

Rodin and his contemporaries

CATALOGUE OF AN EXHIBITION OF SCULPTURE FROM THE COLLECTIONS OF GLASGOW MUSEUMS & ART GALLERIES HELD AT THE ART GALLERY AND MUSEUM, KELVINGROVE, MAY - SEPTEMBER 1978

INTRODUCTION

Glasgow Museums and Art Galleries (which incorporate the Burrell Collection) have long been widely known for their outstanding collection of French 19th century paintings. Less well-known is a select group of sculpture of the same period, including 14 bronzes by Rodin from the Burrell Collection, amassed by Sir William Burrell (1861-1958) and presented to the City in 1944. (Burrell continued to add to the collection he had given to the City right up until his death. The Glasgow collection of Rodins is the largest in Britain outside of London, where at Bethnal Green, the collection belonging to the Victoria and Albert Museum, including items recently transferred from the Tate Gallery, is now displayed. The Clyde Festival 1978 gives an ideal opportunity to show our 19th century French sculpture alongside the paintings. There are some affinities between the two different media, especially in the small bronze figure of a boy dancer by Degas, which may justifiably be classed as an impressionist Sculpture'; but when we are faced with the genius of Rodin we see a master of sculpture, an experimenter and an innovator who stands apart from current trends in art.

Sculpture differs from painting in one particularly important respect — that of *originality*. Whereas in painting one would class as somewhat bogus any work which was not carried out by the master who signed it, the same is not true in sculpture. Indeed in a traditional sculptor's studio the true original work, which is in clay, is invariably destined to perish in the casting processes which lead to the piece reaching its final form in plaster, bronze, or stone. Once a mould has been made from the original model, numerous casts can be taken (replicas in marble etc., can also be carved by assistants through the use of a pointing machine). Thus, for example, the Burrell Collection's Thinker by Rodin, which is one of 22 known bronze casts, is as original as any other in existence, the original clay model no longer exists, the nearest thing we have to the original being probably the figure of The Thinker which forms an integral part of the plaster *Gates of Hell* in the Musée Rodin in Paris.

As will be seen from the catalogue entries, many works are edited by bronze founders (Hébrard and Rudier are two famous names which figure prominently in the same way as etchings and other forms of original print are produced by print studios. Some of the bronzes here displayed have edition numbers on them. It will also be noted that many of them were cast after the sculptor's death and that those of which the original plasters are in the possession of the Musée Rodin could still be cast in further editions to-day.

CATALOGUE

Notes

Titles: where known the normally accepted French title is given, with English translation. Other titles associated with each piece are given in the ensuing text.

Dating: the date given is that of the original model. not of the cast displayed.

Measurements: for free-standing pieces, height only is given, excluding any later additional base. For reliefs, height precedes width.

Where known, the number is given of each piece by Rodin in George Grappe *Hotel Biron* 5th ed, Paris. Musée Rodin, 1944 (a catalogue of the Musée Rodin, and to this day, despite some inaccuracies, the most all-embracing list of Rodin's work).

Bibliography

The catalogue has been prepared from existing publications. Free use has been made of the following: Ronald Alley, *Tate Gallery Catalogue. Foreign Paintings, drawings and sculpture*, 1959; Athena Tacha Spear, *Rodin Sculpture in The Cleveland Museum of Art*, 1967; Arts Council of Great Britain, *Catalogue of Rodin exhibition*, London, 1970; Albert Elsen, *Rodin*, New York. Museum of Modern Art, 1963 (first published in Britain, London. 1974); Jennifer Hawkins. *Rodin Sculptures*, London. Victoria and Albert Museum. 1975; Stuart Pivar. *The Barye Bronzes, a catalogue raisonné*, Antique Collectors Club. 1974; John Rewald. *The Complete Sculptures of Degas*, London. Lefevre Gallery, 1976.

