

# DALOU



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# Aimé-Jules Dalou

1838–1902

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# Introduction

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Aimé-Jules Dalou was one of the great French sculptors of the 19th century. Towards the end of his life he was equalled only by his pre-eminent contemporary Auguste Rodin and his sculptures punctuate the end of a romantic tradition that can be traced through the work of David D'Angers, Antoine-Louis Barye and Jean-Baptiste Carpeaux.

Previously under-exhibited, if not under-appreciated, Dalou's work was recently celebrated in a vast survey show at the Petit Palace in Paris (April–June 2013). This exhibition, which consisted primarily of works in plaster and terracotta, gave a scholarly insight into the methods of an artist whose mastery of clay modelling was unsurpassed.

As the leading sculptor of public monuments in Paris during the 1880s and 1890s, a time when the city was fervently erecting statues to mark the dawn of the new Republic, Dalou gained huge notoriety for his contribution of public art to the French capital. It is however, through editions of his domestic scale models, many of which were never cast in bronze during his lifetime, that he is now best known and collected.

Voluptuous female nudes, gnarled worker figures, mythological scenes, academic portraits, tender young infants and warm depictions of nursing mothers can all be found in his wide ranging oeuvre; informed both by the sculptor's radical political convictions and his need to please contemporary patrons.

Born in Paris in 1838, Dalou was encouraged by Carpeaux to enrol at the Petit Ecole in 1852. The following year, again under the guidance of Carpeaux, he began his studies at the Ecole des Beaux-Arts under the strict and academic mentorship of Francisque Joseph Duret.

Dalou exhibited at the French Salon throughout the 1860s with limited success, failing to win the Prix de Rome on four successive attempts between 1861 and 1865. Struggling at this stage to get public recognition for his work which was seen as too realist and not sufficiently idealistic, he made a living as a decorating sculptor as an employee of the goldsmiths firm Fanniere Freres.

It was not until the end of the decade, when in 1869 his model of *Daphne and Chloe* was purchased by the French state, that the sculptor began to attract the attention that he deserved. This initial triumph was swiftly followed in 1870 when his model of an *Embroiderer* was awarded a third class medal and again purchased by the state. Unfortunately both of these plasters were subsequently destroyed.

Politics and social upheaval soon intervened and Dalou was forced to flee the French capital following the fall of the Paris Commune in 1871. His staunch Republicanism and close public affiliation with the Commune, under whom he had assumed the position of the curator of the Louvre, meant he was unsafe in his home city. He escaped to London with his family, remaining there until 1880.

Dalou's time in London was fruitful. He was warmly welcomed by the French artistic community, including the painter Alphonse Legros, whom he had met during his time at the Ecole des Beaux-Arts. English patrons soon followed and he began exhibiting at the Royal Academy almost as soon as he arrived in England. His *Boulonnaise with a Branch* was acquired by the Earl of Carlisle, from the Royal Academy exhibition, in 1871.

Genre subjects, such as the *Boulonnaise*, as well as bathers and portrait busts proved popular with English patrons and Dalou achieved significant notoriety-culminating in royal patronage. In 1877 he began teaching a modelling class at the National Art Training School in South Kensington (renamed the Royal College of Art in 1896) and also spent a short time teaching at the Lambeth School of Technical Art. It was whilst at South Kensington that Dalou met Princess Louise, who was studying there.

This fortuitous Royal introduction quickly led to Dalou being commissioned to make a private memorial to queen Victoria's grandchildren (now at Windsor Castle), who had died in infancy. The work was well received and Dalou was commissioned to design his first public monument in London. Entitled *Charity*, the marble group was carved in 1877 and erected behind the Royal Exchange. It was replaced by a bronze cast of the work in 1897.

Through his classes, Dalou encouraged his pupils to adopt clay modelling and free themselves from the legacy of stiff neo-classicism, which had pervaded English sculpture for much of the 19th century. His influence was far reaching, and he encouraged a new generation of British Sculptors, whose work came to be known as 'New Sculpture'.

