



Artists by Artists

Sculpted Portraits in the 19th Century

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at

Stuart Lochhead Sculpture

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London SW1Y 6AU



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France

Degas by Paulin

Paul Paulin (Chamalières, 1852 – Neuilly-sur-Seine, 1937)

Edgar Degas (Paris, 1834 – 1917)

Bronze

49.5 cm high

Signed and dated 1907 and dedicated as follows: *fondue / pour Lerolle; Janvier 1907 / à Degas / P. Paulin*

With the founder's mark *Cire perdue A.A Hebrard*

Provenance:

The painter Henri Lerolle (1848-1929)

Exhibited:

Fitzwilliam Museum, Cambridge, *Degas, A Passion for Perfection*, October 2017 to January 2018, cat. 5, fig. 6, p. 18, ill. p. 19

Related Literature:

Paul Paulin, Sculpteur Impressioniste, exh. cat., Clermont-Ferrand, Musée d'Art de la Ville
A. Pingot, *Catalogue sommaire illustré des sculptures*, Musée d'Orsay, 1986, pp. 205-207
A.Dumas, *Degas's Degases, The Private Collection of Edgar Degas*, Metropolitan Museum of Art, New York, 1997, p. 98.



Edgar Degas and Paul Paulin were introduced to one another by the painter Eugène Vidal. Degas came to admire the work of the young sculptor and the two became close friends. After Paulin's successful participation in the Salons of 1882 and 1883, Degas agreed in 1884 to sit for his portrait. This was to be the first of a series of portraits of artists that would include Renoir, Manet, and Pissarro. Paulin steadily acquired a reputation as one of the most gifted among the handful of impressionist sculptors.

In 1907, Degas sat for Paulin for a second time, at the age of seventy-two, and the present bust is the result of that sitting. Pierre Goujon, the critic, writes that Paulin's portrait of the painter was greatly admired. In Goujon's words "men who do not easily reveal their innermost thoughts and feelings have rarely been so intelligently and sensitively interpreted". It is interesting to note that Paulin's two busts of Degas are the only two that the notoriously reclusive artist agreed to sit for.



Although other bronze casts of the 1907 bust are known, ours is the only example with a dedication to the painter Henri Lerolle, indicating that it was commissioned directly from Paulin by Lerolle. A plaster and a bronze are in the Musée d'Orsay, Paris, and a further bronze cast of the bust was in the collection of Degas and was illustrated in *Degas's Degases, The Private Collection of Edgar Degas*¹.

Hébrard was the foremost bronze founder of his day. Interestingly he was also chosen by Degas's family to cast in bronze the wax and plaster models by Degas that were in his studio at his death.

Henry Lerolle, to whom this bust is dedicated, was a painter, as well as an accomplished musician, successful decorator and collector and played a significant role in the artistic life of Paris at the end of the nineteenth and the beginning of the 20th century. An intimate friend of Degas, Renoir, Manet and Debussy, he was one of the first to recognise and encourage the talent of many younger artists, among whom were Maurice Denis, Bonnard and Vuillard. Lerolle exhibited at the Paris Salon in 1868, 1885, and 1895. His painting *The Organ Rehearsal*, in which Lerolle, members of his family and friends are depicted, was acquired by the Metropolitan Museum of Art in New York in 1887. Other works by Lerolle are in the Museum of Fine Arts in Boston, The Museum of Fine Arts in San Francisco and the Musée d'Orsay in Paris.



Henry Lerolle (1848-1929), *The Organ Rehearsal*, Oil on canvas, 1885, The Metropolitan Museum of Art, New York

¹New York, 1997, p. 98

Delacroix by Carrier-Belleuse

Albert-Ernest Carrier-Belleuse (Anizy-le-Château, 1824 – Sèvres, 1887)

Eugène Delacroix (Saint-Maurice, 1798 – Paris, 1887)

Inscriptions on the pedestal:

Front: *Eugène Delacroix*

Right side: *A. Carrier. / 1864*

Left side: *Fdu par Vor THIEBAUT*

Bronze, single cast and only known cast of this size

90cm high

Provenance:

Commissioned by the Ecole Nationale des Beaux-Arts, 12 April 1864

Returned to the sculptor; his sale, Paris, Hôtel Drouot, 21 December

1872, n°16 : "Eugène Delacroix, Buste colossal" (sold for 480 francs)

Private collection

Exhibited:

Paris, Martinet Gallery, *Exposition des œuvres d'Eugène Delacroix*, August-December 1865 (the bust is not listed in the catalogue but mentioned in the introduction, p.5)

Paris, Salon of 1865, n°2898

Paris, Talabardon & Gautier Gallery, *Le XIXe siècle*, December 2005, n°18

Compiègne, Palais de Compiègne, *Carrier-Belleuse, le Maître de Rodin*, May - October 2014

Published:

J. de Ruys, « Lettres sur le Salon de sculpture, III », *Le Courrier artistique*, n°3, Paris, 19 June 1864, p. 12

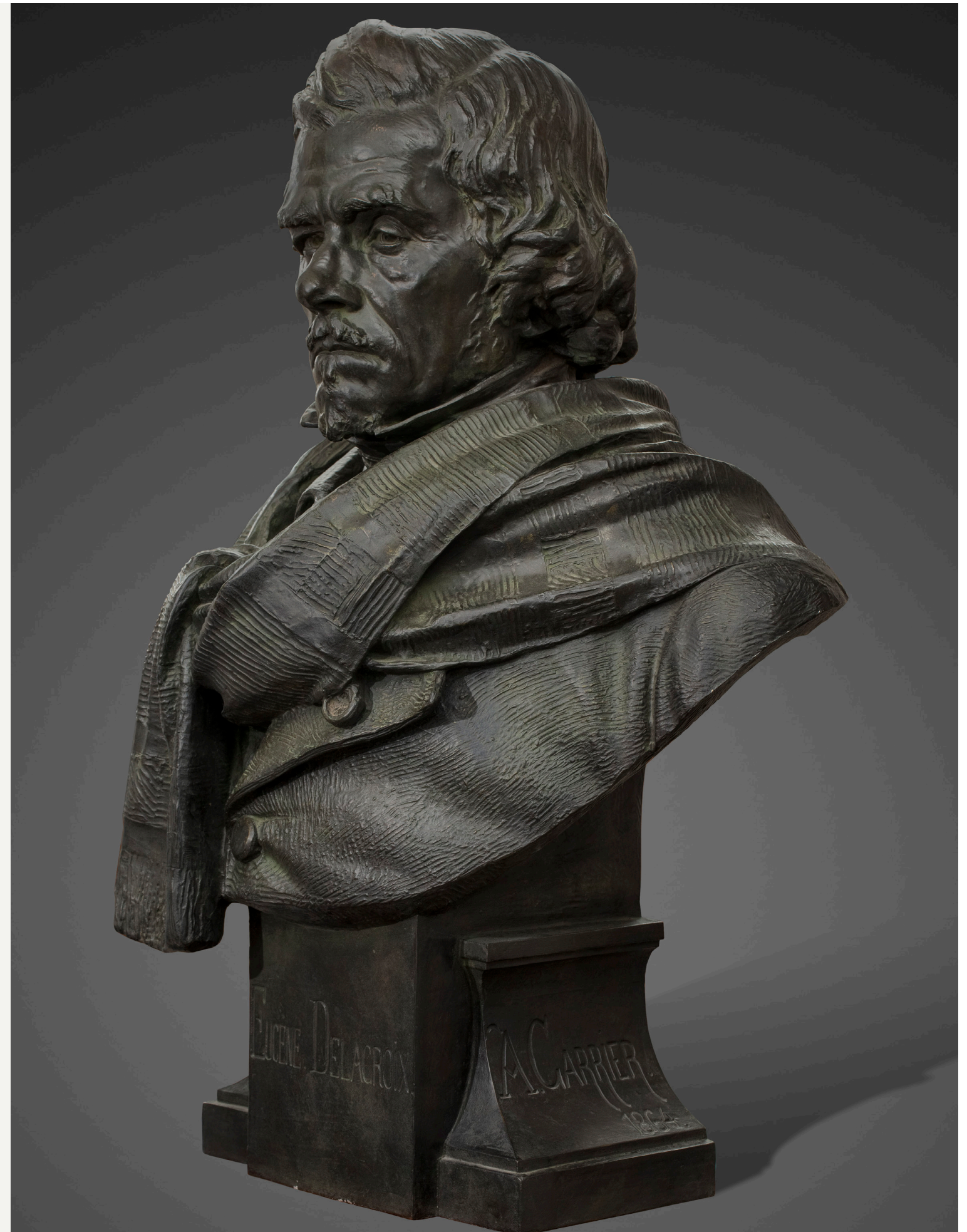
B. Robin, « Chronique de la semaine », *Le Courrier artistique*, n°50, Paris, 14 May 1865, p. 199

