NINETEENTH & EARLY TWENTIETH CENTURY EUROPEAN SCULPTURE

MAY 3rd – JULY 6th, 2012

SHEPHERD & DEROM GALLERIES

TECHNICAL NOTE: All measurements are approximate and in inches and centimeters. Prices on request. All works subject to prior sale.

CATALOG ENTRIES by Jennifer S. Brown, Elisabeth Kashey, and Leanne M. Zalewski.
NINETEENTH & EARLY TWENTIETH CENTURY EUROPEAN SCULPTURE

May 3rd through July 6th, 2012

Exhibition organized by
Robert Kashey and David Wojciechowski

Catalog compiled and edited by Jennifer Spears Brown

SHEPHERD & DEROM GALLERIES
58 East 79th Street
New York, N.Y. 10075

Tel: 212 861 4050
Fax: 212 772 1314
ShepherdNY@aol.com
www.shepherdgallery.com
Shepherd Gallery presents an exhibition of *Nineteenth and Early Twentieth Century European Sculpture*, which has been organized in conjunction with our new publication, *Nineteenth and Early Twentieth Century European Sculpture: A Handbook*.

The exhibition corresponds to the handbook’s exploration of the materials, casting techniques, founders and editors involved in the making of sculpture in Europe from 1800 to 1920. On display are reductions and enlargements of individual models; plaster casts produced for special purposes; sculptures in a variety of media; and works that exemplify the aesthetic differences in chiseling and modeling techniques from 1800 to 1920. Together, the handbook and the exhibition help the viewers to identify the complexities involved in the appreciation of sculpture from this period.
ALEXY, Károly 1823-1880
Hungarian School

PRINCE EUGENE OF SAVOY, 1844

Bronze on square base. Overall height: 15 3/4" (40 cm); width from projecting leg of table base to coat trim: 7 1/2"; depth of base: 6 7/8" (17.5 cm). Incised on center front of base: Prinz Eugen; incised on center right of base, below left leg: C. Alexý. f / 1844; foundry mark incised beneath base: GEGOSSEN V. LORENZ / IN WIEN.

Note: Prince Eugene of Savoy (1663-1736) was born in Paris and died in Vienna after a long, distinguished military career. His legacy, however, extends beyond military exploits. Lucas von Hildebrandt built for him the Belvedere (1714-1723), a Baroque palace, which is now a museum. His library, sold by his niece after his death to the Emperor of Austria, became the core of what is now the Austrian National Library. A large equestrian monument of Prince Eugene dominates the Heldenplatz in Vienna.
Alexy studied at the Academy in Vienna, and then in the early 1840s, he traveled throughout Europe to Germany, Italy, and France. From the 1840s on, advanced casting techniques in Vienna encouraged more casting of small bronzes, which benefitted Alexy. He created fifteen small bronze statues of celebrated Austrian military heroes, including Prince Eugene. Eighteen editions were made of the complete set, and two of the sets went to the King of Prussia. (One set of statuettes is in the Heeresgeschichtliches Museum, Vienna).

In 1852, Alexy spent time in London studying with William Behnes (1794-ca. 1864), and successfully exhibited busts of Raphael and the Fornarina at the Crystal Palace Exposition. He was also known for his busts and figures of notable people from Hungarian history. When he returned to Hungary in 1861, he sculpted sixteen classically inspired female figures in the Vigadó Concert Hall in Pest.

References:
BARRE, Jean-Auguste  1811-1896
French School

FANNY ELSSLER AS FLORINDA IN THE SPANISH DANCE LA CACHUCHA,
after 1837

Bronze with brown patina on oval self-base. Height from bottom of base to top of hand: 17 1/8" (43.5 cm). Width from left to right edge of skirt: 7 3/8" (18.7 cm). Depth from back edge of skirt to front of base: 8 1/2" (21.6 cm). Incised after casting in flowers on base at dancer’s left: L. Richard / Eck et Durand / f deurs, f cants [founders and fabricators]. Signed and dated on base, heightened after casting, near dancer’s right foot: A. Barre f . . . t [fecit]. Incised on front of base: FANNY ELSSLER.

Note: Barre enjoyed a successful official career, receiving commissions for life-size busts and statues of royalty, including Napoleon III, and for the tomb effigy of King Louis-Philippe’s mother, the Dutchess of Orléans. He was one of the first French sculptors to produce small-scale sculptures of eminent contemporaries for popular circulation, such as the ballerinas Marie Taglioni and Fanny Elssler.
For the present statuette, Barre faithfully copied Elssler’s original costume, which is now in the Theater Collection of the National Library in Vienna. Elssler was one of the preeminent ballerinas of the Romantic stage. Although during their years on the stage, Taglioni was considered the more accomplished of the two, Elssler did eclipse Taglioni in personal popularity, most especially after her exceptional performance of La Cachucha. This Spanish dance originated from the 1836 Coralli/Gide ballet Le Diable boîteux, first performed by Elssler at Ballet du Théâtre de l'Académie Royale de Musique (now known as the Paris Opera Ballet). A print shows Elssler in similar dress and pose.

References:
Lami, vol. 5, p. 47.
BARYE, Antoine-Louis    1796-1875
French School

EAGLE WITH OUTSPREAD WINGS AND OPEN BEAK

Bronze with dark brown-black patina mounted to octagonal red marble base. Overall height: 10 7/8" (27.6 cm). Signature incised on top of rock: A. L. BARYE. Foundry mark on right side of rock: F. BARBEDIENNE, Fondeur.

Note: The Barbedienne casts of Barye are posthumous. The molds were purchased by Barbedienne at the Barye estate sale of 1875.

Reference:
CARPEAUX, Jean-Baptiste  1827-1875  
French School

NEapolitan Fisherboy, after 1857  
(Pêcheur à la coquille)

Bronze with brown patination on octagonal self-base. Height from bottom of base to top of cap: 24 1/2" (62.2 cm). Width from left edge of base to edge of figure’s hand: 13" (33 cm). Depth from front edge of figure’s left knee to back of base: 13" (33 cm). Signature incised after casting along left edge of base: J. B. Carpeaux. Foundry mark slug on base to left of figure’s foot: SUSSE FRÈRES ÉDITEURS (encircling a symbol) / PARIS; with cold-stamped letters V and B (chiseler’s monogram?) flanking the foundry slug. Incised along right edge of base: SUSSE FRÈS Edm Paris.

Note: Although Carpeaux first worked on Neapolitan Fisherboy in 1857, Susse Frères cast this posthumous model during the first quarter of the 20th century by contract with the Carpeaux family.
Carpeaux represents the generation of sculptors that came into full recognition while Rodin was struggling with his first autonomous sculpture, Man With the Broken Nose (1864). During Rodin’s first year at the Petit Ecole, Carpeaux was his classroom supervisor. Rodin remembered that “[Carpeaux] attracted our instinctive admiration, it seems that we could sense the great man in him, and even the most unruly among us had enormous respect for him. . . . Later, after having seen his work, I had eyes only for him.”

Carpeaux’s penchant for life-like subjects was already revealed in his first major work, the Jeune Pecheur à la coquille, popularly known as the Neopolitan Fisherboy. Executed in Rome from January 1857 to April 1858, the plaster model was exhibited at the Ecole des Beaux-Arts the following June. A bronze, cast by Victor Thiébaut, was included in the Salon of 1859, when it was acquired by Baron James de Rothschild. Napoleon III purchase the marble version, shown at the Salon of 1863.

The sculptor claimed that he based the Fisherboy on a lazzarone he observed during a trip to Naples; nonetheless, the figure was clearly inspired by the fisherboys executed by François Rude (1831/33) and Francisque Duret (1832/33) (Anne Wagner, p. 146). Like their works, his sculpture is characterized by naturalistic anatomy and a casual pose, a departure from the classicizing canon which had long dominated academic art. The gracefully twisted figure is composed of a series of lyrical curves. As Anne Wagner observed, “it demonstrates Carpeaux’s mastery of multiple angular oppositions within the figure, of bent leg and bent arm of its counterpart of weight and thrust,” which would be amplified in his Ugolino and His Sons (1857/61). The Academy objected to the realism and informality, but the Fisherboy’s playful charm appealed to the public. It was so popular that in 1863 Carpeaux created a pendant for it, the Girl with a Sea Shell.

References:
Lami, vol. 5, p. 263.
CARRIER-BELLEUSE, Albert-Ernest  1824-1887
French School

AMAZONE CAPTIVE, after 1868

Cast terra cotta. Height from base to head: 25.9 in (65 cm). Width from left side of vase to side of tree stump: 9 3/4" (24.8 cm). Depth from back of base to front of knee: 10 1/4" (26.0 cm). Inscribed on base at back right: A. CARRIER.

Note: Carrier-Belleuse started his career in the decorative arts as an ornemaniste, and he continued to design for goldsmiths and commercial manufacturers after his successful Salon debut in 1850. As his reputation as an artist grew, the demand for his decorative work increased. The latter included unique commissions for elaborate objects, ranging from brooches of precious jewels to finely crafted furniture, as well as limited editions of decorative sculpture executed by his studio, and statuettes that he produced for commercial manufacture.
Just as manufacturing houses had public sales at regular intervals, Carrier-Belleuse organized three auctions of his commercial work, the first of which was held at Hôtel Drouot on December 26, 1868. Some Salon compositions were included, and other figurative works, such as *Amazone Captive*, were created specifically for these sales. A marble and a terra cotta reproduction of *Amazone Captive* were sold at the 1868 auction. Carrier-Belleuse later sold the reproduction rights of this work, after which it was edited in bronze. A terra cotta version of the present sculpture is listed in the sale of the artist’s estate in 1887.

J.S.B.

References:
CARRIER-BELLEUSE, Albert-Ernest 1824-1887
French School

DIANA VICTORIOUS, after 1885

Silvered bronze on round marble base. Height, including base: 28” (71.2 cm); diameter of base: 9” (23 cm); width, from boar’s snout to the tip of his tail: 12” (30.5 cm). Incised below boar’s belly: CARRIER-BELLEUSE.

Note: Carrier-Belleuse exhibited a plaster of the present subject—his last work—at the Salon of 1885, a marble in the Salon of 1887, and a bronze in the Salon of 1888. Diana, goddess of the hunt, stands triumphantly atop her freshly killed prey. Diana was a popular subject with Carrier-Belleuse, as well as with other artists of his time, including Alexandre Falguière, who worked in Carrier-Belleuse’s studio. A bronze cast of Diana Victorious is in the Hirshhorn Museum and Sculpture Garden, Washington, D.C., and a marble sculpture (formerly in the collection of Loie Fuller) is in the Maryhill Museum of Art, Goldendale, Washington. The silver patina on the present cast is of the period, and is found less often than other patinas.
Carrier-Belleuse would have liked to study under David d’Angers at the École des beaux-arts, but his meager finances forced him to study instead at the Petite école. He excelled at decorative sculpture and began exhibiting at the Salon. His career advanced dramatically after 1863, when Emperor Napoléon III bought a life-size marble nude by him. From then on, he produced commercial, decorative, and large-scale works, including a monument to Alexandre Dumas père, and the over-life-size torchères for Garnier’s Opéra. He became the artistic director of the Sèvres porcelain manufactory in 1876 and published a book of designs, *L’Application de la figure humaine à la decoration et à l’ornementation industrielles*, in 1884. Several major sculptors benefited from their time in Carrier-Belleuse’s busy atelier; these included Jules Dalou, Alexandre Falguière, and Auguste Rodin.

L.Z.

References:
Lami vol. 5, p. 282.
DAVID D’ANGERS, Pierre-Jean  1788-1856
French School

LA LIBERTÉ, after 1839

Bronze on rectangular base. Height, including base: 23" (58.3 cm); base: 6 13/16" x 7 1/4" (17.2 x 18.5 cm). Incised on right side of base: P J. DAVID / 1839; incised across front of base: LIBERTÉ, LIBERTÉ CHÉRIE / COMBATS AVEC TES DEFENSEURS; incised on scroll Liberty holds in her right hand: 89 / 1830; inscribed on mason level behind bayonet: EGAUTÉ / FRATERNITÉ.

Note: La Liberté wears the Phrygian cap commonly adopted by other artists for figures of Liberty, such as that found in Rude’s sculpture, Departure of the Volunteers of 1792 (1833-36) on the Arc de triomphe and Delacroix’s painting, Liberty Leading the People (1830). David d’Angers’ figure of Liberty shares the same revolutionary spirit. The present sculpture includes an inscription along the base, which the editor Pagnerre added to the plaster statuette that he sold around 1840. It reads: “Liberty, Dear Liberty / Fight With Your Defenders.” The dates, [17]89 and 1830 refer to the French Revolution and the July Revolution, respectively. Behind Liberty is a small altar in the form of an ancient column. Atop the altar are tools used by the common worker.
The artist wanted *La Liberté* in all homes, and so wished to have affordable versions of it. In 1839, he sent a note along with a cast of the sculpture, to Louis de Potter, a politician in Brussels, detailing his aspirations. He stated hopefully:

Regarding the small statue of Liberty, I made it so it could be purchased by the people […] Let us hope one day that we will see […] the image of Liberty in humble homes. She is a saint who well deserves the most fervent cult […].

Indeed, plasters and small-scale bronzes were available at the time for the broader public. Thiébaut and Cresson were among the founders and editors of *La Liberté*; Bonnet made casts after 1899. These later plasters and casts also include the date of the 1848 revolution, an event that had not yet occurred when David d’Angers first created *La Liberté*.