Auguste RODIN 1840-1917

Rodin was born in Paris, son of a police inspector. After studying at the Petite Ecole 1854-7 and having failed to gain entry to the Ecole des Beaux-Arts, he worked for some time as a monumental mason under Carrier-Belleuse. Leaving Paris, he went with Carrier-Belleuse to Brussels, where he spent time working on monuments and decorative carving. On an extended tour of Italy in 1875 Rodin encountered the works of Michelangelo, which were to have a strong and lasting influence on him for the rest of his life. He returned to Paris in 1877 and soon began to receive commissions for sculpture; these included *The Gates of Hell*, 1880 (intended for the Musée des Arts Decoratifs), *The Burghers of Calais*, 1884, *Monument to Victor Hugo*, 1889, and *Balzac*, 1891. Rodin spent years on his major commissions, making many sketches and full size models before arriving at a final conclusion. Invariably his major works failed to satisfy his clients, being too daring for their orthodox minds. The *Gates of Hell* was undoubtedly Rodin's major life's work, occupying him for over 20 years, yielding nearly 200 single figures and figure groups, and remaining unfinished at his death. The statue of *Balzac* was perhaps his most significant piece and was indeed considered by the sculptor to be his greatest. In Rodin's later years, particularly after a show of his work at the Paris Exhibition of 1900, he gained public acceptance and international acclaim and was constantly approached for portrait commissions. (He had been doing portraits all his life). In 1916 Rodin donated his works to the French Nation. The Musée Rodin was later opened at the Hotel Biron in Paris. There is also a Musée Rodin at the Villa des Brillants at Meudon, where the sculptor had lived and worked since 1894. In January 1917 Rodin married Rose Beuret, his life companion since his 25th year and mother of his son, but she died just 17 days later. Rodin followed her on November 17 and was buried beside her at Meudon, a full-size statue of *The Thinker* being erected over his grave. Rodin's greatness is at once apparent to us today, and he has been justifiably named the heir of Michelangelo. Though he certainly admired the great Italian, and although the muscular figures created by the two sculptors show strong affinities, Rodin had a different conception of sculpture. Whereas Michelangelo carved directly in stone, chiselling away to reveal the figure hidden in the block, Rodin was actually a modeller, working closely from the life model, building up from the internal structure so that the surface is considered merely as the extremity of the volume, and not something to aim for from the start. In this connection it is significant to remember the large number of nude studies Rodin made of single figures for the *Burghers of Calais* and *Balzac* before arriving eventually at the clothed model.

Nearly all Rodin's works were conceived in the round. Models were carefully posed to appear interesting from all angles, and each part was modelled with equal care. In a quick sketch such as *Fallen Angels* or a finished work like the *Age of Bronze* we can appreciate the sculptor's affinity with his models, and even in a posthumous cast never touched by the hand the master we can experience his power.

LE HOMME AU NEZ CASSE (The Man with the broken Nose) 1863-4

Bronze head. Ht 25.7cm 10 $\frac{1}{8}$ ins (rear portion hollow)

Signed. *A Rodin* (Back of neck. left, repeated inside cast)

Inscribed. *Alexis Rudier: Fondateur Paris* (back of neck, right)

Burrell Collection Inv No6

Bought by Burrell from Galerie Dauthon. 1930 Grappe No 8

The most famous and important of Rodin's early portraits and one of the earliest pieces to be cast in bronze, this head (in plaster) was submitted unsuccessfully to the Salon of 1864. Later, in 1875, the sculptor, in a somewhat malicious frame of mind, had a marble head of the subject carved, disguised as an ancient Roman senator, and had it accepted for exhibition by the Salon jury.

The subject certainly does resemble the starkly realistic portraits of the Roman Republican period, but Rodin chose the model simply because he was attracted by the picturesque, battered face. He was an old workman called 'Bibi' from the Saint Marcel quarter of Paris where Rodin worked. The mask-like form of this head came about by accident; the rear part of the terracotta model fell off because it froze in Rodin's unheated Paris studio during his absence in Brussels; later casts of the head show it restored to its full state. In 1882 the sculptor modelled a *Little man with a broken nose*, a more aged version of the same subject, height 12.7cm / 5 ins. and inserted it in the *Gates of Hell* in a row of heads on the lintel over *The Thinker*.

