SCULPTURE FROM FIVE CENTURIES:

Philip Mezzatesta Fine Art at Shepherd & Derom Galleries 58 East 79th Street New York City 10075 March 5th through April 18th, 2009

Figure of Eve: From The Georg von Brenk (d.1635) Altar, in the Holy Cross Church, Ansbach, circa 1607

Polychrome Limewood 41 1/2 in. (105.4 cm)

Provenance: Helig Kreuz Church (Kreuzkirche), Ansbach, until 1897; Baumeister Popp, Ansbach; Frau Schavold, Wurzburg; Herr Adelmann, Wurzburg; Dr. Albert Figdor Collection, Vienna; William Randolph Hearst Collection (sold at Hammer Galleries, NY *Art Objects and Furnishings from the William Randolph Hearst Collection*, 1941, no. 872-3); Christie's NY sale no. 5576 lot. 170, June 6, 1984; Private Collection, United States

Bibliography: Paul Cassirer, Berlin and Artaria and Co., Gluckselig, *Die Sammlung Dr. Albert Figdor Wien*, Vienna 1930, VI, no. 289; Hammer Galleries, NY, *Art Objects and Furnishings from the Collection of William Randolph Hearst*, 1941 no. 872-3 (illustrated)

Relevant Bibliography- C. M. Baxendall, *The Limewood Sculptors of Renaissance Germany*, New Haven, 1980. pl 67; *Sculptures de la fin du Moyen Age*, Musee de Louvre, Paris, October 22, 1991-January 20, 1992, pp. 202-208

Related Works: *Adam* (pendant from altarpiece) Osterreichischen Museum, Vienna; *Mary Magdalen* (c. 1510) Louvre; *Virgin of Mercy of Kaisheim*, Staatliche Museen, Berlin (destroyed in 1945)

Condition: Minor worming and splitting; Mounted on a 19th c. base

Note:

The Altar was removed in the 19th century in order to purify the church – the Baroque elements were removed and the church was neo-Gothicized,

Copies of the Adam and Eve figures were placed in the Spitalkirke, Windsheim. The original figures went to the Austrian Museum in Vienna. It is probably that Albert Figdor Figured into this transaction. In the 19th century

Attributed to Barthelemy Prieur (1540-1611)

Boy Removing a Thorn

French ca 1600 4 Inches

Provenance: French collection.

The present bronze is a superbly cast and chased variation on the classical bronze *Spinario* in the Capitoline Museum, Rome. It is unique in its inclusion of the shepherd's staff. The olive brown patina and dark reddish brown lacquer indicate a French facture. The genre subject of a figure pulling a thorn from the foot was a favorite subject of Barthelmy Prieur who is documented in Italy from 1564-68. It is reasonable to imagine that Prieur saw the famous classical *Spinario* during this time.

The treatment of the incised eyes, swollen cheeks and delineation of the hair masses further point to his hand, especially when compared to his Running Eros and seated female figures. His Seated Woman Bronze in Tubingen and Woman and Child in the Wallace Collection compare favorably in their idiosyncratic turn of the hands and curled toes replete with knuckles.

A further indication of Prieur is the soft abdomen and fluid turn of the delicate left hand around the foot. Other details such as the fingernails and toenails and matt-punching of the tree stump are also signature Prieur passages. A contemporary of the Court sculptor Germain Pilon, Prieur worked on complex royal tombs but also created little bronzes with tenderly observed genre scenes as here, though the present bronze appears to be a unique cast.

The figure twists evocatively with the elegant torso calculated for the hand held bronze to be enjoyed and turned in the round. The artist and patron alike may have delighted in this genre figure's allusion to the muscular seated trunk of the *Belvedere Torso*, the classical fragment in the Vatican Museum. Yet there is a particular intensity in the youth's gaze - the hasty arrangement of his limbs reflects a spontaneous pause in his shepherding, a touching study keenly observed from nature.

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Attributed to the Workshop of JACOB COBAERT (1535-1615) St. Matthew

c. 1600 Gilt Bronze 5 in.

Literature: J. Montagu, *Gold, Silver and Bronze- Metal Sculpture of the Roman Baroque*. New Haven and London, 1996, pp. 35-45.