Bronze casts of *La Liberté* are in the Musée du Louvre, Musée des arts décoratifs, and the Musée David d’Angers.

L.Z.

References:
Lami vol. 6, p. 97.
DAVID D’ANGERS, Pierre-Jean 1788-1856
French School

STATUETTE OF JOHANNES GUTENBERG, 1839
Monument for Strasbourg, 1840

Bronze with black patina on square bronze base. Height, from bottom of base to top of hat: 16″ (40.6 cm); width, from coat at left to hinges at right: 7 3/4″ (19.7 cm); depth, from sheet in front to coat in back: 6″ (15.2 cm). Incised on front of base: GUTEMBERG (sic); signature and date at right side of base, inscribed before casting: P. J. DAVID / 1839.

Note: David was twenty when he began to study art, but he more than made up for his late start. His oeuvre comprises more than 55 statues, 70 reliefs, 20 statuettes, and over 50 medallions.

Statuettes were relatively rare. The present one was issued right after the large monument for Gutenberg in Strasbourg was finished in 1838. The official unveiling ceremony was delayed until 1840. The sculpture depicts the inventor of the printing press in historical costume, an element d’Angers introduced in portrait sculpture, moving away from classicizing idealization. The pointed shoes and the flowing
beard as well as the detailed mechanism of the press, fix the figure in a definite place in history. Only the quote from the Bible, “and there was light,” d’Angers could not help inscribing in French, lest its metaphorical appropriateness was missed.

The exhibition *The Romantics to Rodin* (see below) included a variant of the present statuette. The variant is slightly smaller and misses the hinged plate leaning against the press. An example, slightly larger than the present one, is in the Louvre. It resembles the present cast also in the variant spelling of the name “Gutenberg.”

E.K.

Reference:
DEVREESE, Godfroid 1861-1941
Belgian School

HEAD OF A YOUTH

White marble on self-base, set on a rectangular red-black-green marble base. Height, from bottom of base to top of hair: 15 1/4" (38.7 cm); width, from left to right shoulder truncation: 14 3/4" (37.5 cm); depth, from edge of hair in front to curve of shoulder in back: 11" (28 cm); size of base: 8 1/2" x 9 1/2" x 6" (21.5 x 24.1 x 15.2 cm). Signature incised on rear of left shoulder: G. Devreese.

Note: Son of sculptor Constant Devreese, and grandson of the stone cutter Vande Wiele, Godfroid Devreese grew up in his father’s studio, drawing and modeling small objects. He attended the Brussels Academy from 1881 to 1886 and won the grand prix for sculpture in 1889. He had a brilliant career, and never lacked commissions, whether for private portraits, public monuments, war memorials, fountains or large figurative compositions. With astounding facility he treated a large variety of subjects and worked in many different media. He executed medals, reliefs, decorative objects, busts, and figures. His subjects ranged from classical mythology to an homage to aviators, inspired by Charles Lindberg.
Devreese never associated with one particular artistic group or movement, yet his work is immediately recognizable by very distinct formal qualities. The outline is always clearly perceivable, the composition tends to be stylized, smooth and statuary. In his portraits, Devreese liked to accentuate one particular formal element, as in the lively turn of the head in the present example. This detail expresses more about the character of the sitter than a whole figure could convey. As in other works, the artist refrained from including here any period clothing or attributes, keeping his sculpture as classical as possible. Within the range of Belgian sculpture at the turn of the century, Devreese’s work may be placed with the Symbolists.

E.K.

Reference:
DUBOIS, Paul  1827-1905
French School

CHARITY, after 1879
for the Monument to General Lamoricière

Bronze with brown patina on irregularly-shaped self-base. Height from bottom of self-base to top of head: 24 1/2" (63 cm); width from edge of right knee to edge of left knee: 9 3/4" (24.8 cm); depth from back of base to front of dress: 13” (33.0). Incised on back of tree stump: P. DUBOIS. Collas slug on rear right base. Incised along right side of base: F. BARBEDIENNE. Fondateur Paris. Cold stamp on rear left corner of base: 059.

Note: Dubois began to work on the Monument to General Lamoricière in the late 1860s and showed two figures for it in the Salon of 1876: the present model Charity and a figure titled Military Courage. Both were highly praised by the American writer Henry James. The complete ensemble with four figural groups was shown at the Exposition universelle of 1878 and installed at the Cathedral of Nantes in 1879. Both Charity and Military Courage immediately became popular as an independent sculptures and were widely edited.
The ever-popular *Caritas* theme was revived at the end of the 1860s and continued to be a favored motif until the turn of the century. The present example was one of the major nineteenth-century prototypes. Other notable treatments of this subject include Aimé-Jules Dalou’s *La Charité* (1877) and Constantin Meunier’s *Maternity* (ca. 1902).

J.S.B.

References:
Lami, vol. 6, p. 220. See *Monument élevé à la mémoire du général Juchault de Lamoricière*. 
DUBOIS, Alphée  1831-1905
French School

PATRIE, COURAGE, MORALITÉ
after Henri Chapu’s Monument to Henri Regnault, 1875

Circular bronze plaque with dark brown patina. Diameter: 10” (25.4 cm). In raised letters left of lower center signature: ALPHÉE DUBOIS; title at right of center: D’APRÈS H.CHAPU. Foundry mark incised at lower center: F. BARBEDIENNE.

Note: Three artists are involved in this single medal: Alphée Dubois, Henri Chapu, and Henri Regnault. Dubois was a well-known medalist. He attended the École des beaux-arts and won the prix de Rome in 1855. Dubois and Chapu became friends while in Rome, where both were pensionnaires. Chapu created a plaster medallion that he dedicated to his friend Dubois in 1860. Regnault was the promising young artist of the French Academy. His extraordinary ability was widely acknowledged and admired.

The main image of the present medal is an allegorical female figure representing Chapu’s Youth for the Monument to Regnault. Chapu exhibited Youth in the Salon of 1875, and received a medal of honor for the work. Critics admired the calm, dignity, and harmony of the statue. Because of its popularity, Youth was often reproduced in engravings and in photographs, and also in the present medal.
Youth was an appropriate figure for Regnault, who was killed at age twenty-seven during the Franco-Prussian War (1870-71). He was a pensionnaire at the time, and as such, was exempt from military service, but he volunteered nevertheless. A memorial exhibition was held for him at the École des beaux-arts in 1872. His best-known painting today is perhaps Salome, which is on display at the Metropolitan Museum of Art. The Monument to Regnault was placed at the École des beaux-arts as a monument not only to the artist, but also to other École students who died during the war. Their names were listed on columns on either side of the monument.

Dubois studied with his father, Joseph-Eugène Dubois, and with Jean-Jacques Barre and Francisque Duret at the École des beaux-arts. Dubois won the prix de Rome as a medalist in 1855. He participated in the Salons of 1868 and 1869 and was a member of the jury at the Universal Exposition of 1900, where Dubois’ son, Henri Dubois, was awarded a gold medal.

L.Z.

References:
"Alphée Dubois" Revue numismatique (1905).
Catalogue générale illustré des editions de la monnaie de Paris, vol. 3
(Paris, n. d.).
Octave Fidière, Chapu: sa vie et son oeuvre (Paris, 1894), ill. p. 90, (Chapu’s Youth).
DUBOIS, Henri-Alfred-Auguste 1859-1930
French School

HONNEUR PATRIE, after 1886
after Antonin Mercié’s *Gloria victis* (1879)

Circular bronze plaque with reddish-brown patina. Diameter: 10" (25.4 cm). Lettering left of lower center signature: H DUBOIS / D’APRÈS A MERCIÉ; title around edge: UNION.NATIONALE.DES.SOCIETES.DE.TIR. DE.FRANCE. Foundry mark incised at lower right: F. BARBEDIENNE.

Note: Mercié’s *Gloria victis* (Salon of 1874, now in the Petit Palais, Paris) is one of the most famous sculptures of the nineteenth century. A winged figure of Fame charges ahead while carrying a dying young warrior over her shoulder. Mercié intended to depict a victory, but after the devastating French defeat in the Franco-Prussian War (1870-71) and the loss of his friend, Henri Regnault, he changed the concept. The dignified young warrior holds a broken sword. The sculpture’s heroic depiction of defeat touched a chord in the hearts of the French people, and replicas of *Gloria victis* were used all over France as monuments to the fallen. Numerous reductions were also cast; Barbedienne offered six different sizes in its 1886 catalog.
Gloria victis was again appropriated for the present medal, which commemorates the 1886 founding of the Union nationale des sociétés de tir de France (a shooting or rifle society). A man with a rifle can be seen in the lower left of the present plaque. This society organized school and national shooting championships and prepared young people for a military fitness test. Dubois created other medals for the society using Gloria victis, such as the medal for the National Rifle Competition at Lyons in 1894.

Dubois was the son of Alphée Dubois with whom he studied. The younger Dubois also studied with Henri Chapu and Alexandre Falguière. Dubois received medals at the Salons of the Society of French Artists in 1888, 1893, and 1898 as well as an honorable mention at the Universal Exposition of 1889 and a gold medal at the Universal Exposition of 1900 in Paris. He received the Cross of the Legion of Honor in 1903.

L.Z.

References:
Bronzes d’art F. Barbedienne (Paris, 1886).
DURET, Francisque-Joseph  1804-1865  
French School

(A) DANCING NEAPOLITAN BOY WITH TAMBOURINE, after 1838

Bronze with dark brown patina on bronze self-base, mounted on circular black Belgian marble pedestal. Overall height, including marble pedestal: 23" 1/4 (59 cm); height from bottom of bronze self-base to top of head: 17 1/8" (43.5 cm); width from left torso to right wrist: 6" (15.3 cm); depth from back of figure’s right shoulder to front of right knee: 6 3/4" (17.1 cm).

(B) NAPOLITAN FISHERMAN DANCING THE TARANTELLA, after 1833

Bronze with dark brown patina on bronze self-base, mounted on circular black Belgian marble pedestal. Overall height: 23 1/4" (59 cm); height from bottom of bronze self-base to top of figure’s right arm: 17" (43.2 cm); width from left hand to right curve of torso: 7" (17.8 cm); depth from back of figure’s left shoulder to front of knee: 5 3/4" (14.6 cm). Signature incised after casting at front of base: *Duret.F*; founder’s mark incised after casting at rear of base: *E. Quesnel*. 
Note: Duret studied under François-Joseph Bosio and entered the École des beaux-arts at the tender age of fourteen. It speaks for Duret’s amazing talent that he created Neapolitan Fisherman while still a prix-de-Rome student in Rome. He conceived the subject during a three-month stay in Naples; in the same spirit, he created the Neapolitan Dancer five years later, to make a pair.

Duret received numerous commissions from the State (statues of Molière, Richelieu, Philippe d’Orléans, Chateaubriand), the Church (works for Notre Dame de la Lorette, la Madeleine, Saint-Vincent-de-Paul) and the Louvre, the Palace of Justice, les Invalides, the Théâtre-Français and other institutions. He also created the group for the foundation at place Saint-Michel. One of his addresses to his students, quoted by Charles Blanc in the Gazette des Beaux-Arts (1866, v. 1) is worth repeating:

Your eyes have to be sharp and quick to grab the pose, the movement and what’s special. You have to pay close attention to the line and balance; measure the model . . . and check the profiles every so often, because the planes of the chest are almost always contrasting those of the pelvis in the various poses. Study carefully the curves and bends of the limbs; pay attention to the contours, because in nature one contour evokes another. Think about the whole; build a structure before you pick up the clay. Be sure of the overall plan, the details will follow soon enough.

The fine quality of the present casts reflect Duret’s love of good workmanship. He loved bronze over marble and always finished his models himself with great care before he handed them over to the foundry.

L.Z.

References:
ENGLISH SCHOOL  
last quarter of the 19th century

YOUNG WOMAN SEATED IN A CHAIR

Plaster relief, colored to resemble bronze, with copper colored highlights. Height: 13" (33 cm); width: 17 ¾" (43 cm); maximum depth: 5" (12.7 cm). Mounted in a rosewood frame.

Note: The imaginative framing in a wooden box and the colorful bronzing effect on this plaster make it a very personal piece – perhaps commissioned by a husband for his young wife, or even a portrait of the anonymous artist’s wife. The lack of a signature or dedication speaks rather for the latter, and in this elaborate presentation it is possibly unique. The cast shows faithfully the artist’s tool marks and the indentation of his molding fingertips. The very charm of this piece is its immediacy, for which plaster was the perfect medium.
The sculpture comes from the North of England. Among the artists who greatly advanced English sculpture towards freer modelling and innovative compositions in the last quarter of the nineteenth century, Harry Bates (1850/51-1899) comes to mind as inspiration for this portrait relief. Bates, who had studied with Jules Dalou and Auguste Rodin in Paris, exhibited in the mid-1880s in London a triptych of *Aeneid* reliefs, which shares the dynamic energy of the present plaster. Bates’ plaster model of a relief of *War* (1887, Tate Britain) even displays in the background the same striations as the present piece. However, Bates was only one of a whole group of British artists who liberated sculpture from the constricts of late Victorian art, and had the skills and youthful bravura to execute a portrait like the present one.

E.K.

