

Loan

EPSTEIN



AUCKLAND CITY ART GALLERY

Jacob Epstein



drawings and sculpture

Auckland City Art Gallery

March - April 1961

FOREWORD

Sir Jacob Epstein died in 1959. This exhibition has been arranged to commemorate his life work. Although no large works are included, it represents his art from his early years to the Cavendish Square Madonna. This is also the first exhibition to be devoted entirely to the sculptor's work in the Antipodes, so that the works here will serve a double service—they will be both a memorial and an introduction to a very great artist.

Jacob Epstein, like Manet before him, withstood the onslaught of public opposition to progress in contemporary sculpture in Britain. His integrity, his honesty and artistic powers, gave him the necessary courage. We hope that this exhibition will provide ample evidence of the humanity and great sculptural sensibility of Sir Jacob Epstein.

We owe a particular debt of gratitude to Lady Kathleen Epstein for her Introduction and for her generous loans and help. To Mr Arnold Haskell and Mr K. Webster we are also most grateful for the loan of so many works. Our thanks are due as well to the other private and public lenders included in the index at the end of this catalogue.

P. A. Tomory
March, 1961

INTRODUCTION

It seems fitting that Jacob Epstein's sculpture is to be exhibited in the land of the tiki carvers, for no one loved and studied these beautiful greenstone carvings more ardently than he. Is it fanciful to hope that descendants of these carvers may now look at his work with something of the same interest? He loved all fine Maori work and had many examples in his fabulous collection of primitive sculpture.

I am surprised when I see what a widely representative exhibition of Epstein's work has been collected in such a short time for this Auckland showing. The dates speak for themselves. Starting in 1898 with drawings never, I am sure, seen by the public before, we go through the early years of the century, through the twenties, thirties and forties until we reach the maquette for the Cavendish Square Madonna, 1952, seven years before the sculptor's death. So that specimens of a life's work are represented here, though of course this selection of bronzes and drawings is only a very small portion of the hundreds of bronzes, carvings and drawings made by this most prolific artist. There is only one serious omission and it is unavoidable. No carvings are available for this exhibition, and yet carving is a vital factor in his work. Starting with the eighteen overlife-size carved figures for the BMA building in the Strand (1908), there followed the Oscar Wilde tomb (Paris, 1912), a series of carvings in marble and flenite — 'Adam', 'Genesis', 'Night and Day', 'Ecce Homo', 'Lazarus', and the TUC Memorial in Bloomsbury. This was Epstein's last carving, worked 'in situ' on the inner wall of the building when he was seventy-seven years old. It is visited by people from all parts of the world. It will be seen from this how impossible it has been to obtain carved work for the exhibition, the few pieces that still remain in private hands being retained for the Edinburgh Festival Memorial Exhibition later this year.

Through the enterprise of Mr Tomory, the Auckland Art Gallery has acquired in 'The Rock Drill' one of Epstein's most imaginative compositions. I am happy to have been able to have this cast in bronze in time for the present show, and it is good to know that it will become part of the Gallery's permanent collection. Not only is it a technical achievement but, when one considers the period in which it was conceived (1912), one sees that it was a pioneer work with something prophetic in its symbolism. The somewhat sinister robot man contains within himself the embryo child whom he may eventually destroy. In the original sketch the machine burrows into the earth, seeking out the secrets which could finally destroy the human race. The sculptor decided that the purely mechanical lower section was not truly sculptural and cast only the human part as it stands today.

As for the other bronzes displayed here, I can only say that in the Einstein, Vaughan Williams and Esther portraits, Epstein reached the zenith of his power as a portrait sculptor. The heads of those two

famous men have been acclaimed all over the world, while the sculptor himself used to say that if he had to be judged on the merits of any one work, he would choose one of the portraits of his daughter Esther. His outstanding gift for sculpturing children could not be better exemplified than by 'The Sick Child' (1928), modelled from his daughter Peggy Jean. I think attention should be drawn to the exquisite sensitivity of the hands in this study and also to the tragedy of the hands in 'The Weeping Woman' (1922), for Epstein was a master of the sculptured hand and no artist studied more closely the relationship of head and hand and its power of expressing mood and character.