L'AGE D'AIRAIN (The Age of Bronze) 1875-7

Bronze. Ht 181cm 71¼ ins

Signed *Rodin* (on base, by-left foot)

Inscribed *Alexis Rudier: Fondateur Paris* (Back of base)

Burrell Collection Inv No 17

Bought by Burrell from Musée Rodin. 1937

Grappe No36 (plaster)

Rodin's first major work. The model was a 22 year-old Belgian soldier, Auguste Neyt, and the sculptor's original intention was to show a wounded soldier leaning on a lance. He later changed the idea to that of a man, physically perfect but in the infancy of comprehension, awakening to the world's meaning. The early title of *The Vanquished* was therefore altered to *Awakening Man*. *The Man of the First Ages*, *The Man who awakens to Nature*, or *Primeval Man*. Rodin showed the original plaster at the Salon of 1877 under the title *The Age of Bronze* and was later accused of having taken casts direct from the model, so realistic did the figure appear to be. The accusations were later withdrawn, and when Rodin exhibited the figure in bronze at the Salon of 1880, the French State purchased it in a gesture of compensation and placed it in the Luxembourg. Later figures such as *John the Baptist* were made slightly over life-size in order to avoid the criticisms levelled in connection with the *Age of Bronze*.

The bronze here displayed was cast by the Musée Rodin, who own the copyright of all the models which were bequeathed to the State on his death. Of the full-size figure, four plasters and around thirty bronzes are recorded. There are reductions in two sizes, 96.5cm / 38ins and 66cm / 26ins.

L'APPEL AU ARMES (The Call to Arms) 1879

Bronze. Ht 112cm 44 ½ ins

Signed. *A Rodin* (front right)

Burrell Collection Inv No 1

Bought by Burrell from Rudier. 1921

Grappe No 42 (enlargement)

Rodin submitted the original terracotta model of this piece in 1879 in the competition for the Franco-Prussian War Memorial; his name was not mentioned in the result. This group has been known under several other names; *La Defense*, *La Patrie vaincue* (*The Defeated Country*). *La Genie de la Guerre* (*The Spirit of War*). The sculptor took inspiration from several sources for this group; the winged female figure is evidently modelled on the *Marseillaise* of Rude's gigantic figure group *The Departure of the Volunteers of 1792*, carved on the Arc de Triomphe, Paris (1833-6); the cat-like face of this figure is said to be a study of Rodin's mistress, Rose Beuret; the sagging male body, which probably represents a wounded soldier, has affinities with Michelangelo's *Pietà* in Florence Cathedral, seen by Rodin on his Italian journey of 1875.

One can understand why this group at the time failed to find favour with the competition committee. It did not glorify the heroism of those who had suffered and died, emphasising instead the anguish felt at the needless suffering caused by War. It required a later generation to appreciate the powerful qualities of this work. A cast of an enlarged version was bought by the Dutch government in 1920 as a memorial to those who fell at Verdun.

LE PENSEUR (The Thinker) c. 1880-1

Bronze. Ht 68.5cm 27 ins

Signed *A Rodin* (front left)

Inscribed *Alexis Rudier:Fondeur Paris* (back of base)

Burrell Collection Ins No 3

Bought by Burrell from Galerie Dauthon. 1922

Grappe No 55 (plaster) & 56

The Thinker, originally called *The Poet*, occupies a crowning position on Rodin's magnum opus, the *Gates of Hell*, a project for which the sculptor received the commission from the State in 1880, and which occupied him for over 20 years; the *Gates* were intended for the door of the new Museum of Decorative Arts, but were never placed there, the first bronze casting of the *Gates* being made as late as 1926. Many of the sculptures of Rodin's middle period have their origins in the nearly 200 figures of the *Gates*, the inspiration of the subject of which is to be found in Dante's *Inferno*. *The Thinker*, one of the first figures made, shows clearly the influence of the heroic work of Michelangelo in the muscular body. As the figure is intended to be seen from below, brooding over the souls guilty of sins of the flesh, the arms are lengthened, the shoulders enlarged, and the hair is an ill-defined mass.

The Thinker, along with *The Kiss* perhaps Rodin's best-known work, exists in many casts. Of the original size (Ht 68.5cm 27 ins) there are 22 known casts in bronze of various dates. Of an enlarged version (Ht 183cm 72 ins) there are at least 3 plasters and 12 bronzes, including one placed over Rodin's grave at Meudon at his own request. One original plaster and four posthumous bronzes of the complete *Gates of Hell* are known.