Artists such as Edward Onslow Ford, Gorge Frampton, Goscombe John and Alfred Gilbert ushered in a new era of British sculpture, indebted largely to the influence of Dalou's teaching. Indeed, Lord Leighton himself, whose model of an *Athlete Struggling with a Python* is often seen as the first example of 'New Sculpture', credits Dalou for its inception. Leighton had been producing a number of small clay models as sketches for the figures in his painting *Daphnephoria* (Lady Lever Art Gallery, Port Sunlight) and in an article published in the Studio, 1884, he recalled that his first clay sketch 'was admired by several people, who took it for a genuine antique, a french sculptor—Dalou, I think... was particularly pleased with it, and advised me to carry it out life size.'

In 1879 an open competition was announced in Paris for submissions to design a monument celebrating the 3rd Republic. Dalou sent his proposal from England for a statue entitled the *Triumph of the Republic* and although it did not fit the criteria of the designated site, Place de la Republique, his design was commissioned by the state for Place de la Nation. Dalou returned to his home city in 1880 and the monument was unveiled in plaster in 1889. The bronze was cast ten years later and remains one of the best known public works of art in Paris.

Having returned to Paris from London, Dalou spent most of his time concentrating on large scale monuments and statues to commemorate public figures with whom he felt an affinity. He disliked the process of serialisation and almost never had his smaller works cast for the collectors market. Instead, he produced numerous studies and working models, most of which informed larger scale compositions, but remained in clay or plaster until his death.

Dalou's staunch republicanism dictated the commissions that he was prepared to undertake and he occasionally offered his services for free if he felt the subject was worthy. One such project, the tomb of the assassinated journalist Victor Noir, ranks amongst the greatest effigies sculpted during the last decades of the 19th century.

Other notable public works include the *Monument to Delacroix* installed in the Luxembourg gardens in 1890, the *Monument to Gambetta*, completed by Camille Lefevre in 1905 and installed after Dalou's death in Bordeaux, the tomb of the radical activist Auguste Blanqui and the two large lions sculpted for the left bank of the Alexandre III bridge.

Along with public works, Dalou had also begun to re-exhibit at the French Salon. In 1883 he finally received the coveted medal of honour for two large reliefs, *Fraternité* and *Mirabeau rependant a Dreux-Brézé*. Two years later he exhibited his masterful *Triumph of Silene*, later cast by Thiebaut and installed in the Luxembourg gardens where it remains to this day.

In addition to smaller scale personal projects, Dalou was engaged for the last decade of his life on a proposed *Monument to the Workers*. The idea obsessed Dalou, who dreamed of the work as a triumphant final masterpiece, crystallising his left wing ideology and celebrating the ordinary workers of France. The monument itself was never completed, but Dalou made over a hundred small figurines exploring the theme, the most resolved of which, the *Grand Paysan*, beautifully depicts the strength and stoicism of the worker.

Dalou's reluctance to cast editions of his work only abated when he felt the need to provide for his family, particularly his handicapped daughter. After the death of his wife, Dalou arranged for his daughter to be cared for by the public Orphanage of the Arts and later bequeathed the entire contents of his studio to the institution in order to provide for her. After his death in 1902, Dalou's executors made arrangements for a number of models to be cast for the collector's market. It is these posthumous casts, made primarily by the Susse and Hebrard foundries, that comprise this exhibition and allow us to understand more about what this great sculptor kept hidden in his studio for most of his career.

# Mother and Child

## *Mère et Enfant*

Signed DALOU

Terracotta

Height: 18 inches (46cm)

*Mère et Enfant* is a rare hand modelled terracotta made in England during the 1870s.

In 1874 Dalou had exhibited *Hush a bye Baby* at the Royal Academy in London. The work depicted a bourgeois mother and child in a rocking chair and provided the basis for the marble group *The Rocking Chair* which was made for the Duke of Westminster in 1875.