It is impossible in a short foreword to write about Epstein's qualities as a sculptor. Others far better fitted than I have already done this, and at this moment a serious and comprehensive study of his sculpture is being prepared. But I would like to write of one personal observation which always impressed me. During the many years I knew him he always worked six days a week for nearly every week during the year, and it was the hardest job to persuade him to take a holiday. Yet never once did I see him start a new work without the greatest excitement. If it were a portrait, commissioned or otherwise, his sitter would always be awaited with the nervous tension of one engaged on his first portrait, and this would be sustained for the duration of the work. His studio was kept locked, and each morning he would open it with the eager anticipation of another glorious day's work. On the night of August 19, 1959, he went to the studio to take another look at the group he had finished that morning, and five minutes later he died.

Kathleen Epstein
February 1, 1961

Biographical Chronology

1880 Born of Russian-Polish parents in Hester Street, East Side, New York.

1888-1900 Made many drawings of New York life and Jewish types, and illustrated 'The Spirit of the Ghetto' by Hutchins Hapgood. Began sculpture at night classes under George Grey Barnard.

1902 Hapgood's book published. Used the fees for the illustrations to pay his fare to Paris. Studied first at the 'Ecole des Beaux Arts' and then at Julian's.

1905 Moved to London. Took a studio at 219 Stanhope Street, Camden Town. Visited New York, but returned at once and took a studio at Fulham.

1907 Commissioned to carve 18 figures for the British Medical Association's building in Agar Street, Strand, London. Moved to Cheyne Walk.

1908 Acute controversy in the press about the carvings for the BMA building. Received his first portrait commissions.

1911 Commissioned to carve the tomb of Oscar Wilde for the Pere Lachaise cemetery, Paris.

1912-13 In Paris for the erection of the Wilde Tomb. Met Picasso, Brancusi, Modigliani and Paul Guillaume. Returned to England and settled at Pett Level, near Hastings, where he carved 'Venus', three groups of birds, three flint carvings, the marble 'Mother and Child' and 'Cursed be the Day Wherein I was Born'.

1913 Original member of the London Group, where 'Rock Drill' (in plaster) was first exhibited. First one-man show at the Twenty One Gallery, Adelphi, London.

1917 'Venus' exhibited at the first Leicester Galleries exhibition.

1919 'Christ', begun in 1917, completed.

1925 'Rima', the memorial to W. H. Hudson, begun in Epping Forest in 1924, completed and unveiled in Hyde Park.

1926 'The Visitation' executed in Epping Forest.

1927 'Madonna and Child', begun in 1926 in London, completed. Visited America, where he executed three portraits. One-man show in New York.

1928-29 'Day' and 'Night' carvings for the new Underground Headquarters building, 55 Broadway, Westminster.

1930-31 Made a series of drawings for the Old Testament.

1931 'Genesis', begun in 1929, completed.

1933 Painted a series of watercolours of Epping Forest. This was followed by a series of flower paintings.

1935 The carving 'Behold the Man' first exhibited. The Southern Rhodesian Government acquired the British Medical Association's building and announced that the statues were to be removed. Further protests in the press secured their reprieve. Sickert resigned from the Royal Academy because the President refused to sign a petition against their removal.

1937 Owing to partial decay of stonework, the statues were mutilated. 'Consummatum Est' completed and exhibited.

1938 Made a series of drawings for Baudelaire's 'Les Fleurs du Mal'.

1939 'Adam', begun in 1938, completed.

1941 'Jacob and the Angel'.

1943 'Girl with the Gardenias'.

1945 'Lucifer'.

1949 'Lazarus'.

1951 'Youth Advances' (now in Manchester City Art Gallery) commissioned in 1950 by the Arts Council for the Festival of Britain 1951, exhibited at the South Bank Exhibition. 'Madonna and Child' begun for a site on the north side of Cavendish Square, London, owned by the Convent of the Holy Child Jesus.

1955 'Social Consciousness', Fairmont Park, Philadelphia.

1956 'Bishop Woods Memorial', Litchfield Cathedral. 'Field Marshal Smith', Parliament Square, Westminster.
 1957 'Lewis Building', Liverpool, an overlife size figure and 13 bas relief panels. 'Blake Memorial', Westminster Abbey.
 1957-8 'St Michael and the Angel'.
 1958-9 'Bowater House Group'. Five figures in bronze.
 Died London, 1959.

List of Sources

The short form in which these sources are referred to in the catalogue is given in brackets under the entry.

