

SCULPTURE IN FRANCE

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RODIN
RENOIR
MATISSE
MEUNIER
ARCHIPENKO
BOURDELLE
MANOLO
LAURENS
MAILLOL
DESPIAU
DALOU
DEGAS

Auckland Wellington Christchurch
September to December 1963

FOREWORD

This exhibition is long overdue, for the public in New Zealand has had little opportunity to familiarise itself with the work of the sculptors represented here.

We must be grateful to the Arts Advisory Council of New Zealand for bearing the major financial burden of this undertaking and so making it possible for the exhibition to be seen in Auckland, Wellington and Christchurch.

No exhibition would be possible, however, without the ready generosity of private and public lenders whose response has been sympathetic and practical. A considerable debt of thanks is due to them.

For their interest and assistance we must thank His Excellency The Ambassador of France to New Zealand and His Excellency The Ambassador of New Zealand to France.

P. A. TOMORY, *Director,*
Auckland City Art Gallery

INTRODUCTION

The aim in arranging this exhibition was to show the New Zealand public the foundation on which the sculpture of this century is based, and to indicate the move away from wholly naturalistic forms, heralding the abstracted forms with which the sculpture of today is largely concerned.

As in all exhibitions it is seldom possible to secure all the works which would lend weight to the central idea. It is so with this exhibition for the important work of Duchamp Villon and Brancusi is not represented, as it should be, to illustrate the revolutionary changes which occurred prior to 1914. However, Archipenko and Laurens were in the forefront of this movement and the works exhibited here give some measure of those changes.

The high points of sculptural achievement have come less regularly than those of painting. To take a severe line with these high points, it is possible only to cite Bernini in the 17th Century, Canova in the late 18th Century and Rodin in the last two decades of the 19th Century. Between these peaks are ranged the foothills of many sculptors, lying in the shadow of these masters. Thus, the main period with which this exhibition deals and the signs which it contains of the next, is one of resurgence in the history of sculpture; one of significance and importance.

A certain historical view has interpreted the work of Rodin, Maillol and Bourdelle as the last flowering of an exhausted tradition. Their partial eclipse until the last fifteen years, shows how effective this interpretation has been, but artists of this calibre, working as they did throughout those almost frenetic creative years 1905-1914, would find themselves incapable of creating work relevant only to the tenets of a failing tradition. Another view, begotten perhaps by a kind of historical pity, has been to relegate artists making their mark in the sunset of an *ancien regime* to a limbo of creative frustration, where unavailingly they seek to free themselves from an implacable zeitgeist and the indomitable constraint of Taine's *temps: milieu: race*. There is much to support this view if the creative individualism of the artist is set aside. However, today, greater emphasis is being placed on the generative powers of the artist, so that no longer will the old historical art cycles serve to mark the birth, maturity and death of a movement or a style. Instead there is the picture of artists in an unceasing action of creativity within the terms of their environment but not, as it were, bound by those terms.

Thus the work of Rodin and his contemporaries is forward looking and not a static last gesture.

Since the time of Canova, sculpture had, in the hands of the academics, become frozen and lifeless into polite acceptable neo-classic forms, until Meunier, moved by his interest and sympathy for the industrial worker, created a number of sculptures. These, amongst them, *The Workman* (No. 29), had a profound influence on his contemporaries, including Rodin, who worked in Brussels in 1871-4. Although social realism was widespread in Northern Europe at this time — Israels, Millet, Herkomer — it was not to be adopted by the sculptors. Their interest in contemporary human types was confined to psychological interpretation rather than commitment to any particular strata of society. One might except Rodin, whose range of invention exceeded all the other sculptors, for some of his works reflect a concern for the underprivileged. In the main, however, his concern for the monumental, for the abstract qualities of his medium, invalidate this limited interpretation.

If Rodin had a consistent theme, it was the inter-relationship of male and female, or to use the contemporary expression 'the battle of the sexes,' but he was never to become a sculptural Ibsen as Edward Munch was to be in painting.

Rodin initially was much influenced by Michelangelo, but it was not the period Michelangelo which moved him but the sculptural inventions of the master. These were the opposition of masses, the textural contrasts and the concave/convex carving of the planes to induce life and movement through the play of light and shade. But Rodin's planes are much more broken up so that the play of light is multiplied giving the surface of the work a vitality, lending extra life to the movement of the principal masses. This interest in light was almost inevitable since Impressionism reigned throughout Rodin's evolution of a personal style, and the short brush strokes of the painters found three dimensional expression in the fingered depressions of Rodin's modelling.

The dynamic tension of mass in movement, expressed best by Rodin but also the central idea of both Dalou and the early Bourdelle, has an historical parallel in Baroque sculpture, particularly in the work of Lorenzo Bernini. Here was another period in which there were crises in faith, in intellectual exploration, and in the increasing complexity of human psychology. But the problems although similar were not identical. For artists in the last two decades of the 19th century were involved with the internal crisis of their own art; to rescue it from the commonplace of the illustrators and the facsimile makers and to restore to it the mystique and magic of the unique image, not an image recollected from the past but an image which would act as a catalyst and a reagent for the psychological and social components of contemporary society. Rodin's *The Age of Bronze* (No. 32) exhibited in 1870, was a colossus of anxiety, which, if placed by the side of Michelangelo's *David*, becomes a penetrating commentary on the pathetic fallacy of the popular belief in the progress of man's intellectual supremacy. Popular reaction to it was to accuse the sculptor of casting it directly from a live human body. It was too real, like Courbet's *Burial at Ornans*, Manet's *Olympia* or Degas' *Ballet Dancer of Fourteen Years Dressed* (No. 14, the nude study). By being too real it became offensive. One can only admire the keenness of perception which recognised that in an age where reality and the facing of it generated most social and intellectual crises, the most significant and powerful image would be reality itself.

Rodin, however, was not to be content with this, for the public reaction alone revealed that it was possible to misapprehend the real image for that of the mirror. Rodin therefore more and more moved towards abstracted forms; even the fragment, the single hand, separate and alone, would contain all the sculptural qualities required and yet was sufficient to express his ideas about the force of life. One sees his forms become more and more fluid and his *Large Dancer (A)* (No. 40) has the same vibrant flow of life as van Gogh's dark green cypress tree. The fluidity and continuity of the whole movement is expressed. Degas and Maillol on the other hand, choose that very part of any movement where momentum is least. Degas' choice of the classical ballet, with its deliberate arrestations, rather than Isadora Duncan's free dance interpretation that had inspired Rodin, emphasises his interest in the architectonic variations of the human body. Maillol remained content with the superabundant monumentality of his female figures, upright or reclining, of the utmost purity of form, and with no 'literary' undertones.