The present figure is attributed to the workshop of Jacob Cobaert on the basis of its stylistic similarity to four gilt bronze prophets on the tabernacle originally manufactured for the high altar of the church of San Luigi dei Francesi in Rome. (Montagu, op. cit, figs. 63-65).

Cristo Morto

Workshop of Giambologna (1529-1608) Earlier than 1600 perhaps cast by *Felice Palma* (1583-1625)

Bronze statuette, Solid Cast 10 ½ inches

Provenance: Private Collection, Italy

A superb example of Giambologna's celebrated composition the present bronze is solid cast and retains the fluidity of the original wax model. The present bronze closely resembles a corpus in the Cleveland Museum of Art that Dr. Charles Avery describes in detail in his monograph on Giambologna; "This bronze is unusual in being cast solid and in the sensitive modelling of its surface, which has been left unchiselled; these features suggest that it is a 'relic' cast from a master model in wax by Giambologna, and not one of the more normal, hollow-cast and highly chased examples that were manufactured in some quantity in the workshop

of Antonio Susini." These attributes apply to the present model which is also rare in it being solid cast and in the hair which retains all the fluidity of the wax model. Our model is further unique in the positioning of the fingers which are articulated in a lifelike manner turning in towards the center of the hand with incised definition of the fingernails and toenails. In pose the figure is also close to the bronze figure of *Christ Crucified* made for the convent of Santa Maria degli Angiolini, Florence, probably a gift by the artist to the convent², although that figure is larger and finished in the manner of the Giambologna-Susini studio collaboration.

Though it has clear affinities with autograph works by Giambologna, Charles Avery also notes that the present Christ can also be associated with Felice Palma, whose career ran parallel with that of Pietro Tacca, Giambologna's principal follower. Felice Palma was a highly original artist who fused aspcts of Venetian sculpture learned from his teacher Tizino Aspetti with the Florentine vocabulary of Michelangelo and Giambologna forming his own unique sculptural style.

The softened folds of the loincloth and slightly looser curls in the hair are characteristic of Palma according to Avery. In addition, the heightened emotion of the highly expressive brow and facial features of the Christ animate the figure in a manner quite different than Giambologna's original conception. The hands on the present bronze are precisely articulated and seem to convey more of Christ's suffering than the relaxed grace of the hands in Giambologna's models. Vanessa Montigiani states that Tacca's Escorial crucifix of 1616 was finished by Palma and shows how he altered the proportions of Tacca's crucifix while showing his "vibrant and emotional facture³".

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² Avery, op cit pg 264

¹ Avery "Donatello The Complete Sculpture" pg 264 no 96 fig 307

³, in "La 'grande applicazione al naturale' nei Crocifissi di Pietro Tacca", in PIetro Tacca: Carrara, la Toscana, le grandi corti europee, Carrara, Centro Internazionale delle Arti Plastiche (ex Convento di San Francesco), 2007.

Attributed to Giuseppe Mazzuoli, Italian, active Siena and Rome, (b. 1644, Volterra-d. 1725, Rome)

Charity

Terracotta

16 in. h. x 14 in. w x 7 in. d.

Provenance

Luciana Klosterman Antiques, New York, 1998, said to have come from her father, an antiques dealer in Italy.

Bibliography:

-R. Wittkower, Bernini, London, 1966.

-C. Avery, Bernini: Genius of the Roman Baroque, London, 1997.

Relevant Bibliography:

-I. Gaskell and H. Lie, <u>Sketches in Clay for Projects by Gian Lorenzo Bernini</u>, Harvard University Art Museums Bulletin, Spring 1999, Vol. VI, No. 3.

-I. Wardropper, <u>From the Sculptor's Hand: Italian Baroque Terracottas from the State Hermitage Museum</u>, The Art Institute of Chicago, 1998, p. 93 and p. 103.

-B. Boucher with P. Motture and A. Radcliffe, Earth and Fire: <u>Italian Terracotta</u>
<u>Sculpture from Donatello to Canova</u>, Museum of Fine Arts Houston in association with the Victoria and Albert Museum, Yale University Press, 2001.

-Trinity Fine Art, An Exhibition of Sculpture and Works of Art, New York, 1998, p. 44, no. 21.

-Daniel Katz Ltd., Fired Up: European Terracottas 1450-1950, London, 2006, p. 42, no. 13

-A.E. Brinckmann, Barock-Bozzetti, Frankfurt a.M., vol. II, 1925, p.88.