After the initial success of *Hush a bye Baby*, Dalou sculpted a number of mothers with their young children or babies, making small adjustments to the compositions each time. The closest known version to the present work is a patinated plaster modelled in 1894 and now in the collection of the Petit Palais. In this later version, the composition is reversed with the baby feeding from its mother's right breast.

*Mère et Enfant* is a tour de force in the three dimensional rendering of material. The drapery of the mother's clothing is expertly modelled, with the deep folds evoking the masterful marble carving of Lorenzo Bernini. The handling of the clasp around the woman's neck is also exquisitely detailed and the hood appears weighty and thick, as if constructed from heavy fabric rather than clay.





# Boulonnaise carrying her child

## *Boulonnaise portant son enfant*

Signed DALOU

Inscribed E Houdebine Editeurs

Bronze with a dark brown patination

Height: 14¼ inches (36cm)

The present model depicts a woman from the Boulogne region of Northern France. During the 1870s Dalou had delighted English collectors with his sculptures of exotic Boulonnaise women, often shown as nursing mothers, and he continued to explore the motif after his return to France.

*Boulonnaise Portant son Enfant* was modelled around 1895 and shows a woman swathed in traditional dress, pulling her child in towards her in a loving embrace. The modelling is extremely free and impressionistic, giving the statuette a wonderfully lively and spontaneous quality.





# Charity, also called Maternity

## *La Charité, dit aussi Maternité*

Signed DALOU

Inset with Hebrard foundry seal

Bronze with a dark brown patination

Height: 13½ inches (34.5 cm)

In 1877 the Broad Street Ward of the City of London commissioned Dalou to design a statue to adorn the fountain behind the Royal Stock Exchange in London. The work was erected in marble and replaced with a bronze cast in 1897.

The present model is a sketch for the final monument. Dalou had been exploring the maternal theme throughout the 1870s, much to the delight of his English patrons, and had produced a number of models of both peasant and bourgeois nursing mothers. Here the modelling is loose and impressionistic, but the composition faithfully echoes the finished monument, with the young mother staring lovingly down towards her infant whilst breastfeeding her baby.

Dalou made multiple studies for the work, developing these from a group of the Madonna and Child with the infant St. John which he later destroyed. In an earlier configuration, now in the collection of The Victoria and Albert Museum, Dalou sculpted the young child with his arms stretched upwards towards his mother. In another version he experimented with including a further child at the mothers feet.





# Head of a Sleeping Baby

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## *Tete d'enfant Endormi*

Signed DALOU

Marble

Height 11¼ inches (29cm)

*Tete d'enfant endormi* was modelled during Dalou's stay in England. It was conceived as part of the terracotta monument commissioned by Queen Victoria in memory of her grandchildren. The monument is now in the Private Royal Chapel at Windsor Castle as part of the Royal collection and is signed and dated 1878.

The head of the baby was first exhibited as an autonomous work at the Paris Salon of 1891, over a decade after Dalou had returned to France. The delicate, lifelike modelling and charming appearance of the sculpture made it a popular work for collectors and it was cast in bronze in two sizes. The marble version, with its subtle carving and smooth undulations of the baby's flesh make it one of the artist's most appealing works.



# Head of a Sleeping Baby

## *Tete d'enfant Endormi*

Signed DALOU

Bronze with a dark brown patina

Height: 5¾ inches including marble base (14cm)



# Head of a Sleeping Baby

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## *Tete d'enfant Endormi*

Signed DALOU

Stamped AA Hébrard Cire Perdue

Bronze with a dark brown patina

Height: 10½ inches including marble base (27cm)



# Bust of Mademoiselle Vuillier

## *Buste De Mademoiselle Vuillier*

Signed DALOU

Stamped AA Hébrard Cire Perdue and numbered B7

Bronze with a brown patina

Height: 14½ inches (36.5cm)

Dalou executed a number of portraits during his career. The present example depicts Mademoiselle Vuillier, the sister-in-law of the artist and was executed in London between 1875–78. During this time Dalou sculpted a number of portraits of children and young adults for his English patrons.