Of the sculptors represented here, Maillol, Despiau and Bourdelle were pupils and assistants of Rodin. Of the three, Bourdelle was the most inventive, carrying on Rodin's feeling for the abstract qualities of the medium. He became famous as a

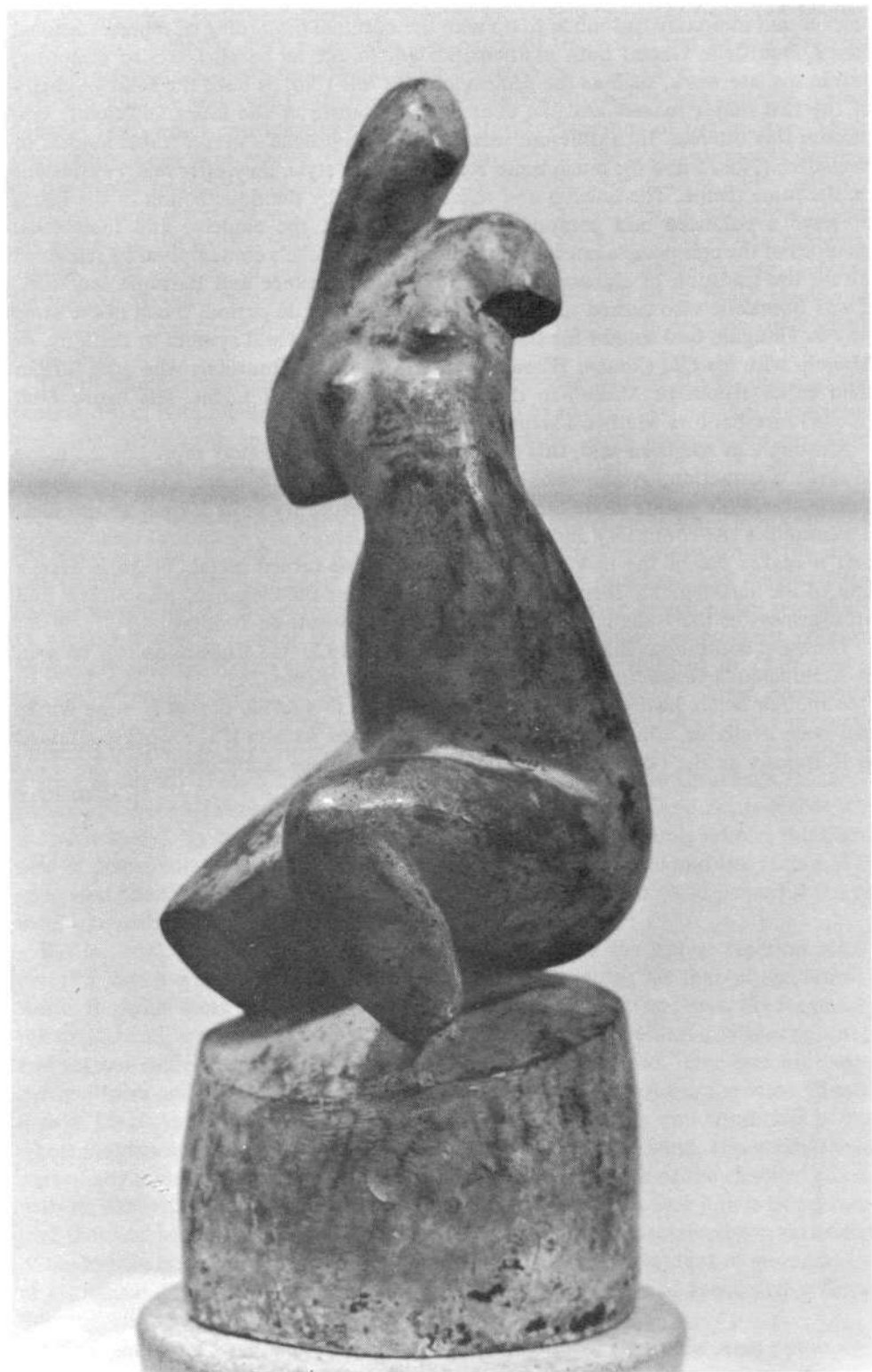
teacher and indirectly had much to do with the eventual discarding of representational forms. Bourdelle viewed both mathematics and music as parallel arts to sculpture, and in his late work, such as the *Madonna and Child* (No. 3) both the solid geometry of the two major masses and the contrapuntal nature of the lesser, sufficiently emphasise this interest. In a different manner were Bourdelle's innumerable studies of *Beethoven* (Nos. 5 and 6): much more Rodinesque in style, they offer many variations on the same theme. The tension and release effected by the liquefaction of the forms preserve a balanced and profound interpretation of the emotive and intellectual qualities of the composer's music. While most of Bourdelle's contemporaries remained within the tradition of classical Greece, Italian Renaissance and Baroque sculpture, it was Bourdelle who turned to Romanesque art in his late period, much in the same way as Gauguin had sought for the unsophisticated form and symbol in Brittany, or Manolo with his *Old Catalan Woman* (No. 25). And it is Bourdelle who goes further than either Rodin or Maillol in the arbitrary treatment of forms. His figure *Fruit* (No. 9) foreshadows Matisse's serpentine figures.

Although, as has been said, this exhibition does not adequately represent the move towards abstraction, Archipenko's *Torso* (No. 1) of 1909 more than adequately demonstrates the points made earlier. If it is more arbitrary in its formal appearance, it exemplifies the continuity and parallelism of contemporary sculptural ideas, except that it makes use of the new appearance of machine-turned metal. There is even a hint of the aerodynamic form. It states in fresh terms the elegance, smoothness and arbitrariness of the Italian Mannerist sculptor, Giovanni da Bologna.