L. Auvray, Salon de 1865, Paris, 1864 [sic], p. 100

E. Lockroy, *L'Artiste*, Paris, 1865, p. 40

G. Privat, *Place aux jeunes ! Causeries critiques sur le Salon de 1865*, Paris, 1865, p. 216

Th. Thoré, *Salon de W. Bürger 1861 à 1868*, Paris, 1870, p. 265



A. Robaut, *L'œuvre complet d'Eugène Delacroix*, Paris, 1885, LVI, n°47

S. Lami, *Dictionnaire des sculpteurs de l'Ecole française au XIXe siècle*, Paris, 1914, t. I, p. 279

A. Tabarant, *La vie artistique au temps de Baudelaire*, Paris, 1942, 1963, p. 341

J. Hargrove, *The life and Work of Albert-Ernest Carrier-Belleuse*, New York, 1977, p. 37

Talabardon & Gautier Gallery, exh. cat., *Le XIXe siècle*, Paris, 2005, n°18

J. Hargrove & G. Grandjean, Carrier-Belleuse. *Le maître de Rodin*, exh. cat., Compiègne, 2014, p. 49, cat. 27, illus.

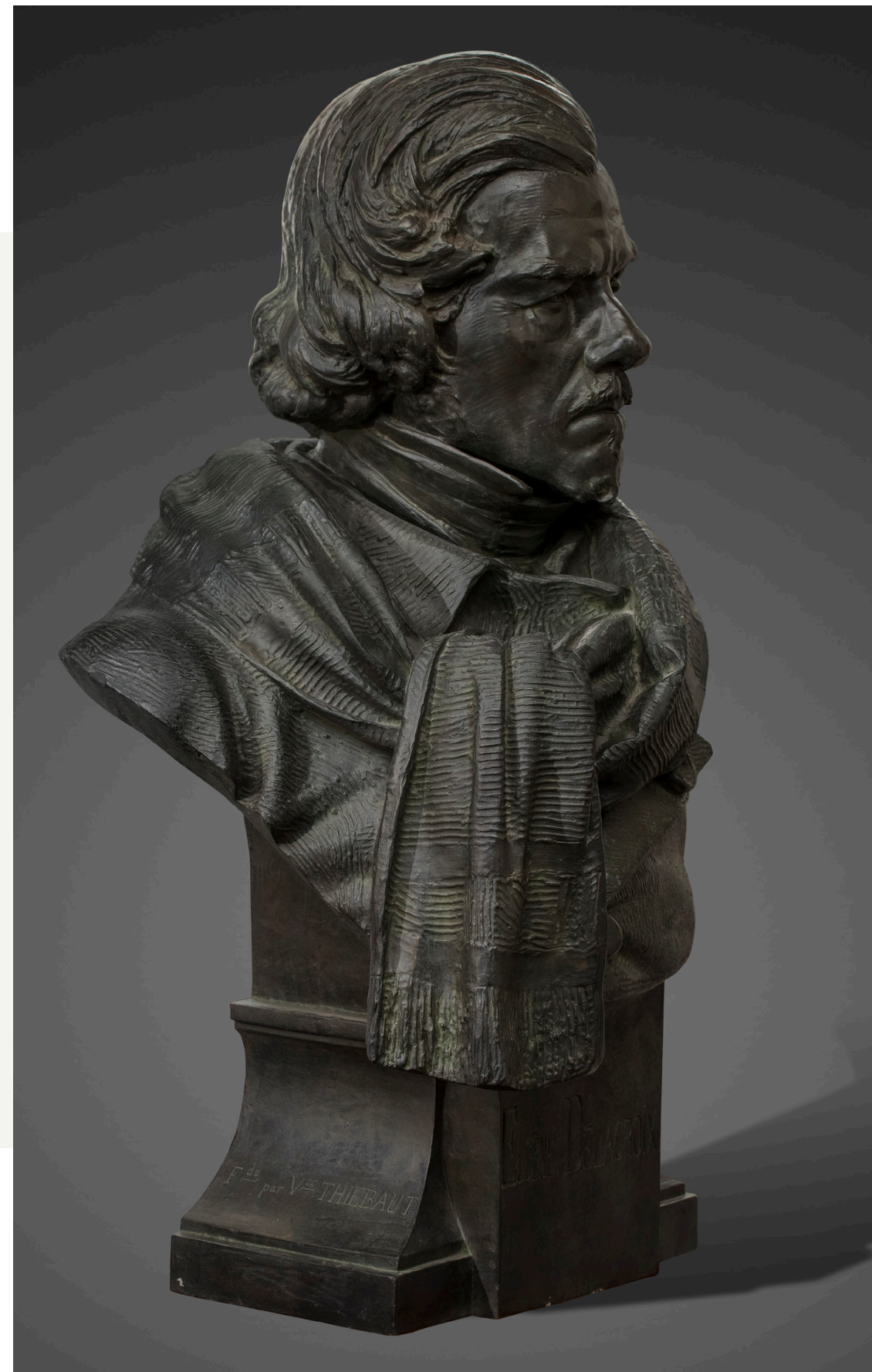
First training under a goldsmith, Carrier-Belleuse acquired unparalleled technical and modelling skills. Spotted by David d'Angers, he was admitted to the *Ecole des Beaux-Arts* in 1840 but lacking financial means, he left the institution and completed his training in the *Ecole Royale Gratuite de Dessin* or *Petite Ecole*. From 1855 he regularly exhibited at the Salon and acquired an extraordinary notoriety. He embodies the neo-rococo spirit that triumphed under the Second Empire, both in his busts that represent artists, bankers, politicians and muses of the regime, as well as in his great pieces of decorative art. He welcomed into his workshop many young artists, including Auguste Rodin from 1864 to 1871. Carrier-Belleuse excelled in creating lively likenesses of old masters, such as Rembrandt, Van Ostade, Rubens, Velazquez or Murillo. These would be much more frequently edited than his portraits of contemporary artists, among them Auguste Chiffart (1860), Alexandre Descamps (1862), Honoré Daumier (1865), Gustave Doré (1866) or Ingres (1869).

The day after Eugène Delacroix's death, which occurred on 13 August 1863, the absence of an official homage and the modesty of his funeral were resented as an injustice by the artistic community. In those times obsessed with glory and the production of statues, it was deemed important to repair the affront to the memory of the greatest French painter of his generation. Henri Fantin-Latour executed his Homage to Delacroix (Paris, Musée d'Orsay), exhibited at the Salon of 1864, Etex presented a marble bust of the artist at the Salon of 1865 (Paris, Musée Delacroix), and Préault made a bronze medallion with his effigy (Paris, Musée du Louvre). These were individual approaches, and in April 1864 the Ecole Nationale des Beaux-Arts decided to honour the memory of one of its founding members by organizing a retrospective exhibition of his work and commissioning a life size bust from Carrier-Belleuse. The latter conceived a monumental work and refused to collect any fee. The portrait was exhibited in 1865 at the Martinet Gallery, solemnly placed among some 350 paintings by the master. The bust can be seen in a painting by Albertini that keeps a record of the exhibition.