Reference (for British sculpture at the end of the 19th century):
EPINAY, Prosper d’  1836-1914  
French School

BEGGING AMOR, 1887  
(*Amour Mendiant*)

Marble. Height: 40 1/2” (103 cm).


Note: Comte d’Epinay, a student of Jean-Pierre Dantan, was active in Rome and London between 1864 and 1874, and settled in Paris in 1880. He created numerous portrait busts of European royalty and traveled as far as St. Petersburg, where he was well received by the Russian Emperor and Empress. For the cabinet of Emperor Alexander III in the Palais Anitschkoff he created a marble of a female nude, *The Dream*, and for Empress Marja Fjodorowna he made the *Begging Amor* (1887).

The present statue is a variant of the Russian marble, differing in the position of the proper left arm. In the Russian version the arm is stretched horizontally, whereas in the present version it is lowered.
The periodical *Trésors d’Art en Russie* of 1903 illustrates the statue *The Dream* and reports that d’Epinay also created a portrait of the Russian Empress. Perhaps this was the occasion for commissioning the *Begging Amor*. The commission is recorded in Thieme-Becker’s *Künstlerlexikon* and Saur’s *Allgemeines Künstlerlexikon*.

Five examples of the statue are documented; the present version is the sixth example known at this time. In the early twentieth century it was part of the decoration of a grand brothel, known as *Everleigh House*, established around 1900 by Ada and Minna Leister in Chicago.

E.K.

References:
Zaretskaja, *La sculpture de l’Europe occidentale à l’Ermitage* (Leningrad 1975), cat. no. 146, 147, ill.
*Les trésors d’art en Russie*, (S. Petersburg, 1903), no. 4-8, p. 262, pl. 73 (*The Dream*).
FALGUIÈRE, John-Alexandre-Joseph  1831-1900
French School

DIANA, after 1887

Bronze with brown patina on circular bronze base. Signature incised on top of base: A. Falguiere. Height, from bottom of base to top of raised hand: 40" (101.5 cm); width, from curve of elbow at left to curve of hand at right: 17" (43.2 cm); depth, from curve of arm in back to tip of knee in front: 13" (33 cm).

Note: Falguière created Diana at the height of his career. He exhibited an acclaimed life-size plaster Diana in the Salon of 1882, a marble in the Salon of 1887 (Musée des Augustins, Toulouse), and another cast in the Centennial Exposition of 1900. Her bold posture and lowered eyelids garnered positive attention from contemporaries. Writing in his 1887 Salon review, critic Paul Mantz called Falguière’s Diana "original and proud," and at the same time, he continued, one could feel "the breath of modern life" in the sculpture. The sculpture was enormously successful and was reproduced both full-length and as a bust in different sizes and media. According to Bénézite, Falguière said he created the sculpture "because Dianas are successful" (p. 8).
Diana, one of the twelve Olympian gods and goddesses, was the virgin goddess of the hunt. As a huntress, she was usually depicted dressed in a short tunic carrying her bow and arrow. The small crescent moon atop her head signifies her association with the moon goddess. Falguière combined Diana’s attributes, the bow and the moon, eliminated others, and depicted her nude. Contemporaries complained that he simply wanted to depict a nude woman, under the guise of an acceptable mythological title, since the nudes resembled real-life models rather than idealized figures. Falguière exhibited several sculptures of female nudes in the Salons under various pretexts and attracted much attention by doing so.

Falguière was one of the most well-known French sculptors in the second half of the nineteenth century. He studied with Albert-Ernst Carrier-Belleuse, and later with François Jouffroy at the École des beaux-arts, and was influenced by François Rude. In 1854 he won the coveted Prix de Rome, and befriended Jean-Baptiste Carpeaux, who was studying in Rome at the same time. Falguière received medals for his work at the Salons, which secured his fame by the early 1870s. Over the next two decades, he rose through the ranks of the Legion of Honor, becoming Commander in 1889. In 1882, he became a professor at the École des beaux-arts and managed a large studio; his most famous student was Antonin Mercié. Falguière fulfilled numerous other commissions for public sculptures, including a colossal quadriga, Triumph of the Revolution (destroyed), for the Arc de Triomphe in Paris. Retrospectives were held just before and after his death; however, his star fell quickly because of widespread interest in his contemporary, Auguste Rodin.

References:
Lami, vol. 6, p. 331.
Jeanne L. Wasserman, Diana in Late Nineteenth-Century Sculpture: A Theme in Variations (South Hadley, MA, 1990), ill. no. 7.
FOLEY, Margaret F.  1827-1877  
American School  

MEDALLION. BUST PORTRAIT OF MARY HOWITT, 1875


Exhibition: Centennial Exhibition, Philadelphia, 1876. Royal Academy, 1876, cat. no. 1348. European Nineteenth Century Watercolors, Drawings, Paintings and Sculpture, Shepherd Gallery, New York, Winter 1989/90, cat. no. 39, ill. On long-term loan to the National Museum of Women in the Arts, Washington, DC, where it was exhibited in the museum’s 19th century painting and sculpture installations from 2003 until 2012.

William H. Gerdts was the first to call attention to the fascinating group of American women sculptors in Rome in the third quarter of the nineteenth century. “The white marmorean flock” was Henry James’ phrase for these ladies, and this was also the title of an exhibition at Vassar College in 1972, organized by William H. Gerdts, which included several works by Margaret Foley as well as pieces by Edmonia Lewis, Harriet Hosmer, Emma Stebbins and many more.
Excluded from professional training with live models, these women found in Rome abundant models in public museums, as well as cheap studios, plenty of competent practitioners and a Mediterranean lifestyle in pleasant contrast to the puritanical society they had left behind. Combining her experience as a cameo cutter with what she could learn from bas reliefs displayed in museums, Foley created numerous life-size portraits carved in profile in low relief. The present portrait was created along with a portrait of William Howitt in 1875 and subsequently exhibited at the Royal Academy (1876, cat. no. 1348) and at the Centennial exhibition in Philadelphia (1876).

The sitter Margaret Howitt (1799-1888) was a prolific writer, both in her own right and as co-author with her husband William Howitt (died 1879). She wrote children’s stories, travelogues, history books, edited magazines and other periodicals and translated from Swedish, Danish and German. She and her husband received a never-ending stream of visitors in their residences in London, Heidelberg and finally Rome, including Friedrich Overbeck, the last of the Nazarenes. Adolf von Hildebrand, who in 1875 was installed in San Francesco near Florence, was hardly among them. He belonged to the new generation of artists who considered the Nazarenes stiff and boring. However, there is a striking resemblance in the change of Foley’s style to that of Hildebrand’s under the influence of Italian prototypes. Hildebrand’s portrait bust of Mrs. Fiedler (1882) as well as some of his reliefs echo Italian Renaissance images. In a similar way, Foley changed her technique from the sharp neo-classical stylization, so dear to her generation, to the soft and detailed work in the present relief.

E.K.

References:
FRATIN, Christophe  1801-1864  
French School

TWO RACING GREYHOUNDS

Bronze with dark brown patina on long rectangular base trimmed at corners. Height: 4 1/2" (11.5 cm); length of base: 12 1/4" (31 cm); depth of base: 4 1/8" (10.5 cm). Incised after casting at center right: FRATIN; scratched on underside of base: E.B.

Note: Stylistically, Fratin differed from his contemporaries. His domestic animals are not as dramatic as Antoine-Louis Barye’s wild animals or as anatomically precise as Pierre-Jules Mène’s sporting subjects. Unconcerned with rendering exact anatomical detail, he instead captured the energy, movement, and lively spirit of the animals he portrayed, evident in the present work. As the son of a taxidermist, Fratin’s inclination toward animal subjects seems natural. He studied first under Charles-Augustin Pioche in his native town of Metz and then moved to Paris and studied with Théodore Géricault. The racing horses in Epsom Derby (c. 1821, Musée du Louvre), painted by Géricault, may have inspired the present sculpture. Fratin debuted at the Salon of 1831 where his and Barye’s success launched animalier sculpture as a significant genre, a genre that grew increasingly popular over the following decades. Fratin, Barye, and Mène became the leading animalier sculptors of their time. Unlike Barye and Mène, Fratin had no foundry of his own. Instead, he hired Susse Frères, Daubré, and Quesnel to cast his bronzes. In 1851, Fratin won a medal at the Crystal Palace exhibition and became internationally well-known. The French state commissioned several sculptures
from him for various cities, including a large-scale bronze *Lion Attacking a Horse* (Petit-Montrouge, 14th arrondissement, Paris). His two large bronze dogs stand guard in the botanical gardens in Metz. Fratin also enjoyed extensive private patronage from an international clientele. He contributed to the extravagant *surtout de table* for the Duc d’Orléans. Barye, Jules-Baptiste Klagmann, James Pradier, and Jean-Jacques Feuchère were among the other sculptors commissioned for this work. Lord Powerscourt, a member of the English parliament, the King of Prussia, the Emperor of Russia, and the Duc de Luynes also patronized Fratin. American brass manufacturing millionaire, Gordon Webster Burnham, donated *Eagles and Prey* to New York’s Central Park. Having stood there since 1863, it is the oldest sculpture in any New York park. In addition to these large works, Fratin produced many small terra cottas that he sold in three separate auctions between 1857 and 1859.

L.Z.

References:
FRATIN, Christophe     1801-1864  
French School  

VULTURE AND DEAD MAN  

Bronze with chocolate-brown patina on a rectangular self-base. Height from bottom of self-base to topside of wings: 9 1/4" (23.5 cm); width of wingspan: 9" (23 cm); depth from front of base to tail feathers: 6 1/2" (16.5 cm). Signature cold stamped on right edge of base: FRATIN.

Note: As the son of a taxidermist, Fratin learned about animal anatomy at an early age. He studied first under Charles-Augustin Pioche (1762-1839) in his native town of Metz and thereafter moved to Paris where he studied with the iconic romantic painter, Théodore Géricault (1791-1824). Along with Antoine-Louis Barye and Pierre-Jules Mène, Fratin was a leading animalier sculptor. Stylistically, Fratin differed from his contemporaries; he did not model his domestic animals to the same dramatic degree as Barye, nor with the precision characteristic of Mène’s sporting subjects. Less concerned with rendering exact anatomical detail, Fratin instead captured the energy, movement, and lively spirit of the animals he portrayed.
Fratin debuted at the Salon of 1831 with a wax model of an English thoroughbred. At that time, *animalier* sculpture was not well regarded by critics, but with the success of Fratin and Barye, the genre grew increasingly popular over the next several decades. In 1851, Fratin won a medal at the Crystal Palace exhibition, after which he enjoyed an international reputation. The French state commissioned several sculptures from Fratin for various cities, including a large-scale bronze *Lion Attacking a Horse* in Petit-Montrouge, the 14th arrondissement of Paris.

Fratin also enjoyed extensive private patronage from an international clientele. Along with Barye, Jules-Baptiste Klagmann, James Pradier, Jean-Jacques Feuchère, and others, Fratin contributed to the extravagant *surtout de table* for the Duc d'Orléans. Other patrons included the King of Prussia, the Emperor of Russia, and the Duc de Luynes. American brass manufacturing millionaire, Gordon Webster Burnham, donated Fratin’s *Eagles and Prey* to Central Park, where it has stood since 1863; *Eagles and Prey* is the oldest sculpture in any New York park.

Fratin produced many small terra cotta models that he sold in three separate auctions for commercial purposes. A terra cotta model of the present bronze may have been sold in one of his sales. Unlike Barye and Mène, Fratin had no foundry of his own. Instead, he hired Susse Frères, Daubré, and Quesnel to cast his bronzes.

References:
FRÉMIET, Emmanuel  1824-1910
French School

RAVAGEOT AND RAVAGEODE, NAPOLEON III’S BASSET HOUNDS,
after 1853

Bronze with dark brown patina on oval base. Height: 5 3/4" (14.6 cm); length of base: 6 3/4" (17 cm); depth of base: 5 1/2" (14 cm). Heightened after casting at top right of base, below paw: E FREMIET; cold-stamped at rear of base: 145.

Note: In 1851, Frémiet created a life-size plaster group of the present sculpture, a commission he solicited from the Minister of the Interior. It was exhibited in bronze in the Salon of 1853 and again in the Universal Exposition of 1855. It was then placed in the Salle des Gardes of the Château de Compiègne, which had been a royal residence from 1380 until the end of Napoleon III’s regime, when it became a national museum. Contemporary critics admired the compact
composition, minute detail, and accuracy of the depiction of the emperor’s hounds. A small snail has captured one dog’s attention, while the other remains upright and alert. Because of the success of this group, Frémiet later made separate sculptures of the individual basset hounds. Ravageode is sometimes given different spellings, such as Ravageole; however, Ravageode is the name printed in the original Salon catalogs. The confusion stems from the commission, since the names of the dogs are not specified; they were simply referred to as two bassets.

L.Z.

References:
Catherine Chevillot, Emmanuel Frémiet, 1824-1910: Le Main et le multiple (Grenoble, 1989), ill. p. 79.
Jeremy Cooper, Nineteenth-Century Romantic Bronzes (Boston, 1975), ill. p. 150.
Lami, vol. 6, p. 409.
GASPAR, Jean-Marie 1861-1931
Belgian School

ADOLESCENCE

VARIANT A, circa 1891

Plaster, tinted dark brown, lightly heightened with gold paint and lacquered, on irregular plaster base, mounted to wood base, shaped to match the irregular self-base. Height, from bottom of wood base to top of girl’s head: 27 1/4” (69.2 cm); height of wood base: 3/4” (2 cm); width, from left to right edges of base: 25 1/2” (64.7 cm); depth from front to rear edges of base: 12 1/4” (31 cm). Piece mold seams are visible.