EVE APRES LA FAUTE (Eve after the Fall) c.1880-1

Bronze. Ht 170cm 67½ ins

Signed. *A Rodin* (on base by right foot)

Inscribed *Alexis Rudier: Fondeur Paris* (back of base)

Burrell Collection Inv No 18

Bought by Burrell from Musée Rodin. 1937

Grappe No65

The figure of *Eve* was originally intended, with that of Adam, to flank the *Gates of Hell* and was the first life-size female nude that Rodin made. Like its partner, the *Eve* is Michelangelesque in conception and shows the figure recoiling from the suffering she is causing to Mankind. The model was an Italian woman, Mme Abruzzeezzi, who became pregnant and disappeared with her Russian seducer, hence the figure is unfinished in some minor respects, the modelling is somewhat sketchy around the top of the hip and the groin.

EVE APRES LA FAUTE (Eve after the Fall) Small version c.1880-1

Bronze. Ht 75.0cm 29½ins

Signed *A Rodin* (on base, by left foot)

Inscribed. *Alexis Rudier:Fondeur Paris* (rear side of base)

Burrell Collection Inv No 10

Acquired by Burrell by 1924

A reduction of the full size figure of Eve (see Cat No 5)

VICTOR HUGO (1802-1885) 1883

Plaster bust, bronze patina. Ht incl integral base 57.5cm 22¾ins

Glasgow Art Gallery Reg No 8-19

Bought at Glasgow International Exhibition. 1888, and presented by Exhibition Committee

Grappe No 95

This bust cannot be counted amongst Rodin's best portraits. Hugo did not grant the sculptor sittings, although he did allow him to observe him working and at meals. It is recorded that Rodin did at least 80 drawings of the author; all are lost, but nine are known from old photographs. Six other plasters of this head are known, and there are eleven bronzes recorded, though they are subject to variations in the cutting of the base. There are also several marble replicas and some bronze reductions (Ht 17.8cm / 7 ins). Rodin was commissioned, c. 1889, to execute a monument to Victor Hugo for the Panthéon and he made several models including the heroic bust of 1897 (Ht 69.8cm 27½ ins), which is obviously based on this bust of 1883. As with so many of Rodin's commissions, the outcome was less than successful, a simplified version in marble of the monument being placed, not in the Panthéon but in the gardens of the Palais-Royal, in 1909. Removed in 1933 to the Musée Rodin at Meudon, it was destroyed in 1935 because of the deterioration of the marble.

LA JEUNE MERE (The young mother) 1885

Bronze high relief 37.2 x 21.0cm 14⅝ x 8¼ ins

Signed *Rodin* (on background, top right)

Burrell Collection Inv No 16

Acquired by Burrell by c.1901 and exhibited (?) by him at Glasgow International Exhibition. 1901 (No 186). under title *Maternal Love*

Grappe No 132

Also known as *Young Mother at the Grotto* or *Mother and Daughter* this group derives remotely from a group treated in low relief at the bottom of the left pilaster of the Gates of Hell. There are other plaster and bronze casts of this group and free standing variations including a large marble in the National Gallery of Scotland

CELLE QUI FUT LA BELLE HEAULMIERE (She who was the helmetmaker's beautiful wife) c.1880-5

Bronze. Ht 50.1cm 19¼ ins

Inscribed *A Roux: Rodin no. 1* (rear of base, behind left hand)

Burrell Collection Inv No 2

Bought by Burrell from Alexander Reid. 1920

Grappe No 122

The unusual title of this very moving portrayal of an old naked woman is taken from a poem by François Villon (1431 -c.1463). *Les Regrets de la Belle Heaulmiere ja parvenue a la Vieilleuse* (The Regrets of the Helmet-maker's Beautiful Wife on reaching old age). Thinking that the title might be unintelligible, Rodin altered it in 1890 to *The Old Woman and Winter*; it is also known sometimes as *The Old Courtesan*.

The model was said to be an old Italian woman who had come to Paris in search of her missing son. Rodin found her posing for one of his assistants, Jules Desbois. He later incorporated the figure in the *Gates of Hell*, half-way up on the left pilaster.

