.
Chapter 3, plate 3. UMASCS OVERSTONE LARGE 35H/09 1.
- 27–30 Works by M. J. Hardman (1862–1952), graphite on paper: *Study of a cast of the Apoxyomenos*, also known as the 'Scraper' (with added fig-leaf) & *Study of a bust of Hermes, from the Hermes of Praxiteles*, c. 1883–89; *Self-portrait (?)*, 1884.
UAC T204, T223, T220 & T267.



IV. Architectural sculpture in miniature

- 31 *Trésor de Numismatique et de Glyptique*. Paris 1836. Plate 14.
Courtesy M. Twyman.
- 32 Miniature plaster cast from blocks BM 530 & 522 of the Bassai frieze. J. Henning, 1822 or later. Ure.
- 33 Miniature plaster cast from blocks BM 533 & 539 of the Bassai frieze. J. Henning, 1823 or later. Lettering, printing and graphic design collections, UoR.
- 34 Miniature plaster cast from the South Frieze of the Parthenon. J. Henning, 1819 or later. Lettering, printing and graphic design collections, UoR.
- 35 Slate mould showing figures 1–9 from the North frieze of the Parthenon. J. Henning, 1820. BM 1938.1118.26.
- 36 Miniature plaster cast of no. 35. J. Henning, 1820 or later. Ure.

KEY

- BM** The British Museum
Classics The Department of Classics (UoR)
REDMG Reading Museum and Art Gallery
UAC University Art Collection (UoR)
UMASCS University Museums and Special Collections Services (UoR)
UoR University of Reading
Ure Ure Museum of Greek Archaeology (Classics, UoR)

Detail of the Bassai frieze, Grand Staircase, The Ashmolean Museum, University of Oxford