CLASSICISM IN THE COURTYARD
Sculpture at The John and Mable Ringling Museum of Art

RESOURCE and ACTIVITY GUIDE
Welcome, Educators!
This guide is designed to introduce you and your students to the fascinating history behind the bronze and stone sculptures that populate the courtyard of The Ringling Museum of Art. The activity ideas and accompanying resources provided here will get your students thinking about the many lives these sculptures have had, from their original creation during ancient times, to their popularity during the Renaissance, to their widespread familiarity and acclaim during more recent centuries. We hope you will find these materials useful, and that you will adapt and build on them to suit your needs.

About the Courtyard Sculptures
Before and during construction of The Ringling Museum of Art in the late 1920s, John Ringling collected more than fifty bronze casts of famous classical and Renaissance sculptures. He ordered them from the renowned Chiurazzi Foundry in Naples, Italy, a firm that had secured rare molds of famous works from the Vatican collections and from the archeological sites of Pompeii and Herculaneum. The bronze used for these copies, made from 90% copper and 10% tin, was cast using the ancient lost-wax process. Selecting from a catalogue that offered three surface finishes and several sizes for each piece, John arranged to have his purchases delivered by barge directly to the construction site of his future museum. The sculptures were eventually installed throughout the courtyard of the museum, which was laid out much like the garden of a Renaissance villa.

A special note: When viewing the courtyard sculptures with students, the subject of nudity is sure to arise. Explaining the reverence that classical civilizations had for the human body is a good way to address this issue. The ancient Greeks associated physical beauty with glory and even moral uprightness. They sought to express perfection of the soul through the perfection of the body, and they left their sculptures unclothed so that the idealized figures of athletes, gods, and heroes could be celebrated.
Though the sculptures on view in and around The Ringling Museum of Art courtyard were made in modern times, many of them can be traced back to ancient Greece. Greek sculptors working in the 6th through the 2nd centuries BCE created magnificent bronze and marble statues for use in public monuments and religious settings. Understanding the unique characteristics of Greek art, and the Roman art that immediately followed and was inspired by it, can help us better appreciate the copies on view at The Ringling.

Early Greek sculpture, with its emphasis on ideal proportions and rigid frontality, grew out of Mesopotamian and Egyptian artistic traditions. Statues from this Archaic period in Greek art show young men and women standing in balanced, rigid poses with stylized features. As Greek art entered what has come to be known as the Classical period, sculptors began exploring ways to more accurately and naturally depict the human form. The somewhat dreamy, linear quality of earlier statues was phased out in favor of figures with a greater sense of volume and a more evident state of mind. Classical artists developed two important techniques for sculpting what they viewed as ideal human forms: they worked out systems of harmonious mathematical proportions for the body, and they posed figures in contrapposto – with slightly bent arms and legs – to show natural human posture. Following the Classical period, Greek art entered a stage known as Hellenistic, when subject matter was diversified and style became increasingly emotive. The Romans who eventually overtook Greece absorbed much of this Hellenistic style, pushing sculpture toward a more expressive style that better captured the realistic portraits and narrative scenes that they sought.

Today, artists and historians are still interested in the sculptures of ancient Greece and Rome. Looking carefully at these works, even when they are only available as copies, can help us think about the choices that artists make and how, throughout history, they have been able to express different ideas through art.
Activity #1

GOAL
To examine how Greek sculptors showed movement in their work.

DURATION
15-20 minutes

FEATURED WORK
Discobolos

SUPPLIES
Pencils; paper or sketchbooks

STANDARDS
VA.1.C.2.1 / VA.2.H.2.3
VA.2.S.1.3 / VA.2.C.2.2

ACTIVITY: Have students stand up as a group. Instruct them to stand “like statues.” Ask: What do you notice about the way you are standing now? What do you notice about how your classmates are standing?

Explain that, while we may all agree that statues stand still, it is possible for statues to show or suggest movement. Ask: How might they do that?