Carrier-Belleuse's bust of Delacroix was at the centre of the commemorative ceremonies organized on the occasion of the first anniversary of the master's death. In front of this effigy Théophile Gautier carried an ultimate toast in his honour on 5 December 1864, during a memorable banquet that brought together Corot, Daubigny, Stevens, Manet and many personalities of the French art world.

At the 1865 Salon, the critic Gonzague Privat was pleased to discover "the portrait of Eugène Delacroix, beautiful bronze that was admired at the exhibition of works of the great painter [...] Mr. Carrier-Belleuse is, without any doubt, the most charming sculptor we have; his talent is varied like nature; he approaches everything and triumphs. Men of this calibre are rare... Since we have just named Mr. Carrier-Belleuse, let us say that his bronze bust of Delacroix is alive with resemblance; it is his fine and observant eye; the flesh and the hair are modelled with the master's hand".



Géricault by Etex

Antoine Etex (Paris, 1808 – Chaville, 1888)

Model for the tomb of Théodore Géricault

Bronze

Signed and dated on lower right *Etex 1840*

Inscribed on the back *Boyer fondeur* and on the left *A / la / mémoire / de Géricault / né / a / Rouen / le / 27 / 7 bre / 1791*; on the right *Mort / a / Paris / a / l'âge / de 33 ans / le 26 janvier / 1824*

43cm high, 36cm wide

Provenance:

Former collection of César-Edmond-Mortier de Trévisé (1883-1946), 5th duc de Trévisé

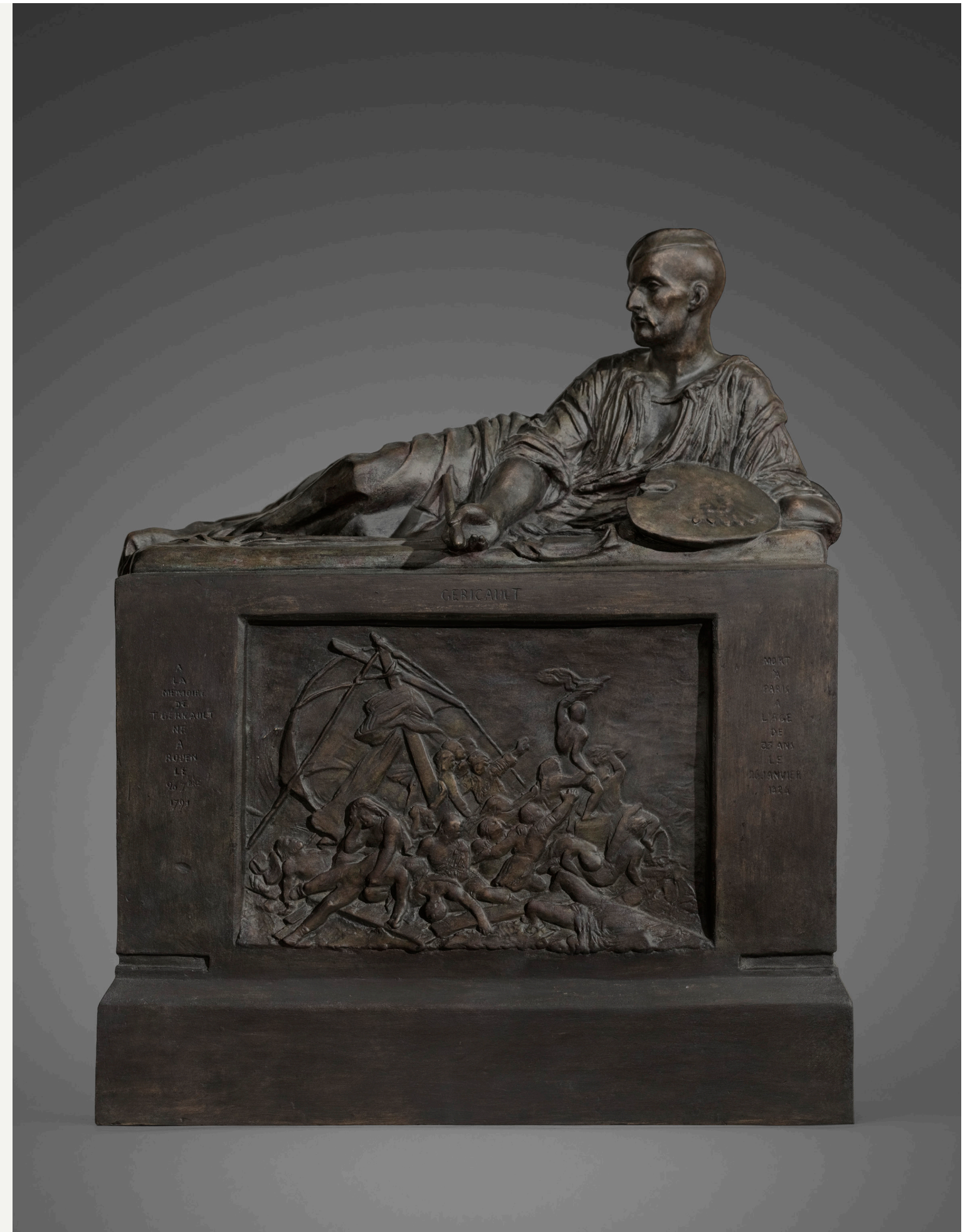
Private collection, Paris

Related Literature:

Géricault, Paris, *Galleries nationales du Grand Palais*, 1991-1992, n°153 (another reduced model of the tomb of Géricault, with no indication on where it was cast)

A. Le Normand-Romain, *Mémoire de marbre. La sculpture funéraire en France, 1804-1914*, Paris, 1995, pp. 126-127

B. Chenique, "Le tombeau de Géricault", Géricault, actes de colloque, Paris, La Documentation française, 1996, pp. 723-806



Géricault was interred in Père Lachaise Cemetery on 28 January 1824, in a simple, unmarked burial plot and completely forgotten for close to fifteen years. The existence of his tomb is owed to the sculptor Antoine Etex, who passionately felt that the great painter deserved to be appropriately remembered. Begun in 1837, the erection of the monument took place in 1841, following its exhibition at the Salon of the same year. The present bronze is a reduced version of Etex's monument in the Père Lachaise Cemetery, Paris.

"For your honour, sirs, for the honour of our fellow painters, the artist of the painting Medusa must have his tomb", declared Etex when he discovered the indignity of the painter's burial at the Père Lachaise. A subscription was thus launched, referred to by Eugène Delacroix, in a letter he addressed to Stendhal on 2 January 1838, "Among a few artists, we have come up with a project to erect a modest tomb to Géricault who, along with Gros, is the greatest painter France has produced since Poussin. For 14 years now grass has been growing on top of the four feet of earth that cover his venerable bones; his name is not even written on the smallest little stone. Speak about it to as many people as you can". The editor of the *Moniteur Universel* dated 13 January 1838 declared, "All signs are that the list will be long. People are rushing to [perform] this act of national justice". Numerous artists of the Romantic school participated in the subscription, among them Louis Boulanger, Théodore Chassériau and Auguste Préault. Among proposals for the tomb, the one by Etex, representing "Géricault on his death bed, his palette in his hand, painting until his final hour" was selected.

A pupil of Bosio, Dupaty, Pradier and Ingres, Etex finished his classes in Rome, from where he sent to Paris his *Cain and his Descendants Cursed by God* (1832-1837, marble, Lyon, Musée des Beaux-Arts). "All Romantic in expression", as Ingres reproached him, the work had considerable success among artists as well as progressive critics. His newfound notoriety allowed him to receive commissions for two of the four large bas-reliefs on the Arc de Triomphe, *Resistance* (1814) and *The Peace of 1815* (1833-36), and a large seated statue of *Saint Augustin* for the Church of the Madeleine (1838). During a trip to the United States in 1853-54 he represented the interests of French artists at the New York Universal Exhibition in 1853. Tirelessly active, as a sculptor, painter, etcher, architect and writer, Etex displayed remarkable tenacity in forwarding his projects.