BLACK, Robert: 'The Art of Jacob Epstein', The World Publishing Co., New York, 1942 (Robert Black).

DEIREN, Bernard Van: 'Epstein', John Lane, London, 1920 (Van Dieren).

'Dictionary of National Biography', Oxford, 1950.

EPSTEIN, Jacob: 'Let there be Sculpture', an autobiography, Michael Joseph, London, 1940.

EPSTEIN, Jacob: 'An Autobiography', Hulton Press, London, 1955 (Autobiography).

'Epstein: Arts Council of Great Britain', an exhibition held at the Tate Gallery, September 25 to November 9, 1952, Catalogue (Arts Council, 1952).

'Epstein: Bronzes and Drawings from the Arnold F. Thompson Collection, Nottingham', Derby; Leicester 1959-1960 Catalogue (Thompson, 1959).

'Epstein-Sickert', May 14 to June 14, 1954, Queensland National Art Gallery Catalogue.

'Everymans Encyclopaedia', J. M. Dent & Sons, London, 1958.

'Fifty Years of Bronzes and Drawings by Sir Jacob Epstein', Leicester Galleries, London, 1960 Catalogue. (Leicester Galleries, 1960.)

HASKELL, Arnold: 'The Sculptor Speaks', Heinemann, 1932 (Haskell).

WELLINGTON, Hubert: 'Jacob Epstein', Ernest Benn, London, 1925 (Wellington).

THE CATALOGUE

Measurements of the sculptures are not given as unless otherwise stated the works are life size.

Measurements of the drawings are given in inches, height before width.

1

MAN WITH MICE AND BIRD c 1898

Pencil drawing 23½ x 16¾ Signed 'Epstein'

Lent by Mr K. Webster

2

WORKMEN AT LUNCH c 1898

Pencil drawing 21½ x 17½ Signed 'Jacob Epstein'

Lent by Mr K. Webster

3

SWEAT SHOP c 1898

Pencil drawing 24½ x 20 Signed 'Epstein'

Lent by Mr K. Webster

My earliest recollections are of the teeming East Side [New York] where I was born.

This Hester Street and the streets surrounding it were the most densely populated of any city on earth. . . . Wherever one looked there was something interesting, a novel composition, wonderful effects of lighting at night, and picturesque and handsome people. Rembrandt would have delighted in the East Side. . . . (Autobiography, pp. 1 and 8)

4

EUPHEMIA LAMB 1908

Bronze

Lent by Lady Kathleen Epstein

This bust is not included in the catalogue of works listed in 'Haskell' or 'Black', but appears under the date given above in the catalogue of Epstein's first exhibition at the Twenty One Gallery, London, 1913. A full bust of the sitter was formerly in the Eumorfopoulos collection and is illustrated in 'Van-Dieren', plate 27. See also 'Robert Black', plates 82 and 83.

5

MRS AMBROSE McEVOY 1910

Bronze

Lent by Lady Kathleen Epstein

The wife of Ambrose McEvoy the artist, (1878-1927), nee Mary Spencer Edwards.

See 'Robert Black', plate no. 74; Haskell, p. 167, and 'Wellington'.

I had the desire to train myself in a more intensive method of working; and with that in view, I began a series of studies from the model, which were as exact as I could make them. . . . Also at that time I did a bust of Mrs Ambrose McEvoy. . . . (Autobiography, p. 42)

6

NAN 1911

Bronze

Lent by the Queensland National Art Gallery

Nan Condron, a gypsy model. Listed 'Howell', p. 168; illustrated Van Dieren, plate 154.

An earlier bust of this same model dates from 1903 in both draped and undraped versions, the former illustrated 'Autobiography' facing page 38. 'The Dreamer' of 1911 is a further portrait of the same model.

7

THE ROCK DRILL 1913

Bronze Ht 2' 4"

Auckland City Art Gallery

Other casts of this sculpture are in the Tate Gallery, London, the Museum of Modern Art, New York, and the Ottawa Museum, Canada. Listed 'Robert Black', p. 229, illustrated plate no. 14; 'Howell', p. 170. Illustrated 'Van Dieren', plate no. 13, also 'Wellington'. Exhibited 'Arts Council', 1952, cat. no. 8; 'Sources of the Twentieth Century', the Council of Europe, 1960.