The present example, with its sensitive modelling and youthful features is typical of his output at this time. The work is unlikely to have been exhibited during Dalou's lifetime and the present bronze is a particularly fine lost wax cast executed by the Hébrard foundry.





# Bathers

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## *Baigneuse*

Dalou sculptured female nudes, and most particularly bathers, throughout his career. The works were never shown at the Royal Academy whilst the sculptor was in England, or indeed at the French Salon after his return to Paris in 1879, which makes accurate dating of some of the models difficult.

Nevertheless, the works remain some of Dalou's most accomplished. The artist developed the idealised 18th century prototypes of Étienne Maurice Falconet and Christophe-Gabriel Allegrain by creating naturalistic models of bathers engaged in everyday activities devoid of allegory; undressing before bathing, drying after bathing, bending, reaching, removing their stockings or covering themselves after being taken by surprise. Such realism predates the work of Edgar Degas, who's own sculpture, particularly *Woman Seated in an Armchair Wiping Her Left Armpit* and a *Woman Seated in an Armchair Wiping Her Neck* owe much to the work of Dalou.

Dalou was obsessed by the movement of the body and the undulations of flesh and it is in his female nudes that the delicacy of his clay modelling is most exquisitely demonstrated. Even when cast in bronze the figures appear soft and alive, caught as if in a sculptural photograph during a moment of everyday life.

Although Dalou's bathers were never shown publicly, they were well known amongst his supporters and began to attract the attention of private English patrons during the 1870s. Indeed, the works chimed perfectly with a contemporary audience who had been delighted by Dalou's un-idealised domestic studies of women embroiling, nursing young children or reading.

After his return to France Dalou continued to model female nudes, occasionally as maquettes or studies for larger monuments, but more typically as private autonomous works which he would rarely allow to leave his studio.

# Bather Drying her Right Foot

*Baigneuse s'essuyant le pied droit*

Signed DALOU

Inscribed E Houdebine Editeur

Bronze with a light brown patination

Height: 12½ inches (32cm)





# Bather Surprised

## *Baigneuse Surprise*

Signed DALOU

Inscribed Susse Fres Edrs Paris

Inset with Susse Fres Editeurs/Paris foundry pastille

Bronze with a rich dark brown patina

Height: 21 $\frac{5}{8}$  in (55cm)



