

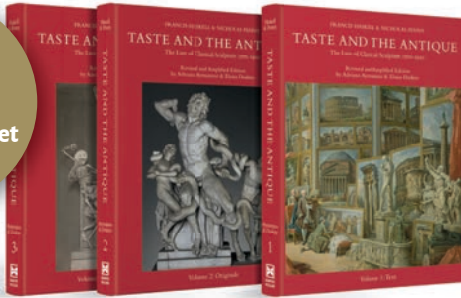
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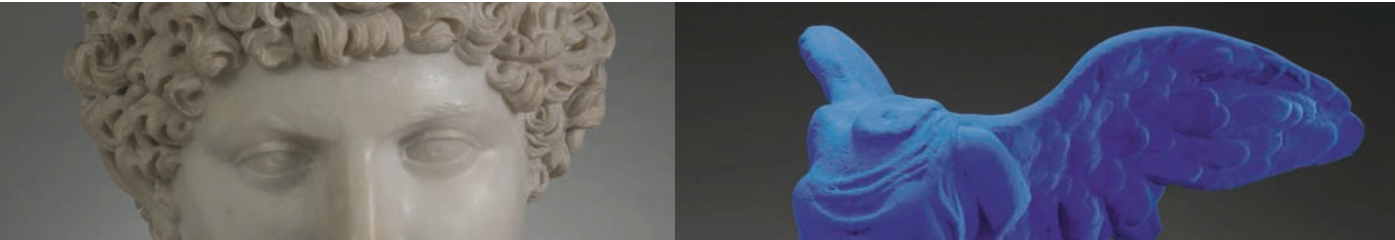
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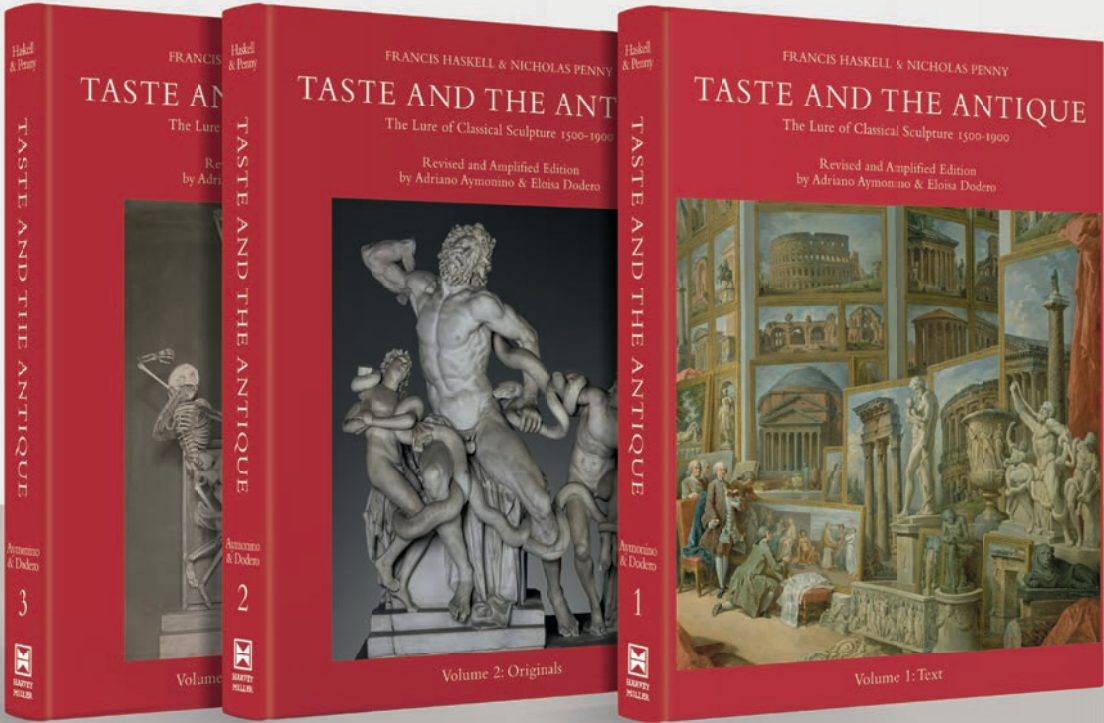