Take students to view the Discobolos sculpture. Ask: Is this statue moving? Does it look like the person shown in the sculpture might be moving? What kind of motion is he doing?

Demonstrate how a discus is thrown, pausing to show the moment that is depicted in the Discobolos. Have students practice pretending to throw a discus; yell “Freeze!” when they’re about halfway through the motion. Ask: How does your frozen pose compare to the statue? Why do you think the artist chose to show the athlete in this way?

EXTENSION: Have students act like Greek artists! Divide into pairs, and instruct one person in the pair to act out some kind of motion, freezing in the middle and holding their pose. The other student should try to draw their partner in that pose, focusing on how the body’s position shows motion. Once finished, students should switch roles within their pairs.

Activity #2

GOAL
To analyze how classical sculpture conveys emotion.

DURATION
15-20 minutes

FEATURED WORK
Laocoön

SUPPLIES
Pencils; Emotion in Art worksheet (see appendix)

STANDARDS
VA.3.C.1.2 / VA.4.C.1.2 / VA.5.C.1.2 / VA.5.C.3.2

ACTIVITY: Ask students: If you were going to make a statue that communicated a particular emotion, how could you do that? Where could you show emotion in such a work?

Take students to the Laocoön. Ask: Where do you see emotion in this sculpture? What emotions can you see? What might be going on in this image?

Narrate to students the story of Laocoön and his sons (included in the Emotion in Art worksheet). Ask: How well does this sculpture illustrate the details of the story?

EXTENSION: Distribute the Emotion in Art worksheet, and have students explore the sculptures in the Museum of Art courtyard to complete it.
ACTIVITY: Take students to the Apollo Belvedere sculpture in front of the Museum of Art. Explain that this statue was long considered to be the highest example of sculpture remaining from antiquity. Ask: Why do you think this statue was so highly regarded? What about it seems special or visually successful?

Explain that the Apollo demonstrates two key techniques used by ancient sculptors: mathematical proportions and the contrapposto pose. Once students are familiar with the definition of contrapposto, have them point it out in the Apollo.

Distribute the Ideal / Real worksheets, and have students draw the Apollo into the proportion grid. Then, select a student to stand as a model for students to draw in the second grid. Ask: How does the real figure compare with the Greek ideal? Which drawing was easier to do? Which produced a more natural result? Based on what you know about the ancient Greeks (in terms of philosophy, math, science, government, etc.), why do you think they were interested in perfecting images of the human form?

EXTENSION: Have students create original drawings of a human subject of their choice incorporating contrapposto and the use of proportional measurements.

Activity #3

GOAL
To explore the techniques classical sculptors used to create idealized human figures.

DURATION
20-30 minutes

FEATURED WORK
Apollo Belvedere

SUPPLIES
Pencils; Ideal / Real worksheets; paper or sketchbooks

STANDARDS
VA.68.C.1.2 / VA.68.O.1.3
VA.68.C.3.1 / VA.68.S.1.3
VA.68.S.2.1
ACTIVITY: Discuss with students what the term *stylized* suggests to them. If you have access to a computer or smartphone, students can look for images of artworks that include stylization – comics, logos, or children’s book illustrations are some possible examples.

Take students to the Gazelle sculptures in the courtyard. Ask: *What elements in this work have been stylized? What effect does that have on the piece as a whole?*

Next, visit the Capitoline Wolf sculpture. Point out that the nursing babies were a later addition to the original wolf. Ask: *How is this wolf sculpture similar to the gazelles we just looked at? How is the stylization different from the previous example? Does this create a different overall impression of the work?*

EXTENSION: Have students create their own stylized images. They should begin by selecting an object or figure that they can observe in their immediate surroundings. Instruct them to divide a piece of paper into three sections. In the first section, they sketch their chosen object with as much observational accuracy as possible. In the second, students draw the same object from the same viewpoint, but attempt to incorporate stylization by flattening, simplifying, or distorting forms. In the third section, the drawing should incorporate even more stylization, emphasizing rhythm and unity over realism or readability.