VARIANT B, circa 1892

Plaster, tinted black, on irregular plaster base. Height, from bottom of base to top of girl’s head: 29 1/2” (75 cm); width, from left to right edges of base: 28” (71 cm); depth, from front to rear edges of base: 16” (40.6 cm). Dedicated, signed and dated at rear left of base: Témoignage de sincère / amitié à Georges Olivier / Destrée / 92 J. M. Gaspar.

Note: The dedicatee of Variant B, George Olivier Destrée, was a poet and great admirer of the Pre-Raphaelites and the Italian primitives. Later in his life he became absorbed in mysticism.

The oldest son of a well-off lawyer who supported his son’s artistic talent enthusiastically, Gaspar put his family to a hard test: after two months he was fired from the Brussels Academy for insubordinate behavior. The relationship with his subsequent teacher, Jef Lambeaux, remained stormy. Lambeaux, the acclaimed and
successful sculptor, was artistically opposed to almost every idea dear to Gaspar. Only after Gaspar won a medal at the 1889 International Exhibition with an *Equestrian Group* did he become Lambeaux’s favorite student. However, Lambeaux could only temporarily rescue this high-strung, vulnerable talent from his self-destructive path. Throughout his life, Gaspar had times of astounding productivity (mostly animal sculpture) and bouts of depression and withdrawal. When he lost an important public commission he sought refuge in the woods, spurning the world of exhibitions, Salons and competitions. During World War I, he experienced a crisis which drove him to a marginal existence. After a period of recovery, marked by the creation of monuments to the victims of the war, another rejection of a project broke his spirit. He became an alcoholic drifter and exhibited only occasionally, the last time in 1927.

Gaspar created the plaster of *Adolescence* (also called *The Kiss*) in 1890, shortly before he left Jef Lambeaux’s tutelage. The sculpture’s beautifully balanced composition and gentle sensibility stands in sharp contrast to Lambeaux’s works with their overloaded dramatic gestures. *Adolescence* was exhibited in 1893 at the tenth exhibition of *Les XX*, the group that advocated modernity during the last two decades of the nineteenth century, founded by James Ensor and Fernand Khnopff among others. *Les XX* was succeeded by *La Libre Esthétique*, where Gaspar also exhibited, joining the circle of Belgian *art nouveau* and Symbolist artists which played such a vital role in European art around 1900. The significance of the sculpture *Adolescence* for the new movement is evident by its presence in a painting by Gustave-Max Stevens (1871-1946), *Group of Writers and Artists* (1908), depicting artists attached to *La Libre Esthétique*, including Fernand Khnopff.

The majority of Gaspar’s large *oeuvre* was executed in plaster. The artist hated to sell his works, but he also neglected to take care of them. Some pieces he destroyed deliberately.

The fact that *Adolescence* exists in two version has been known to art historians for some time. The variant with the two girls is the earlier one. A white plaster of it, dated 1890, was acquired by the Royal Museum of Fine Arts, Brussels. This variant is also documented in an illustration in the German art magazine *Die Kunst* of 1907, titled *Group of Girls* (*Mädchengruppe*). This earlier variant is smaller than the final variant, but only due to a higher base in variant B. The present juxtaposition of the two variants shows that the figures are actually of the same dimensions. However, they vary in details, such as the features and hair of the figures.
From the time of the sculpture’s first exhibition, its purity and chastity have been praised again and again. What motivated the artist to change the gender of one of the figures can only be guessed at. Today, it appears to illustrate the non-specific, universal appeal of youth, as expressed in the German term Jugendstil.

E.K.

Variants:
White plaster, dated 1890, height 67 cm, Royal Museum of Fine Arts, Brussels.
Present plaster (A), tinted brown, not signed nor dated.
Salon of Ghent, 1892, wax model.
Present plaster (B), tinted black, dedicated to Destrée, dated 1892.
Tenth Exhibition of Les XX, 1893, cat. no. 1, no medium listed.
Marble, height 74.5 cm, signed and dated 1895, private collection.

Exhibitions and references:
Tenth exhibition of Les XX (Brussels, 1893), cat no. 1.
L'Art Flamand, 1900, p. 142, ill.
Jacques Lennep, La sculpture Belge au 19ième siècle (Brussels, 1990), vol. 2, cat. no. 51, pp. 405-408, ill.
Sander Pieron, Douze effigies d’Artistes (Brussels, 1910), pp. 98-111.
Le Cercle des XX, Tzwern-Ainsber Fine Arts (Brussels, May-June 1989), cat. no. 28, ill. of present variant B.
GEMITO, Vincenzo  1852-1929
Italian School

(A) THE WATER CARRIER, after 1881

Bronze with brown patination. Height from bottom of base to top of head: 21 1/2" (54.6 cm). Width from edge of figure’s hand to right edge of base: 8 1/4" (21.0 cm). Depth from back of base to front edge of jug: 11 1/4" (28.6 cm). Imprinted in the casting in raised lettering, on the back of base, at center: DALL ORIGINALE / PROPTA DEL RE DI NAPOLI / SM. FRANCESCO II / NAPOLI GEMITO.

(B) THE WATER CARRIER WITH SHORTS, after 1886

Bronze with brown patination. Height from bottom of base to top of head: 21 1/2" (54.6 cm). Width from edge of figure’s hand to right edge of base: 8 1/4" (21.0 cm). Depth from back of base to front edge of jug: 11 1/4" (28.6 cm). Incised on the back of base, at lower left: PROPRIETA ARTISTICA. Imprinted in the casting in raised lettering, on the back of base, at center: DALL ORIGINALE / PROPTA DEL RE DI NAPOLI / SM. FRANCESCO II / NAPOLI GEMITO. Incised on interior back wall of base, along bottom edge at center: 150. The trousers are removable.
Note: This statuette represents a Neapolitan street urchin, known as *scugnizzo*, a type of child very familiar to Gemito, who was raised by a humble family. The sculptor captured the agility of this character, as well as some of his earthy vitality. *The Water Carrier* may have been inspired by the success of Gemito's *Neapolitan Fisherboy* at the Salon of 1877. This figure was originally modeled for Francesco II, the former King of the Two Sicilies, who in 1894 had expressed a desire to own a work by Gemito. After the King's death in 1894, the bronze was bequeathed to his personal physician in Paris. The original wax model is preserved in the National Gallery of Modern Art, Rome. It was cast in bronze by Gemito's foundry until 1886, and then by the Laganà foundry. In his biography of Gemito, Alfredo Schettini (1944) noted that other examples of the bronze could be found in the Tozzi collection, formerly Minozzi collection, Naples, and in the Luxembourg Museum in Paris. Gemito also modeled a life-size head of *The Water Carrier*, independent of the figure. In 1909, he created a variation of the work titled *La Sorgente*.

The original *Acquaiolo* (1881) was nude. The King requested the addition of trousers to make the sculpture acceptable to the Queen. From 1886 onward, the model of the *Young Water Carrier* came in these two versions – with and without trousers. In some cases, as with this example, the trousers are removable.

J.S.B.

References:
Katherina McArthur and Kate Ganz, *Vincenzo Gemito: Drawings & Sculpture in Naples & Rome* (New York, 2000), cat. no. 15
Ian Wardropper, ed., *Chiseled with a Brush: Italian Sculpture, 1860-1925, from the Gilgore Collections* (Chicago, 1994), cat. no. 19
GIBSON, John 1790-1866
English School

HYLAS SURPRISED BY THE NYMPHS, circa 1826

Plaster. Height: 64 1/2" (164 cm); width: 47 3/4" (121 cm); depth: 28 3/4" (73 cm). Signed and located on tree stump at rear: J. Gibson fecit / Roma.


Note: The present plaster is, to our knowledge, the only surviving example of this work, other than the marble in the collection of Tate Britain. The present plaster was owned by the art collector Vaughan-Yates from Liverpool, who most likely bought it from Gibson, who spent his youth in Liverpool. The sculpture was exhibited at Liverpool between 1830-40, and subsequently Vaughan-Yates donated it, together with a marble by Barolini, to Blackburn House, a girls’ school in Liverpool. It is recorded that both sculptures were subsequently covered with a thick coat of paint. About fifteen years ago, the present plaster was sold by Blackburn House, and after acquiring it, Shepherd Gallery removed thick layers of paint, restoring its original surface.
A plaster of *Hylas Surprised by the Nymphs* was donated by Gibson in his will, together with the complete contents of his studio, to the Royal Academy in London, where a Gibson Gallery was installed. In 1912, the plaster was listed in a description of the Gibson Gallery by Mardy T. Rees. At some point after this date, the Royal Academy’s plaster was damaged and disappeared.

Although Gibson in his later work experimented with tinted marble sculptures, the present plaster was to be white or off-white, like all the life-size plasters in the studios of the neoclassical sculptors in Rome. Gibson was thirty odd years younger than Antonio Canova (1757-1822) and Bertel Thorvaldsen (1770-1844), whose workshops were most splendid sights on the tourist route in Rome. As a young man, Gibson worked in Canova’s studio, and after the master’s death his studio became the center of the neoclassical school in Rome. He stayed in Italy for the rest of his life, exhibiting regularly at the Royal Academy in London, and receiving most of his commissions from England.

The subject has been treated by numerous Greek and Roman writers, including Theocritus, whose version became the most popular one. Hylas, the favorite servant of Hercules, was fetching water at a spring where nymphs caught sight of him, became enamored by his beauty, and pulled him into the water. Hylas was never seen again.

E.K.

References:

Timothy Stevens has kindly shared with us information about the provenance of the present plaster.
GRÉBER, Henri-Léon 1855-1941
French School

NARCISSUS, 1908 or after

Gilt bronze figure on dark brown patinated pedestal and basin. Height of figure from bottom of feet to back of hand: 23" (58.4 cm). Height, including figure and base: 35 1/2" (90.2 cm); width, from left to right rear edge of basin: 19 1/4" (49 cm); depth, from front center of basin to back of plinth: 13" (33 cm). Signature incised at right side of pedestal: H. GREBER / PARIS. Cold-stamps at bottom right back of basin: SIOT DECAUVILLE / FONDEUR / PARIS (circular lettering), and 121.

Note: Henri Gréber descended from a family which in four generations produced six ceramicists, three sculptors and one architect. His father Johann Peter Gréber (1820-1898), a ceramicist and sculptor, migrated in 1846 from an Austrian village to Beauvais, where he prospered and founded a ceramic manufactory in 1877. Henri Gréber, his third son, began modeling decorative architectural elements alongside his brothers in his father’s workshop. To further his artistic training, he went to Paris, where he studied at the Académie Julian with Antonin Mercié. Subsequently he entered the studio of Frémiet, who made him his assistant and introduced him to Gérôme. At age nineteen, Gréber worked for Frémiet on his equestrian Jeanne d’Arc (1874, Place du Rivoli). Frémiet paid him well and Gréber, a serious and dedicated
craftsman, remained Frémiet’s collaborator for the rest of his life. In 1913 he
honored his friend and teacher with the Monument to Frémiet, which was installed in
the Jardin des Plantes in 1926. It is still in situ near the Gallery of Paleontology.
Gréber also paid homage to the other two artists who influenced him, creating
marble statuettes of Mercié and Gérôme (both 1904, musée d’Orsay, Paris).

Gréber executed many public commissions, including two figures above the
main entrance of the Grand Palais and numerous memorials after World War I. For
private clients he created portrait busts and decorative garden sculpture. He
exhibited regularly, received a number of awards, and was made chevalier of the
Legion of Honor.

Between 1910 and 1917 family connections brought Gréber’s work to the
He maintained an office in New York and designed landscapes for East Coast
residences. Naturally, he decorated these parks with his father’s sculptures. In 1917,
Jacques Gréber worked as a city planner for Philadelphia, changing the projected
design for the Fairmount Parkway in a way that brought more landscaped park areas
into the city. Henri Gréber’s Bear Hunter, a late echo of Frémiet’s influence, was
installed in Philadelphia in 1921.

The present sculpture Narcissus was first exhibited at the Salon of 1908 in
plaster, and again in 1909 in marble. At that occasion, Pierre Goujon wrote about it
in the Gazette des Beaux-Arts: “[Gréber’s] fountain is a charming masterpiece,
which I would love to see complemented by the harmonious frame of a quiet park.
The marble is treated with love and devotion, softened to the point of expressing the
flexibility of fragile flowers which will bend to a terrible storm. The turned leg,
allowing the body to reflect in a mirror of the water below, the well-studied arms,
which crown somewhat feverishly all this languor, this loving embrace of the head is
ravishing because it is unrestrained. I think this would have pleased Fénelon who
once reprimanded Le Brun that his Venus ‘was not Venus enough’; he certainly
would have found enough Narcissus in this youth of Monsieur Gréber.”

The artist donated the original plaster in 1914 to the museum of his hometown,
Beauvais. It was subsequently destroyed, perhaps in the 1940s when several bronzes
by Gréber were melted down by the German occupation forces. The marble was
acquired by the State for the Luxembourg museum. Its present location could not be
ascertained.

E.K.