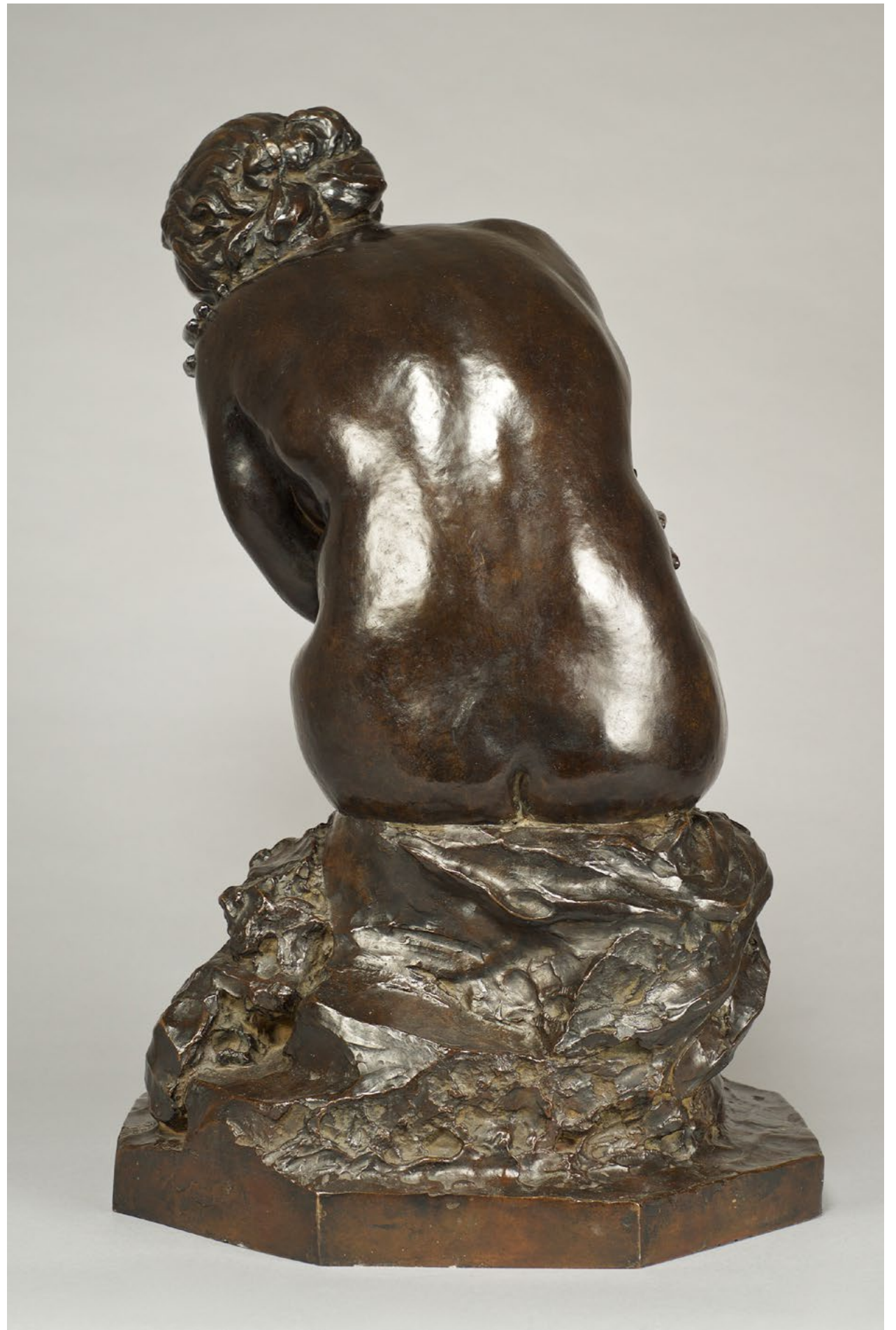


# Bather before the bath

## *Baigneuse Avant Le Bain*

Signed DALOU  
Stamped AA Hébrard Cire Perdue  
Bronze with a rich dark brown patination  
Height: 22 inches (55cm)





# Bather before the bath

## *Baigneuse Avant Le Bain*

Signed DALOU  
Stamped AA Hébrard Cire Perdue  
Numbered A12  
Bronze with red-brown patina  
Height: 22 inches (55cm)





# Bather drying her right foot

*Baigneuse s'essuyant le pied droit*

Signed DALOU

Stamped AA Hébrard Cire Perdue and numbered 6

Bronze with a dark brown patina with red-brown highlights

Height: 14¼ inches (36cm)





# Seated Nude

## *Nu Assis*

Signed DALOU

Inscribed Makers H.J. Hatfield & Son London

Numbered 4/6.

Height: 7¼ inches (18.5cm)

The present model is typical of the work produced by Aime Jules Dalou during his stay in London during the 1870s.

The British foundry H.J. Hatfield & Son London cast six smaller bronzes, of which the present model is an example, in 1965. The unsigned plaster, from which these bronzes were cast was bought by the famous ballet dancer Nadia Nerina in 1964 from an exhibition of Dalou's work at Mallets, London. The second bronze cast (2/6) is now in the collection of the Tate, London.





# The Truth Revealed

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## *La Vérité Méconnue*

The present model, known as *La Vérité Méconnue* or the *Truth Revealed*, belongs to a series of female nudes that Dalou produced between 1890 and 1900.

Dalou sculpted two versions of the composition. In the first version, the sitter's hair is tied in a chignon and the mirror at her feet faces towards the front of the sculpture. In the second version the sitter's hair isn't tied and the mirror faces towards the back of the work.