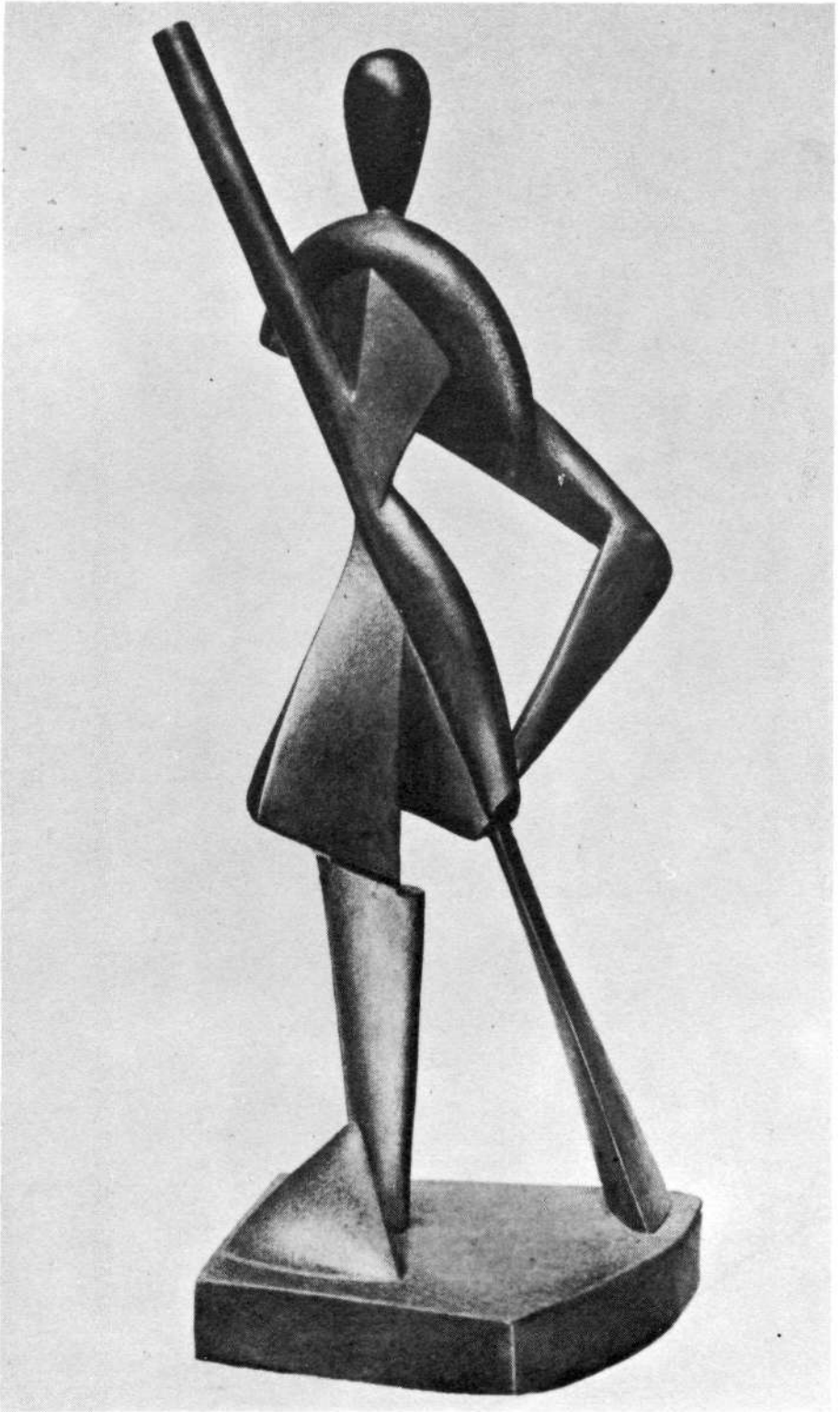
The most continuous influence on sculpture until 1920 was Cubism as can be seen in Archipenko's *Gondolier* (No. 2) and Laurens' *Relief* (No. 21).

Although better justice would have been done to this fertile period if more works had been available, this exhibition will have achieved its aim if the work contained in it appears as the essential foundation of 20th Century Sculpture.

P. A. TOMORY



ARCHIPENKO *Torso (1)*



ARCHIPENKO *Gondolier (2)*



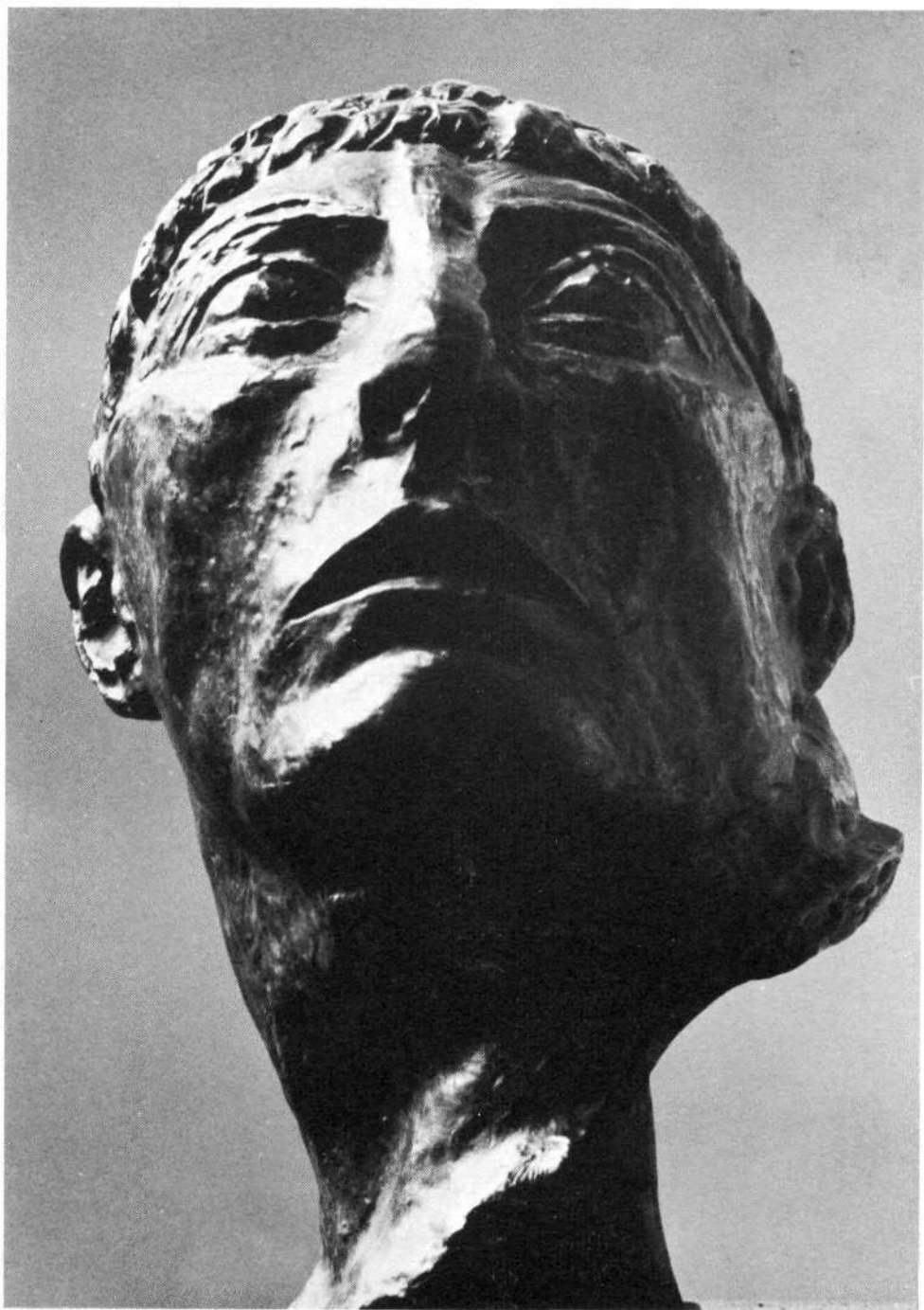
BOURDELLE *Madonna and Child* (3)