In 1839, Etex had made a bust of Géricault (Versailles, Musée National du Château) giving him a melancholy, sickly air, with hollow cheeks that greatly impressed viewers. His tomb for Géricault was praised by critics when the model was shown at the Salon of 1841. Théophile Gautier found the composition "calm and grandiose". Etex represented the painter palette in hand, painting up to his last hour, "still holding in his feeble hand that palette that had produced a masterpiece" (Jules Janin). Géricault reclines in the manner of an Etruscan funerary effigy, above three bas-reliefs that transcribe his most famous paintings, including the *Raft of the Medusa* at the front.



Gérôme by Carpeaux

Jean-Baptiste Carpeaux (Valenciennes 1827 – Courbevoie 1875)

Jean-Léon Gérôme (Vesoul, 1824 – Paris, 1904)

Plaster

60cm high

Titled on the cartouche in front: *GEROME*

Dedicated, signed and dated on the right: *al sommo / Pittore Gerome / JBt Carpeaux London 71*

Provenance:

Private collection, France.

Related Literature:

E.-D. Fromentin, "Jean-Baptiste Carpeaux, Essai biographique, La vie, l'oeuvre du statuaire valenciennois d'après sa correspondance" in *Valentiana: revue d'histoire régionale publ. sous l'égide du Cercle archéologique et historique de Valenciennes*, vol. 19, 1997, pp. 169-170

M. Poletti and A. Richarme, *Jean-Baptiste Carpeaux Sculpteur, Catalogue raisonné de l'œuvre édité*, Paris, 2003, p. 134

E. Papet and J.D. Draper, *Carpeaux, un sculpteur pour l'Empire*, exh. cat., Paris, Musée d'Orsay, 2014, pp. 209-211

Selected Related Works:

A marble version, 1872-1873, Los Angeles, J. Paul Getty Museum, inv. 88.SA.8

A bronze cast, 1871, Paris, Musée d'Orsay, inv. RF 1836

A plaster version, Paris, Petit Palais, inv. PPS948



Gérôme's weary yet vibrant eyes seem to be gazing distantly at an unknown future. In fact, Carpeaux conceived the first version of this bust in clay during the Paris Commune of 1871, when the two artists were living in exile in London. A year later Carpeaux sent a bronze version to the Paris Salon where critics welcomed it with enthusiasm. By that time both artists had built up a reputation for themselves: Carpeaux was a sought-after portraitist of prominent sitters, including of the Imperial household, and Gérôme was considered one of the most important academic painters with a long list of students in his workshop at the Ecole de Beaux-Arts.

In 1878 Gérôme remembered the circumstances behind the bust's creation in a letter to Edouard-Désiré Fromentin who was then writing a biography of Carpeaux: *Je m'empresse de vous envoyer les renseignements que vous me demandez sur Carpeaux, ou plutôt sur mon buste exécuté par lui. C'est en Angleterre en 1871 qu'il a été fait. Nous étions alors tous deux à Londres avec nos familles, & comme à cette époque il n'avait guère d'argent, qu'une partie de son temps était inoccupé, il me proposa en camarade de faire mon buste, ce que j'acceptai avec empressement & j'ai bien fait, puisqu'il a produit, à cette occasion, un de ses meilleurs ouvrages. Dès la première séance, l'œuvre était si bien en place, si bien construite, si juste, qu'elle était déjà frappante de vérité. Il n'y manquait que la délicatesse du modelé & la finesse d'exécution, qu'il a su mettre dans les séances suivantes. Ce buste a été bien rapidement fait & pour ainsi dire emporté d'assaut. C'est pourquoi il a, à un très haut degré les qualités qui distinguent les ouvrages de premier jet, c'est-à-dire la vie. Aussi à l'exposition de 1872 où il parut, obtint-il un très grand succès, on l'avait surnommé le décapité parlant.*

Gérôme further expresses his regrets at not having been able to return the gesture and paint a portrait of Carpeaux: *Je devais en échange lui faire son portrait à notre retour à Paris: revenus tous deux nous nous sommes trouvés lui & moi avec bien des affaires sur les bras, de sorte que ce n'est qu'au bout d'un certain temps que je lui reparlai de son portrait projeté. A ce moment il n'était pas libre ; plus tard nous avons pris jour et je l'attendais, lorsque je reçus un mot d'excuses de lui où il me faisait savoir qu'il n'avait pas un instant de disponible. Nouveau retard – Pendant ce temps le mal terrible qui devait l'emporter s'étant aggravé, ce travail, qui m'intéressait beaucoup, ne put être entrepris & ce sera toujours pour moi un grand regret, car j'aurais voulu signer, de mon nom, le portrait d'un des plus grands sculpteurs des temps modernes.* (Fromentin, 1997, pp. 169-170)

The realist approach becomes evident in the thick wind-blown hair that adds to the impression of lively movement while underlining the delicate character traits of Gérôme's face. The classicistic cartouche contrasts with the jagged chest thus combining the romantic and the classical. The inscription "*to the supreme painter Gérôme*" bears witness of the sculptor's admiration for his friend and fellow artist. At the sale of Carpeaux's workshop in 1894 a drawing of Gérôme's portrait appears under number 219 (present location unknown). A plaster or terracotta bust of Gérôme "vendu avec droits de reproduction en bronze et en marbre" is listed under 549 of the same sale. Thereafter other versions of this famous bust were produced in terracotta, plaster, and bronze.

Hals by Carriès

Jean Carriès (Lyon, 1855 – Paris, 1894)

Frans Hals with pointed beard

Patinated plaster

60cm high

Signed and dated on the left on the bottom of the collar *Carriès / Paris / 85*

below Portrait / du / grand peintre / Franz Hals

On the right on the bottom of the collar *(Je) dédie cette / oeuvre à mon / ami Armand / en souvenir / en Hollande*

At the back on the base *Epreuve rare du / portrait du / peintre hals / à son ami / Granottier / Jean / Carriès / 92*

At the lower back on the plinth *Fondu par Bingen*

At the back on the right below the shoulder, fragment of a label: (...) Art (...) Lyon (...)

Provenance:

Collection of Victor Granottier, Lyon

Private Collection, New York

Literature:

Jean Carriès imagier et potier. Etude d'une oeuvre et d'une vie, Musées de la Nièvre, Etude et documents. n. 4, 2001 [republishation of the 1895 biography by A. Alexandre], p. 113

Related Literature:

Jean-Joseph Carriès sculpteur (1855–1894), Paris, Galerie Patrice Bellanger, 1997

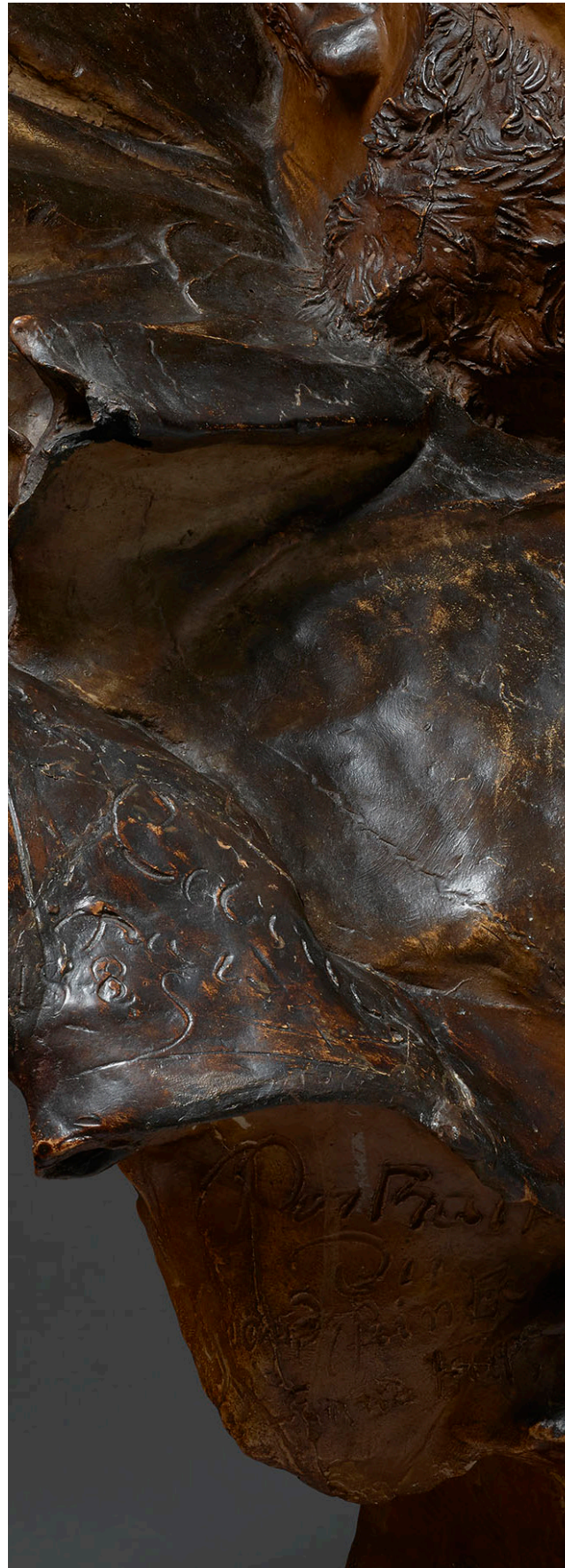
A. Simier (ed.) *Jean Carriès. La matière de l'étrange*. exh. cat. Petit Palais, Paris, 2007