BOURGEOIS DE CALAIS - JEAN D'AIRE (Burgher of Calais — Jean d'Aire)

Bronze Ht 46.5cm 18½ ins

Signed. *A Rodin* (front of base, by left foot)

Inscribed. *Alexis Rudier Fondeur Paris* (back of base by right heel)

Burrell Collection Inv No 13

Bought by Burrell from David Croal Thomson (Barbizon House Gallery. London). 1920

Grappe Nos 167-170.

This bronze is a reduction of one of the six figures in a famous group, *The Burghers of Calais*, which Rodin worked on from 1884, when he competed successfully for the commemorative monument proposed by the city of Calais, until 1887 when the final full scale model was finished. The group represents six of the leading citizens of Calais who according to the late-medieval *Chronicles* of Froissart, made a heroic sacrifice in 1347 during the Hundred Years War with England in order to end the Bloody eleven months siege of the City. Led by the oldest burgher, Eustache de Saint Pierre, they donned sackcloth and rope halters and with the keys of the city, went out to lay themselves at the mercy of King Edward III. Their courageous self-sacrifice was not diminished by the fact that the King was eventually persuaded to show leniency towards them. The figure of *Jean d'Aire* is perhaps the most striking and successful of the six in the group. As with all the figures, Rodin took great pains to seek out a suitable model and then made several

studies of the body, hands and head, including a large nude study. The figures show a rugged toughness rather than an ideal beauty, and their antecedents are to be found in medieval sculpture and perhaps in Donatello's prophets from the campanile of Florence Cathedral, the bronze reduction here displayed, eight other casts are recorded, while there are eight bronzes and two plasters of the complete group. Glasgow Art Gallery acquired a full-size plaster of *Jean d'Aire*, Ht 202.2cm / 80 ¾ ins, from the Glasgow International Exhibition, in 1888, but it has unfortunately since perished.

The final bronze monument was installed at Calais in 1895, but it was not until 1926 that it was placed where Rodin had planned it to be, in front of the Town Hall.

FALLEN ANGELS late 1880s?

Bronze. 11.5 x 25.5cm / 4½ x 10 ins

Singed A *Rodin* (on base, by head of female figure)

Inscribed. *L Perzinka:Fondeur* (below left knee of female figure)

Burrell Collection Inv No 4

Bought by Burrell from Alexander Reid. 1920

This group of two writhing figures must be one the rejected studies for the *Gates of Hell*. The composition has affinities with the *Ugolino* of 1882, a subject from Dante's *Inferno* which Rodin later incorporated into the *Gates*.

L'AMOUR QUI PASSE (Fleeting Love) c.1885

Bronze. Ht 38.5cm 15½ ins

Signed A *Rodin* (rear of base, below the mother's left arm)

Burrell Collection Inv No9

Acquired by Burrell by c.1901 and exhibited (?) by him at Glasgow International exhibition. 1901, No 186). under title *Maternal Love*.

Connected with Rodin's small figure groups of the 1880's and early 90's such as *The Young Mother at the Grotto* and *Mother and Son*. The chisel marks on the rocky base and on the hair are suggestive of stone carving, but a closer inspection reveals that this piece is cast from an original which was modelled in clay.

MERE ET FILS (Mother and Son) 1890/1

Bronze. Ht 38.5cm / 15½ ins

Signed *Rodin* (front of base, between the mother's feet)

Burrell Collection Inv No 11

Acquired by Burrell by 1924

Grappe No 254 (bronze)

Because of the extreme youth of the mother here portrayed this piece has also been give the rather coy title of *Brother and Sister*. As well as the usual plaster and bronze versions, there is also a marble carving

of *Mother and Child* in an English private collection. An earlier, more ornate treatment of this theme by Rodin datable to 1865-70 is in the Musée Rodin, Paris. The title has also been applied to the small high relief of 1885 *The Young Mother at the Grotto* (No 8 in this exhibition).