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**Activity #4**

**GOAL**
To experiment with stylization and analyze its use in ancient sculptures.

**DURATION**
30-40 minutes

**FEATURED WORK**
Gazelles and Capitoline Wolf

**SUPPLIES**
Pencils; paper or sketchbooks

**STANDARDS**
VA.912.C.2.4 / VA.912.S.3.1
VA.912.S.2.5 / VA.912.C.1.5
LOOKING AT SCULPTURES
*As Copies and Adaptations*

The sculptures displayed in the courtyard of The Ringling represent some of the best known works of art from antiquity. How did this select group of statues become so famous? In part, the reason has to do with the practice of copying and adapting original works of art.

When ancient Greek civilization came under the control of Rome in the 2nd century BCE, Roman generals and civic authorities began bringing back with them Greek art and artists. Wealthy Romans wanted marbles and bronzes to adorn their temples, villas, and public spaces, and the style they sought out was that of their Greek predecessors. Over the next few centuries, artists in the Roman Empire were busy sculpting figures with the same style and subject matter as statues brought from Greece, as well as directly copying noteworthy Greek sculptures. Even when the Greek originals were lost or destroyed over time, copies and new interpretations of these works made during the Roman period preserved knowledge of the Greek sculptural tradition.

Centuries later, these Roman copies and adaptations were excavated and popularized during the Renaissance. Wealthy intellectuals, artists, and clerics collected classical sculpture and, once again, the practice of copying became commonplace. The pieces that were most celebrated, either due to artistic merit, accessibility to the public, or association with famous individuals, gained recognition throughout the Western world as influential figures commissioned copies of classical sculptures in plaster, bronze, or marble to decorate their palaces and academies.

We think of a copy as being an exact duplicate of an original. But, it is doubtful that many of the “copies” on view in the Ringling courtyard fit this definition perfectly. Many copyists worked in a completely different medium than the original artists, or they changed the size of the copy to better suit their clients’ needs. Copyists could also alter their pieces to reflect prevailing tastes of the times. In many ways, making a copy of a work of art required just as much craftsmanship as sculpting an original piece.
**Activity #5**

GOAL
To explore differences in materials used for original sculptures and copies.

DURATION
40-50 minutes

FEATURED WORK
Seated Mercury

SUPPLIES
Pencils; paper or sketchbooks; computer access for research

STANDARDS
VA.3.F.1.2 / VA.3.H.2.1
VA.4.C.3.1 / VA.4.S.1.2
VA.5.C.3.2

ACTIVITY: Take students to the Seated Mercury statue in the courtyard. Ask: *What materials do you think this sculpture is made of?* Explain that Greek sculptors sometimes used bronze, and they sometimes used marble. This is a copy of a Greek statue, in which the copyist chose to use both materials.

Discuss as a class how you might go about comparing these two materials. What is different about them? What might be the same? What questions would an artist have about a material before deciding whether or not to use it to make a sculpture? Make a list of students’ suggestions. Show the list to the class, and ask: *Which of these facts can we learn through observation? Which ones will require more research?*

While you’re in front of the sculpture, have students begin making a Venn diagram comparing the observable properties of bronze and marble (color, texture, shininess, etc.). Back in the classroom, have students conduct research on these materials to learn more about bronze and marble. After sharing findings, students should continue filling out their Venn diagrams.

EXTENSION: Explain that ancient artists who made copies of Greek bronze sculptures often used marble instead of bronze. In modern times, these marble copies were copied again – this time, back into bronze! Discuss why artists of different places and periods might choose different materials.
ACTIVITY: Allow students to view a variety of bronzes in the museum courtyard. Then, explain to the class that these works are copies of sculptures that have been important to Western culture for centuries. Explain that many of the works on view were originally made in bronze, were copied into marble during ancient times, and then were copied again into the bronze we see here.

Ask: Why might an artist choose one method and material over another?