S. Le Follic-Hadida et al. *Jean Carriès ou la terre viscérale*, Les musées d'art et d'histoire - Auxerre, Association des amis du Musée du Grès - Saint-Amand-en- Puisaye, 2007



Carriès undoubtedly ranks among the most outstanding sculptors of the late 19th century. As Rodin poetically and succinctly stated, “The talent of Carriès is fine like amber.” Carriès left a varied and remarkable body of work that includes masks, portraits of his contemporaries or historical figures. His choice of subjects tended to be idiosyncratic and he also created intriguing heads of babies as well as grotesque figures and fantastic animals. In the course of his career the artist showed originality not only in his selection of themes but also in his choice of materials: plaster, wax, lost-wax cast bronze and ceramic. For each of these he would experiment with patinas he had himself created. His life-long obsession with subtle varieties and modulations of surface colouration and patina are recorded by his friend and biographer Arsène Alexandre in his seminal 1895 work on Carriès: “... the plasters were submitted to a variety of different treatments together with a basic process that remained constant. First they were uniformly impregnated with oils and dried up to a determined point. Then some received applications of oxides, others were heightened with touches of oil paint or even watercolour, and still others—both more complex and more triumphant—were treated with oxides and paint simultaneously, resulting in indefinable amalgams.... More than one example of figures even in plaster have thus been enriched by the hands of the artist, so that despite their plurality they can be considered as rare objects and as prizes, since no one is identical to the other and each one guards the creative contact and flower - consequently, they have attained prices in sales and among collectors that one has never before witnessed for works in plaster.”¹

A large collection of works by the artist was bequeathed by his friend and fellow ceramicist George Hoentschel (1855-1915) in 1904 and is now in the Petit Palais, Paris.



During the summer of 1883 Carriès traveled to Holland with his friend Armand Gouzien, an art critic and inspector of the Fine Arts for the French state. The voyage made a lasting impression on the sculptor and inspired him to create the busts of *Frans Hals* and *Woman of Holland* (also known as *Madame Hals*). Carriès dedicated his bust of Hals to his companion in travel and all of the known versions of this bust carry an inscription to his friend at the bottom right of the collar: “(Je) dédie cette / œuvre à mon / ami Armand / en souvenir / en Hollande”. Gouzien himself was in possession of one of the patinated plaster versions. Neither *Woman of Holland* nor *Frans Hals* possess the tormented, strange, or tragic quality frequently evident in Carriès' busts. Instead, the pair displays the Dutch cheerfulness that Carriès was able to enjoy during his Holland trip. His biographer Arsène Alexandre spoke of “the sad works like Charles I ” versus the “rosy works like Frans Hals,” and it is true that this latter composition is extremely jovial - a dimension accentuated by the red and brown tones of the patina. During his stay in Haarlem, Carriès admired the paintings of Frans Hals (Antwerp, 1582 - Haarlem, 1666), remarking how his portraits “were worked to the finest detail and precision of material.”²

As suggested by Le Follic-Hadida, an event might have crystallised further the effects of the sculptor's Dutch voyage. In March 1885 the Louvre Museum acquired three pictures by Frans Hals, two of which were rumoured to be by another hand and Carriès must have heard about the developing scandal. According to Le Follic-Hadida's hypothesis, the artist would have then created his *Frans Hals* and *Woman of Holland* following this event, therefore somewhat later than the date of 1884–85 originally assigned by Alexandre. Le Follic-Hadida has also noted the resemblance between Carriès' imaginary portrait of Hals and the painter's *Portrait of Paulus van Beresteyn*, the only one of the three Hals portraits acquired by the Louvre that was accepted at the time as authentic (“pointed chin, immense ruff, mustache, and goatee”)³. Carriès therefore would have chosen to imagine Hals in the likeness of one of the many bourgeois members of the Haarlem Guild that he had portrayed so expertly.

¹ see lit., Jean Carriès imagier et potier, p.45

² ibid., p. 55

³ see lit., Jean Carriès ou la terre viscérale, p. 66



Issued from the mould made from the raw clay model, the present patinated plaster carries the range of Carriès's inscriptions found on the bronze and other plaster versions, including his mention of the founder Bingen. Our plaster version of the composition possesses a unique feature, or rather an added element: it includes a special dedication to Granottier, in which the sculptor underlined the rarity of this particular proof. In 1892, seven years after the creation of the model, Carriès characteristically returned to his subject in order to endow it with a special patina. First, however, he took the trouble to trace the long dedication to his friend Granottier with the point of a stylus, so that the new dedicatory inscription, stretching the length of the back, would join the original dedication to Gouzien located elsewhere on the sculpture. Interestingly, during this period when Carriès revisited this light-hearted subject, the sculptor was in the midst of a troubled period full of many difficulties relating to his work on the monumental doorway commissioned by Winaretta Singer, Princess of Sceaux-Montbéliard.

Victor Granottier was an entrepreneur in Lyon, where the work of Carriès was well appreciated and collected by the city's industrial bourgeois citizens. A close friend of Carriès he owned several works by the sculptor; the catalogue of Carriès' works included at the end of Arsène Alexandre's monograph lists numerous sculptures in Granottier's possession: *The Cook*, terracotta; *The Nun*, wax; *Medallion of a Young Girl*, called *The Sister of Carriès*, dedicated à *mon ami Bingen* a bronze cast in the lost-wax method; *The Martyrdom of Saint Fidèle*, wax maquette at a third life-size; *Frans Hals*, patinated plaster; *Statuette of a French Gentleman, called Le Callot*, wax. This list of seven sculptures indicates the importance and quality of Granottier's collection of works by Carriès, which also included many ceramic pots.

Other versions of the Portrait of Frans Hals:

Patinated plaster, Musée du Petit Palais (cat. Carriès, 2007, p. 202, cat. 60, repr.) –

Patinated plaster, private collection (cat. Bellanger 1997, p. 61, n. 16, repr.)

Another example with variations: *Frans Hals with Two-Pointed Beard*: patinated plaster, retouched with wax, 1884–85?, Musée du Petit Palais (cat. Carriès, 2007, p. 202, repr.)

The portrait of Carriès in his studio painted by Louise Breslau in 1886–87 (Musée du Petit Palais) shows the artist working on the bust of Frans Hals with a two-pointed beard.