BALZAC c.1892

Bronze head. Ht 27.3cm 10¾ ins

Signed. *A Rodin* (front of left shoulder)

Inscribed. *Alexis Rudier:Fondeur Paris* (back of left shoulder)

Burrell Collection Inv No 15

Bought by Burrell from Ernest Brown and Phillips (Leicester Galleries. London) 1920

Grappe No 265

The statue of Balzac, commissioned from Rodin by the Société des Gens de Lettres in 1891 on the death of the sculptor Chapu, was considered by Rodin to be his most important and daring work. His painstaking preparations included reading all the works of Balzac (1799-1850), seeking out portraits and photographs of the author, and obtaining his physical measurements from his tailor. He then made at least 26 studies of the head and 22 of the whole body in various media before casting the final model in 1898. The model, when shown at the Salon in that year, caused such hostility that it was withdrawn from exhibition. The statue was not accepted by the Société, who instead commissioned the sculptor Falguère. No bronzes of the final enlarged plaster were cast during Rodin's lifetime; one was eventually set up in the Boulevard Raspail in Paris in 1939.

The head here exhibited is one of the last realistic studies made by Rodin from existing portraits of Balzac. It is an enlargement of the head of a full length nude study of Balzac with arms folded, c. 1891-2 (Musée Rodin, Paris). There are plaster and wax versions of this head as well as several bronze castings, the latter differing slightly in their measurement as the cutting of the shoulders varies.

L'ANGE DECHU (The Fallen Angel) 1895

Bronze, Ht 52.5cm / 20⅝ ins

Signed. *A Rodin* (on base, front right)

Inscribed, *A Rudier:Fondeur:Paris* (back of base)

Glasgow Art Gallery Reg No 8-208

Presented by the sons of Leonard Gow, 1936; bought by Leonard Gow in Paris in 1922.

Grappe No 277 (plaster)

The subject evokes the vain flight of our illusions, and the group has been known by other titles: *The Fall of Icarus*, *Illusion falls with broken wing*, *The Earth receives Him*, and *Illusions received by the Earth*. Rodin did several works similar in character: *Illusion*, *Son of Icarus*, a winged figure crashing to the ground; *The Broken Lily*, a lying figure of a woman with broken wings.

This type of subject was first treated by Rodin in the marble *Danaïd* of 1885, which shows a collapsed female figure, exhausted by her labour. (The Danaïds, daughters of Danaus, were condemned in Hades forever to fill a leaky jar with water.)

The body of the woman is related to the *Torso of Adèle* of c.1882, one of Rodin's finest studies, which appears in the *Gates of Hell* and is reproduced in several independent groups.

The bronze here displayed is evidently cast after a marble original, judging by the chisel marks and the rough-hewn base.

LA DUCHESSE DE CHOISEUL 1908

Bronze bust. Ht 34cm / 13 $\frac{1}{8}$ ins

Founder's Stamp. *Montagutelli Paris Cire Perdue* (back of left shoulder)

Burrell Collection Inv No 14

Bought by Burrell from Georges Petit. 1923.

Grappe No 378

Rodin modelled two busts of this sitter in 1908. The unusual posture of the head, with its backward tilt, bears witness to the unorthodox sittings which we are told the Duchesse gave to Rodin. 'She lay down on the floor on her back, her head turned towards the light, her neck held firmly between his knees, while he modelled with his thumb, first touching her flesh and then the clay, his thumb still warm, so to speak, from her skin.'

Claire Coudert, a Franco-American lady who married the Marquis (later Duc) de Choiseul in 1891, became very close to Rodin in 1905. Her eccentric behaviour led to the estrangement of many of the sculptor's friends, and she was also responsible for his excessive indulgence in drink. The relationship ended abruptly in 1912 and the Duchesse died in 1919.

A terracotta version of this bust is in the Musée Rodin, Paris, where there is also a marble portrait of the lady.

Antoine-Louis BARYE 1795-1876

DROMADAIRE D'ALGERIE (Algerian Dromedary)

Bronze. Ht 19.4cm. 7 $\frac{1}{8}$ ins

Signed. *Barye* (topside of base)

Burrell Collection Inv No 68

Recorded in Burrell's inventory of 1947, but probably acquired much earlier. Barye, a craftsman par excellence, set in motion a whole school of sculptors of *animaliers bronzes* which lasted until the end of the 19th century. He is generally acclaimed as the first romantic sculptor, famous for his wild animals often locked together in mortal combat. The camel is a rather more sedate subject which Barye tackled on four occasions. A stylistic chronology of the master's work is an impossible task, as he was constantly engaged in editing all the models he had done in the past. These *bronzes d'édition*, produced in his own foundry, were often chiselled and patinated after casting by Barye himself; his early training as an ornament maker and goldsmith had given him a superb mastery of the technique.