 -U. Schlegel, "Some Statuettes of Giuseppe Mazzuoli" in <u>Burlington Magazine</u>, 109, 1967 pp. 388f.

-M. Buzek, "Die Modellsammlung der Mazzuoli in Siena" in Pantheon, 46, 1988.

-G. Gentilini and C. Sisi, <u>La Scultura</u>: <u>Bozzetti in Terracotta Piccoli Marmi e Altre Sculture dal XIV al XX Secolo</u>, Siena, 1989, p. 293, cat.78.

Notes on Condition:

The Charity was cleaned by Anthony B. Sigel at the Straus Center for Conservation, Objects and Sculpture Laboratory, Harvard University Art Museums. A full Treatment Report is on file, detailing the laser cleaning and consolidation of old repairs. The overall condition is excellent for a terracotta, the only replacement being the proper left toe.

Text:

Giuseppe Mazzuoli worked in the studio of Bernini where he carved, under the master's supervision, the standing marble figure of *Charity* for the Tomb of Pope Alexander VII (1673-75) in St. Peter's, Rome. He executed three other marble statues of Charity, and modeled some thirty terracotta statuettes of the subject, earning him the name, "Master of the Charities." The present terracotta relates most closely to his marble on the Pallavicini Monument in S. Francesco a Ripa in Rome, 1713-14, for which a

terracotta sketch exists. Mazzuoli's terracottas of Charity are found in many museums, including the the Berlin Museums, the Victoria and Albert Museum, and the Louvre. Dr. Jennifer Montagu has also suggested that our terracotta is close to the marble at left over the high altar of San Carlo ai Catinari in Rome. This finished presentation piece, or *modello* is more highly worked than a *bozzetto*, and may have been intended to show a patron what the completed marble would look like perched on a broken pediment in a church such as the one mentioned. The group of *Charity* evinces a tenderness of expression in the communication among the charming boys and the female virtue, yet also projects monumentality. The artist has modeled her assured pose on the volute with a Michelangelesque weight, as if she were an antique 'river goddess.'

CIRCLE OF BERTEL THORVALDSEN (1770-1844)

Allegorical Figure of Fame Bronze, heavy cast, 15 " high x 13 " wide ca. 1825-35

Description: a female figure is seated on a high, "L" shaped block with a lower, projecting extension that serves as a footrest. The young girl wears a long, flowing gown tucked beneath the breasts and pulled tight over the abdomen defining the contours of her body. The hem runs just above the breasts accentuating the gentle slope of both shoulders and exposing the upper back. The dress has full, billowing sleeves pinned above the elbow thus freeing the forearms. Seated on the high block her left leg rests on the projecting lower section while her right leg extends back with foot placed firmly on the ground. The gown, pulled tight across the right leg and hanging loosely over the left thigh, clearly defines the body's pose. Her left hand holds a large tablet supported on the right thigh while the right hand grasps a large stylus with which she prepares to inscribe something on the tablet's surface. The woman has an elaborate hairdo with a ring of carefully defined braids over each ear and a large bun at the back of her head. She is crowned with a wreath of laurel with individually defined leaves rising from her head like a diadem. She looks up and out gazing into the distance, stylus at the ready. A giant pair of wings extending from head to toe frames her body. Wings are carefully chased, both front and back, and subtly modeled with layers of feathers of varying lengths and depth overlapping from top to bottom reflecting light in different patterns, enlivening the surface and imparting an other worldly aura their owner.

The pose of our allegorical figure seems to be inspired by the over life-sized marble, male statue of Fame located on the upper left platform on the tomb of Pope Pius VII Chiaramonti in St. Peter's Basilica, Rome. (1) Bertel Thorvaldsen began the tomb soon after the Pope's death in 1823 on the commission of Cardinal Ercole Consalvi, Pius VII's close friend and confidant. Commissioning a papal tomb is a major undertaking both financially and artistically and reflects the preferred aesthetic at the highest level of the Catholic Church. It should come as no surprise then that the opportunity to execute a project on this scale generated tremendous excitement in Rome's artistic community. However, excitement soon turned to dismay and outrage when it was learned that the 20,000 scudi Cardinal Consalvi reserved for the tomb were to go only to the sculptor Bertel Thorvaldsen. Although he was clearly Rome's preeminent sculptor of the moment, in the eyes of his critics Thorvaldsen was unqualified for he was Danish, not Italian and even worse, not Catholic but Protestant. Nevertheless, the complaints went unheeded and Thorvaldsen executed the massive, five figure tomb between 1824 and 1831. (2) To this day it remains the only tomb in St. Peter's by a Protestant artist.