Portrait of Jean Carriès in his studio by Louise Breslau (1856-1927), Musée de Petit Palais, Paris

Hugo by Béclu

René Béclu (Paris, 1881 – Riaville, Meuse, 1915) and Emile Muller et C^{ie}

Victor Hugo (Besançon, 1802 – Paris, 1885)

37cm high

Signed in the beard to the right *R. Béclu*

Signed by the ceramicist in the beard to the right *Grès E. Muller* and stamped on the reverse *EMILLE
MULLER IVRY - PARIS*





This mask probably dates from the very beginning of the 20th century, about fifteen years after Hugo's death. The writer remained a towering figure in France and a favourite subject for numerous artists who wished to create his effigy. The most famous of them, Rodin, made over one hundred works inspired by him, from portrait busts to monumental compositions. While Béclu's rendering of Hugo's likeness is fairly typical, the sculptor's choice of a mask in a monumental format gives remarkable power and presence to the poet's portrait. Its impressive quality is heightened by the ceramicist's treatment, which intensifies its striking and somewhat forbidding character.

In the mid-1880s Emile Muller et C^{ie}, until then specialised in the production of architectural ceramic, began making enamelled stoneware for contemporary sculptors. Pursuing this activity with undeniable success, Muller's son Louis worked with the greatest artists of his time. These collaborations involved the editing of existing models as well as the creation of works borne from the mutual emulation between sculptor and ceramicist. Here the enamelling of Hugo's mask belies a realistic treatment and instead aims to accentuate the figure's dramatic aspect. Its light brown surface is veined with turquoise blue that runs along the lines on Hugo's face, thus emphasizing in an extraordinary way the sternness of the poet's likeness.

Little is known of René Béclu's career, which ended abruptly in the trenches of World War I when the artist was 33 years old. Having studied at the Ecole des Beaux-Arts in Paris, he exhibited at the Salon d'Automne and the Salon des Artistes Français from the early years of the 20th Century. His work featured in exhibitions organised in 1919 by the Société Nationale des Beaux-Arts and at the Salon d'Automne to commemorate artists killed during the war.

Ingres by Bonnassieux

Jean-Marie Bonnassieux (Panissières, 1810 – Paris, 1892)

Jean-Auguste Dominique Ingres (Montauban, 1780 – Paris, 1867)

Plaster

59cm high

Circa 1867

Related Literature:

S. Lami, *Dictionnaire des sculpteurs de l'école française au dix-neuvième siècle*, 1914, p.328

G. Vigne, *Ingres, autour des peintures du musée de Montauban*, Montauban, 2007, p. 126, no. 93





Bonnassieux studied in Paris at the Ecole des Beaux-Arts and won the *Prix de Rome* in 1836. He completed his education at the *Académie de France* in Rome under the directorship of Ingres. While he exhibited only a few times at the Salon (including the classicizing marble sculpture of *Cupid clipping his wings*¹), he received numerous commissions for decorative sculptures for some of the most significant public buildings projects of the second half of the 19th century, including the Lyon Stock Exchange (1858, 1863), the Louvre and the Paris Courthouse (1868). Most of Bonnassieux's works, however, were for private patrons, often ecclesiastic, and included portrait busts and tombs. Sketch models for a number of his sculptures are today in the Musée d'Orsay, Paris.

Bonnassieux made several likenesses of his teacher Ingres. He contributed to the monument erected in the painter's memory at the Ecole des Beaux-Arts, Paris, from which this plaster derives. The final sculpture consists of a bronze representation of Ingres, shown in full bust. A similar cast is at the grave of Ingres in Père Lachaise Cemetery, Paris.

Jean-Auguste Dominique Ingres (1780-1867) was director of the Villa Medici, the French Académie in Rome, between 1835 and 1841. He was a stern and demanding director. In 1837 Bonnassieux wrote in a letter to Augustin-Alexandre Dumont : "Monsieur Ingres est directeur et il ne souffre pas qu'on le contredise".² Ingres is shown here in his academician costume, the collar animated by laurel leaves.

¹ Jean-Marie Bonnassieux, *Cupid clipping his wings*, white marble : 145 x 67 x 41 cm, Louvre Museum, Paris (RF 161), executed in 1841 and exhibited at the Salon of 1842.

² "Mr. Ingres is the director and he cannot stand being contradicted."

Langlois by David d'Angers

Pierre-Jean David called David d'Angers (Angers, 1788 – Paris, 1856)

Eustache Langlois du Pont de l'Arche (Pont de l'Arche , 1777 – Rouen, 1837)

Plaster medallion

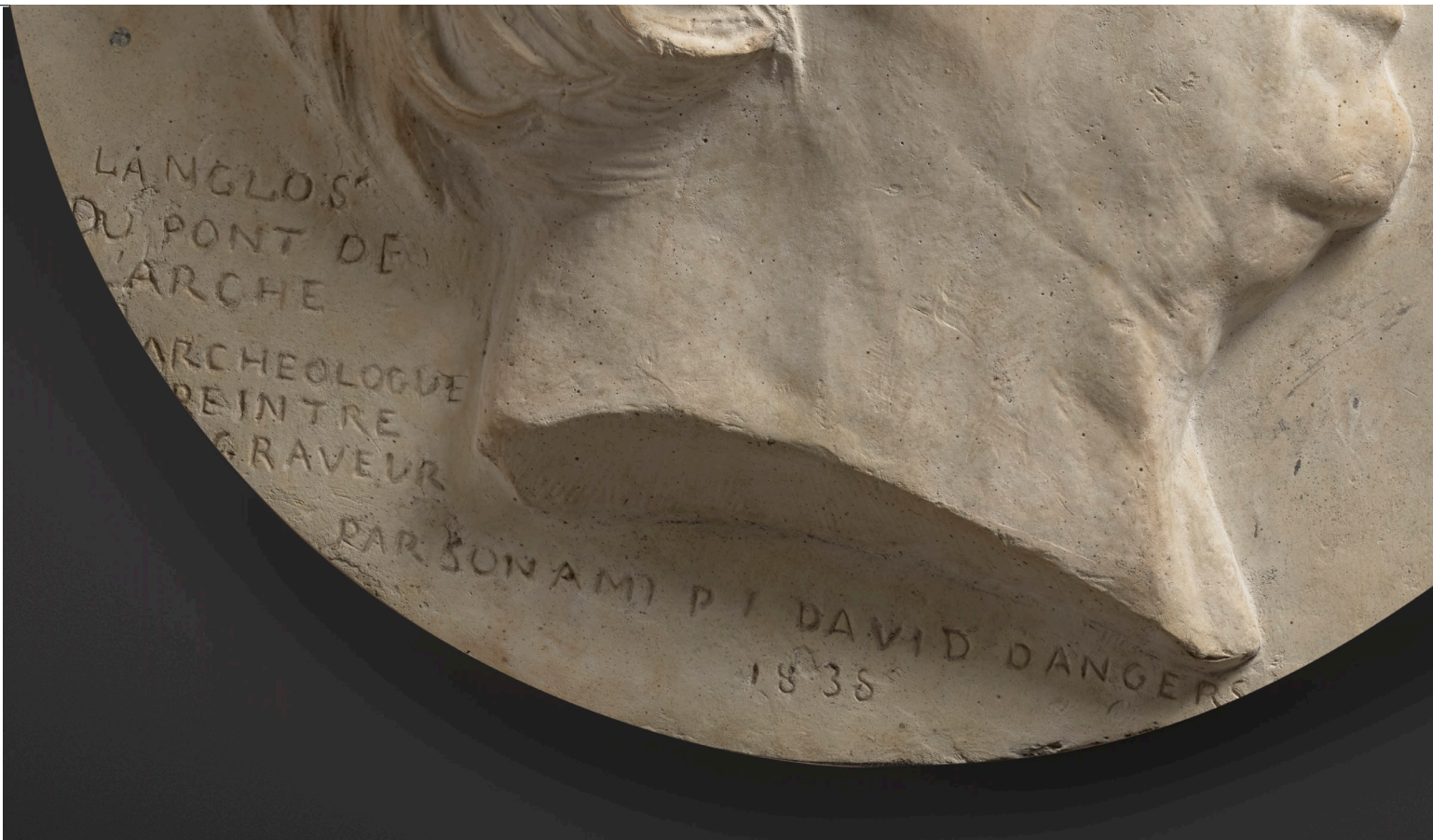
49.5cm diameter

Signed and inscribed *LANGLOIS DU PONT DE L'ARCHE ARCHEOLOGUE PEINTRE GRAVEUR PAR SON AMI P J DAVID D'ANGERS 1838*

Related Literature:

E. Bower, *David d'Angers, Making the modern monument*, exh. cat., The Frick Collection, New York, 2013





David d'Angers, who produced many of the most iconic portraits and public monuments of the Romantic era, was one of the most astonishing and prolific sculptors of his time. He modelled more than five hundred medallions, about a hundred busts and innumerable monuments. Théophile Gautier said that one “could almost create a people from his sculptures”.