Dromadaire d'Algérie was edited by Barye alone during his lifetime and after his death it was edited by the founder Lefèvre.

Jules BASTIEN-LEPAGE 1848-1884

JOAN OF ARC LISTENING TO THE VOICES

Bronze, Ht 32.5cm / 12¾ ins

Signed. *J Bastien-Lepage* (topside of base)

Burrell Collection Inv No 5

Probably bought by Burrell from David Croal Thomson (Barbizon House Gallery. London). 1920.

Sculpture is a rarity in the oeuvre of Bastien-Lepage, who was best known as a painter of simple rural life. This piece, despite the fact that its title gives it a strong historical connotation, seems to be modelled, like so much of the artist's work, on a simple peasant figure. In his straightforward approach and rejection excessive sentimentality, Bastien-Lepage here shows that in his sculpture work he was close to the style of his Belgian contemporary, Meunier.

The cult of Joan of Arc (c.1412-1431) was popular during the latter part of the 19th Century and eventually led to her canonisation in 1920. The incident here portrayed is that of the young Joan, while guarding her father's flocks, listening to the voices of St Michael, St Catherine and St Margaret urging her on to free France from the English.

Aimé-Jules DALOU 1838-1902

MADemoISELLE GILARDI c.1890

Bronze bust. Ht 43cm 16⅞ ins

Signed, *Dalou* (back of right shoulder)

Founder's stamp. *Cire: Perdu: A A Hébrard* (back, of left shoulder)

Glasgow Art Gallery Reg No 8-319

Bought. 1975 with 50% Government Grant-in-Aid.

The model was a close friend of the sculptor's family, and his bust dates from Dalou's best period. The original plaster model is in the Petit Palais, Paris (No 269), where it found its way after the year 1905, when the contents of Dalou's studio became the property of the City of Paris. (Another plaster is in a private collection.) The sculptor discouraged the editing of works either in bronze or terracotta during his lifetime. It was only after his death in 1902 and before 1905 that his executors commissioned the firm of A A Hébrard to cast bronzes from the plasters and terracottas in the studio. The bronzes were usually cast in numbered editions of ten (as was the case with *Mademoiselle Gilardi*), with a few trial examples being made for the founder and executors. The bronze here exhibited, being without an edition number, is evidently one of the latter; indeed it was formerly in the collection of Hébrard in Paris.

A photograph of this piece appeared in the *Burlington Magazine* in 1905 with the title *Head of Diana*.

Edgar DEGAS 1834-1917

GRANDE ARABESQUE, PREMIER TEMPS (Grande Arabesque, first time) c.1882-95

Bronze. Ht 48.5cm 19½ ins

Signed. *Degas* (on base by right foot)

Founder's stamp. *Cire Perdue A A Hebrard* (on base by left foot)

Edition number. *18 K* (on base by left foot)

Glasgow Art Gallery Reg No 8-267

Presented by Messrs Reid and Lefevre, 1952.

Degas seems to have treated sculpture as something of a sideline, for he only once exhibited a piece during his lifetime. After his death it was possible to cast bronze editions of 73 of the 150 or so wax models which were found in various stages of decay in his studio. Of these 73 wax models the firm of Hébrard, during the years 1919-21, cast bronze editions, each different model bearing a number, 1-72 (one remained unnumbered) and each individual cast bearing a letter of the alphabet A-T, with three extra casts of each model being made for the founder and the heirs of Degas, i.e. there were 23 casts of each model. Only two complete sets survive intact: set P is in the Louvre; another set is in the Ny Carlsberg Glyptothek in Copenhagen; a third set, with the exception of two pieces, is in the Metropolitan Museum. New York.

The cast here displayed is from one of two complete sets acquired by the Lefevre Gallery in the early 1950's and subsequently split up and disposed of individually.