FRANCIS HASKELL + & NICHOLAS PENNY

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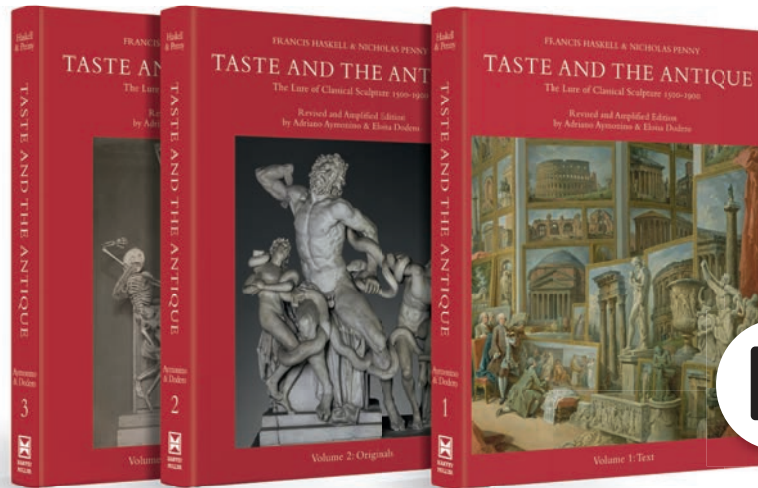


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The book is indispensable for historians of taste, and to art historians concerned with the debt owed by numerous artists from the Renaissance onwards to the art of ancient Greece and Rome; and it is also of great value to students and collectors of the many surviving copies of the sculptures discussed.

For several hundred years, until about 1900, a limited number of antique sculptures were as much admired as are the *Mona Lisa*, Botticelli's *Birth of Venus* or Michelangelo's *David* today. They were reproduced in marble, bronze and lead, as plaster casts in academies and art schools, as porcelain figurines for chimneypieces and as cameos for bracelets and snuffboxes. They were celebrated by poets from Du Bellay and Marino to Byron and D'Annunzio, and memorably evoked by novelists as diverse as Marcel Proust and Nathaniel Hawthorne, George Eliot and Charles Dickens. Copies of some of these statues can be seen at Pavlosk and Madrid, at Stourhead, Charlottenburg, Malibu and Versailles, and in countless gardens, houses and museums throughout the world.

How and when did these particular sculptures achieve such a special status? Who were the collectors, restorers, dealers, artists, dilettanti, scholars and archaeologists who created their reputations? Under what names (often wildly fanciful) did they first become famous? How were they interpreted, and how and when and why did their glamour begin to wane? These are some of the problems that are confronted in *Taste and the Antique*.

Taste and the Antique has become a classic of art history since its original publication in 1981. This revised and amplified edition significantly updates the information based on new research undertaken in the last several decades, as well as expanding examples of the reception and influence of these works by artists and collectors from the Renaissance through to contemporary art.

The original edition has been expanded into three volumes:

Volume 1 is a revised and amplified version of the 1981 edition. Fifteen chapters trace in narrative form, with the support of a wide variety of plates, the rise and decline of this highly important episode in the history of taste. These chapters are followed by catalogue entries for 95 of the most celebrated sculptures, all of them illustrated, which provide information on when and where they were discovered, changes of ownership and nomenclature, as well as a record of varying critical fortunes designed to complement the more general discussion in the earlier chapters.

Volume 2 contains especially commissioned new photography of over 90 statues catalogued in Volume 1.

Volume 3 is entirely devoted to a visual survey of the full range of replicas and adaptations of the works catalogued and illustrated in the previous volumes.

Adriano Aymonino is the director of the MA in Art Market, Provenance and History of Collecting at the University of Buckingham. **Eloisa Dodero** is archaeological curator at the Capitoline Museums in Rome.