References:
Les Gréber, une dynastie des artistes, exhibition catalog Vorarlberger
Landesmuseum, Bregenz, Nov. 1993-Jan. 1994, and musée départmemental de
p. 245, ill.
HILDEBRAND, Adolf von 1847-1921
German School

PORTRAIT BUST OF EUGENIE SCHÄUFFELEN, 1878

White marble on irregular rectangular self-base, rounded in back, mounted to circular marble base. Height, from bottom of self-base to top of head: 15 3/4” (40 cm); width, from left to right shoulder truncation: 8 1/2” (21.6 cm); depth, from tip of nose to curve of hair in back: 9” (23 cm).

Note: In her catalogue raisonné of Hildebrand’s busts, Angela Hass distinguishes three periods of the artist’s oeuvre: the early period in Florence until circa 1890, the middle period in Munich beginning with the plans for the Wittelsbach Fountain, and the late period following Hildebrand’s stroke in 1910.

The present bust is from the early period, during which Hildebrand developed his skills in marble carving. In the workshops of the great sculptors of the nineteenth century, from Canova to Thorvaldsen to Rodin, marble sculpture was traditionally executed by practitioners after the plaster model by the artist. Only
the final treatment of the surface was left to the hand of the master. Rodin hardly ever touched a chisel. He employed great artists including Antoine Bourdelle and Charles Despiau as practitioners, and left the entire completion of his marble sculptures to them. Hildebrand was the first artist in the nineteenth century who was personally involved with the carving from beginning to end. Only after 1910, when he lacked the physical strength, did he delegate the carving to his assistants.

Angela Hass stated about the present bust that “the liveliness of the plaster model in comparison to the somewhat neo-Classical smooth marble execution of the bust suggests the suspicion that Hildebrand’s collaborator Gabriello Polumbo participated in the execution.”

This opinion has been opposed by Sigrid Braunfels-Esche, an in-law of Hildebrand and the author of an important publication on the artist, Adolf von Hildebrand (1847-1921). According to her information, Polumbo was a laborer who assisted Marées and Hildebrand in preparing the walls when the two artists painted frescoes in Naples. Hildebrand subsequently employed Polumbo as a studio assistant. In the 1890s Polumbo helped with the execution of some decorative details on the Wittelsbach Fountain in Munich. Sigrid Braunfels-Esche considers it quite unlikely that Hildebrand would have let Polumbo work on a piece that meant a lot to the artist. She thinks it much more likely that Hildebrand himself carved the marble, as he was very fond of the sitter, who was a family member. Finally, it was Hildebrand’s intent to reduce the details of the plaster when he carved a marble. It was one of his principles that each medium required its specific treatment.

The sitter of the present bust was the daughter of the publisher Friedrich Bruckmann. She was married to the paper manufacturer Alfred Schäuffelen, a brother of Hildebrand’s wife. The beautiful and lively Eugenie was a known figure in Munich’s artistic and social circles. Franz von Lenbach painted several portraits of her, and so did Hans Makart. During her visit in Florence in 1878, Hildebrand modeled the plaster bust. In the same year, the artist painted her portrait in profile. The finely carved features and the simple geometric base in the present bust make evident the influence of the art of the Florentine Renaissance on Hildebrand’s early portraits.

E.K.

References:
Angela Hass, Adolf von Hildebrand. Das plastische Portrait (Munich 1984), cat. no. 27, p. 76, ill.
Sigrid Braunfels-Esche, Adolf von Hildebrand (1847-1921) (Berlin, 1993).
Sigrid Braunfels-Esche, unpublished correspondence, Shepherd Gallery archives.
KISS, August  1802-1865  
German School  

AMAZON FIGHTING A PANTHER, after 1843  

Bronze with black patina, mounted to black Belgian marble base. Height, from bottom of bronze base to top of horse’s head: 15” (38 cm); width, from tip of tail at left to curve of rock at right: 18 3/4” (47.5 cm); depth, from curve of hand at left to edge of rock at right: 10” (25.5 cm).  

Note: The Altes Museum in Berlin, built by Karl Friedrich Schinkel in 1830, was situated in formerly East Berlin. It is now beautifully restored, including its flight of steps leading up to a row of fluted columns to the entrance of a neo-classical temple of art. When Schinkel wished sculptures to decorate the flanks of the stairs, he did not anticipate the image of a furious, half-naked Amazon on a rearing horse, aiming her spear at a panther. He thought the model, finished in 1839, was “brazen and reckless.” However, eventually he concurred with contemporary voices welcoming the intense drama and power of the group, and the monumental sculpture was cast in 1842 and installed in 1843. Almost twenty years later, Albert Wolff created as a pendant A Lion Hunter after sketches by Kiss.
The *Amazon Fighting* was a huge success and was edited in various sizes and materials (zinc, bronze, iron). Some examples were enhanced with silver inlay and a decorative plinth. Casts of the pair in the original size were ordered by the Philadelphia Museum of Art, where the pair is in situ at the foot of a stairway similar to the installation in Berlin. One copy in marble went to the King of Bavaria, a second one is today in the Royal Museum of Antwerp.

E.K.

Reference:
KRUSE, Carl Max  1854-1942  
German School

(A) THE MESSENGER OF MARATHON, after 1881

Bronze with black-brown patina on stepped bronze base. Height, from bottom of base to top of branch: 13 1/2" (34.3 cm); depth, from curve of hand in front to edge of base at rear: 11 1/4" (28.5 cm); width, across base: 3 1/4" (8.3 cm). Signature incised at front right of base: Max Kruse. Foundry mark incised at rear left of base: Aktiengesellschaft H. Gladenbeck u. Sohn.

(B) THE MESSENGER OF MARATHON, after 1881

Bronze with black-brown patina on stepped bronze base. Height, from bottom of base to top of branch: 21 1/2" (54.6 cm); width, across base: 5" (12.7 cm); depth, from twig in front to edge of base at rear: 18 3/4" (47.5 cm). Signature incised at proper right of base: Max Kruse. Foundry mark at rear of base: AKT. GES. / GLADENBECK BERLIN.

Note: Max Kruse dropped out of high school, was accepted at the Stuttgart Polytechnikum as a student of architecture, moved to Berlin in 1877, joined the Academy, and began to study sculpture. The presentation piece for his graduation was the Marathon Runner. Shown in the Academy Exhibition in 1881, it earned the artist the Rome price and a gold medal. The Berlin National
Gallery commissioned a bronze cast in 1884. A large version of the sculpture was placed in a public place (the Tiergarten in Berlin) and it became so popular that the foundry Gladenbeck bought the right to edit *The Marathon Runner* as a statuette in different sizes. Another large version was cast in 1894/95 for the roof of the Theater of the West (back in situ). The Marathon was accepted as an Olympic sport in 1896.

Kruse joined the Berlin Secession (1908), became a member of the Academy (1913), and continued to create sculpture, mostly busts. He also patented a copy machine for sculptors, and worked extensively as a set designer. He invented the round backdrop, frequently used by Max Reinhardt. Kruse's second wife was Käthe Kruse, the famous designer of dolls. After World War I, Max Kruse turned to painting landscapes.

E.K.

Reference:
*Berliner Kunst von 1770-1939*. Studiensammlung Waldemar Grzimek, Städtische Museen Heilbronn (Heilbronn/Neckar, 1982), cat. no. 82, ill.
LEVÊQUE, Louis-Auguste-Edmond 1814-1875
French School

WHITE SLAVE, circa 1850

Gilded bronze on circular self-base. Overall height: 25 ½" (64.8 cm); width from left to right side of base: 10 5/16" (26.2 cm); depth from back base to tip of figure’s toe: 10 7/8" (27.6 cm). Incised along right side of base: Levêque.

Note: Edmond Levêque studied at the École des Beaux-Arts, and thereafter exhibited at the Salon from 1833 until a year before his death in 1875. This work is a variation of Two Slave Girls, in which the present figure is seen leaning backwards against a much taller African woman.
MAROCCHETTI, Carlo   1805-1867
Italian/French School

REDUCTION OF THE EQUESTRIAN MONUMENT TO QUEEN VICTORIA IN GLASGOW, 1854 or after

Silver-plated bronze on a rectangular bronze base. Height, from bottom of base to tip of crown: 20" (51 cm); width, from bend of horse’s front leg to curve of tail: 21 1/2" (54.5 cm); depth, from edge of drapery in front to edge of drapery in back: 8" (20 cm).

Note: Marochetti was born in Italy and studied in Paris under François-Joseph Bosio. He became a naturalized French citizen in 1841. During the Revolution of 1848 he fled with the entourage of Louis-Philippe to London. He exhibited at the Royal Academy (1851-67) and became one of Queen Victoria’s favorite sculptors. In Glasgow alone he created four public monuments, including the Equestrian Queen Victoria of which the present sculpture is a reduction.

Queen Victoria’s visit to Glasgow in August of 1849 was an event of such importance that immediately after her departure plans for a monument went under way. Marochetti’s sculpture was unveiled in September 1854 in St.
Vincent Place, Glasgow. In 1866 it was moved to George Square to accompany a Monument to the Prince Consort (also by Marochetti). Some changes were made by Marochetti at this time to match the pair, including an adjustment of the horse’s left hind leg, which in the later version touches the base.

Another example of the reduction is in the National Gallery of Scotland in Edinburgh.

E.K.

References:
Ray McKenzie, Public Sculpture of Glasgow (Liverpool, 2002).
MATTE, Nicolas-Augustin  1781-1837
French School

(A) BUST OF A GIRL

Plaster. Height: 20 3/4" (52.5 cm); width: 14 3/4" (37.5 cm); depth: 8 3/4" (22.2 cm). Signature incised underneath right shoulder truncation: Matte.

Ex-collection: Château de Brissac.

(B) BUST OF A LADY

Plaster. Height: 25" (63.5 cm); width: 16 1/2" (42 cm); depth: 10" (25.4 cm).

Ex-collection: Château de Brissac.

Note: The two busts came from the Château de Brissac, described in Larousse as “decorated with sculptures by David d’Angers and with ornaments all in exquisite taste.” Only one of the busts is signed, but it is quite likely that both are by the same artist, portraying mother and daughter. Throughout the
eighteenth and nineteenth century plaster was a perfectly appropriate medium for busts used in public and private settings. Technically, plaster busts were easier to make than busts in marble or bronze. They were fragile to transport, but less heavy and less expensive. Multiples could be made more quickly than marbles to satisfy distant family members, and it was up to the artist to look after the quality of each piece. The present examples are expertly finished and in surprisingly good condition, considering the delicate frills of the lady’s cap and her ornate curls.

The striking likeness between the sitter of the present bust and Marie-Amélie, the consort of King Louis-Phillipe, illustrates the popular trend to copy the fashion of royal personages. The curls and ruffles, framing the face of the lady, were a favorite look of the Queen of the French. This dates the bust between 1830 and 1837.

Matte won the second prix de Rome in 1807, and exhibited at the Salon between 1810 and 1835. In addition to numerous official busts, most of which were executed in plaster, he created public sculpture (place de la Bastille, Arc de Triomphe, Château de Saint Cloud); he also contributed two reliefs to the decoration of the Louvre.

E.K.
MEISSONIER, Jean Louis Ernest  1815-1891
French School

GENERAL DUROC AT THE BATTLE OF CASTIGLIONE, after 1890

Overall height from base to top of Duroc’s cap: 21 1/8" (53.6 cm). Length from muzzle to tail: 21" (53.3 cm). Depth from front to back of base: 7 1/16" (17.9 cm). Base dimensions: 1 1/4" x 19" x 7 1/16" (3.1 x 48.2 x 17.9 cm). Incised after casting on left side of top of base: Duroc Campagne l’Italie 1796 Castiglione / dernière maquette de mon mari XVe 1890 / mort samedi 31 Janvier 1891 Paris [the last maquette by my husband December 1890 / died Saturday 31 January 1891]. Incised after casting along bottom center of top of base: Ve Meissonier 1893. Circular indentation at upper left corner of base that once contained Siot-Decauville plug (foundry’s seal).

Note: The present equestrian sculpture is one of fifteen executed by Ernest Meissonier and cast posthumously at the direction of the artist’s second wife, Elizabeth (née Besançon). Although the artist was a highly successful painter and the first artist to be awarded the Grand Cross of the Legion of Honor, his sculptures
were unknown until after his death. Modeled in wax over wire, and often “dressed and saddled up” with cloth, leather and metal, the original sculptures functioned to aid Meissonier in his near-obsessive desire to render horses in motion with anatomical precision.

In 1859, Meissonier was assigned to accompany Napoleon III and his army to the battlefront to record the events of the Italian campaign. This initiated a life-long interest in depicting battle scenes, a genre for which Meissonier became famous. His success was assured with the completion of Napoleon III at the Battle of Solferino (1863, Louvre, Paris).

Long a student of General Napoleon Bonaparte’s military career, Meissonier conceived a cycle of five paintings of Napoleonic. He completed two of the five paintings out of sequence – 1807, Friedland and 1814, The Campaign in France (completed in 1875 and 1864, respectively). Meissonier’s 1814 was criticized for what some saw as a lack of veracity of his depictions of galloping horses. The artist began observing racehorses, but remained dissatisfied with his studies. He became familiar with Eadweard Muybridge’s revelatory sequences of horses trotting and running, and he received a copy of the photographer’s Attitudes of Animals in Motion in 1881. An outspoken supporter and friend of Muybridge (1830-1904), whose work the artist promoted in Paris, Meissonier helped spark a public debate in the Gazette des beaux-arts about whether or not the visual effects captured in photographs were appropriate resources for the fine arts. Meissonier’s position in this argument is clear – the knowledge he acquired from Muybridge’s project had a direct impact on his work. The photographer proved definitively that at full gallop, a horse loses contact with the ground for a split second, as exemplified by the present sculpture. By modeling the horse with its feet curled completely under its muscular body, Meissonier produces a sense of the speed and strength of the animal’s dynamic motion.