Grande Arabesque, premier temps shows how Degas employed the same approach to his sculpture as he did to his drawing and painting, capturing the split-second movements of the dancer, never dwelling on irrelevant detail. Degas made four studies of *Grande Arabesque*. The 'second time' movement shows the dancer inclined forward on her right foot, with her right arm stretched out and her left leg held back in the air; the 'third time' movement (of which there are two separate versions) shows her in a similar pose but inclined forward much more steeply, her right hand almost touching the ground. The dating of this piece, as is so often the case with Degas sculptures, can be only roughly estimated.

Constantin MEUNIER 1831-1905

LE MARTELEIR (The Hammerman) 1886

Bronze. Ht 47.7cm. 18¾ ins

Signed, *C Meunier* (front of base)

Inscribed. *Cie des Bronzes Bruxelles* (rear of base)

Burrell Collection Inv No 8

Acquired by Burrell by c.1901.

This bronze is a reduction of one of Meunier's principal works, which is also known under the alternative title of *Le Marteleur* (The Hammerman). Meunier is the sculptor's equivalent of Millet in painting. His subjects are found almost exclusively in the labouring classes. As in this piece, he treats his figures simply,

never indulging in sentimentality or anecdotal incident. His figures are possessed of a tragic and silent dignity.

LE BUVEUR (Drinking Man)

Bronze. Ht 49cm, 19¼ ins

Signed, C Meunier Atelier 59 Rue L'Abbaye

Stirling-Maxwell Collection, Pollok House, Cat No 12 (sculpture)

Gifted to the City of Glasgow by Mrs Anne Maxwell Macdonald, 1967.

LE MINEUR A LA HACHE

(The Miner with the Axe)

Bronze, Ht 44cm /17¼ ins

Signed, *C Meunier Atelier 59 Rue L'Abbaye*

Inscribed *A Van Aerschoof: Fondateur Bruxelles.*

Stirling-Maxwell Collection, Pollok House, Cat No 13 (sculpture)

Gifted to the City of Glasgow by Mrs Anne Maxwell Macdonald, 1967.

Pierre-Auguste RENOIR 1841-1919

MADAME RENOIR 1916

Bronze bust, Ht 60cm / 24 ins

Signed, *Renoir* (behind right shoulder)

Inscribed *9/20* (behind right shoulder)

Founder's stamp, *Cire: C Valsuani: Perdue* (behind left shoulder)

Glasgow Gallery Reg No S-272

Bought, 1954.

Renoir's sculpture dates from the period between 1906 and his death when, in order to alleviate the suffering caused by arthritis, he was living at Cagnes in the south of France. So crippled was he that he could no longer hold his brushes, and in 1910 he was confined to a wheel-chair. His sculpture was done in close collaboration with Richard Guino, who under the master's supervision carried out in clay the manual work which Renoir was unable to do. This bust of Madame Renoir was modelled in 1916 from a canvas painted in 1885 which showed her breast-feeding her son Pierre. The intention had been to execute a full-scale model from the painting to be erected over Aline's grave at Essoyes (she had died in 1915). Guino prepared a half-scale sketch model in plaster, but the project was never completed, and instead a bronze cast of the bust here displayed was placed on the tomb; a cast in polychromed mortar was set up in the garden at Cagnes.

Francois RUDE 1784-1855

LE GAULOIS (The Gaul) 1833-6

Bronze bust, Ht 50.5cm 19½ ins

Signed, *F. cois Rude* (under right shoulder)

Glasgow Art Gallery Reg No S-317

Bought, 1975 with assistance of Government Grant-in-aid.

This bronze is a reduction of the head of the principal male figure of the relief group The Departure of the Volunteers of 1792 on the Arc de Triomphe, datable to 1833-6. The original mould for the bronze is preserved in the Musée de Dijon, along with another cast. A third cast was with the Heim Gallery, 1974. A terracotta version of the head is in the Hirshorn Museum, New York, and a smaller bronze is in the David Daniels Collection, New-York. The original relief group, which is about four times life-size and is also known as La Marseillaise, served as inspiration to Rodin when he unsuccessfully competed for the Franco-Prussian War Memorial in 1879. It also influenced very strongly almost every French War Memorial which followed, many of which incorporate the heroic figure of *Le Gaulois*.