It was in the experimental pre-war days of 1913 that I was fired to do the rock drill, and my ardour for machinery expended itself on the purchase of an actual drill, second hand, and upon this I made and mounted a machine-like robot, visored, menacing, and carrying within itself its progeny, protectively ensconced. Here is the armed sinister figure of today and tomorrow. . . . Later I lost my interest in machinery and discarded the drill. I cast in metal only the upper part of the figure. (Autobiography, p. 56)

8

MRS JACOB EPSTEIN (MASK) 1916

Bronze

Lent by Mr Arnold F. Thompson

A cast of this mask with long earrings is in the collection of the Manchester City Art Gallery.

Listed 'Robert Black', p. 230, illustrated plate 7; 'Haskell', p. 172. Illustrated 'Van Dieren', plate 15; 'Autobiography', facing page 66; and 'Wellington', plate 14. See also 'Let there be sculpture', 'Jacob Epstein', published 'Michael Joseph Ltd', 1940. Exhibited 'Arts Council', 1952 (the Manchester cast), cat. no. 11; 'Thompson', 1959, cat. no. 1.

In this mask, I immediately made what I think is one of my subtlest and most beautiful works. The serenity and inward calm are there, and from



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the point of view of style, the simplicity is that achieved by antique sculpture. I can recall that I worked at this mask without effort, achieving it happily, and was pleased with the result. (Autobiography, p. 96)

9

THE TIN HAT 1916

Bronze

Lent by Lady Kathleen Epstein

Another cast of this head is in the Imperial War Museum, London.

Listed 'Haskell', p. 172; 'Robert Black', p. 230, illustrated plates 37 and 91; also illustrated 'Van Dieren', plate 23. Exhibited Leicester Galleries, 1960, cat. no. 10.

10

THE AMERICAN SOLDIER 1917

Bronze

Lent by Mr Arnold F. Thompson

Another cast of this sculpture is in the Metropolitan Museum, New York. Listed 'Haskell', p. 173; 'Robert Black', p. 231, illustrated plate 8; also illustrated 'Van Dieren', plate 25. Exhibited Leicester Galleries, 1920; 'Thompson', 1959, cat. no. 2.

11

SMALL HEAD OF MEUM 1917

Bronze

Lent by the Art Gallery of New South Wales

A portrait of Meum Lindsell-Stewart

Listed 'Haskell', p. 173; 'Robert Black', p. 231. Exhibited 'Exhibition of British Contemporary Art', Melbourne, Sydney, 1933, cat. no. 182;



11

'Epstein-Sickert', May-June 1954, Queensland National Art Gallery, Australia, cat. no. 1. As well as this head and the mask (cat. no. 11) Epstein made two other sculptures of Meum Lindsell-Stewart: 'First Bust of Meum', 1916, and 'Meum with a Fan', 1918. Illustrated 'Robert Black', plate 52; 'Van Dieren', plate 38.

12

MASK OF MEUM 1918

Bronze

Lent by Mr Arnold L. Haskell, C B E

Further casts are in the collections of Mr Alfred C. Blossom, M P, F R I B A, and the Art Institute of Chicago.

Listed 'Haskell', p. 175; 'Robert Black', p. 232, and illustrated plate 92; illustrated 'Van Dieren', plate 49, 'Wellington' and 'Autobiography', facing page 55. Exhibited 'Leicester Galleries', 1920, and 1960 cat. no. 13 (illustrated); 'Arts Council', 1952, cat. no. 13, plate 12.

13

A WOUNDED SOLDIER 1918

Pencil 18 x 14 Signed and inscribed 'Epstein Salisbury Road Military Hospital July 1918'

Lent by Mr Arnold L. Haskell, C B E

14

THE WEEPING WOMAN 1922

Bronze

Lent by the Leicester Museum and Art Gallery

The model for this bust, which was intended for a group, the 'Descent from the Cross', posed for the painter Whistler in her youth.

Listed 'Haskell', p. 179; 'Robert Black', p. 234, illustrated plate 15. Illustrated 'Wellington'. Exhibited 'Leicester Galleries', 1924; 'Arts Council', 1952, cat. no. 19.

15

ELSA LANCHESTER 1924

Bronze

Lent by Mr Arnold L. Haskell, C B E

Elsa Lanchester is the actress wife of Charles Laughton.