In the classroom, watch the video of the indirect lost-wax bronze casting process. Then, distribute supplies for classroom casting. Students should follow these steps to cast a small object in plaster:

1) Form a small shape of your choice from clay.
2) Press the clay model onto the bottom of a paper cup.
3) Measure out 6 oz. of warm water into another cup, and stir 2 oz. of MoldGel powder into it, using a craft stick to stir.
4) Once the mixture is smooth, pour it over the clay model in the other cup, filling the cup up to the top. Tap the sides of the cup several times to release any trapped air bubbles.
5) After 5 minutes, turn over the cup to release the mold. Use a plastic knife to cut the mold in half and release the clay model. Then, return the mold to its cup.
6) In a third cup, mix water and Plaster of Paris until reaching the consistency of heavy cream.
7) Pour the plaster into the mold.
8) After about 2 hours, remove the cast from the mold, and enjoy!

EXTENSION: Try casting other objects using the same technique. Discuss: Are the copies you make truly identical to their originals? How does changing the material affect the final product? What other objects in our daily lives might be made using a similar technique?
**Activity #7**

**GOAL**
To solve an artistic problem related to scale.

**DURATION**
60-90 minutes

**SUPPLIES**
Pencils; paper or sketchbooks; graph paper; rulers

**STANDARDS**
VA.912.C.1.7  
VA.912.S.1.5  
VA.912.S.3.1  
VA.912.F.3.8

ACTIVITY: After viewing the sculptures in the museum courtyard, explain to students that copies of these works were sold in a variety of sizes to suit the needs and tastes of collectors in the 19th and 20th centuries. Ask: *How do you think copyists were able to make accurate copies of original works when changing scale in the process?*

Divide students into teams of 3-4. Teams should select a work of art from the courtyard to work with. Give each team a ruler, graph paper, and this challenge:

*You have been commissioned by the local city government to create a replica of this sculpture at 10 times its current size. The new copy is to be installed outdoors in a busy traffic circle. Residents of the city have approved a tax that will fund the production and installation of the sculpture, but you don’t have an unlimited budget. A small committee has selected the subject of the sculpture, which has not yet been revealed to the public.*

Your job is to:

- Find a method for accurately copying this sculpture 10x larger
- Demonstrate how your method will work, either using mathematics or a small-scale example
- Select the material(s) to be used in your copy
- Predict issues that may arise in the production or installation process
- Remember: DO NOT TOUCH THE MUSEUM SCULPTURES!

EXTENSION: Have teams present their plans to the class. Take a class vote on the winning plan. Discuss: *What were the most challenging aspects of this project? What can this tell us about how copyists and sculptors may have worked in the past?*
For many of the sculptures on view at The Ringling, the Italian Renaissance marked an important moment in their “lives” as works of art. During the 1400s and 1500s, strong interest in the civilizations of ancient Greece and Rome was kindled across Western Europe. This Renaissance, or “rebirth” of ancient culture, witnessed the rediscovery of works of philosophy, literature, and art created by the ancients. In Italy, excitement over classical tradition was augmented by construction projects unearthing ancient sculptures of varying degrees of completeness and condition; these newly excavated works helped to illustrate the supposed superiority of antique culture and became popular collectors’ items for wealthy clerics and private individuals. One such collector was Giuliano della Rovere, who went on to be named Pope Julius II. Julius II was responsible for filling the Vatican’s famous Belvedere Courtyard with classical sculptures like the Apollo Belvedere, the Belvedere Torso, and the Laocoön. Among the likely visitors to the courtyard were artists and art patrons who developed a deep appreciation for the technical skill and expressive power of the classical works on view.