The artist’s Napoleonic cycle was to have begun with Castiglione – a representation of the dawn of Napoleon’s career. The title refers to Napoleon’s strategically brilliant battle at Castiglione delle Stiviere, an important stronghold in northern Italy. On August 5, 1796, Napoleon’s forces defeated the Austrian army. Meissonier’s Castiglione was to emphasize the devotion of Napoleon’s troops. Against a backdrop of soldiers waving their caps atop their bayonets, Napoleon rides his galloping horse, followed closely by General Géraud Duroc, his aide-de-camp. The painting was never completed. Meissonier executed the wax model for the present bronze in December of 1890, and The Morning of Castiglione – a preparatory oil sketch on panel – was on the artist’s easel at the time of his death in January 1891.

J.S.B.
References:
Constance Cain Hungerford, *Ernst Meissonier: Master in His Genre* (Cambridge, England, 1999), ill. pp. 219-220, figs. 98 and 99 (*The Morning of Castiglione* and the present sculpture, respectively).
GLORIA VICTIS, after 1879  
(Glory of the Vanquished)

Bronze with dark brown patina on circular bronze base. Height, from bottom of base to tip of wing: 55 1/4" (140.3 cm); width, from the tip of wing at left to tip of finger at right: 34" (86.5 cm); depth, from curve of sword at front to edge of proper right foot: 25" (63.5 cm). Signature incised on top of base: A. MERCÎÉ. Incised around front rim of base: GLORIA VICTIS. Incised at rear rim of base: F. BARBEDIENNE. FONDEUR / PARIS; below, circular reduction stamp of Collas: RÉDUCTION MÉCHANIQUE / À COLLAS / BREVÊTÉ.

Note: This sculpture is a reduction of a bronze group, the plaster of which was first exhibited in May 1873 under the Loggia of the Villa Medici in Rome, and later at the Salon of 1874. The theme reflects the despair of the sculptor, and the French nation at large, in the wake of the Franco-Prussian War. Mercié was a pensionnaire at the French Academy in Rome when Prussian troops invaded France in 1870. After the beginning of the war, the sculptor made a model of a figure of Fame supporting a victorious nude soldier, which he exchanged for a dead, defeated one with a broken sword after the French defeat and tragic death of his colleague and friend, Henri Regnault. The young and patriotic Regnault had rushed back from Tangier to take part in the defense of Paris. He was killed at Buzenual on the last day of the war and his body lay in the open for several days before being identified. His tragic early death and the loss of his highly esteemed talent caused many artists to dedicate and create works in his memory. Mercié’s sculpture received tremendous public and critical acclaim.
when it was exhibited in 1874. In his review of the Salon of that year, the critic Jules-Antoine Castagnary observed: “While monarchists quarrel over the debris of our battered fortunes . . . and our statesmen go through their gymnastics and exhibit indifference to everything save their personal ambition, there exists a young sculptor . . . who has undertaken to speak directly to our nation and to console our people who have suffered so much . . .” A few years later, an American visitor went so far as to claim: “No effort of French genius since Sedan – no poem, romance, oration, or work of art – has given so much solace to the defeated nation as this statue . . .”

The model earned Mercié a medal of honor at the Salon of 1874 and was purchased by the city of Paris for 12,000 francs. It was cast in bronze by Thiébaut Frères for 8,500 francs and shown at the Salon the following year. *Gloria Victis* was originally erected in the Place Montholon, Paris, but is now preserved in the Musée du Petit Palais. The plaster model was shown again at the 1879 *Exposition Universelle*, where it won a grand prize. Other large bronze casts were located in Niort (1881), Agen (1883), Bordeaux (1885), Châlons sur Marne (1890-91), Cholet (1901), and Copenhagen (1906). In the catalog for the exhibition *Rodin Rediscovered* (National Gallery of Art, Washington, D.C., 1981), Anne Pingeot noted that the Barbedienne foundry was authorized to make reductions of *Gloria Victis* in May 1877 on the condition that the city of Paris received the largest cast and the model be returned intact to the city. Three reductions were produced in 1879. In 1880, the Barbedienne catalog offered it in its original size and in three reductions; in the next year, in four reductions, and in 1900, in seven reduced sizes, which demonstrates the sculptures enduring appeal.

E.K.

Reference:
Lami, vol. 7, p. 432.
MEŠTROVIĆ, Ivan  1883-1962
Croatian School

ATLAS I (facing right), 1929

Wood (walnut). Height: 92 1/2" (235 cm); bottom base width 24" (61 cm); bottom base depth: 19"(48.2 cm)

ATLAS II (facing left), 1929

Wood (walnut). Height: 95" (241.4 cm); bottom base width 29" (73.7 cm); bottom base depth: 22"(56 cm).

Provenance: by descent from the artist.

Note: According to the artists’ descendants, Meštrović carved the present sculptures from trees in Otavice, where he built the family mausoleum. Vesna Barbic, former director of the Meštrović Museum in Zagreb, informed the family that the present pair was first exhibited in Zagreb in 1932, in Paris and Prague in 1933, and then in Berlin, Munich, and Vienna in 1935. They remained in the Meštrović palatial villa (now Meštrović Gallery, Split, Croatia) until 1947, when they were shipped to the United States. Apparently they were intended for
the Meštrović show at the Metropolitan Museum of Art that same year. Instead, the twenty-five works in this unprecedented one-man show—the first given to a living artist at the museum—including largely religious sculptures. The present pair has remained in the family since that time, though they were recently on loan at the Louisiana Art and Science Museum in Baton Rouge, where there is a wing dedicated to the artist.

Meštrović carved several over-life-size wood figures. The present pair was preceded by caryatids, which date from as early as 1918. A similar pair of sculptures, *Adam and Eve*, dated 1941, is currently in the Meštrović Gallery in Split. The present sculptures were clearly influenced by Michelangelo’s *Dying Slave* in the Louvre, and are almost the exact height of Michelangelo’s marble sculpture. In addition to the size, Meštrović quoted the *contraposto* and upraised arm gestures of Michelangelo’s *Dying Slave* and achieved in wood the monumentality and sensuality of the High Renaissance marble sculpture. Meštrović left marks of woodcarving in the trunks (as Michelangelo had left chisel marks in the stone of his unfinished slaves), which contrasts with the smoother human form.

Meštrović’s admiration for Michelangelo culminated in his two monographs on the artist, in Croatian and in French. He began writing these manuscripts after the Vatican helped secure his release from prison—Meštrović was jailed for four months during World War II because of his pro-Allied sympathies. He later wrote a fictional dialog with Michelangelo in English. Although it is not known when Meštrović began these manuscripts, he was in the process of completing at least one of these monographs after he began teaching at Syracuse. He intended to include an illustration of Michelangelo’s *Dying Slave* in his book. These manuscripts are kept in the University of Notre Dame Archives.

Meštrović studied in Vienna and later went to Paris. He became universally renowned after his participation in the International Exhibition in Rome in 1911. In the period after World War I, he moved away from Art Deco and Viennese Secessionist styles towards serene religious works. In the 1920s he became particularly influenced by Michelangelo. His most productive period was between the wars; the present pair was carved during this time. His definitive move to the United States occurred in early 1947. Meštrović was invited to teach at Syracuse University at the behest of Malvina Hoffman, who knew Meštrović in Paris. Meštrović became a citizen of the United States in 1954, and began teaching at Notre Dame in Indiana in 1955. Many of his works can be seen in Indiana, Syracuse, and in museums throughout the world. Perhaps his best-known sculptures in the United States are *Indian with a Spear* and *Indian with a Bow* (1926-7) in Grant Park, Chicago.

Meštrović is a household name in his native country, and was so well-regarded in the early twentieth century that Rodin, with whom he was friends, exclaimed that Meštrović was “the greatest phenomenon among
sculptors.” (quoted in Rice, et al., p. 12) Margaret Cresson, the daughter of famous American sculptor Daniel Chester French, considered Meštrović a genius. Despite his great international fame in the twentieth century, this magnificent artist slipped through the scholarly cracks shortly after his death. This is very likely due to the artist’s unabashed interest in classicism and religion, the two strongest undercurrents of his work, which have not been appreciated by modernists. Regardless, there is no shortage of literature on Meštrović.

We would like to thank Matthew Meštrović, son of the artist, and William Kevin Cawley, Archivist at Notre Dame Archives, for their assistance with this entry.

L.Z.

References:
Mestrovic (Zagreb, 1933), ills. plates LII and LIII.
Dusko Keckemet, Galerija Meštrović Split (Zagreb, 1983).
N. L. Rice, H. H. Hilbery and E. S. Hilbery: The Sculpture of Ivan Meštrović (Syracuse, 1948), ills. plates 96 and 97.
MINNE, George  1866-1941
Belgian School

YOUTH WITH A WATERSACK, 1897

Shellacked plaster. Height, from bottom of base to top of right elbow: 27" (68.5 cm); width of base: 17 1/2" (44.5 cm); depth of base: 10 1/2" (26.7 cm). Signed near right foot: G MINNE.

Provenance: Purchased from the artist by Christiane De Meyer around 1910; by descent.

Note: Christiane De Meyer purchased the present cast directly from Minne. De Meyer was introduced to George Minne by her brother-in-law Jean Cantaert. The De Meyer and the Cantaert families were industrialists in Ghent — De Meyer in the brewing sector and Cantaert in the textile industry — and Minne was close to both families. He executed a marble figure for the Contaert family funeral monument in the Zottegem cemetery.
According to Minne scholar, Albert Alhadeff, the *Man with a Watersack* began as a two-figure composition of St. John the Baptist pouring water over Christ. Over time, Minne reduced the composition to one secular figure, though retained the connection with water. In Symbolist literature, water had the power to renew life in a metaphysical sense. The youth in the present sculpture appears to perform a ritualistic or spiritual act, rather than simply pouring water from an animal skin sack.

A plaster of *Man with a Watersack* is in the collection of the Detroit Institute of Arts. The marble is in the Museum of Modern Art, Venice, and bronze casts are in museum collections in Paris, Brussels, Otterlo, and others.

L.Z.

References:
Albert Alhadeff, “De man met de waterzak,” in *George Minne en de kunst rond 1900* (Ghent, 1982), ill. pp. 35-39, 133-34.
MINNE, George  1866-1941  
Belgian School

LE PETIT BLESSÉ II, 1898

Bronze on bronze self-base. Overall height: 9 13/16" (24.9 cm). Width from left to right edge base: 4 1/16" (10.3 cm). Depth from back of base to front of elbow: 3 1/4" (8.3 cm). Incised on top rear of base, heightened after casting: G MINNE 98.

Note: In his first monumental sculpture, Human Suffering (1884), Minne found visual expression for profound spiritual and psychological struggles that remained his primary focus throughout his career. The intensity of emotion in Human Suffering is not a consequence of its grand scale; the artist gives a bodily form to human angst in much smaller works, including Le Petit Blessé II – the wound. This elongated, lanky and highly emotive figure differs substantially from the dominant style of figurative sculpture at the time – the idealized nude. Having become friends with Symbolist poets and artists, Minne’s interests lay not in imagined physical perfection borne of the rational mind, but rather in finding an art form grounded in one’s emotional and moral life. Le Petit Blessé I (1889) represents a stocky young man; the lean body seen in Le Petit Blessé II better articulates the fear and vulnerability that accompanies a sense of doom.
Albert Alhadeff cites two iterations of *Le Petit Blessé II* that were on the market before 1900 (Alhadeff, pp. 156-57). In addition to the present cast, there is a variation cast by J. Petermann Bruxelles that once belonged to Henry van de Velde. There is also a version of *Le Petit Blessé II* edited by Julius Meier-Graefe while he was director of *La Maison Moderne*. These bear the firm’s stamp and were on the market in 1899. Other casts were edited by A. Brandstetter, Munich, and bear their foundry mark (Lennep, p. 307). The figure in the present cast stands slightly more upright and the underlying anatomy is less pronounced than in the Petermann variation, suggesting our cast is another interpretation of the subject by the artist. An example of the present cast is in the collection of the Museum of Fine Arts, Ghent; neither bears a foundry or editor’s mark.

Reference:
Albert Alhadeff, et al, *George Minne en de kunst rond 1900* (Ghent, 1984), ill., p. 156-57, figs. 80, 81 (the Petermann *Le Petit Blessé II* and the present sculpture, respectively).
MINNE, George  1866-1941  
Belgian School  

KNEELING YOUTH, circa 1900  

Plaster on rectangular plaster base. Height, from bottom of base to top of head: 28 1/2" (72.5 cm); width, from curve of hip at left to curve of shoulder at right: 7 1/2" (19 cm); depth, from curve of forehead to edge of base in back: 19 1/2" (49.5 cm).

Provenance: The artist; Alfred Roller (circa 1901); the Roller family by descent.