Pius VII's tomb originally called for three monumental figures, a seated effigy and two standing allegorical figures each three meters high. That plan was modified in the late 1820's when it was discovered that Giuseppe Valadier, the architect overseeing the project, made a serious mistake in the measurement of

the architectural setting that required the tomb to be moved out from the wall. This resulted in a compositional disequilibrium at the tomb's upper level that Thorvaldsen addressed by designing seated, winged allegorical figures flanking the papal throne. From surviving documents and visual records, it appears that the sculptor designed the new figures sometime before 1829 when they are recorded in an engraving of the planned tomb that appeared in a guidebook of St. Peter's published the same year. (3) The allegory at the upper left is the seated, male figure of Fame. Plaster versions of both allegories were set on the tomb at its inauguration in 1831. They remained in situ until replaced by the marble statues in 1844. (4)

As noted above, after Canova's death in 1822 Thorvaldsen was recognized as the leading artist of the Neo-classical Movement. His influence was substantial not only in Rome but throughout Europe. However, it seems clear from the evolution of his work, that Thorvaldsen himself was not immune to Rome's latest artistic trends, especially the Nazarene Movement. This group of German artists arrived in the Eternal City in 1809 with the aim of returning to the spiritual and artistic purity of Italian art exemplified by the painters of the 15th century. Living a monastic life in an abandoned monastery the Nazarenes, as they came to be called because of their long robes and hair and devotion to the simplicity of the primitive Church, developed a style evocative of early Italian Renaissance painting but imbued with a yearning, spiritual sentimentality as seen in particular in their depictions of women, whether the Virgin Mary, saints, or lovely, youthful girls peasant girls.

Thorvaldsen knew the Nazarenes personally and was an avid collector of their work with examples by Koch, Riepenhausen, Cornelius, Schadow, and Overbeck. (5) Therefore, it is not surprising that, on the basis of the similarity of pose and subject of the marble on Pius's VII's tomb and our bronze, one of them, or a sculptor close to Thorvaldsen who admired the Nazarenes, must have decided to create his own allegory of Fame, but one closer to the Nazarene aesthetic. (6) The subject remained the same and the pose, though different in details, is clearly dependant on Thorvaldsen's statue. Of course, the gender and costume of the figure were modified but the far off gaze and spiritual sensibility retained, even intensified. Equally close is the articulation of the wings with overlapping levels of feathers carved/modeled in high relief. The similarity is striking and one wonders if the artist responsible for completing the two funerary genii may have had a hand in the creation of our bronze.

The cast seems to be unique. Up to now no other example has come to light. This suggests that the bronze was produced for an important client, all the more so as it is of such high quality, finely chased and finished. It is a very heavy cast, with the wings and tablet skillfully joined to the figure – a work of great artistry. Our

Allegory of Fame is an important and very rare example of the sculptural intersection of Neo-classicism with the Nazarene Movement. As such, it represents an important addition to our knowledge of the artistic scene in Rome at the beginning of the 1830's. Additional research may yield the name of the artist responsible but for the moment, his identity can only be located within the context of Rome's dynamic artistic environment of about 1830.

Exhibited: unpublished and unexhibited

Provenance: Private collection Rome; Private collection United States

Notes:

