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| --- | --- | --- | --- |
| PTS | ACCESSION NUM. | **▼**INSERT IMAGES**▼**. | PANTHEON |
| 3 Xp | exterior |  | north entrance, Ionic colonnade |
| 3 Xp |  |  | flagpole base: *ARTES SERVIUNT VITAE SAPIENTIA IMPERAT* “the arts serve life and wisdom rules” |
| 3 Xp | interior |  | coffered dome with oculus (cf. Pantheon), with Ionic colonnade, |
| 3 Xp | 1937.1.131 (rotunda) |  | Fountain of Mercury (**Hermes**) |
|  |  | **▼**INSERT IMAGES**▼**. | ANCIENT ARTIFACTS - **required** |
| 3 Xp | 2003.132.2 (gal.G14) |  | Head in the Form of an **African** |
| 3 Xp | 1957.14.52 (gal.G14) |  | Striding **Cupid** |
| 3 Xp | 1961.13.1 (gal.26) |  | mosaic, Symbols of Bacchus (**Dionysus**) |
| 3 Xp | 1969.9.1 (gal.26) |  | Torso of **Aphrodite** |
| 3 Xp | 1942.9.277 (gal.18) |  | Chalice of the Abbot Suger of Saint-Denis (formed from Hellenistic cup) |
|  |  | **▼**INSERT IMAGES**▼**. | PAUL MANSHIP |
| 3 Xp | -- (gal.G6) |  | **Atalanta** |
| 3 Xp | -- (gal.G6) |  | **Actaeon** |
| 3 Xp | 1977.48.2 (gal.G6) |  | Diana (**Artemis**) |
| 3 Xp | -- (gal.G6) |  | Flight of **Europa** |
| 3 Xp | -- (gal.G6) |  | **Briseis** |
|  |  | **▼**INSERT IMAGES**▼**. | INSPIRATION |
| 3 Xp | 1987.25.1 (gal.G3) |  | **Amazon** |
| 3 Xp | -- (gal.28) |  | Venus (**Aphrodite**)  |
| 3 Xp | 1937.1.34 (gal.23) |  |
| 3 Xp | 1942.9.84 (gal.23) |  |
| 3 Xp | 1939.1.120 (gal.G18) |  |
| 3 Xp | 2014.136.242 (gal.45) |  |
| 3 Xp | 2014.136.254 (gal.G7) |  | **Amor** Caritas  |
| 3 Xp | 1939.1.350 (gal.19) |  | **Apollo** |
| 3 Xp | 1952.5.78 (gal.32) |  |
| 3 Xp | 1960.6.36 (Lobby B) |  | Bacchus (**Dionysius**) |
| 3 Xp | 1937.1.133 (W Hall) |  |
| 3 Xp | 1961.9.5 (gal.17) |  |
| 3 Xp | -- (Lobby A) |  |
| 3 Xp | 1983.1.46 (gal.61) |  | **Corinthian Maid** (daughter of **Butades**) *– see text attached* |
| 3 Xp | 1963.10.205 (gal.90) |  | Diana (**Artemis**) |
| 3 Xp | 1957.1.1 (gal.56) |  |
| 3 Xp | 2015.19.3748 (gal.45) |  |
| 3 Xp | 1960.6.2 (gal.55) |  |
| 3 Xp | -- (Lobby A) |  | Inoult (**Artemis**?) |
| 3 Xp | 1985.24.1 (gal.14) |  | **Europa** |
| 3 Xp | 1952.5.105 (gal.54) |  | **Galatea** |
| 3 Xp | 1986.61.1 (gal.G8) |  | Juno (**Hera**) |
| 3 Xp | 1942.9.119 (gal.G14) |  | Hercules (**Heracles**) and Antaeus |
| 3 Xp | 1959.7.1 (W Hall) |  | Mercury (**Hermes**) |
| 3 Xp | 1946.18.1 (gal.28) |  | **Laocöon** |
| 3 Xp | 1952.5.96 (gal.39) |  | Bacchante (**Maenad**) |
| 3 Xp | 1952.5.97 (gal.39) |  |
| 3 Xp | 2015.143.18 (gal.45) |  | Judgement of **Midas** (Apollo, Pan, Tmolus) |
| 3 Xp | 1952.5.107 (E Hall) |  | **Muses** (e.g.Calliope & Urania) |
| 3 Xp | 1961.9.61 (gal.37) |  |
| 3 Xp | 1952.5.92 (gal.G10) |  | **Nereid** |
| 3 Xp | 2004.166.13 (gal.G1) |  | **Nymph** |
| 3 Xp | 1975.101.1 (gal.45) |  |
| 3 Xp | 1975.101.2 (gal.45) |  |
| 3 Xp | 1957.12.1 (gal.35) |  |
| 3 Xp | -- (gal.G1) |  | **Pan** |
| 3 Xp | 1961.9.80 (gal.27) |  | Judgment of **Paris** |
| 3 Xp | 1969.1.1 (gal.36) |  |
| 3 Xp | 2001.41.1 (gal.G10) |  | Neptune (**Poseidon**) |
| 3 Xp | 2015.19.3807 (gal.45) |  | Proserpina (**Persephone**) |
| 3 Xp | -- (Lobby A) |  | **Satyr** |
| 3 Xp | 2014.136.279 (gal.G8) |  | **Theseus** |
| 3 Xp | 2015.19.3815 (gal.G21) |  |
| 3 Xp | 2014.79.37 (gal.G41) |  | The **Greek Slave** |
| 3 Xp | 2014.79.20 (gal.67) |  | Ruins of the **Parthenon** |
| 3 Xp | 1939.1.24 (gal.30) |  | Interior of the **Pantheon** |