BOURDELLE *Large Beethoven with Chin on Hand* (6)



BOURDELLE *Fruit (9)*



BOURDELLE *Head of Herakles* (10)



DALOU *Nymph and Satyr* (11)



DALOU *Head of a Girl* (13)



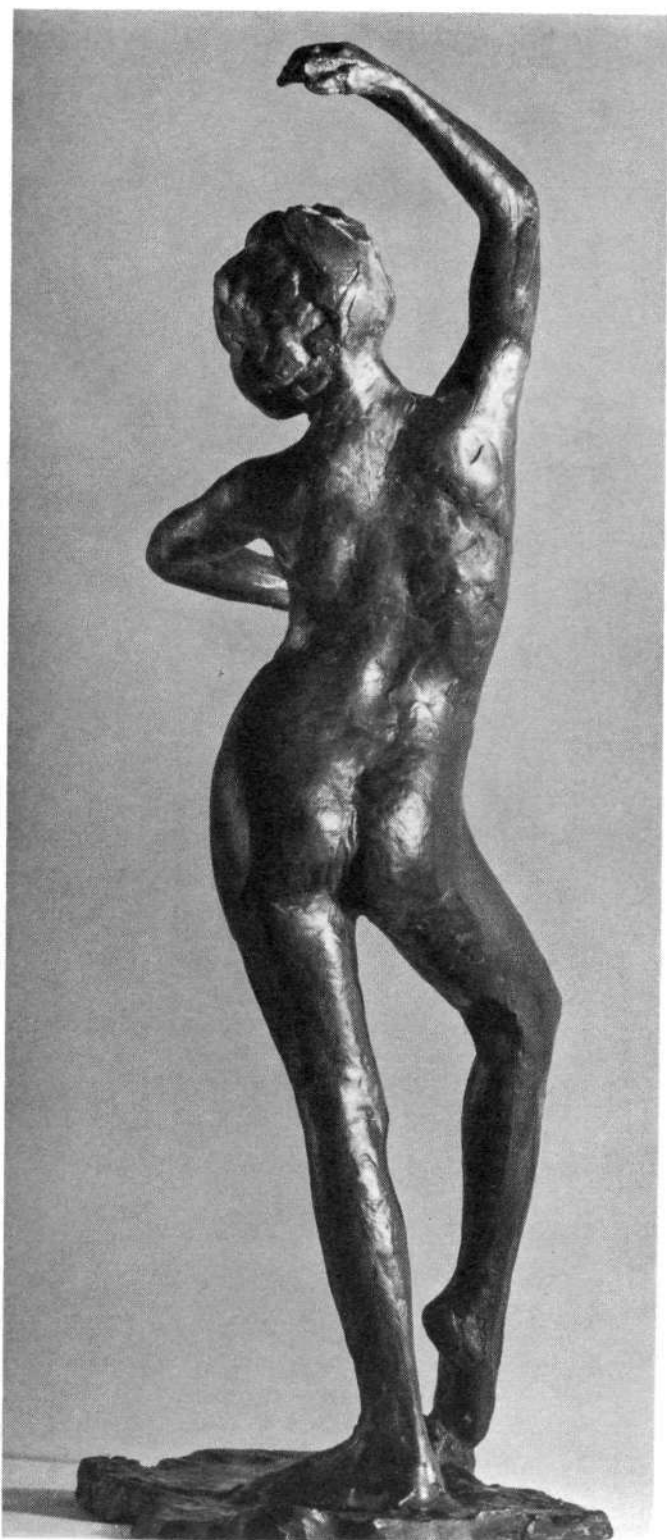
DEGAS *Study in the Nude for the Dressed Ballet Dancer (14)*



DEGAS *Dancer Putting on her Stocking* (16)



DEGAS *Dancer Looking at the Sole of her Right Foot* (18)