Neither work was cast in bronze during Dalou's lifetime and it was only when the rights to the models were acquired by the Susse foundry in 1902 that they were cast in an unlimited edition. The first version was only ever cast in one (20.5cm) size. The second version was cast in two sizes (14cm and 35cm).

The sculpture is initially seen as a woman with her head in her lap, sad at the reflection she has seen in the mirror cast aside at her feet.

The deeper symbolism of the work was first suggested by Henriette Caillaux, the Parisian socialite and wife of the French Republican Prime Minister Joseph Caillaux. Caillaux interpreted the sculpture as a manifestation of Dalou's anger towards the French state for falsely imprisoning Alfred Dreyfus, the young Jewish army officer. In 1894 Dreyfus had been court-martialled and transported to the military prison known as 'Devil's Island' for allegedly delivering military defence secrets to the Germans. Dreyfus denied the charges, but was campaigned against vociferously by both militarists and Anti-Semites.

After seven years of imprisonment, the case was tried again. Once again he was found guilty, although this time offered an official pardon. Not prepared to leave his reputation tarnished, Dreyfus battled to have the verdict reversed and his name cleared. Eventually he succeeded, when the proof of his innocence was found in captured German military documents. The traitor was a French Minister and Dreyfus had been used as a scapegoat.

In Caillaux's reading of *La Vérité Méconnue*, the woman symbolises France, hanging her head in shame at having falsely imprisoned such a young, talented and innocent man. Dalou himself was staunchly left wing and as a member of the Paris Commune played an active part in the Republican party.

# The Truth Revealed, Grand Modele

## *La Vérité Méconnue , Grand Modele*

Signed DALOU

Inscribed Susse Fres Edts Paris and cire perdue

Susse Fres Editeurs/Paris foundry pastille on the back of the base

Numbered 8 and stamped BRONZE

Bronze with dark brown patination

Height: 13¼ inches (35cm)



# The Truth Revealed, Moyen Modele

## *La Vérité Méconnue, Moyen Modele*

Signed DALOU

Inscribed Susse Fres Edts Paris and cire perdue

Susse Fres Editeurs/Paris foundry pastille on the back of the base

Bronze with a mid brown patination

Height: 8½ inches (20.5 cm)