C. Plinius Secundus (Pliny the Elder) *Natural History* - Plin.*H.N*.35.43 [12]

THE INVENTORS OF THE ART OF MODELLING

On painting we have now said enough, and more than enough; but it will be only proper to append some accounts of the plastic art. Butades, a potter of Sicyon, was the first who invented, at Corinth, the art of modelling portraits in the earth which he used in his trade. It was through his daughter[[1]](#footnote-1) that he made the discovery; who, being deeply in love with a young man about to depart on a long journey, traced the profile of his face, as thrown upon the wall by the light of the lamp. Upon seeing this, her father filled in the outline, by compressing clay upon the surface, and so made a face in relief, which he then hardened by fire along with other articles of pottery. This model, it is said, was preserved in the Nymphæum (“Temple of the Nymphs”) at Corinth, until the destruction of that city by Mummius (146 BCE).[[2]](#footnote-2) Others, again, assert that the first inventors of the plastic art were Rhœcus[[3]](#footnote-3) and Theodorus,[[4]](#footnote-4) at Samos, a considerable period before the expulsion of the Bacchiadæ from Corinth; and they assert that Damaratus,[[5]](#footnote-5) on taking to flight from that place and settling in Etruria, where he became father of Tarquinius, who was ultimately king of the Roman people, was accompanied thither by the modellers Euchir,[[6]](#footnote-6) Diopus, and Eugrammus, by whose agency the art was first introduced into Italy.

Butades first invented the method of colouring plastic compositions, by adding red earth to the material, or else modelling them in red chalk: he, too, was the first to make masks on the outer edges of gutter-tiles upon the roofs of buildings; in low relief, and known as *prostypa* at first, but afterwards in high relief, or *ectypa*. It was in these designs,[[7]](#footnote-7) too, that the ornaments on the pediments of temples originated; and from this invention modellers first had their name of *plastæ*.

1. Athenagoras calls the daughter of Butades “Kore” (or “maiden,” cf. daughter of Persephone). [↑](#footnote-ref-1)
2. *H.N.*34.3. [↑](#footnote-ref-2)
3. Son of Philæus. He is mentioned by Pausanias (8.14), and by Herodotus (3.60), as the architect of a fine temple at Samos, and, with Smilis and Theodorus, of the Labyrinth at Lemnos. [↑](#footnote-ref-3)
4. Mentioned also in *H.N.*34.19. Pliny is in error here in using the word *plastice*; for it was the art of casting brass, and not that of making plaster casts, that these artists invented. [↑](#footnote-ref-4)
5. See *H.N.*35. 5. He is said by Dionysius of Halicarnassus (3.46-47) to have been a member of the family of the Bacchiadæ. [↑](#footnote-ref-5)
6. A different person, probably, from the one of the same name mentioned in *H.N.*7.56. [↑](#footnote-ref-6)
7. Terra cotta figures. [↑](#footnote-ref-7)