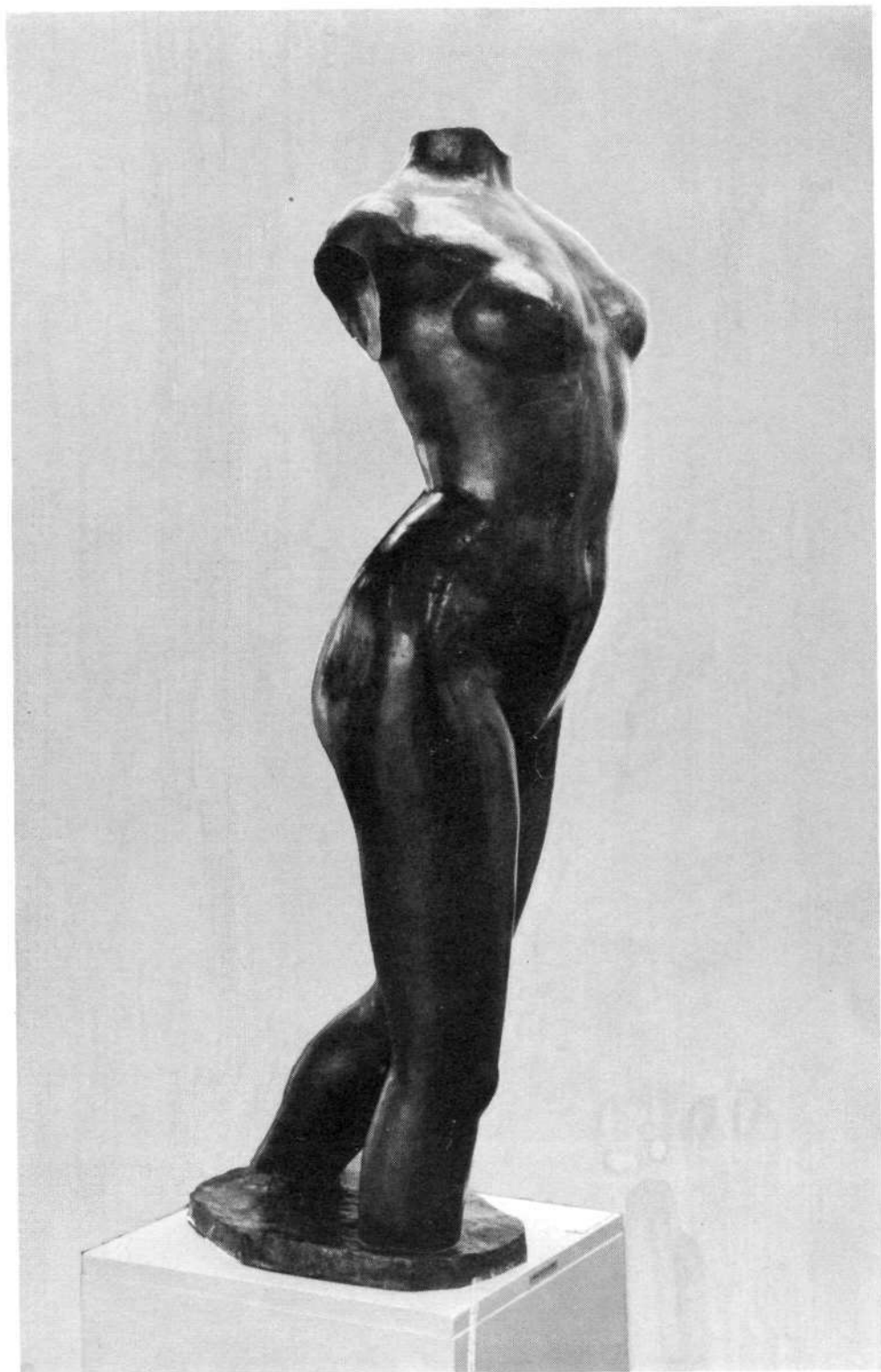
DEGAS *Spanish Dance (19)*



DESPIAU *Odette* (20)



LAURENS *Head of a Woman* (21)



MAILLOL *The Woman Walks through Water* (22)



MAILLOL *Standing Nude* (23)



MAILLOL *Bather Arranging her Hair* (24)



MANOLO *Old Catalan Woman* (25)



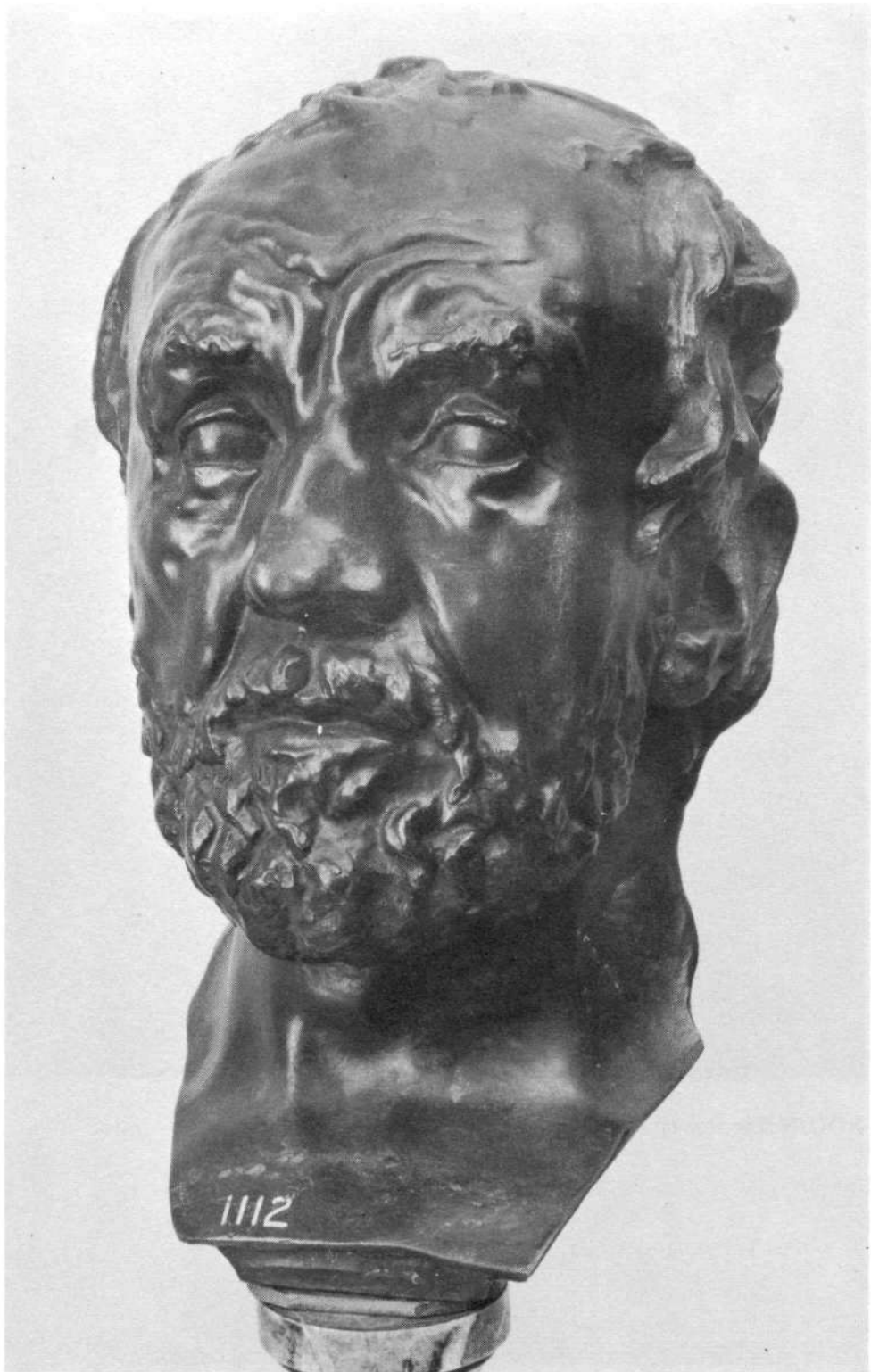
MATISSE *Jeanette II* (28)



MEUNIER *The Workman* (29)