Note: George Minne’s *Fountain*, a circle of five identical figures of the *Kneeling Youth*, was first exhibited in Vienna at the 8th Exhibition of the Secession in 1900. This exhibition, which displayed a total of fourteen sculptures by Minne, was the international breakthrough for the artist. The *Kneeling Youth* became an icon of modernism, influencing not only the Viennese artists Oskar Kokoschka, Gustav Klimt and Egon Schiele, but also later in the century Käthe Kollwitz, Ernst Barlach, and Wilhelm Lehmbruck. After the exuberance of art nouveau, Minne introduced a new austerity and architectonic reduction that led sculpture from illustrative and narrative contents towards geometric abstraction.
The present plaster was created in close association with the Vienna Secession. The exhibited *Fountain* was cast in plaster. Only one photo of this original display of the Fountain exists, taken from the magazine *Ver Sacrum*. It shows five figures in the same pose as the present one, that is with stretched out feet. The photo gives no clue how the figures were mounted on the flat surface of the fountain base.

There must have been a problem with balancing the figures early on, because the individual casts of the *Kneeling Youth* with stretched feet all attempt to deal with the weight distribution. A version in cast stone (formerly David Daniels collection) has an extended base at the rear. The present cast has a wedge-like base, slightly higher in the front. The same base can be seen in a cast in the Ghent Museum. In addition, the lower part of the body in the present cast is filled with plaster, clearly to weigh it down.

Soon after the Secession exhibition, Minne solved the problem. He set the figures on very large rectangular blocks and bent the feet over the rear edge of the support. This became the version he executed in marble in 1905 (Folkwang Museum, Essen), and in various media throughout the early 20th century, up to a new, even more stylized assembly of the five figures for a *Fountain* in Brussels and in Ghent, installed in the mid-1930s.

The search for a possible source of the early plasters leads to a friend of George Minne, the art critic Julius Meier-Graefe. Known to this day for his writings, he is little known as the owner of a shop in Paris, *La Maison Moderne*, where he sold not only draperies and jewelry, but also art works, e.g. by George Minne. The German scholar Ilse Dolinschek wrote, that Meier-Graefe owned the mold from which the five figures for the *Fountain* at the Secession exhibition were cast. She further reported that after the exhibition, Meier-Graefe donated the casts to members of the Secession, retaining only the mold. One of the recipients was Carl Moll, who proudly included a *Kneeling Youth* in the foreground of his *Self-Portrait in the Studio* (1906, Vienna, Academy). This Viennese production under the auspices of Meier-Graefe might also explain why two identical plaster casts (including the present one) recently appeared on the Viennese art market. It is thinkable that Meier-Graefe had more casts made, after the success of the exhibition, possibly for sale at his *Maison Moderne*. This enterprise, however, was short lived (1899-1903) since the Parisians were not ready yet to give up art nouveau. Meier-Graefe was a friend, supporter and admirer of George Minne, and an attempt at editing his sculptures would have been quite legitimate. Perhaps Minne’s version with bent feet stopped Meier-Graefe from further utilizing his mold.

E.K.
References:
Sculpture from the David Daniels Collection, The Minneapolis Institute of Arts, 1979/80, cat. no. 65.
Georg Minne en de kunst rond 1900, Museum of Fine Arts, Ghent, 1982, p. 24 ill. of Secession installation; p. 149 ill. of Ghent plaster with same base as present sculpture; p. 175 ill. of Carl Moll’s Self-Portrait; p. 153 ill. of Fountain at Folkwang Museum.
MISSFELDT, Heinrich  1872-1945
German School

BALL PLAYER, 1903
(Kugelspieler)


Note: After an initial apprenticeship with a wood carver in his hometown of Kiel, Missfeldt studied in Berlin. After an early memorial bust and a tomb sculpture, the present statuette became his breakthrough. The prestigious firm of Gladenbeck (who edited Max Klinger’s sculptures) included the model in its production. One cast was acquired by the Bremen Kunsthalle. Missfeldt continued to create works which integrated modern simplification with realistic, stylized figures. He created independent sculptures (Crouching Girl, Repentance, Mourning) as well as public monuments, including several war memorials. A 22” version of the present sculpture was included in a large survey exhibition of nineteenth century Berlin sculpture, Ethos und Pathos.

E.K.

Reference:
Staatliche Museen Preussischer Kulturbesitz Berlin, Ethos und Pathos (Berlin, 1990), p. 190-91, cat. no. 158, ill.
MOLKNECHT, Johann Dominik     1793-1876  
French School

COUNT OF CHAMBORD AT AGE EIGHT, 1828

Bronze with light brown patination on square bronze base. Overall height: 13 1/8" (33.3 cm). Width from base at left to hilt of sword at right: 4 1/4" (12.8 cm). Depth from front to back of base: 4 1/8" (10.5 cm).

Note: Henry, Duke of Bordeaux, Count of Chambord (1820-1883), was born the year his father, Charles duc de Berry, was assassinated. The child became the center of the claims of the legitimist party in France.

Molknecht was born in Tyrol (Austria), but he lived in Paris most of his life and became a French citizen in 1848. He was a student of Canova, and exhibited at the Salon in Paris between 1831 and 1857.

J.S.B.

Reference:
MOREAU, Mathurin  1822-1912  
French School  

DAPHNIS AND CHLOE  

Gilded bronze on circular self-base on circular marble base. Height from bottom of self-base to top of Chloe’s head: 18 3/16" (46.2 cm). Diameter from edge of Chloe’s cape to opposite edge of self-base: 8 1/2" (21.6 cm). Height of marble base: 1" (2.5 cm). Incised at lower left on self-base, under Daphne’s right foot: Mathurin Moreau / Sculpt. Cold stamp at rear on self-base: 6251.  

Note: Moreau was one of a considerable number of French nineteenth century sculptors to come from Dijon, others being Rude and Jouffroy. His father was the successful local sculptor Jean-Baptiste-Louis-Joseph Moreau (1797-1855), his brother Auguste also took up sculpture. After studying with his father, Mathurin went to Paris and enrolled in the Ecole des Beaux-Arts in 1841 and became the student of Etienne-Jules Ramey (1796-1855), who also came from Dijon. He also studied with Augustin-Alexandre Dumont (1801-1884). He won a second prize in the Prix de Rome competition in 1842, but never succeeded in winning it even though he continued to study and compete for it until 1848. He made his Salon debut in that troubled year, showing a plaster Elegy, which was acquired by the town of Dijon. His first commission under the Second Empire
was for a bronze after his plaster of the Salon of 1852, *The Fairy with the Flowers*. After twenty years in Paris, and well into his thirties, he had his first real success in the Salon of 1859 with *The Spinning Girl*, for which he was awarded a first class medal. It was commissioned by the state in marble, which was exhibited in 1861. In 1863, he executed a stone figure of *Cologne* for the façade of the Paris Railway Station. He was made Chevalier of the Legion of Honor in 1865, and became the Mayor of the XIX arrondissement in 1878, a post he held for the rest of his life. During the seventies and eighties, he received many civic commissions; in 1885 he was made an Officer of the Legion of Honor. He remained active throughout the nineties and won a medal of honor in the Salon in 1897.

E.K.
MOREAU, Mathurin 1822-1912
French School

THE EXILES, after 1884

Bronze with brown patina on square self-base on square green marble base. Overall height: 29
1/2” (74.9 cm); height from bottom of self-base to top of figure’s head: 26 1/4” (66.7 cm); width from
to left edge of cloak to right edge of rock: 12 1/2” (31.8 cm); depth from back edge of cloak to front of
figure’s toes: 10 1/8” (25.7 cm). Incised at far right of right side of base, heightened after casting:
Math. Moreau. Editor’s mark on slug: GALERIA ARTISTICA / S. C. REGUAN (encircling) / PERÚ

Note: Moreau was in his seventies when his marble version of The Exiles was
purchased by the State and erected in the Tuileries Gardens in 1893. The group was
first exhibited in plaster at the Salon in 1884, and is now in the Musée du Havre.

Reference:
Lami, vol. 7, p. 482
ORLÉANS, Marie Princess d’ 1813-1839
French School

(A) JOAN OF ARC, cast 1850-60

Bronze with brown patina on rectangular bronze base. Height, from bottom of base to top of head: 29 1/2" (75 cm); width, from glove at left to hem of dress at right: 12" (30.5 cm); depth, from back of helmet to tip of proper right foot: 12" (30.5 cm). Signature incised along top of base at right: Marie d’Orléans. Foundry mark cold stamped at rear of base at right: SUSSE FRES / Paris with paraphe underneath.

(B) JOAN OF ARC, cast after 1870

Bronze with brown patina on square base. Height including base: 19 1/2" (49 cm); base: 6 5/8" x 6 5/8" (16.8 x 16.8 cm). Inscribed next to left foot: MARIE D’ORLÉANS. Foundry seal stamped on lower rear of trunk: SUSSE FRÉRES ÉDITEURS PARIS.

Note: Marie-Christine-Caroline-Adélaïde-Françoise-Léopoldine, princesse d’Orléans, was born at Palermo on April 12, 1813. She was the eldest daughter of Louis-Philippe and Marie-Amélie. Shortly after 1821, the princess became a student of Ary Scheffer (1795-1858). She was a particularly apt pupil and a close relationship developed between her and Scheffer. Marie expressed herself primarily in sculpture, taught by Scheffer and possibly influenced by the work of Barye (whom the Orleans family also patronized).
Joan of Arc by Marie d’Orléans, modeled circa 1835, became extremely popular after the Princess’ early death in 1839. The spiritual mood of the youthful heroine, clutching her sword and bending her head in prayer, made this sculpture a treasured memento of the late young artist. A painting of the Duc d’Orléans by Prosper Lafaye and Richard Flatters (1845, Dijon) depicts Marie d’Orléans’ brother, seated at his desk, surrounded by his family, and at the center of the desk is a cast of Joan of Arc. It is possible to date the present examples by the style of the Susse Frère foundry marks.

E.K.
PRADIER, Jean-Jacques, called James  1790-1852
French School

PANDORA, after 1856

Bronze with dark brown patina, mounted to circular black marble base. Height, from bottom of base to top of tiara: 17" (43.2 cm). Signature incised on left side of bronze base: Pradier scpt.

Note: Pradier conceived Pandora at the same time as the sculptures La Sagesse and Anacréon. The three figures in classical draperies reflect the mid-century fervor for authentic classical details. Typically, Pandora’s jar is decorated with Greek motifs. A near life-size sculpture Pandora was exhibited at the Salon of 1850. One year later, it was shown at the Universal Exhibition in London. At the artist’s estate sale in 1852, a plaster model for a statuette was sold, together with reproduction rights, to the founder Labrouë, who began editing Pandora in 1856.

The story of Pandora was first told by Hesiod. After Prometheus had stolen the heavenly fire, Zeus looked for revenge. He had Hephaestus create a woman endowed with beauty and gifts given by the gods, wherefore she was called “all-gifted.” She became the wife of Epimetheus, the brother of Prometheus. Zeus had given her a mysterious box, and when she opened it, all the woes of the world flew out. Although she hastily closed the lid, only Hope remained in the bottom.
Later, the story was told in many variations. Pradier chose to depict the ambiguity of *Pandora* by modeling one half of her body veiled, hiding the unfortunate mysteries, the other part unveiled, showing her alluring beauty. Thus Pradier’s *Pandora* stands for the duplicity of beauty and fatal attraction, a subject favored by Symbolists later in the century.

E.K.

References:
Lami, vol. 8, p. 110.
RIVALTA, Augusto  1838-1925  
Italian School

LION ATTACKING A HORSE

Bronze with black-brown patination on irregularly shaped oval self-base. Height, from tip of lion’s tail to bottom of self-base: 12" (30.5 cm); width, from right front leg of horse to back of horse’s tail: 20 1/2" (62.2 cm); depth, from bottom of horse’s rear left hoof to horse’s backside: 18 3/8" (46.8 cm). Signature heightened after casting on the self-base at front: A. Rivalta. Foundry mark heightened after casting in the self-base at back: Fond: G. Vignali / Firenze.

Note: Rivalta’s influence as a sculptor and teacher in Florence spans sixty years, crossing from the nineteenth into the early twentieth century. His contribution to the art of the second half of the nineteenth century was his natural straightforward treatment of the genre figure, called *verismo*. His works were known throughout Europe.

The form of the present model has a lineage traceable to the ancient world. Its inspiration is a large antique marble group in the garden of the Palazzo dei Conservatori in Rome, known to have been there since the fourteenth century. Numerous bronze variants were cast by Gianfrancesco Susini (d. 1624) after a model by Giovanni da Bologna (1529-1608). Unlike Antoine Barye in his *Horse*
Attacked by a Lion (Salon 1833), Rivalta keeps the horse low and adds extra violence to the scene by showing the horse sprawled out and the lion positioned over its body, biting the horse’s neck. The *verismo* is heightened to such an extent that one cannot take in the whole scene from a single point of view. The group has to be seen fully in the round. This is not an exception in Italian sculpture in the second half of the nineteenth century. The ground was ripe for the followers of Rodin, such as Paul Troubetskoy, Alfred Pina and Medardo Rosso. They did not need to go to Paris to become Rodinesque, they only had to follow the tradition of their own country.

E.K.
SARGENT, John Singer, R.A. 1856-1925
American School

Polychrome and gilded plaster. Height: 31 1/8" (79.1 cm); width: 24 3/8" (69.1 cm); depth from back of cross to front of figure’s forehead: 3 1/2" (8.9 cm).