Many Renaissance artists were inspired directly or indirectly by classical sculptures accessible to them through collections like that in the Belvedere Courtyard. Some artists felt compelled to actually complete fragmented ancient sculptures by adding lost limbs or filling in missing sections. Others, like the great Renaissance painter and sculptor Michelangelo, were inspired to create their own masterpieces incorporating the tense, balanced poses and impressive musculature of their classical source material. Michelangelo’s most famous sculpture, David, reflects the artist’s awareness of Greek human ideals. Intellectuals of his day celebrated the fact that their own artists and writers were approaching (or, according to some, surpassing) the achievements of classical civilization, which they considered the pinnacle of human creative endeavor. In this way, Greek and Roman sculpture formed a crucial source of inspiration for artists throughout the Renaissance.
**ACTIVITY:** Take students to the Apollo Belvedere sculpture in front of the Museum of Art. Explain the Apollo, and other examples of classical sculpture then on view in Italy, gained fame through copies, casts, and prints that were widely circulated among Renaissance artists and intellectuals. Ask: *How would you characterize the style of this sculpture? How would you describe its use of line, texture, scale, and form? What mood or state of mind is suggested in the work?*

Next, visit the copy of Michelangelo’s *David* in the courtyard. Have students compare this work with the Apollo. What similarities and differences can they find? What visual evidence in David suggests that Michelangelo was inspired by classical sculptures like Apollo?

In the classroom, have students research the importance of Apollo to the ancient Greeks and the importance of David to the people of Renaissance Florence. Discuss: *What messages were the creators of these sculptures trying to communicate? What individuals in our own time might we celebrate in a similar way?*

**EXTENSION:** Have students design their own sculptures in the classical style, celebrating important figures from contemporary history.
Many of The Ringling’s sculptures have, from their original conception, existed as some kind of public art. Ancient Greeks and Romans installed statuary around temples or on public monuments. Renaissance collectors placed antique statues in gardens, art academies, or government buildings. Later, when ancient sculptures themselves could no longer be procured through purchase or plunder, copies and plaster casts were seen as acceptable surrogates, valuable to artists and citizens alike for their ability to instruct and uplift. By the 19th and early 20th centuries, casts of highly regarded classical statues filled the first art museums of Europe and the United States. The tradition of placing these works in public settings has contributed to their meaning and significance over the centuries.

John Ringling was one of many European and American collectors who joined the trend of purchasing copies of antique sculptures. Though he initially purchased his copies from the Chiurazzi Foundry in Naples with the intent of decorating an extensive hotel property, Ringling’s interest in building a museum and art school meant that the works were soon destined for an alternate setting – the courtyard of the Museum of Art. Since drawing from famous classical sculptures had long been an essential part of an artist’s academic training, this new arrangement made perfect sense. Although John’s plans for an art school didn’t materialize as he had planned, and although artists’ training programs have evolved considerably, John’s collection of sculpture copies lives on in the public setting of his museum.

**Activity #9**

**GOAL**
To observe and plan a sculpture garden.

**DURATION**
20-30 minutes

**SUPPLIES**
Clay; Legos

**STANDARDS**
VA.1.H.2.3 / VA.2.C.2.1
VA.2.F.3.2 / VA.3.F.3.2
VA.3.H.2.3 / VA.4.F.3.2

**ACTIVITY:** Discuss with students where we can see public art displayed in our community. Ask: *Do we usually see art inside or outside?*

Walk students through the courtyard of the Museum of Art, and ask: *How is this space different from the rooms inside the museum where art is displayed? Why might someone choose to display art in a garden, rather than inside?*

Walk through the courtyard and have students share their observations about the plants and sculptures they see. Ask: *If you were planning a public garden that included both plants and sculptures, what are some things you would need to think about?*

**EXTENSION:** In the classroom, have students model small figures from clay. Mark off a large area of a floor or tabletop with masking tape, and give students Legos to build trees, bushes, paths, etc. Work in small groups or as a class to place the clay sculptures within the garden setting students design.
ACTIVITY: Explain to students that, for centuries, students in art academies trained by drawing from copies and casts of classical sculptures. Instruct students to select one statue from The Ringling Museum of Art courtyard, and to practice sketching it from three different angles.

After completing their sketches, students should gather for a class critique. Discuss: Did the process of sketching your chosen works help you notice details you might have missed otherwise? How does sketching help you understand a sculpture’s structure? How well does your selected sculpture “work” from the different angles you chose?