Listed 'Haskell', p. 182, and illustrated facing page 112. Listed 'Robert Black', p. 235. Exhibited 'Leicester Galleries', 1924.

16

EVE DERVICH 1924

Bronze

Lent by the City of Mildura Art Gallery

Listed 'Haskell', p. 182; 'Robert Black', p. 235. Exhibited 'Leicester Galleries', 1924.

17

SUNITA AND ANITA c 1925

Pencil 19½ x 21¾ Signed 'Epstein'

Lent by Mr Arnold F. Thompson

One of a series of eight pencil drawings, 'The Sleepers'. Exhibited 'Thompson', cat. no. 19.

18

RABINDRANATH TAGORE 1926

Bronze

Lent by Mr Alexander Margulies

Further casts of this portrait are in the collection of the National Gallery of Victoria, Melbourne, and the Birmingham City Art Gallery.

Listed 'Haskell', p. 186; 'Robert Black', p. 236. Illustrated 'Autobiography', facing page 86; Sculpture: Theme and Variations, E. H. Ramsden, Lund Humphries, London, 1953, plate 42. Exhibited 'Arts Council', 1952, cat. no. 25 (plate 23); 'Leicester Galleries', 1960, cat. no. 22.

Sir Rabindranath Tagore (1861-1941) was the most notable Indian writer of the whole period of British administration in India. A lyrical poet inspired by the wonder of the created world, he strove to bridge the gap between the cultural and religious beliefs of East and West. Tagore made a deep impression on the English public, and a 'drawing room' cult rapidly grew around the 'poet-seer', somewhat diminishing his serious reputation.

The 'Gitanjali', a collection of poems, was his first work published in England; it appeared with an introduction by W. B. Yeats in 1912. In 1913 Tagore was awarded the Nobel prize for literature. He was knighted in 1915 and four years later he sought to renounce his knighthood as a protest against English domination of India.

'I am he that sitteth among the poorest, the loneliest, and the lost.' This quotation from Gitanjali was strongly contradicted by my sitter, whose handsome, commanding presence inspired in his followers awe and a craven obedience. . . . The manners of Tagore were aloof, dignified and cold, and if he needed anything only one word of command escaped him to his disciples. It has been remarked that my bust of him rests upon the beard, an unconscious piece of symbolism. (Autobiography, p. 92)

19

SUNITA c 1926

Charcoal drawing 21½ x 18½ Signed 'Epstein'

Auckland City Art Gallery

Sunita, an Indian woman, was, with her son, Epstein's model for the 'Madonna and Child' of 1926, and also for a head and a bust made in 1925, a bust in 1926, and the 'Sunita Reclining' of 1931. (See Autobiography, p. 123.) Illustrated 'Haskell', facing p. 4.

20

THE SICK CHILD 1928

Bronze

Lent by Mr Arnold L. Haskell, C B E

The artist's daughter, Peggy Jean, aged ten years

Listed 'Haskell', p. 187, and illustrated facing page 66; 'Robert Black', p. 237. Illustrated 'Autobiography' facing page 118. Exhibited 'Arts Council', 1952, cat. no. 29, plate 28.

Twenty years ago I would have simplified the hair of the child into what critics call 'true sculpture', while today I find a rhythm in the hair of each individual head that I must capture. (Haskell, pp. 61-62)

21

NUDE

Pencil 18 x 22 Signed 'Epstein'

Lent by Mr Arnold F. Thompson

Illustrated 'Epstein, 75 Drawings', Saville, 1929, plate 74.



22

22

GIRL ON A COUCH c 1928

Pencil 18 x 23 Signed 'Epstein'

Lent by the Nottingham Art Gallery

Exhibited 'Thompson', 1959, cat. no. 20.

23

A NEGRESS c 1928

Pencil and watercolour 17 $\frac{3}{8}$ x 22 $\frac{3}{4}$ Signed 'Epstein'
Auckland City Art Gallery

24

BETTY JOEL 1929

Bronze

Lent by the Dunedin Public Art Gallery Society Inc.

This portrait was extended into the bust 'La Belle Juive' in 1930. (See 'Robert Black', plate 34.)

Listed 'Haskell', p. 188; 'Robert Black', p. 237.