# The Truth Revealed, Moyen Modele

## *La Vérité Méconnue, Moyen Modele*

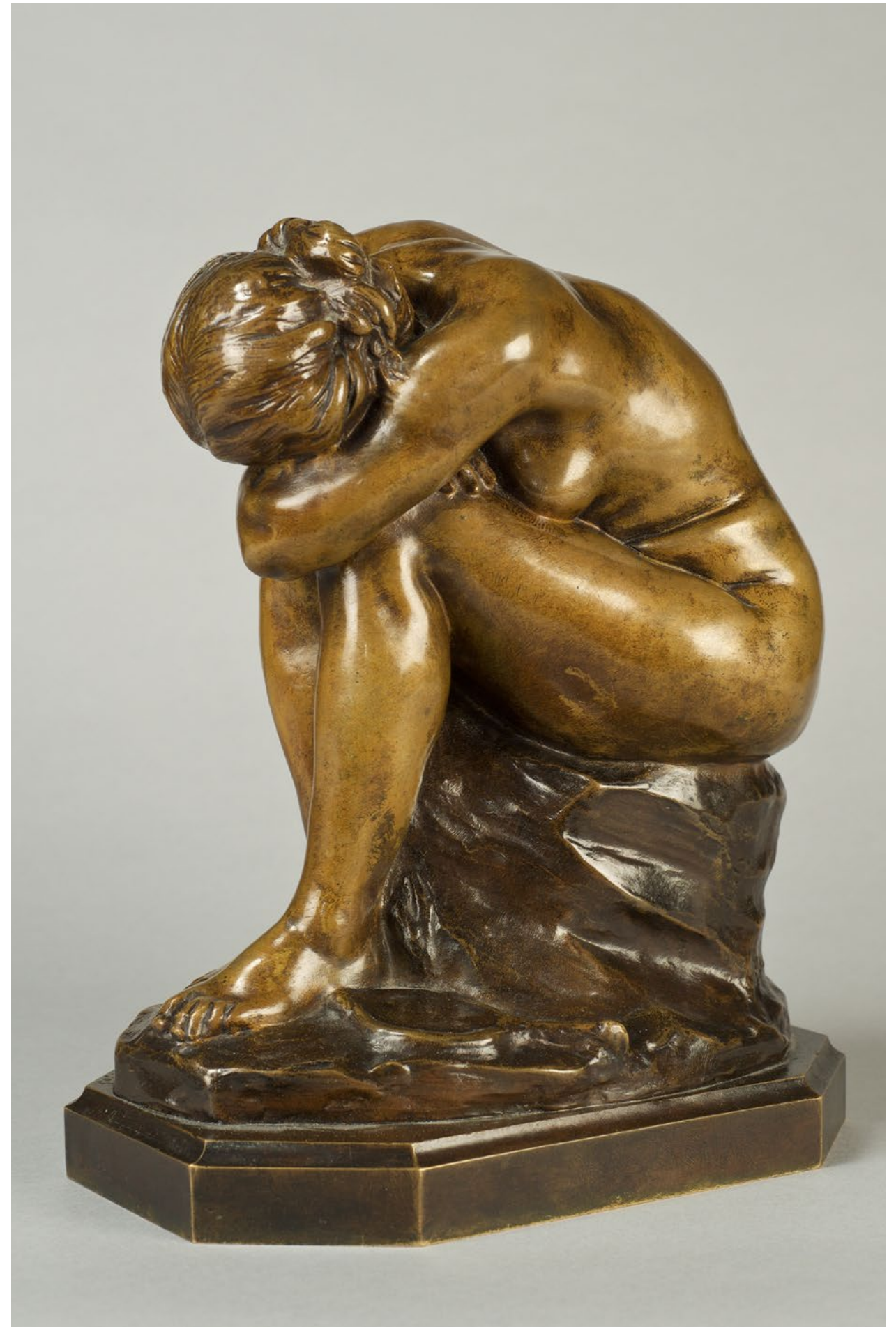
Signed DALOU

Inscribed 1 Epreuve 1903

Inset with Susse Fres Editeurs/Paris foundry pastille and stamped W

Bronze with a light brown patination

Height: 8½ inches (20.5 cm)



# The Truth Revealed, Petite Modele

## *La Vérité Méconnue, Petite Modele*

Signed DALOU

Inscribed Susse Fres Edts Paris and cire perdue

Susse Fres Editeurs/Paris foundry pastille on the back of the base

Silver

Height: 5½ inches (14 cm)



# Falling Woman

## *Femme aux deapeaux*

Signed DALOU

Stamped AA Hébrard Cire Perdue and marked M

Bronze with a dark brown patina

Height: 9 inches (23cm)

In 1883 Dalou presented a monumental relief at the Paris Salon. The work, entitled *Fraternité* or *La République*, had its inception in England and was completed on Dalou's return to France during the early 1880s. The model won Dalou a medal of honour and re-established him back at the centre of the French art world after his time in England.

At the centre of the scheme are two men embracing, flanked by women, children and other male figures. Above the melee are the figures of Fraternity, Liberty and Equality, supported by two putti carrying flowers. The figure of Fraternity appears to be diving down towards the figures below, reaching out with her right hand and cascading out of the relief. In the present work, Dalou removes Fraternity from the larger scheme, presenting her as an autonomous sculpture, full of rhythm and movement.

This particularly fine cast is stamped M, denoting that this was the first cast, from which all subsequent casts were made.