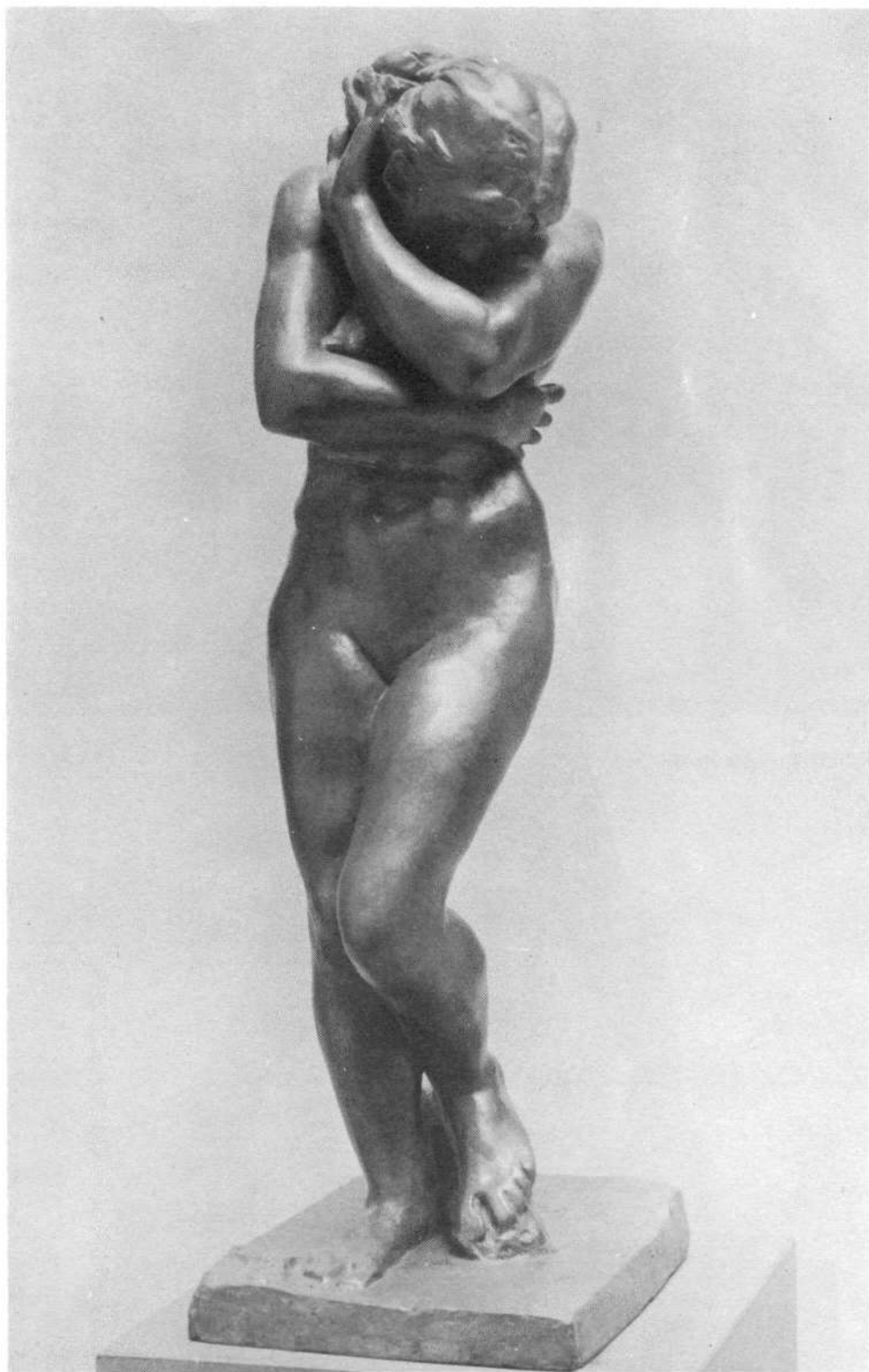
RENOIR *Portrait of Madame Renoir* (30)



RODIN *Man with the Broken Nose* (31)



RODIN *The Age of Bronze* (32)



RODIN *Eve* (34)



RODIN *Fugit Amor* (36)



RODIN *Study for Balzac Nude (A)* (37)

THE CATALOGUE

ALEXANDER ARCHIPENKO

(Born 1887)

Born in Kiev. Studied in Kiev 1902-1905, Moscow 1906-8. Arrived in Paris 1908. First exhibited at the Salon d'Automne in 1911. Opened a school in Paris in 1912. Moved to Berlin in 1921 and then emigrated to the United States in 1923. He was the first sculptor to use painted surfaces and transparent materials. Allied with the Cubists from 1909 to 1920.

1. TORSO 1909

Bronze (Green Patina) 14 $\frac{7}{8}$ "

Auckland City Art Gallery (Mackelvie Trust 1948)

This is almost identical to the *Black Torso* of the same year and the earliest exhibited work of the artist, except that it lacks the lightly figured facial features.

2. GONDOLIER 1914

Bronze 33"

The Artist

Reduced version of the large-size figure (66"). This work shows affinities to the Italian Metaphysical movement.

EMILE ANTOINE

BOURDELLE (1840-1917)

Born in Montauban. Studied in Toulouse and Paris from 1885 with Dalou and as a pupil and assistant of Rodin for many years. Amongst his principal works are: Monument of the Dead, Montauban 1893-1902; Herakles the Archer 1900-9; Virgin of Alsace 1922. Particularly influential as a teacher 1909-1929. The largest selection of his work is in the Musée Bourdelle, Paris.

3. MADONNA AND CHILD c 1915-20

Bronze 20 $\frac{1}{2}$ "

Signed *Bourdelle*

Auckland City Art Gallery (Mackelvie Trust 1948)

A very similar figure *La Paysanne a L'Enfant* (Musée Bourdelle) is dated 1915, while *Le Nouveau Né* (The New Born) and similar to the child in the Auckland work is dated c 1920.

All are connected with *The Virgin of the Offering* (1922) at Niederbruch, Alsace.

4 HEAD OF RODIN c 1910

Bronze 23"

Signed *Antoine Bourdelle*

M. Gervais Parmentier, Sydney

This work is the head from the larger work, *Rodin au Travail* (Musée Bourdelle) and dated 1910.

5 BEETHOVEN

Bronze 23 $\frac{1}{4}$ "

Signed *Bourdelle sculpt*

Inscribed: *Mon domaine c'est l'air / quand le vent se lève / mon âme tourbillonne / Beethoven.*

(My domain is the air when the wind rises my soul whirls.)

M. Gervais Parmentier, Sydney

The fifth of 21 Beethoven sculptures by Bourdelle, dating from 1888 to 1929. No. 5 (1891) is a variant 'plus poussée' of the third study called *aux grands cheveux*.

6 LARGE BEETHOVEN WITH CHIN ON HAND 1903

Bronze 48 $\frac{1}{2}$ " Edition 2

Madame Bourdelle and Madame Dufet, Paris

7 DRAMA OF THE SOUL (Mask) c 1905

Bronze 24"

Signed *E. A. Bourdelle*

Auckland City Art Gallery 1959

Although this is not intended as a portrait mask of Beethoven it was inspired by the great series of busts and masks devoted to the composer (see No. 5).