- 1. Virgilio Card. Noé, Le tombe e i monumenti funebri dei Papi nella basilica di San Pietro in Vaticano, Modena, 2000, 323-330, esp. p. 323, 329 for illustrations. Pius VII reigned during the tumultuous period of Napoleon's rise, rule, and fall enduring his own Babylonian captivity in Savona and Fontainebleau for defying the Emperor. Upon his return to Rome, he was instrumental in obtaining much of the art looted by Napoleon. He also expanded the Vatican Museums with the creation of the Museo Chiaramonti and the Braccio Nuovo. See Bjarne Jørnaes, Bertel Thorvaldsen: La vita e l'opera della scultore, Roma, 1997, 169 ff.
- 2. Noé, 328-330; Bertel Thorvaldsen: 1770-1844 scultore danese a Roma, a cura di Elena di Majo, Bjarne Jørnaes, Stefano Susinno, exhibition at the Galleria Nazizionale d'arte Moderna, November 1, 1989- January 28, 1990, 104-109, 184-187.
- 3. Thorvaldsen, 106, fig. 4.
- 4. Thorvaldsen, 109, n.12.
- 5. In fact, the sculptor's art collection was the finest assemblage of contemporary art in Rome. The collection is now housed in the Thorvaldsen Museum in Copenhagen. Thorvaldsen also collected Greek, Etruscan, Roman, and Egyptian art as well as Old master paintings and drawings. For a discussion of Thorvaldsen as a collector see; Bertel Thorvaldsen: 1770-1844 scultore danese a Roma, 241 ff.
- 6. The members of the Nazarene Movement are known painters rather than sculptors so the authorship of one member of that group would be difficult to sustain based on our present knowledge of their activities. However, the visual evidence indicates an affinity, if not a direct link, to their ambient. Thorvaldsen had a very large studio employing a staff of professional marble carvers as well as artists from all over Italy and Europe who came to study with him and it is possible that the author of our bronze may come from that group.

JULIEN DILLENS (1849-1904)

Allegorical Figure Bronze 33 ½ in

LITERATURE:

Olivier Georges Destrée, *The Renaissance of Sculpture in Belgium*, London, 1895; Thirty 19th Century European Sculptures, Sheperd Gallery, New York, 1996, 38; J. Van Lennep, *Catalogue de la sculpture: Artistes nées entre 1750 et 1882*, Musées Royaux Bruxelles, Brussels, 1992, p. 160, inv. 4476; Engelen Marx, *Beeldhouwkunst in Belgie*, 2002, p. 597

Julien Dillens was one of the leading figures in what has been called the Renaissance of Belgian sculpture that took place during the last quarter of the 19th century. Born into a family of artists, he entered the Brussels Academy in 1861 and exhibited for the first time in 1870. He worked on the decoration of the Brussels Stock Exchange under the direction of Albert Carriere-Belleuse. It was here that he met and became a close friend of Rodin, who was also working in Carriere-Belleuse's studio. In 1877 Dillens and other artists formed a group, L'Essor, to promote the reform of sculpture. That same year Dillens won the Prix de Rome, where he moved and spent several years studying. After his return to Brussels, he won numerous awards and public commissions. In 1898 he was named professor at the Brussels Academy and in 1900 he was awarded a medal of honor at the Paris Universal Exhibition.

This bronze exists in at least four variants, each with minor differences. It is unclear when the model was created but it seems probable that it may date to the 1880's, after Dillens return from Rome. There is a bronze of the same size in the Musées Royaux des Beaux Arts de Belgique that is practically identical, although the figure is nude. On the base of that bronze are inscribed musical lines and the script "Allegretto" as well as a lower base with shells, eels, and other marine animals. A smaller version of this nude figure was also carved in ivory.

In this case, the figure has been skillfully draped and stands gracefully poised on a small, rocky base undecorated except for his signature and a small lizard. The elongated proportions – reminiscent of Italian Mannerist art – noble bearing, youthful beauty, and imposing stature of his figure certainly indicates an allegorical subject, although the meaning is hard to define. The appearance of the lizard offers a clue to the artist's intent as the lizard is often appears as an *impresa*

amorosa symbolizing shyness or coolness in love but also constancy. Considering the beauty of the woman, her regal bearing, and the fact that Dillens clothed her, we may consider the idea that he may have wanted to represent the nobility and purity of love.

VINCENZO GEMITO (1852-1929)

Philosopher

Bronze c. 1883
Signed "Gemito"in wax; 3 foundry stamps on column head at top of base Bolted to its own socle with wing-shaped supports 19 1/14 X 10 in.

Bibliography: Gianelli. 1916. p. 599: Bellonzoni and Frattarolo, 1952, pp. 16 and 27 Mantura, 1989, cat. No. 132 Wardropper and Licht, 1994, cat. No. 20 pp. 90-91

Keen emotional intelligence and an almost innate understanding of the aesthetics of Classical art combined to make Vincenzo Gemito one of the leading artistic personalities of the late 19th c. Abandoned at birth, often impoverished and a victim of debilitating bouts of depression Gemito, perhaps more than any other Italian sculptor of the period, shunned Romanticism in favor of more naturalistic treatments of his subjects.