Ex-collection: Violet Ormond (née Sargent); The Community of the Resurrection (Mirfield, West Yorkshire, United Kingdom)

CRUCIFIX, circa 1890 (before 1895)

The present work is a maquette for the finished crucifix, in high relief, that forms the centerpiece of Sargent's mural, Dogma of the Redemption, in the Boston Public Library. Commissioned in 1890 and completed in 1903, the entire project, titled Triumph of Religion, is comprised of a sequence of murals that begins at the north end of the building’s great hall and culminates at the south end, where Dogma of Redemption leads to the Library’s special collections. The mural cycle, for which Sargent also designed the architectural enrichments and the lighting, tells the story of the Judaic and Christian religions. The south wall, on which the final, large-scale crucifix hangs, represents man’s redemption through the sacrifice of the Savior.
Triumph of Religion has received increased public and scholarly attention in recent years, as the Boston Public Library and Harvard Art Museums coordinated the cleaning and conservation of the entire mural, including the sculptural elements. The sculptures, like the painted portions of the murals, went through a long process of gestation, and thus were the subject of intensive designs and maquettes. The present maquette is the only known sculptural example of what is believed to be an early stage of Sargent’s thinking about the Crucifix image. Adam, Eve, and the pelican, who appear in the final version, are here noticeably absent. Although numerous preparatory drawings similarly exclude them, all other extant sculptural maquettes, most notably examples in the collections of the Tate Gallery and the Harvard Art Museums/Fogg Museum, include these additional Biblical and symbolic figures.

The present sculpture was likely once in the collection of Sargent's sister, Violet (Mrs. Francis Ormond), and thereafter gifted to The Community of The Resurrection, an Anglican order at Mirfield, West Yorkshire, in the mid 1930s. Mrs. Ormond is known to have given an oil painting of the crucifixion (circa 1879) to the Community in 1936, which was later sold at auction (Bonhams, New York, December 2009). Sargent was extremely proud of the final design of Crucifix, creating smaller bronze casts for friends of which there is one in the Tate Gallery. A full-scale bronze cast was given by the artist's sisters to St. Paul's Cathedral (London), where it remains as a memorial to the extraordinary talent of this exceptional artist.

J.S.B.

References:
Three Centuries of British Art, Shepherd & Derom Galleries in association with Nicholas Bagshawe Fine Art (London), Campbell Wilson (Aberdeenshire, Scotland), and Moore-Gwyn Fine Art (London), 2011, p. 58-59, ill
SCHILLING, JOHANNES  1828-1910
German School

executed by:
PÖNNINGER, FRANZ XAVER  1832-1906
Austrian School

STANDING FIGURE OF FRIEDRICH SCHILLER FROM SCHILLER
MONUMENT ON SCHILLERPLATZ, VIENNA, after 1876

Bronze with light brown patination on square base. Overall height: 24 3/4" (62.9 cm); width from right to left elbows: 9 3/4" (24.8 cm); depth from back of coat to front tip of shoe: 8 3/4". No foundry mark.

Note: Johannes Schilling spent two years under the tutelage of Christian Daniel Rauch in Berlin, and studied at the Dresden Academy of Fine Arts, where he was appointed a professor in 1868. That same year, Schilling completed an important commission to redesign the grand staircase leading to Brühl’s Terrace, Dresden, which is today often referred to as “Europe’s Balcony.” The white sandstone monumental sculptures Schilling created for this site, collectively called The Four Times of the Day, were later replaced by bronze versions. The sandstone originals were then donated by the artist to the city of Chemnitz, where can still be seen in the Castle Pond Park.
The present sculpture is a reduction of the *Schiller Monument* on the Schillerplatz, which is in front of the Vienna Academy of Arts. The monument was dedicated to the great German playwright, poet and philosopher Friedrich Schiller in 1876. Schilling sent drawings and plasters to Vienna, where the monument itself was fabricated by the sculptor, Franz Xaver Pönninger, who was director of k. k. Kunst-Erziesserei Wien (the Royal and Imperial Foundry, Vienna) from 1866 to 1896.

J.S.B.

Reference:
SCHNAUDER, Reinhard 1856-1923
German School

NUDE YOUTH LEANING AGAINST A WALL WITH FISHING NET, circa 1909

Bronze figure with dark brown patination on rectangular bronze base. Height, from bottom of base to top of head: 36 3/4" (93.5 cm); width, from curve of his right hand to edge of net on his left: 21 1/2" (54.5 cm); depth, from curve of toes in front to edge of net in back: 17 3/4" (45 cm). Signature incised on a slug, on top of rear right of base: R. Schnauder. Foundry mark incised at rear of base: Guss v. Pirner u. Franz Dresden.

Note: Reinhard Schnauder, son of the sculptor, Franz Julius Schnauder, studied at the Dresden Academy and subsequently worked in the studio of Ernst Julius Hähnel (1811-1891), one of the most famous Dresden artists, whose numerous works included sculptures for the Semper Opera in that city. In 1886, Schnauder established his own workshop. He collaborated on the execution of decorative sculptures for the Dresden Academy and at the Brühl Terrace. In addition to
creating works for churches and public spaces, Schnauder exhibited sculptures at the Dresden Kunstgenossenschaft. He exhibited the Nude Youth in the 1909 exhibition; it was illustrated in the catalog. A similar sculpture, Roman Youth, was done by Wilhelm Wandschneider (1866-1942), several years prior to the present sculpture and could have inspired it.

E.K.

References:
Katalog der Ersten Kunstausstellung im Künstlerhaus (Dresden, 1909) no. 257; ill., n.p.
Shepherd Gallery, Nineteenth Century European Paintings, Drawings and Sculpture (New York, 1994), ill. no. 50.
STRNAD, Oskar 1879-1935
Austrian School

ADAM AND EVE, circa 1920

Bronze on two-tiered marble base. Height from bottom of base to top of Adam’s head: 23 1/2" (59.7 cm). Width across bronze plinth: 9 3/8" (23.8 cm). Depth from front to back of marble base: 6 1/2" (16.5 cm). Stamped at back of bronze base: WIENER / WERK / STÄTTE; rose mark (copyright mark); MADE / IN / AUSTRIA.

Note: The present work is one of Oskar Strnad’s better-known sculptures. Endowing Adam and Eve with elongated limbs, sleek bodies, and stylized features, Strnad modernizes, and nearly secularizes, a biblical subject ubiquitous in the history of Western art. The sculpture was first exhibited in Kunstschau 1920 at the Österreichisches Museum für Angewandte Kunst (Austrian Museum for Arts and Crafts) alongside paintings and drawings by Austrian modern masters, including Gustav Klimt, Egon Schiele and Oskar Kokoschka. Organized by Josef Hoffmann, Kunstschau 1920 was intentionally modeled after the groundbreaking Kunstschau Wien 1908, a highly successful exhibition that brought together art and objects from the various Wiener Werkstätte workshops.
Kunstschau 1920 was meant to establish aesthetic continuity with the pre-war Austrian avant-garde as well as to reestablish the reputation the Wiener Werkstätte had enjoyed before the First World War. It was for this reason that the work of legendary pre-war Austrian avant-garde was included amongst art, furniture and decorative objects by prominent artists, designers and architects living and working in Vienna in 1920. Though commercial success eluded the Wiener Werkstätte due to Austria’s post-war economy, the exhibition was a critical success for, as Gillian Naylor noted, “Kunstschau 1920 constitute[d] a simultaneous overview, assessment, and celebration of Austrian arts and crafts.”

Strnad is best known today as an important early-twentieth century Viennese architect and theoretician. He designed innovative, modern houses in Vienna, most notably Villa Hoch (1912) and Villa Wassermann (1914), both in collaboration with Josef Frank (1885-1967) and Oskar Wlach (1881-1963). Throughout his lifetime, however, Strnad was also a highly regarded member of the Wiener Werkstätte and an influential designer, sculptor and set designer for both film and theatre.

The Wiener Werkstätte order book, housed in the archives of the Österreichisches Museum für Angewandte Kunst, contains a preparatory line drawing for this bronze.

References:
UPHUES, Joseph  1850-1911
German School

(A) EAGLE HUNTER, after 1892

Bronze with very dark brown patina on oval red marble base. Height, from bottom of base to tip of bow: 24 1/4" (61.6 cm); height of base: 1 1/4" (3.2 cm); width, from base to eagle’s left wing: 6 1/4" (15.9 cm); depth, from rear base to lower tip of bow: 6 3/4" (17.2 cm). Signature incised after casting on top of bronze base: J. Uphues. Foundry mark incised at rim of bronze base, below eagle: Akt-Ges: Gladenbeck. Berlin.

(B) EAGLE HUNTER, after 1892

Bronze with very dark brown patina on oval bronze base. Height, from bottom of base to tip of bow: 48 3/4" (124 cm); width, from edge of feathers at left to curve of wing at right: 10 1/4" (26 cm); depth, from curve of wing in back to curve of chest in front: 8 1/2" (21.5 cm). Signature incised on top of base: J. Uphues. Foundry mark incised at rear top of base: Akt. Ges. Gladenbeck-Berlin.

Note: Joseph Uhpues was a student of the Berlin neo-Baroque sculptor Reinhold Begas (1831-1911) from 1878. His breakthrough as an independent sculptor was the group A Sabine Defending his Sister (Düren, Stadtpark, 1886). One year later he exhibited The Archer (Berliner Akademie-Ausstellung, cat. no. 1266) which became one of his most popular models. There is no evidence that the present
Eagle Hunter of circa 1896 was conceived as a pendant to the Archer. A sale catalogue of the foundry Gladenbeck of 1910 offers Eagle Hunter in three different sizes.

Together with The Archer, the Eagle Hunter was part of the inventory of House Doorn, the Dutch exile of Emperor William II from 1920 on. Since the eagle was one of Emperor William’s heraldic animals, it is unlikely that the artist would have chosen the subject of killing an eagle without further thought. He might have seen the subject in the tradition of images of the Stymphalian Birds, a mythos that tells of the fight of Hercules against a flock of vicious birds, the sixth episode in the Labors of Hercules.

E.K.

Reference:
WATTS, Mary Seton 1849 - 1938
English School

A COMPTON POTTERY FIGURE OF ST. GEORGE, circa 1904


Note: Veronica Franklin Gould published in 1998 an exhibition catalogue with comprehensive essays on Mary Seton Watts's life and work. The following remarks are excerpts from this book.

Mary Seton Fraser Tytler was born in 1849, at Ahmednaggar in India, where her father worked for the Honorable East India Company's Civil Service. Her mother died when Mary, her third daughter, was eighteen months old. The three girls were brought up by their grandparents in Scotland.

Encouraged by her father to pursue artistic interests, Mary attended the Inverness Art Training School at age seventeen. Two years later, during a family tour to Europe, she studied in Dresden. Back in England, she continued to study at the National Arts Training School in South Kensington. In January of 1873, she was admitted to “Slade,” the new Fine Arts School where Edward Poynter introduced French painting methods and Aimée-Jules Dalou taught clay modeling. Soon Mary left Slade and studied privately with Dalou.
In 1881 she became Watts's student. Four years later, Mary made advances to the old master, but Watts was at that time more interested in pursuing a young American patron. However, one year later, the 69 year old Watts married the 36 year old Mary.

In the winter of 1883 Mary embarked on a project that was like a springboard for all her future work. She started a clay modeling class for shoeblacks in the slums of London. To enrich the lives of the poor and to enable them to find income through crafts training, became her vocation.

These ideas were in the air. Inspired by John Ruskin, the Arts and Crafts Movement sought to improve the social conditions of the masses through aesthetic education. Classes sprang up throughout the country for woodworking, brass repoussé, clay modeling, weaving and mosaic setting. From 1885 the Home Arts and Industry Association held annual exhibitions. In 1895 Mary Watts was included in their exhibition.

In 1890 Watts commissioned Ernest George to build the Watts house in Compton in Surrey. Mary decorated it extensively with gesso and terra cotta bas-reliefs. In 1894 the parish council laid out a new burial ground and built a memorial chapel to Mary Watts's design. The chapel's decorations were made from local clay, modeled under Mary's instructions by local villagers, financed by portrait commissions of George Frederick Watts. Six months after the villagers began to learn how to model clay, Mary took her terra cotta Home Arts class to the Royal Albert Hall, exhibiting the chapel tiles at the 1895 Home Arts and Industries Association. The Studio (VIII, 1896) praised their work.

During the last years of George Frederick Watts's life Mary set up her own potters' community: The Potters' Arts Guild at Compton and Aldourie. Apprentice potters were housed in a building which also served as gallery for Watts' paintings. terra cotta memorials, garden ornaments and sundials, produced to her design, were exhibited internationally, won awards, were marketed by Liberty, and decorated gardens throughout England. James Nicol managed the firm from 1901 to 1931. He was succeeded by George Aubertin, who stayed until it closed in 1955.

In 1904 Mary Seton Watts designed a number of statuettes and terra cotta plaques of saints, including a St. Michael, St. Christopher and a relief of St. George. It is safe to assume that the present statuette was created at the same time. The Compton Pottery sold these statuettes with a paper label, imprinted: “UNFIRED COLOURS. TO CLEAN OR POLISH USE A HARD BRUSH. DO NOT WASH.”

L.Z.