David's project for a portrait pantheon in the form of a series of medallions and busts of all the outstanding men and women of his time began to take shape in the late 1820s. Over a period of roughly forty years he modelled the profile of his contemporaries, mostly from life; this took him to many European cities where he would go and visit his sitters with slate and wax in hand. David wrote in 1828 in his *Notebooks* why he preferred portraits in profile: “I discover the character of a person better in profile than in a face.” With assertively modelled features and tousled hair, these portraits, along with his busts, show the influence of the then fashionable theories of phrenological and physiognomy.

David made a small version of the portrait medallion of Langlois in 1835, which measures 16.5 cm in diameter and bears the inscription “*E.h. Langlois / du Pont-de-L'Arche*” and the dedication “*à son ami Langlois / David 1835*”. In 1838 David enlarged the medallion portrait and cast it in bronze to place on Langlois' tomb in the Rouen cemetery; the present plaster corresponds to this second, larger version. An example of each version, in plaster, is in the Musée des Beaux-Arts et Galerie David d'Angers, Angers. Bronze versions of the small medallion are in the Musée Carnavalet, Paris, and in the Hirshhorn Museum and Sculpture Garden, Washington.

The sitter Eustache Langlois du Pont de l'Arche (1777-1837) studied under Jacques-Louis David. He was imprisoned during the Revolution and later when he was conscripted into the military he managed to obtain permission to leave thanks to the intervention of Joséphine Bonaparte. He settled in Rouen, was appointed as a teacher at the town's École des Beaux-Arts and had a strong influence over the artists in that region. A talented watercolorist, he produced drawings of the artistic features and archeological sites of the ancient capital of Normandy. He published and illustrated several books and essays on the monuments of Normandy and other subjects, and was also known for his caricatures, which earned him the nickname of “the Callot of Normandy”¹.

¹For further details see biographical notice by C. Lebrun-Jouve on the website of the INHA, the French National Institute for the History of Art.

Michelangelo by Feuchère

Jean-Jacques Feuchère (Paris, 1807 – 1852) and
Gaspard-Joseph Vittoz (active between 1818 and 1855)

The Michelangelo Clock

Bronze with Florentine patina, gilded bronze, and pedestal in black marble
79cm high

Signed on the base *Feuchère scpt.*,

Dial signed: *Cailly St Nicolas d'Aliermont et Vittoz*

Black marble pedestal signed *Mudesse, marbrier breveté* on a brass plaque soldered to the pewter inside the zinc lining.

Inscription on the drawing notebook at the feet of Michelangelo *Michel Ange Buonaroti Pittore
Sculptore e Architetto Fiorentino*

ca. 1849

Provenance:

Former collection of Johannes Count Moy de Sons

Exhibited:

The Great Exhibiton of the Works of Industry of All Nations, 1851, Crystal Palace, London

Selected Literature:

Y. Ffrench, *The Great Exhibition: 1851*, The Harvill Press, London, 1950

The Romantics to Rodin, exhibition catalogue, Los Angeles County Museum of Art, 1980

D. Alcouffe et al, *Les arts décoratifs de 1851 à 1900 à travers les expositions universelles*, 1988

B. Metman, *Répertoire des fondeurs du XIXe siècle*, Archives de l'Art français, vol. XXX, 1989

Les Feuchère, exh. cat., Galerie André Lemaire, Paris, June 1998

A. Dion-Tenanbaum, *Revue du Louvre*, *La revue des Musées de France*, October 1999





This clock created in homage to the master Renaissance sculptor and architect Michelangelo was the result of a collaboration between two principal artists of the Romantic period, the sculptor Jean-Jacques Feuchère and the founder and clockmaker Gaspard-Joseph Vittoz.

Jean-Jacques Feuchère belonged to a great dynasty of bronze founders dating back to the 18th century. He exhibited for the first time at the Salon of 1831, next to artists of the new Romantic generation such as Barye, Préault, and Moine. The sculpture for which he is best known today is undoubtedly *Satan*, which he showed in the Salon of 1834. A great connoisseur and admirer of the Renaissance, Feuchère executed many statuettes of his celebrated predecessors, which he usually exhibited at the Salon: Raphael in 1835, Benvenuto Cellini in 1837, and Leonardo da Vinci in 1843. Like many masterpieces from the Renaissance, Feuchère's statuette of Michelangelo belongs as much to the category of sculpture as it does to the decorative arts. It was refused by the jury of the 1843 Salon, which did not value the mix of artistic categories favored by the new Romantic generation. Such an interest in combining artistic forms is evident in Feuchère's desire to include his group in a decorative arts project. He integrated the sculpture into a clock, which was presented in Paris in 1849 at the Exposition des Produits de l'Industrie et de l'Agriculture.

The clock is not only a homage to the great Renaissance sculptor, whom Feuchère deeply admired, but also a tribute to three of Michelangelo's most well-known sculptures: the Sistine Chapel, his series of slave sculptures, and the Medici Chapel in Florence. Feuchère represented Michelangelo seated with his legs crossed, the top of his right hand resting on his thigh in a contorted gesture that recalls the sculpture of Lorenzo de Medici in the Medici Chapel. The sculptor's left hand rests on one of the celebrated slaves conceived for the tomb of Pope Julius II. At his feet are a drawing notebook with the inscription "Michel Ange Buonarroti Pittore Scultore e Architetto Trentino" and the sculptor's burin and hammer. His effigy is supported by two ephebes with a triple patina of gold, copper, and bronze, which are placed on each side of the dial. These figures were inspired directly by the Ignudi figures of the Sistine ceiling, engravings of which Feuchère owned¹. The garland of flowers and the figure around the dial are likewise close to the ornamental ox-skulls and garlands that appear on the Sistine ceiling.

¹See J. Janin, *Catalogue du cabinet de feu M. J. Feuchère, Statuaire*, Paris, 1853, no. 283

The clock was exhibited for the first time in 1849 in Paris. Two years later Vittoz exhibited it again at the Great Exhibition of the Works of Industry of all Nations, which took place in London in 1851. In addition to the clock Vittoz showed a series of bronze vases in the antique style. The 1851 illustrated catalogue of the exhibition published in the Art Journal reproduced the clock and described it in the following manner: “The clock forms the center-piece to a candelabrum; the figures are of bronze, the ornaments and dial of plain gold, the hands and indices of burnished gold. The boldness and breadth of the composition are strikingly apparent; there is an entire absence of everything approaching to petitesse in its details, the introduction of which would have marred the noble simplicity of the design. The base of the clock serves as a pedestal to a well-modelled figure of Michel-Angelo. The whole is placed on a stand of black marble of sexagonal form. At the establishment of M. Vittoz are produced some of the largest bronze works made in Paris, as well as the more delicate and elaborate objects for merely ornamental purposes.” Vittoz received a silver medal at the 1849 Paris exhibition and a grand-prize medal at the 1851 London exhibition.

Jean-Jacques Feuchère collaborated many times in the creation of great decorative works in silver and other materials. In 1851, he participated in the design of the Duchess of Parma's toilette (Paris, Musée d'Orsay), offered by legitimist women for the marriage of Louise of France, the grand-daughter of King Charles X, with Charles of Bourbon, the future Duke of Parma, in 1845. This principal work of French metalsmithing united François-Désiré Froment-Meurice, who received the commission, and the architect Félix Duban, who realized the general composition. With Geoffroy Dechaume, Feuchère furnished the models of the figures and enamels. The toilette was exhibited at the Great London Exposition of 1851, along with Feuchère's Michelangelo clock.