The present bust combines two seemingly incompatable visual elements- stark naturalism and classical idealism- to create a strikingly moving work that scholars feel is based on the likeness of the artist's adoptive father Francesco Jadiccio.

Gemito's Philosopher is conceived *alla maniera antica* with a long curly beard, a deep contemplative gaze and hair bound by a fillet. Despite the classical idioms Gemito's Philosopher is, a recognizeable individual taken from the artist's circle of intimates. In incorporating elements of classical portraiture Gemito makes a statement on the continuity of aesthetic values while respectfully depicting his father as the literal personification of ancient wisdom.

The present composition dates to 1883, the year Gemito established his own ill-fated foundry on via Mergellina in Naples. Bolstered by the success of his Parisian sojourn Gemito was at the height of his career.

SILVANO SBRICOLI (1864 -1911)

Standing Female Nude Terracotta 25 in ca. 1890 – 1900

LITERATURE:

Alfonso Panzetta, Nuova dizionario degli scultori italiani dell'ottocento e del primo novecento, Torino, 2003, 2 vols., II, 844 with earlier bibliography.

Sbricoli, a pupil of the French sculptor d'Epinay, was very active in Rome throughout his career and enjoyed a large number of official commissions. Among his most noted works is the large marble statue of *Papiniano* (1901) at the entrance of the Palace of Justice in Rome, the immense Beaux Arts building on the Tiber opposite Piazza Navona and the statue of *Abruzzo* (1909) on the colossal monument to Victor Emanuel II at Piazza Venezia. He also participated in the competition for the quadriga at the summit of the Victor Emanuel Monument. In recognition of his artistic achievements, Sbricoli was made a Knight of Malta and of the Crown of Italy as well as being honored as virtuoso of the Pantheon and a Knight of Saints Maurizio and Lazzaro.

In addition to large public commissions, Sbricoli was also noted for portrait busts and genre works in the realist style executed in marble, bronze, and terracotta. He exhibited widely in Italy as well as in London in 1904. In 1903 in Rome, he presented 22 works in a major exhibition that featured such sculptures as *Frine*, *Diana*, and *Sogno*.

The Standing Female Nude is a fine example of Sbricoli's interest in the verist style. The modeling of the figure captures the elegance and grace of a youthful female nude. The pose, though stationary, implies a subtle movement. One senses that she has just stopped walking or has shifted her weight from one leg to another as she adjusts her hair. Sbricoli has contrasted the smooth, swelling form of her lithe body with a rich mane of hair that tumbles down the back and over her left shoulder. The composition is at once arresting and attractive.

While it is impossible to identify the figure beyond that of a young girl, or to place it in a narrative context, Sbricoli does provide an interpretive clue. The support behind her legs is articulated with leafy vegetation, probably reeds,

suggesting a sylvan pool on a warm summer day. One thinks immediately of the many scenes of classical nymphs bathing in a forest glen with the goddess Diana or Venus, a long tradition in Italian art well known in painting and sculpture from the Renaissance on. However, we could just as easily, and probably more correctly, be viewing a young girl bathing in a woodland pool or stream. Moreover, her dreamy expression and the sensuous way she is arranging her hair suggests a mood at once amorous and in harmony with the beauty of the implied natural setting. Sbricoli has skillfully fused the natural and the ideal combining and vivifying two great traditions of Italian art in a figure capturing the beauty and innocence of youth.

AUGUSTIN QUEROL Y SUBIRATS

(Tortosa, Tarragona 1860 – Madrid, December 12, 1909)

A BABY ROLLING OVER

Terracotta, signed A. Querol/Roma/Julio

Dimensions: 24 x 34" with base

Augustin Querol, together with Mariano Benlliure and Miguel Blay, is regarded as one of the most famous and accomplished Spanish sculptors of the late 19th and early 20th centuries. He was considered, along with them, the official sculptor of Spain and Latin America. His numerous monumental, public sculptural commissions throughout the Hispanic world – Madrid; Tortosa; Asturias; Havana; Manila; Peru; Barcelona; Mexico City; Santo Domingo, Dominican Republic; Guayaquil, Ecquador; Montevideo, Uruguay – bear witness to his extraordinary popularity.