EXTENSION: Have students choose one of their sketches to use as the basis for an original work of art, either in two or three dimensions. The final work should go beyond simply copying the sculpture that the student sketched.

Activity #10

GOAL
To practice drawing the human figure based on sculptural models.

DURATION
30-45 minutes

SUPPLIES
Pencils; paper or sketchbooks

STANDARDS
VA.68.S.2.2 / VA.68.S.3.1
VA.68.O.1.3 / VA.68.O.1.4

Activity #11

GOAL
To weigh the value of reproductions in a public art collection.

DURATION
20-30 minutes

SUPPLIES
Pencils; Contrasting Opinions on Copies information sheet

STANDARDS
VA.912.3.1.3 / VA.912.C.3.6
VA.912.H.1.3 / VA.912.H.2.4

ACTIVITY: Ask students: The statues on view in the Ringling courtyard are copies. Does knowing that fact influence your opinion of them? Why or why not?

Pass out the Contrasting Opinions on Copies information sheet. Divide the class in half, with one side arguing for the inclusion of copies in art museums, and the other side arguing against. Conduct a class debate in which representatives from each side must take turns arguing for their perspective and responding to the other point of view.

EXTENSION: At the conclusion of the debate, have the class vote to choose a winning side. Assign students to research what has become of the large cast collections at the Metropolitan Museum of Art, the Museum of Fine Arts, Boston, and the Ashmolean Museum at Oxford University. Do they agree with these outcomes?
**EMOTION IN ART**

The Ringling's *Laocoön* sculpture shows an emotional scene from Greek mythology. Laocoön was a priest in the city of Troy, which was at war with Greece. The Greek army built a huge wooden horse to hide in, and they pretended to offer the horse to the Trojans as a sign of surrender. They hoped the Trojans would bring the horse inside their city walls, where the Greek soldiers could leap out and defeat them.

Laocoön didn’t trust the Greeks. As the horse approached the gates, he struck it with his spear. He hoped to show that there were people hidden inside. Instead, the goddess Athena, who was on the side of the Greeks, sent huge sea serpents to attack Laocoön and all his sons. The sculpture shows the fearful men being attacked by the serpents.

What other emotional scenes are shown in sculptures? Look around the museum for these examples. When you find them, draw in their expressions. Then, write a word that fits with the emotion you see.

Emotion: _________________________

Emotion: _________________________

Emotion: _________________________
Ancient sculptors came up with mathematical proportions that they felt depicted the ideal human form. These canons were based on symmetry, balance, and harmonious relationships between the sizes of different parts of the body. Below are two grids based on ancient canons. In the first, draw the *Apollo Belvedere* statue. In the second, draw one of your classmates.
CONTRASTING OPINIONS ON COPIES

In the later part of the 19th century, the United States saw the foundation of its first major art museums. During this period, museums eagerly collected casts, copies, and other reproductions of famous sculptures, such as those seen here at The Ringling. By the beginning of the 20th century, however, copies were falling from favor; instead, art museums began focusing more on rare original works that they saw as more authentic. Below are several opinions on the value of reproductions. Who do you think is right?

…these casts—they are not carvings—are of no value whatever—not worth as much as a pen drawing—for the refinement in Sculpture is not mere outline, pose, proportion + such—but the delicacy or courage of the artist who picks with pin point or pounds with a sledge…

- Garrett Stevens, 1897

“…the one thing possible to predicate of every cast, which might indeed be inscribed under each in a museum, is THE ORIGINAL DOES NOT LOOK LIKE THIS.”

- Matthew Prichard, 1903

“The casts and pieces of sculpture in the Museum are made use of by our teacher of Cast Drawing. Our Modeling students are referred to the sculpture as examples of fine technique.”

- The Bulletin of the Cleveland Museum of Art, 1922

“More than once we have endeavored to impress upon our readers the importance of collections of casts and other art reproductions as factors in popular education. It is only through these that the body of our people can ever hope to become familiar with the great masterpieces of European galleries, which have had so much effect upon the taste of people among whom they exist, and might do a similar good work in this country were they only brought within reach.”

