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## **OCHIAI, Momoko. From the World of Gods to the World of Heroes: The Frescoes of the Glyptothek by Peter von Cornelius**

The German painter Peter von Cornelius (1783–1867) painted the frescoes for the Hall of the Gods, the Trojan Hall, and the Small Entrance Hall of the Glyptothek in Munich between 1818–1830. The works were commissioned by Ludwig, the Crown Prince of Bavaria (King Ludwig I from 1825) in April 1818 when the painter worked in Rome as a leading member of the Lukasbrüder. While the frescoes were destroyed in 1944, their cartoons remain, 42 of which were shown at an exhibition in Munich and Berlin in 2004–2005.

Von Einem (1954) suggested that Cornelius strove to reconnect antiquarian sculptures in the Glyptothek to the cycle of life and glorify the power of ancient artists. Büttner (1980), the author of a two-volume book about Cornelius' frescoes, observed that the frescoes of the two main halls signified a contrast between nature and history, love and conflict. Focusing on the location of the three halls in the exhibition path of the Glyptothek, this paper argues that the whole program of the frescoes represents a transition from the world of gods to the world of heroes, from the Greek to the Roman world. In addition, I reveal a new pictorial source for the frescos.

In Chapter 1, I first explain Cornelius' modification of the fresco program, originally based on a suggestion of the architect Leo von Klenze, in the decoration of the Trojan Hall and the Small Entrance Hall. In Chapter 2, I explain that the painter may have not known where the Hall of the Gods and the Trojan Hall, namely the Festival Halls, would be located in the building, as he was commissioned and began to plan the frescoes. In Chapter 3, I examine the arrangement of the exhibition rooms in the Glyptothek at the time of the museum's opening. The exhibition path was clockwise, and the collection was presented in the chronological order of ancient art history. Importantly, the Festival Halls were located in the middle of the exhibition route, so that they could connect the world of gods and heroes, the rooms for Greek and Roman sculpture.

Finally, in Chapter 4, I analyse the content of the frescoes. Hercules and the eagle of Zeus in *Olympus*, located in the Hall of the Gods, alludes to *the Liberation of Prometheus by Hercules* in the ceiling painting of the Small Entrance Hall. In the center of the Small Entrance Hall ceiling, Athena is depicted giving life to man, which in my opinion is related to the Aeginetan Sculptures and Goethe's Prometheus (1773–74), and is also connected to the mural paintings of the third room, the Trojan Hall. It is also noteworthy that the image of Zeus in the ceiling painting of the Trojan Hall may be derived from the image of the god in *The Council of the Gods* by Rafael in the Villa Farnesina in Rome. Aeneas in *The Fall of Troy* in the Trojan Hall alludes to the Roman world and Roman sculpture in the following rooms.

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