Querol began his studies at an early age in his hometown and then moved to Barcelona in 1878 where he continued his artistic training. In 1883 he moved to Madrid and won a competition for a grant at the Real Academia de Bellas Artes de S. Fernando. The following year, Querol was awarded a fellowship at the Spanish Academy in Rome where he remained for seven years.

This sculpture depicts a life-sized infant lying on a cushion and blanket. The baby, who is about six months old, looks up with a lively expression as he stretches out and arches his back. Querol has captured a little child's struggle to turn over with charming informality and spontaneity. Undoubtedly the artist made studies from life. The work is a clear example of the Querol's vibrant realism, visual sensitivity and depth of feeling. He has created a small masterpiece not only of studied observation but also one redolent with affection and the pleasure derived from watching a child at play.

The sculpture was modeled in Rome, probably in 1886. It may be an early study for the group entitled, SAGUNTO, which won the first class medal at the Universal Exposition in Barcelona in 1888. Querol exhibited our sculpture and two others, both busts, at an exhibition organized on the occasion of the inauguration of the new seat of the Circolo Artistico Internazionale di Roma on Via Margutta 54. The Italian magazine, L'Illustrazione Italiana, Anno XIV, No. 5, January 30, 1887 published an article on the show along with an engraving of the installation in which one can clearly see our baby on display.

Bibliography

- L'Illustrazione Italiana, Anno XIV, No. 5, January 30, 1887.
- R. Gil, Augustin Querol, Madrid, 1910.
- J.A. Gaya Nno, Arte del Siglio XIX, Ars Hispanica, xix, Madrid, 1966, 315-317.
- J.M. Indiesta Monterde, Un sigilo de esculturea catalana, Barcelona, 1974, 20-26.
- J. Marin Medina, La escultura espanola contemporanea, 1800-1978: Historia y evolucion critica, Madrid 1978, 41-3.

The Dictionary of Art, vol 25, 815-16.

PRINCE PAOLO TROUBETZKOY (1866–1938)

Wolfhound Bronze ca. 1911

Signed "Paolo Troubetzkoy" at left.

PROVENANCE:

Private collection, United States

Son of a Russian nobleman and an American singer, Troubetzkoy worked in Russia, France, Italy, and the United States. Though best known as the sculptural equivalent of

the society portrait painters Giovanni Boldini and John Singer Sargent, he was also an accomplished *animalier*, producing characteristically sketchy and spontaneous animal portraits such as this one, of his pet Samoyed Wassily. Another version resides at the Museo Sorolla in Madrid, a gift of the artist.

VINCENZO GEMITO (1852-1929)

Relief of Alexander the Great Bronze 15 ¼ in ca. 1912

Signed "V. GEMITO" and stamped "Fondiera Gemito" above proper left shoulder.

PROVENANCE:

Private collection, United States

Vincenzo Gemito's interest in Alexander the Great as an artistic subject is well documented. Inspired by readings of Plutarch and the meticulous study of ancient sculpture in his native Naples, Gemito produced a series of drawings, relief portraits and busts of the Hellenistic ruler that may be understood as partial allegories of youth, fame and immortality. Curiously, Gemito's interest in Alexander was most pronounced towards the end of his career.

The present relief is brilliantly modeled and meticulously finished. Gemito presents his subject in a full right profile. The tousled locks of hair and piercing, deeply set eyes are in sharp contrast to the smooth and sensual texture of the hero's shoulders and face.

PRINCE PAUL TROUBETZKOY (1865-1938)

Portrait Bust of Philip Morgan Plant 1921 Bronze 17 in X 12in. signed Paul Troubetzkoy stamped Valsuani Paris Cire Perdu Prince Paul Troubetzkoy is widely regarded as the leading sculptor of the Belle Epoque. Initially renown as a modeler of animals Troubetzkoy evolved to become his era's preeminent portrait sculptor rendering images of the leading figures in the worlds of art, society and business.