8 RAM LYING DOWN 1908

Bronze 21" Edition 2

Madame Bourdelle and Madame Dufet, Paris

In the same year, 1908, Bourdelle made sculptures of an African Ram (Musée Bourdelle) and a Sow (Musée Bourdelle).

9 FRUIT 1905

Bronze 39 $\frac{3}{8}$ " Edition 3

Madame Bourdelle and Madame Dufet, Paris

The full life-size figure is represented in Bucharest, Basle, Rouen, and Prague. A torso was made from this figure in 1911.

10 HEAD OF HERAKLES 1909

Bronze 13½" Edition 6

Madame Bourdelle and Madame Dufet,
Paris

A head from one of Bourdelle's major works *Herakles the Archer*: examples in New York (Metropolitan), Brussels and Rome. This work first made the artist's reputation when it was exhibited at the Salon in 1911.

JULES DALOU (1838-1902)

Born in Paris. Studied there and was particularly influenced by 17th and 18th century French sculptors. In 1870 he joined the Commune and had to escape to London where he worked from 1871-80. Returned to Paris in 1880. Public commissions include the Delacroix Monument (1890), and The Triumph of the Republic (1879-99).

11 NYMPH AND SATYR

Bronze 16" Edition 11

Signed *Dalou*

National Art Gallery, Wellington
(Presented by G. H. McKay 1936)

12 ANGEL WITH A DEAD CHILD

Bronze 12"

Signed *Dalou*

Victoria and Albert Museum, London
(H. L. Florence Bequest 1917)

There are terra-cotta versions in the Petit Palais, Paris, according to H. Cailleux: *Dalou* (1935) p. 130.

13 HEAD OF A GIRL 1876

Bronze 19¼"

Victoria and Albert Museum, London

(Given by Doctor W. L. Hildburgh in 1952)

This head is thought to be of the sculptor's daughter, Georgette.

EDGAR DEGAS (1834-1917)

Born in Paris. His first sculptures date from 1866. Worked mostly in wax and clay. In 1881 he exhibited his Dancer of Fourteen Years. From 1880 till his death he did most of his sculpture, due to failing sight. After his death 156 wax figures were found in his studio.

14 STUDY IN THE NUDE FOR THE DRESSED BALLET DANCER 1879-80

Bronze 28¾" Edition 56/L (Rewald XIX)

Signed *Degas*

The Honourable Gavin Astor, London

This work is the study for *The Little Dancer of Fourteen Years Dressed*, which was the only sculpture to be exhibited by Degas. It was shown in the Impressionist Exhibition of 1881, in the original wax, and dressed in real bodice and tutu.

15 DANCER AT REST, HANDS BEHIND HER BACK, RIGHT LEG FORWARD c 1882-95

Bronze 17¾" Edition 41/Q (Rewald XXIII)

Signed *Degas*

Queensland Art Gallery, Brisbane

This bronze and No's. 16, 17, 18 and 19 belong to the series of 74 figures executed in wax by Degas. Seventy-two of these waxes were cast in bronze by Degas' founder, A. A. Hebrard, and first exhibited in Paris in 1921.

16 DANCER PUTTING ON HER STOCKING 1896-1911

Bronze 18¾" Edition 29/H (Rewald LVI)

Signed *Degas*

Auckland City Art Gallery 1956

17 THE MASSEUSE c 1896-1911

Bronze 16½" Edition 54/I (Rewald LXXIII)

Signed *Degas*

Countess of Crawford and Balcarres, Fife

18 DANCER LOOKING AT THE SOLE OF HER RIGHT FOOT c 1896-1911

Bronze 19½" Edition 59 (Rewald LXI)

Sir Colin Anderson, London

19 SPANISH DANCE c 1882-95

Bronze 17" Edition 45 (Rewald XLVII)

Signed *Degas*

The Honourable Hanning Philipps,
London

CHARLES DESPIAU (1874-1946)

Born in Mont-de-Marsan. Moved to Paris 1891 to study there. First exhibited work in 1898. From 1907 to 1914 he worked with Rodin. His reputation is based on his portrait heads.

20 ODETTE 1934

Bronze 21½" Edition 2/9

Signed *C. Despiau*

National Gallery of Victoria, Melbourne

HENRI LAURENS (1885-1954)

Born in Paris. Worked in a decorator's workshop and went to night classes. In 1911 he became friendly with Georges Braque. From then until 1920 he was largely influenced by Cubism, working in a variety of materials and with coloured surfaces. His late work becomes fuller and more organic in character like the series Ondines 1932 and the Large Mermaid 1945.

21 HEAD OF A WOMAN 1920

Bronze relief 15 $\frac{1}{4}$ " x 11 $\frac{5}{8}$ "
Galerie Louise Leiris, Paris

ARISTIDE MAILLOL

(1861-1944)

Born at Banyuls. Moved to Paris in 1881 where he studied as a painter with Gérôme and Cabanel. Friend of Bourdelle and Gauguin 1893. Opened his own tapestry works at Banyuls 1895. Returned to Paris and made his first sculpture. Principal works include Action in Chains 1905-6, The Cyclist 1907-8, Venus with a Necklace 1918-1928. Well known for his woodcuts.

22 THE WOMAN WHO WALKS THROUGH WATER 1910

Bronze 48" Edition 6/6
Signed M

Auckland City Art Gallery (Mackelvie Trust 1957)

This work is a preliminary idea for *L'Île de France* (1925) and is the first of three studies dating between 1910 and 1921. A drawing (1921) of the same title is in the collection of Mme Dina Vierny, Paris. Prior to its acquisition this work was in the artist's house at Marly-le-Roi.

23 STANDING NUDE

Bronze 25"
Signed *Aristide Maillol*
National Gallery of Victoria, Melbourne (Felton Bequest 1948)

This work is modelled on a sculpture in wood (collection Prince Antonie Bibesco) dated c 1900. (rpr Rewald, *Maillol*, Hyperion, 1939 pl. 73)

24 BATHER ARRANGING HER HAIR

Bronze 10 $\frac{5}{8}$ "
Signed *A.M.* in monogram
Victoria and Albert Museum, London (Presented by A. E. Anderson 1928)
A reduced version of a larger work (31") made in plaster and in bronze about 1898. (Rewald, *Maillol*, Hyperion, 1939. pls 70, 71)

MANOLO (MANUEL MARTINEZ HUGUE) (1872-1945)

Born Barcelona. Settled in Paris in 1900. Self taught. Made frequent visits to the Paris Museums. Commenced sculpture seriously c 1910. Influenced both by popular art and Maillol. Returned to Spain in 1928. His works are all small except the Catalonia at Ceret.