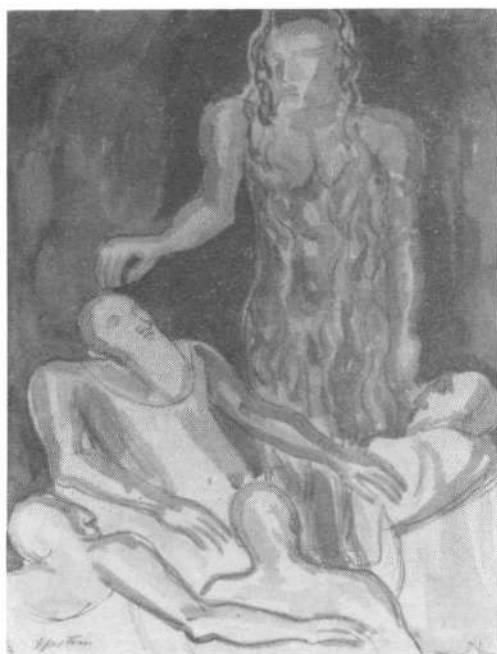


24

25

VISION OF EZEKIEL 1931

Pencil and watercolour 23 x 17 $\frac{3}{4}$ Signed 'Epstein'
Lent by Mr K. Webster



25

26

VISION OF JACOB 1931

Pencil and watercolour 22 $\frac{3}{4}$ x 18 Signed 'Epstein'

Lent by Mr K. Webster

A sculptor is supposed to be a dull dog anyway, so why should he not break out in colour sometimes. (Autobiography, p. 143)

27

BENAIAH AND THE LION 1931

Pencil and watercolour 23 x 17 $\frac{3}{4}$ Signed 'Epstein'

Lent by Mr K. Webster

28

JEZEBEL 1930

Pencil and watercolour 23 x 17 $\frac{3}{4}$ Signed 'Epstein'

Lent by Mr K. Webster

29

ABSOLOM'S PILLAR 1931

Pencil and watercolour 23 x 17 $\frac{3}{4}$ Signed 'Epstein'

Auckland City Art Gallery

TO DIVIDE THE LIGHT FROM THE DARKNESS 1931

Pencil and watercolour 17½ x 22½

Lent by Mr A. F. Thompson

This drawing was used by the sculptor as the study for the bust of William Blake, now in Westminster Abbey, commissioned for the Blake bicentenary.

In 1931 I made a series of drawings for the Old Testament. I became so absorbed in the text and in the countless images evoked by my readings, a whole new world passed in vision before me. I lost no time in putting this upon paper. When I exhibited them it seemed that I had again committed some kind of blasphemy, and countless jibes were forthcoming. There is an element in all countries which would suppress the free artist, kill original thoughts, and bind the minds of men in chains. (Autobiography, p. 143)

31

EPHING FOREST 1933

Watercolour 22½ x 17 Signed 'Epstein'

Lent by Miss Mabel Johnson

During the summer of 1933 I painted nearly a hundred watercolours of Epping forest. . . . As usual with me, what I started as a mere diversion became in the end a passion, and I could think of nothing else but painting. I arose to paint, and painted until sundown, and when I later exhibited these paintings in a London gallery, it was a source of annoyance to some critics that I had painted so many. (Autobiography, p. 142)

32

ALBERT EINSTEIN 1933

Bronze

Lent by Mr Alexander Margulies

Further casts of this sculpture are in the collections of the Tate Gallery, Listed 'Robert Black', p. 240, illustrated plate 62. Illustrated 'Autobiography' facing page 77. Exhibited 'Leicester Galleries', 1933; 'Arts London, and the National Gallery of Victoria, Melbourne. Council', 1952, cat. no. 34.

Albert Einstein (1879-1955) was born in Germany and educated in Switzerland, becoming a Swiss citizen in 1901. He took up professorial posts in Zurich and Prague and in 1914 became director of the Kaiser Wilhelm Physical Institute in Berlin, where he remained until 1933 when owing to his Jewish origin he was deprived of his post and took refuge in England, later accepting a professorship at Princetown University. Einstein received the Nobel prize for physics in 1921.