Millionaire socialite Philip Plant was one of New York's most eligible bachelors in the 1920's. It is rumored that the term "playboy" was coined to describe his fast-living lifestyle. An heir to a major banking fortune Plant grew up in the mansion at the corner of Fifth Avenue and 52nd St. that his mother, Mazie Hayward, famously traded to Cartier in 1917 in exchange for a string of pearls valued at over \$1 million (Cartier still occupy the building). In 1925 Plant made headlines when he eloped with the Hollywood starlet Constance Bennett. The marriage lasted four years. In 1932, Bennett brought back from Europe a three-year-old child, whom she claimed to have adopted and named Peter Bennett Plant. In 1942, however, during a battle over a large trust fund established to benefit any descendants of her former husband, Bennett announced that her adopted son actually was her natural child by Plant, born after the divorce and kept hidden in order to ensure that the child's biological father did not get custody. During the court hearings, the actress told her former mother-in-law and her husband's widow that "if she got to the witness stand she would give a complete account of her life with Plant. The matter was settled out of court.

OLOF AHLBERG

1876-1955

APHRODITE

Plaster, 1926 Dimensions: ??

Olof Ahlberg is considered one of the most important Swedish sculptors of the 20^{th} century with work in major public and private collections. Stockholm is home to many of his pubic monuments, both outdoor and indoor, in government buildings, banks, and churches. His work as a portraitist is also highly regarded and he sculpted the features of many prominent artists, musicians, sportsmen, and noted public figures.

Ahlberg was born in 1876 to a family of farmers, a career path he was expected to follow. Yet from an early age he demonstrated an interest and skill in carving and it was that aptitude that brought him to the attention of Swedish sculptor Erik Olson who offered him an apprenticeship in his studio in 1899. This early start helped to guide the young man on a path that lead to Berlin, where he continued his studies and, in 1908 with his young wife, to Paris where they encountered the undisputed giant of sculpture, Rodin. They also met the leading artists of a younger generation of French sculptors who were

discovering their own voice. This was a formative period in his career as he grappled with the imposing art of Rodin and joined those artists seeking their own muse.

Ahlberg and his wife returned to Stockholm in 1909 and set up a studio that soon became a meeting place for young artists interested in the latest artistic trends. He became a leader of this informal group, gradually changing public taste from its conservative foundations to the modern modes of the moment. Ahlberg himself moved away from Rodin's overpowering example. Several trips to Italy in the early 1920's revealed first hand the art of the Florentine Renaissance, an influence that stayed with him throughout his life. Yet, Ahlberg combined the classical qualities of Renaissance sculpture with Nordic realism tempered by an Art Deco elegance to create a style at once timeless and timely.

This can be seen in one of his most famous works, the statue of *Aphrodite* on which this sculpture is based. At the moment, the details of the commission are unknown as all of the literature is in Swedish. However, it is clear that Ahlberg created the sculpture in 1926 as the crowning element of a large outdoor fountain, as recorded in many sources. A photograph taken at the time shows the sculptor beside the modeling stand looking at the finished model. Ahlberg developed a variation on Botticelli's *Birth of Venus* in the Uffizi Gallery. Instead of standing on her shell, Ahlerg's *Aphrodite* kneels on its curved end, feet braced against the shell's lip. In her right hand, bent upward at the elbow, she holds what appears to be a lotus flower. Her left arm is extended backwards to balance the counterpuntal forward thrust of her torso. Our plaster is taken from this model, though without the arms or legs below the knees, perhaps to concentrate the eye on the voluptuous forms of the torso and its elegant torsion. In the final version, *Aphrodite* and her shell are set upon a large circular stone basin supported by a pedestal and surrounded by a low, circular balustrade. *Aphrodite* was bathed by thin jets of water emanating from various points on and around the shell.

The *Aphrodite* was very popular and in 1952 a bronze version of the 1926 model was commissioned and installed outside Stockholm's Town Hall. Another example is said to reside at Eastman Hall in Stockholm. Both reflect the enduring popularity of one of Olof Ahlberg's most famous statues.

Literature

For the photo of the artist with Aphrodite see; Per Andersson, "Bildhuggaren Olof Ahlberg", Kyrkokonstnarer i Jamtland och Harjedalen 2, Fig 1. Available in photocopy.

For a photo of the fountain itself see: Olof Ahlberg: En Vangava Pa Femtioarsdagen XVIII. XI. MCMXXVI, Stockholm, 1926, Plate 40. Available in photocopy.

See also, Elsa Wilkens, Olof Ahlberg, photocopy of an article of uncertain date and publication. Available in photocopy.

Exhibitions

None recorded or known.