Gaspard-Joseph Vittoz was one of the most important founders active in Paris between 1818 and 1855. In 1818 he joined the Réunion des Fabricants de Bronze, the union that included most of the founders of the epoch, and he became Vice-President of the association in 1844. Vittoz was Feuchère's regular founder and cast the major portion of his works. Vittoz seems to have ceased his activity around 1855, the year in which he was succeeded by the founder E. de Labroue, who took over his studio and edited Feuchère's sculptures under his own name.

Vittoz executed the casting of this clock and called upon the patented marble-worker Mudesse to supply the marble for the pedestal, which is noted on the brass plaque welded to the pewter inside the zinc lining. For the movement of the pendulum, he went to the manufacturer Cailly, who worked at Saint Nicolas d'Alhiermont, one of the principal centers of French clockmaking at the time. It is for this reason that the signatures of Vittoz and Cailly St Nicolas d'Alhiermont appear side by side on the dial of the clock. The will to create and produce a masterwork of decorative art is illustrated by the fact that each artist from the different metiers involved in the realization of the clock chose to sign his name. This suggests that our particular example was the very one that Vittoz and Feuchère included in the 1851 Great Exhibition of the Works of Industry of all Nations in London. The theory is corroborated by the prestigious provenance of the object, which once belonged to a grand family of the German aristocracy.

The only other currently known example of the clock was acquired in 1999 by the Louvre. It is a later edition signed by Labroue (the successor of Vittoz in the 1850s) and does not possess all the variations in patina found in our clock.

Millais by Munro

Alexander Munro (Inverness, 1825 – Cannes, 1871)

Portrait of John Everett Millais (Southampton, 1829 – London, 1896)

Marble relief, oval, in its original black slate setting

46cm high, 36cm wide

1853

Signed with monogram twice, below the truncation of the neck

Provenance:

By descent through the sitter's family to Sir Ralph Millais

By whom sold at Christie's, London, 14 June 1973, lot 48

J.S. Maas & Co, London

Private collection

Exhibited:

London, Royal Academy, 1854, n. 1523, *John Everett Millais, Esq., A.R.A.*

Literature:

B. Read and J. Barnes (ed.), *Pre-Raphaelite Sculpture - Nature and Imagination in British Sculpture*

1848-1914, 1991, illustrated p. 47, fig. 29





Capturing John Everett Millais' famously handsome profile, this sculpture is the prime marble version of the portrait and remained in the sitter's family until 1973. Carved in low relief, it is an idealised yet perfectly recognisable likeness. The purity of the profile and the smoothness of the surface contrast beautifully with the richly curled hair.

The portrait was exhibited at the Royal Academy of Arts in 1854 and a number of plasters were made after it; one is in the National Portrait Gallery, London and another in the Ashmolean Museum, Oxford. Together with the painting by C.R. Leslie (1859, National Portrait Gallery), this is one of the few non-photographic portraits that Millais sat for during the 1850s.

The practice of making portraits of fellow artists was an important ritual in the formation of the Pre-Raphaelite brotherhood. In the prevailing spirit of friendship, Munro began work on portrait medallions of William Bell Scott and Millais in 1853, as recorded by the former: *'During my visit to London in the summer of 1853, Alexander Munro was modelling my profile, in a friendly spirit making a medallion of me. He was doing the same for Millais, and there we met again. Millais mounted the sitter's chair vacated by me, when I observed for the first time the red mark on his left eye or eyelid. All men of genius, unhappily, are not so handsome as Millais was then. I asked him how he had caught the irritation, or wound, or whatever it was. No, he had not caught it, he had had it all his life; 'there are spots on the sun, you know!'* was his exclamation as he laughingly placed himself in position on the model's chair. I laughed too, but looked at him narrowly. There was no expression of self-conceit or vanity, it was mere exuberance of spirits and amusing chaff.'

While still very young, Alexander Munro became famous in his native city and produced works for the council chamber there. Invited to contribute to the sculptural decoration of the Parliament building he moved to London in 1844 and enrolled at the Royal Academy Schools where he became associated with the Pre-Raphaelites. His works translate the engaging narrative, the charged emotional content and the idealised beauty of the Pre-Raphaelite aesthetic into sculpture. He was above all known for his low relief medallion portraits, which exquisitely combined verisimilitude and idealisation. He exhibited at the Royal Academy from 1849 until his death.

In 1840, aged 11, John Everett Millais (1829-1896) entered the Royal Academy, the youngest student ever, and stayed there for six years. At 20 he made a resounding break with Academic art, and became a founding member of the Pre-Raphaelite Brotherhood with fellow students Dante Gabriel Rossetti and William Holman Hunt, with whom he shared a studio. Millais painted some of the movement's masterpieces, including *Christ in the House of His Parents* (1850, Tate), a work that caused furious controversy. John Ruskin, the art critic, defended the group in a letter to the The Times in May 1851, and took Millais on a three-month holiday to Callander in Scotland in 1853. While there Millais fell in love with Ruskin's wife, Euphemia Chalmers Gray (Effie). Millais was elected Associate of the Royal Academy in 1853, the year this portrait was sculpted. The Pre-Raphaelite Brotherhood broke up the following year.



Sir John Everett Millais, 1st Bt, by Herbert Watkins
albumen print, 1857, National Portrait Gallery, London

Rodin by Troubetzkoy

Paul Troubetzkoy (Intra, 1866 – Suna, 1938)

Auguste Rodin (Paris, 1840 – Meudon, 1917)

Signed on the terrace *Paul Troubetzkoy*

Studio plaster, in two parts

53cm high

Provenance:

Private collection, France



The son of Prince Pierre Troubetzkoy and the American pianist Ada Winans, Paul Troubetzkoy was born near Lake Maggiore and trained at the Academy of Milan in the workshops of the painters Daniele Ranzoni and Leonardo Bazzaro and the sculptors Giuseppe Grandi and Donato Barcaglia. Troubetzkoy began his career in Milan in 1886 as an animal sculptor and painter. Aiming to translate impressionism into sculpture, his work is in the continuity of Medardo Rosso. He specialized in portraiture, especially the “statuette portrait”, placing his subjects in attitudes of everyday life.

In 1897 Troubetzkoy was offered a professorship in Moscow. He realized for the city of St. Petersburg one of his most famous sculptures, the equestrian statue of the Russian tsar Alexander III. The monument, inaugurated in 1909, was installed on the Nevsky Prospekt and moved to the Russian Museum after the revolution of 1917. It is now in front of the Marble Palace near the dam of the Neva.

In Paris, Troubetzkoy was awarded the first prize at the Universal Exhibition of 1900. In 1904 he participated in the *Salon d'Automne* where he presented a large number of bronzes. By then a renowned artist, he gradually abandoned painting to devote himself exclusively to sculpture. Settling in the French capital in 1906, he made busts and full-length statuettes of famous personalities such as Tolstoï, Anatole France, Gabriele D'Annunzio and his work was included in many exhibitions in New York, Chicago, Washington, London and Rome. Nicknamed the “Russian Rodin”, Troubetzkoy could not escape the influence of the great sculptor of twenty-six years his senior, whom he met during one of his trips to Paris. The ascendancy of the great master allowed the younger artist to develop his own style, especially with regards to the celebrity likeness, which he elevated to the rank of true work of art.



Troubetzkoy paid tribute to Rodin by producing his full-length portrait in his signature statuette format. The present sculpture, created in about 1906, is a studio plaster made in two parts. It was probably made as a model for the realization of sculptures in bronze. The first casts of the sculpture were made several years after its creation by the founder Attilio Valsuani (one example is in the Musée d'Orsay, after 1926).

For each of his models, Troubetzkoy would employ a single founder to create bronze casts. In the case of Rodin's portrait, he used Attilio Valsuani who opened his own foundry around 1920. No casts were produced at the time of the creation of the model circa 1906 and it is therefore likely that Troubetzkoy exhibited a plaster, probably the original model, in Boston in 1912.

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