Einstein appeared dressed very comfortably in a pullover with his wild hair floating in the wind. His glance contained a mixture of the humane,

the humorous, and the profound. This was a combination which delighted me. He resembled the ageing Rembrandt. . . . I worked for two hours every morning and at the first sitting the Professor was so surrounded with tobacco smoke from his pipe that I saw nothing . . . in speaking of Nazis, he once said: 'I thought I was a Physicist, I did not bother about being a Jew until Hitler made me conscious of it.' (Autobiography, pp. 77, 78)

33

LYDIA 1933

Bronze

Lent by Mrs F. Nesbitt

'Haskell' and 'Black' list versions of this sculpture made in 1930, 1931 and 1933. However, a bust of 'Lydia' illustrated in the 'Autobiography' (facing page 119) is dated 1928; a further cast exhibited at the 'Leicester Galleries', 1960, is dated 1938 in the catalogue. Exhibited 'Epstein-Sickert', May, June 1954, 'Queensland National Art Gallery', Australia, cat. no. 5.

34

BERNARD SHAW 1934

Bronze

Lent by the Queensland National Art Gallery

At Shaw's insistence the original portrait was a full bust (illustrated, plate 8, 'Modern Sculpture', Teaching Portfolio No. 1, Museum of Modern Art, New York). The second version uses the head only, set at a slightly different angle (exhibited 'Arts Council', 1952, cat. no. 35). See also 'Leicester Galleries', 1960, cat. no. 29.

George Bernard Shaw, playwright and polemicist, was born in Dublin in 1856. His career as a writer began with such novels as 'Love Among the Artists', 'Cashel Bryon's Profession', etc, and he wrote theatre and music criticism for various London papers in the 'nineties. His many plays were at first treated with indifference or contempt by the public at large, and only later in his life did he achieve success as a playwright. He was a vociferous Fabian and wrote many essays on behalf of the Society and its brand of Socialism. Shaw died at the age of ninety-four.

Shaw sat with exemplary patience and even eagerness. . . . In matters of art he aired definite opinions, mostly wrong. . . . Shaw was puzzled by the bust of himself and often looked at it and tried to make it out. He believed that I had made a kind of primitive barbarian of him. Something altogether uncivilised and really a projection of myself, rather than of him. . . . I believe this to be an authentic and faithful rendering of George Bernard Shaw physically and psychologically. I leave out any question of aesthetics, as that would be beyond Shaw's comprehension. . . . Throughout my life in England, Shaw was an outspoken champion

for my work, on several occasions giving the great British public lively smacks on my behalf. (Autobiography, pp. 82, 83)

35

NIANDA 1935

Bronze

Lent by Mr J. R. McGregor

Listed 'Robert Black', p. 241. Exhibited 'Epstein-Sickert', May, June 1954; 'Queensland National Art Gallery', Australia, cat. no. 6.

36

POPPIES 1936

Gouache 17 x 22

Lent by the National Art Gallery, Wellington

I had been asked to paint some blooms by a firm of Dutch dealers in old masters. I said I would paint twenty, and in the end I painted sixty. Not content with this, I went on painting, giving up sculpture for the time being, and painted three hundred more. I lived and painted flowers. My rooms were piled with flowers and this was a wonderful and colourful period. (Autobiography, p. 142)



37

IAN 1942

Bronze

Auckland City Art Gallery

Said to be a portrait of the artist's son Jackie, this sculpture is also known as Ossian.

Illustrated 'Autobiography' facing page 166

I regret that I have not done more children, and I plan some day to do only children. I think I should be quite content with that, and not bother about the grown-ups at all. I would love to fill my studio with studies of children. (Autobiography, p. 177)

38

NUDE RECLINING 1943

Bronze 30"

Lent by Mr Arnold L. Haskell, C B E



40

39

YEHUDI MENUHIN 1944

Bronze

Lent by the National Art Gallery, Wellington

Yehudi Menuhin, an American violinist of Jewish descent, was born in 1916. He began his musical studies at the age of four in San Francisco. At 11 years, having already made numerous public appearances, he performed the astonishing feat of playing the Beethoven Concerto with the New York Symphony Orchestra. Menuhin made his Berlin and London debuts in 1929.

Artists are of all races and climes, and to band together in racial groups is ridiculous. I am most often annoyed rather than flattered to be told that I am the best or foremost Jewish artist. Surely to be an artist is enough. Who thinks of whether Yehudi Menuhin is Jewish when you hear him playing the violin. (Autobiography, p. 198)

40

GIRL FROM BAKU 1945

Bronze

Lent by the Nottingham Art Gallery

Illustrated 'Autobiography' facing page 186. Exhibited 'Thompson', 1959, cat. no. 11.