When *Taste and the Antique* was published in 1981, **Francis Haskell** (1928–2000) was established as one of the most influential historians of art, not only in the English-speaking world but throughout Europe, chiefly on account of his first book, *Patrons and Painters* (1963), a highly original account of Baroque art in Italy. Since his appointment as professor of art history in Oxford in 1967, he had turned his attention from Italy in the seventeenth and eighteenth centuries to France in the eighteenth and nineteenth, and had begun his investigations of collecting, historiography, and the role of the museum and of the art critic, eventually published as *Rediscoveries in Art* (1976) and *Past and Present in Art and Taste* (1987). *Taste and the Antique* identified the models for art education and criticism during the four centuries with which Haskell was chiefly preoccupied, providing a series of individual case studies for the works upon which orthodox taste was founded.

When he began to work with Francis Haskell on *Taste and the Antique*, **Nicholas Penny** was teaching art history at the University of Manchester. His first book, *Church Monuments in Romantic England* (1977), had attracted Haskell's attention and subsequently they discovered and developed many mutual interests. Penny went on to occupy curatorial positions in the Ashmolean Museum in Oxford, the National Gallery in London, and the National Gallery of Art in Washington, D.C. From 2008 to 2015 he was director of the National Gallery. He is now a visiting professor at the National Academy of Fine Art in Hangzhou.



19. Castor and Pollux¹

MARBLE, PRADO (Inv. 6.28)

Marble

Height (without plinth): 1.61 m

Also known as: The Diosi, 'Ceres and Pylades', 'La Paix des Grecs', 'Two Girls', 'Veget and Lucifer', 'The San Ildefonso group', 'Two Lanes', 'Death and Sleep', 'Antinous and Mercury', 'Antinous and the genius of Hadrian'

Literature: Palma, De Lachanal and Micheli 1986, pp. 88–93, no. III.1 (B. Palma); Scherzmann 1995; Scholder 2004, pp. 371–9, no. 181; Herrens Saut 2010; Elvira Barrio 2011, pp. 62–3, plates 114–15; Di Cosmo and Faticcioni 2012, pp. 400–3, plate 37; CeresaID 30008664

The group was first recorded in the 1623 inventory of the Palazzo Grande in the Villa Ludovisi in Rome, in the 'Stanza nuova sopra', placed on a pedestal of breccia marble, framing a relief of a battle.¹⁰ Perhaps the sculpture is identical with 'a group of two ancient marble statues, broken, 7 push high' purchased from one Paolo Canova in January 1623.¹¹ If not purchased from Canova, it is probable that it was discovered during building operations on the Villa Ludovisi between 1621 or 1622, because this area, the site of the Gardens of Salust and before those of Casar, proved to be particularly rich in antiquities when developed at the end of the nineteenth century.¹² The group was acquired from the Ludovisi by Cardinal Massimo by 1669 and was displayed in the gallery of his palace at the Quattro Fontane, where in 1677 it was described as 'Two statues of Castor and Pollux in a group'.¹³ After the cardinal's death, it was bought in 1678 by Queen Christina of Sweden and is recorded in the inventory of her collection probably drawn up before her death in 1689, above the same battle relief first mentioned in the Ludovisi inventory of 1623, but this time on a pedestal of gilt wood.¹⁴ It was bequeathed with the rest of her collection to Cardinal Azzolini who died a few weeks after she did and whose heir, Marchese Pompeo Azzolini, sold most of its contents in 1692 to Don Livio Odiescalchi, nephew of Pope Innocent XI and (from 1692) Duke of Bracciano; the group was then transferred to the Palazzo Chigi at SS. Apostoli.¹⁵ Don Livio died in 1713 and his cousin and heir, Baldassare d'Erba (who assumed the name Odiescalchi), sold the 'Castor and Pollux' with the other antiquities to Philip V of Spain on 4 September 1724.¹⁶ The group was kept in the country palace of San Ildefonso until 1807, when it was transferred to the Casa del Labrador de Aranjuez; a few years later, in 1822, it is recorded in an inventory of the Royal Palace in Madrid and from 1828 in the Prado; in San Ildefonso the original sculpture was replaced by a plaster cast.¹⁷ One of the earliest pictorial records of the sculptural group is a pen and ink drawing by

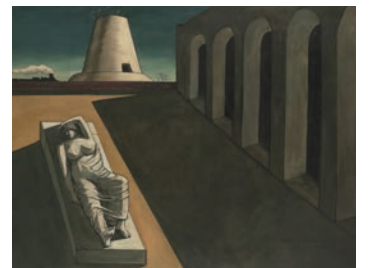


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