25 OLD CATALAN WOMAN 1911

Bronze 13 $\frac{3}{8}$ " Edition 7
Galerie Louise Leiris, Paris
Two preparatory drawings, one in ink and the other in charcoal, were exhibited in the Manolo Exhibition (Nos 3, 4), Galerie Louise Leiris 1961.

26 SEATED WOMAN 1912

Bronze relief 13 $\frac{3}{8}$ " x 13 $\frac{3}{8}$ " Edition 3
Galerie Louise Leiris, Paris
Modelled on a relief in stone (No. 27), Manolo Exhibition, Galerie Louise Leiris 1961.

27 SEATED WOMAN 1914

Bronze 8 $\frac{5}{8}$ " Edition 7
Galerie Louise Leiris, Paris

HENRI MATISSE (1869-1954)

*Born in Cateau. Made his first sculpture in 1899. In 1909 appeared *Serpentina*, 1910-13 *Heads of Jeannette*, 1913 and 1917 the first two of the *Backs*, life-size low reliefs—all of which showed the increasing interest in non-European art forms. After 1932 did very little sculpture.*

28 JEANNETTE II 1910

Bronze 10 $\frac{3}{8}$ "
Museum of Modern Art, New York
The sitter was Jeanne Vaderin. This work is the second state of five portrait heads of the same sitter, and is the most naturalistic of the five.

CONSTANTIN MEUNIER (1831-1905)

Born in Brussels. Studied there both sculpture and painting. After a visit in 1885 to the Borinage, a mining district, Meunier made his first important sculptures. In 1886 he went to teach at Louvain. In 1896 a Meunier exhibition at the Galerie Bing, Paris, created great interest. In 1900 Meunier returned to Brussels. His house in Rue de l'Abbaye is now the Meunier Museum.

29 THE WORKMAN

Bronze 23"

Signed *C. Meunier*

National Gallery of South Australia,
Adelaide

PIERRE AUGUST RENOIR

(1841-1919)

Born in Limoges. The only sculptures made by his own hand were a medallion and a bust of Coco, his youngest son, in 1907-8. About 1912, as his hands were paralysed with arthritis, he engaged Richard Guino, a pupil of Maillol, to do the work while he directed it. Two major works of this co-operation were Venus Victorious 1914, The Washer Woman c 1917-18.

30 PORTRAIT OF MADAME RENOIR

Bronze 23½" Edition 16/20

Signed *Renoir* (back of right shoulder)

Queensland Art Gallery, Brisbane

Modelled by Richard Guino under Renoir's direction (1915?) after a painting of Madame Renoir. This is the bust used on Madame Renoir's tomb.

AUGUSTE RODIN (1840-1917)

Born in Paris. His early training was in Paris and Brussels, 1857-1874. Visited Italy 1875. Returned to Paris 1878. Gate of Hell commissioned 1880, Burghers of Calais commissioned 1884. Statue of Balzac commissioned 1893. Became internationally known through the pavilion dedicated to his work in the Paris Exposition of 1900. Most of his work is exhibited in the Musée Rodin and at Meudon, Paris and in the Rodin Museum, Philadelphia.

31 THE MAN WITH THE BROKEN NOSE 1872

Bronze 16"

National Gallery of Victoria, Melbourne

This work was remodelled in 1872 from a mask made in 1864, from an old gypsy called Bibi, whom Rodin came across in the Rue Mouffetard. This head also appears in the right hand side of the tympanum of the *Gate of Hell*.

32 THE AGE OF BRONZE 1877

Bronze 41¼"

Musée Rodin, Paris

This is a reduced version of Rodin's first major

work and one of the best known. Rodin worked from a soldier model and exhibited the plaster in Brussels in 1877, as *The Conquered*. A lance was in the figure's left hand, but this was removed when the work was shown in Paris later the same year and re-named *The Age of Bronze*. The idea of an awakening man was inspired by Jean Jacques Rousseau's *Man of the Woods*.

33 PORTRAIT OF JEAN PAUL LAURENS 1881

Bronze 22¾"

Signed *A. Rodin*

National Gallery of Victoria, Melbourne

Rodin commenced work on this bust in 1881. J. P. Laurens (1838-1921) was a history painter and a professor at the Academy Julian. Both artists were on intimate terms for many years.

34 EVE 1881

Signed *A. Rodin*

National Gallery, Wellington

Reduced version of the large life-size work made in 1881. Rodin had originally seen this figure as part of his *Gate of Hell* (La Porte de L'Enfer), first with *Adam* surmounting the Gate and secondly as the central figure of the door itself. (Elsen: *Rodin's Gates of Hell* Minneapolis, p. 66) *Eve* was later exhibited in the 1889 Salon. The *Gate of Hell* was commissioned by the Secretary of State of Fine Arts and was intended for the future Museum of Decorative Arts. The *Gate* was first exhibited in 1900 during the Paris Exposition. Rodin never considered his work complete. But many of his best-known sculptures once were components in the whole design.

35 BUST OF DALOU 1883

Bronze 20½"

Signed *A. Rodin*

Musée Rodin, Paris

Jules Dalou, the sculptor, was a life-long friend of Rodin's since they had been students together. This is one of the best known of Rodin's portrait heads.

36 FUGIT AMOR 1887

Bronze 14¼" h 17" l

Signed *A. Rodin*

M. Georges Parmentier, Sydney

Made for the right-hand door of the *Gate of Hell*. Later carved in marble. The male figure, Rodin later used in a kneeling position for *The Prodigal Son* c 1888-89.

37 STUDY FOR BALZAC NUDE (A)
1893 Bronze 16 $\frac{3}{4}$ " Edition 2/12
Signed *A. Rodin*
City of Leicester Museums and Art
Gallery, England, 1953

In 1891, La Société des Gens de Lettres commissioned Rodin to execute a life-size sculpture of Honoré de Balzac. Between 1891 and 1897 Rodin modelled more than 40 studies of the head alone, the nude figure and the drapery. Of the five maquettes in the nude this is study A. The final work was refused by the Society. Rodin exhibited *Balzac* with *The Kiss* in the 1898 Salon.

38 STUDY FOR BALZAC NUDE c 1893
Bronze 30 $\frac{1}{2}$ "
Musée Rodin, Paris
The largest of the five nude studies of Balzac.

39 THE BENEDICTIONS 1894
Bronze 25 $\frac{1}{2}$ "
Musée Rodin, Paris

40 THE LARGE DANCER (A) 1910-13
Bronze 28" Edition 4/12
Signed *A. Rodin No. 4*
Auckland City Art Gallery (Mackelvie
Trust 1957)

This is the only large study amongst others made by Rodin of free dance movements which he observed at Isadora Duncan's school between 1910 and 1913. This work was cast post-humously.

SOME SOURCES

This catalogue has been based on the following principal sources:

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