41

LEDA c 1945

Bronze

Auckland City Art Gallery

A study of the sculptor's grand-daughter.

To work from a child the sculptor has to have endless patience. He must wait and observe, and observe and wait. The small forms, so seemingly simple, are in reality so subtle, and the hunting of the form is an occupation that is at once tantalising and fascinating. (Autobiography, p. 176)

42

LORD WAVELL after 1940

Bronze

Lent by Mr Arnold F. Thompson

Exhibited 'Thompson', 1959, cat. no. 10

Archibald Percival Wavell (1883-1950) was one of the most eminent of Britain's wartime generals. In 1938 he was appointed to the Southern Command and at the outbreak of war he formed the new Command of the Middle East. After the loss of Crete in 1941, Wavell was superseded by Auchinleck, whose place he took as Commander-in-Chief in India. Late in 1941, after the entry of Japan into the war, he was nominated Supreme Commander of the ill-fated South-West Pacific Command. In 1943 Wavell was raised to the peerage and became Viceroy of India. In 1947 he retired from public life and was created an Earl.

43

HEAD OF KITTY 1947

Bronze

Lent by Mr Arnold L. Haskell, C B E

Exhibited 'Arts Council', 1952, cat. no. 48. Two heads of 'Kitty', dated 1944 and 1949, are illustrated in the 'Autobiography' facing pages 183 and 203. A bust (1956) was included in the 'Leicester Galleries' 1960 exhibition, cat. no. 54.

44

MRS FRAENKEL 1947

Bronze

Lent by Mr Arnold L. Haskell, C B E

45

ESTHER (THE SCULPTOR'S DAUGHTER) 1949

Bronze

Lent by the Queensland National Art Gallery

Illustrated 'Autobiography' facing page 202. Exhibited 'Arts Council', 1952, cat. no. 50, plate 27; 'Epstein-Sickert', Queensland National Art Gallery, 1954, cat. no. 7.

46

RALPH VAUGHAN WILLIAMS 1950

Bronze

Lent by the Arts Council of Great Britain

Other casts are in the collections of the Birmingham City Art Gallery, and Mr Arnold F. Thompson.

Exhibited 'Leicester Galleries', 1950, cat. no. 15; 'Arts Council', 1952, cat. no. 52, plate 22. Illustrated 'Autobiography' facing page 211.

Dr Ralph Vaughan Williams (1872-1958) was born at Down Ampney, Gloucestershire, and educated at Charterhouse and Cambridge. He studied music at the Royal College of Music and later, briefly, with Bruch in Berlin and Ravel in Paris. His first major success was in 1907 at the Leeds Festival. For 30 years professor of composition at the Royal College, he was awarded the Order of Merit in 1935. Although an upholder of the English musical tradition, and a folk song enthusiast, he was also progressive and was often represented among far younger composers at the festivals of the International Society for Contemporary Music.

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MADONNA AND CHILD (Maquette) 1952

Lead 13 $\frac{3}{4}$ " high Inscribed 'Epstein'

Auckland City Art Gallery

The 'Madonna and Child', for which this is a maquette, has now been cast in lead and erected on the bridge between two buildings on the north side of Cavendish Square, London. A further maquette for this



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same group was exhibited in the 'Arts Council' 1952 exhibition, cat. no. 56. See also 'Autobiography', plates following p. 238. A maquette dated 1952 was exhibited at the 'Leicester Galleries', 1960, cat. no. 50.

This Madonna and Child, thirteen and a half feet high, was commissioned by the Nuns of the Convent of the Holy Child Jesus. . . I gladly seized this opportunity to design and execute a work of this nature with such a great subject and fitting site. The work absorbed me for a period of over six months and then the day arrived for the Mother Superior to come and view it. She came with another sister and they immediately showed the warmest interest in the work and asked to be allowed to contemplate it quietly and alone for some time. After that they returned several times bringing different nuns on each occasion, and eventually the work was cast and the day of its unveiling arrived. . . This ceremony seemed to reach back to the days of the Renaissance when the appearance of a new religious work was the occasion for public rejoicing. (Autobiography, pp. 235, 236)

HEAD OF A BABE

Bronze

Lent by The National Gallery of Victoria

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