- Edward Robinson, 1889

“The course pursued by these students is not indeed the old-fashioned cast drawing of the art schools, where the student plods on, hour after hour, […] the eye, the hand, and the brain becoming so wearied that after the first few hours each day nothing of profit is accomplished.”

- Walter Scott Perry, 1903
Glossary

Antique  Belonging to ancient times
Canon  A rule or principle; in this case, related to proportions of the human body
Cast  Copy of a sculpture made by pouring liquid into a mold
Contrapposto  A pose in which a figure's weight rests on one leg, allowing the other leg to bend slightly
Archaic  A period of Greek sculpture characterized by stylized lines and rigid frontal poses
Classical  A naturalistic, yet idealized, period of Greek sculpture (Also, *classical* – relating to ancient Greece or Rome)
Hellenistic  A later period of Greek sculpture characterized by diverse subject matter and stronger emotion
Lost-wax casting  A method for making a metal duplicate of an original form, using wax and clay to create a mold
Proportion  Comparative relationships between parts of a whole
Sculpture  A three-dimensional artwork
Statue  A sculpture depicting a specific object or living thing
Stylization  Depicting something in an unrealistic or idealized way

For Further Learning

Books

Web
Khan Academy, *Art of the Ancient Mediterranean*, www.khanacademy.org/humanities/ancient-art-civilizations

Image Credits

PAGE 3
Discobolos, 20th century, modern bronze cast of Roman marble copy of Greek bronze original, ca. 480-45 BCE. Bequest of John Ringling, 1936, SN5091.

PAGE 5
Laocoon, ca. 1900-1920, modern bronze cast of Roman marble copy of a Greek original, 1st century BCE or CE. Bequest of John Ringling, 1936, SN5084.

PAGE 6
Capitoline Wolf (Wolf with Romulus and Remus), early 20th century, modern bronze cast from mid-Italic bronze original, 5th century BCE with 15th-century additions. Bequest of John Ringling, 1936, SN5003.

PAGE 7
Apollo Belvedere, 20th century, modern bronze cast of a Roman copy of a lost Greek bronze original, 3rd century BCE. Bequest of John Ringling, 1936, SN5143.

PAGE 8
Seated Mercury, 19th-mid 20th century, modern bronze cast of Roman bronze copy of Greek bronze original, late 4th or early 3rd century BCE. Bequest of John Ringling, 1936, SN5206.

PAGE 11 and 12 (detail)
David, 19th or early 20th century, modern bronze cast from marble sculpture by Michelangelo, 1501-1504. Bequest of John Ringling, 1936, SN5466.

PAGE 16 (L to R)
Young Centaur, 20th century, modern bronze cast of Roman marble copy of a Hellenistic original. Bequest of John Ringling, 1936, SN5037
Arrotino (Scythian Knife Sharpener), 20th century, modern bronze cast of Roman marble copy of Greek original, late 3rd century BCE. Bequest of John Ringling, 1936, SN5089.
Wrestler, 20th century, modern bronze cast from Hellenistic or Roman copy of Greek original, late 4th century BCE. Bequest of John Ringling, 1936, SN5128.
ABOUT THE RINGLING

The Ringling is the remarkable legacy of circus owner, art collector, and financier John Ringling (1866-1936) and his wife, Mable (1875-1929). In 1911, John and Mable bought property in Sarasota, Florida, where they eventually built Ca’ d’Zan, a palatial winter residence that reflects the opulence of America’s Jazz Age elites. An art museum housing the Ringlings’ impressive collection of European, American, and Asian art was soon added. These treasures were left to the state of Florida upon John’s death in 1936, and today they have been joined by a circus museum, a historic theater, and an art library. Visitors to The Ringling can enjoy 66 acres of manicured grounds, featuring native and exotic trees and a 27,000-square-foot rose garden. The Ringling is now recognized as the State Art Museum of Florida and is committed to inspiring and educating the public while honoring the legacy of John and Mable Ringling.

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