# Study of a woman for The Republic

## *Etude de femme pour La Republique*

Signed DALOU

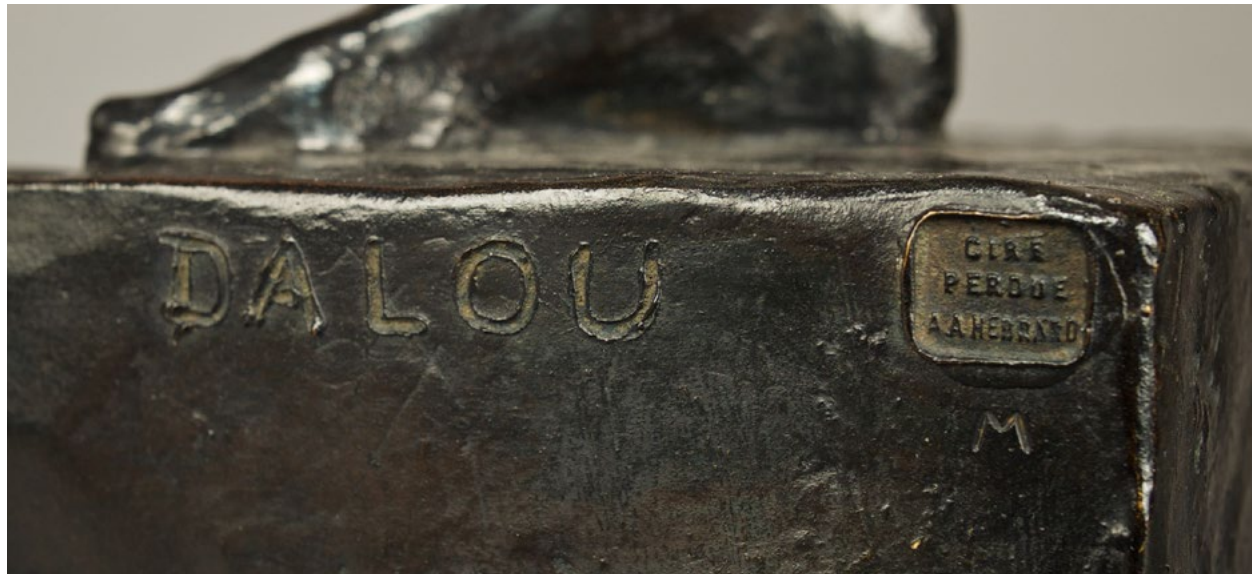
Stamped AA Hébrard Cire Perdue and inscribed M

Bronze with a black patina

Height: 20 1/8 inches (51cm)

In 1879 an open competition was announced in Paris for submissions to design a monument celebrating the 3rd Republic. Dalou sent his proposal from England for a statue entitled the *Triumph of the Republic* and although it did not fit the criteria of the designated site, Place de la Republique, his design was commissioned by the state for Place de la Nation. Dalou returned to his home city in 1880 and the monument was unveiled in plaster in 1889. The bronze was cast ten years later and remains one of the best known public works of art in Paris.

The present model is an early study for the figure that stands on top of the monument. This particularly fine cast is stamped M, denoting that this was the first cast, from which all subsequent casts were made.





# The Punishment

## *Les Chatiments*

Signed DALOU

Stamped CIRE PERDUE GAENSSIEN

Bronze with a brown patina

9¼ x 13⅛ inches (23.5 x 33.5cm)

*Les Chatiments* is derived from Dalou's design for a monument to Victor Hugo. In the final design (which was never installed) Dalou places Hugo, recumbent on his death bed, underneath a huge arch flanked by pillars and topped with allegorical figures and animals. The back of the arch is decorated with figures in relief, swirling and diving down towards Hugo. Auguste Rodin employed a similar technique whilst sculpting the figures in relief for the *Gates of Hell*.

*Les Chatiment* is a small cross section of the relief panel from Dalou's final design and appears above Hugo's right shoulder. The strong muscular modelling and flowing composition call to mind the sculpture of Michelangelo and the work owes more to the Italian renaissance than any other in Dalou's oeuvre.



# The Punishment

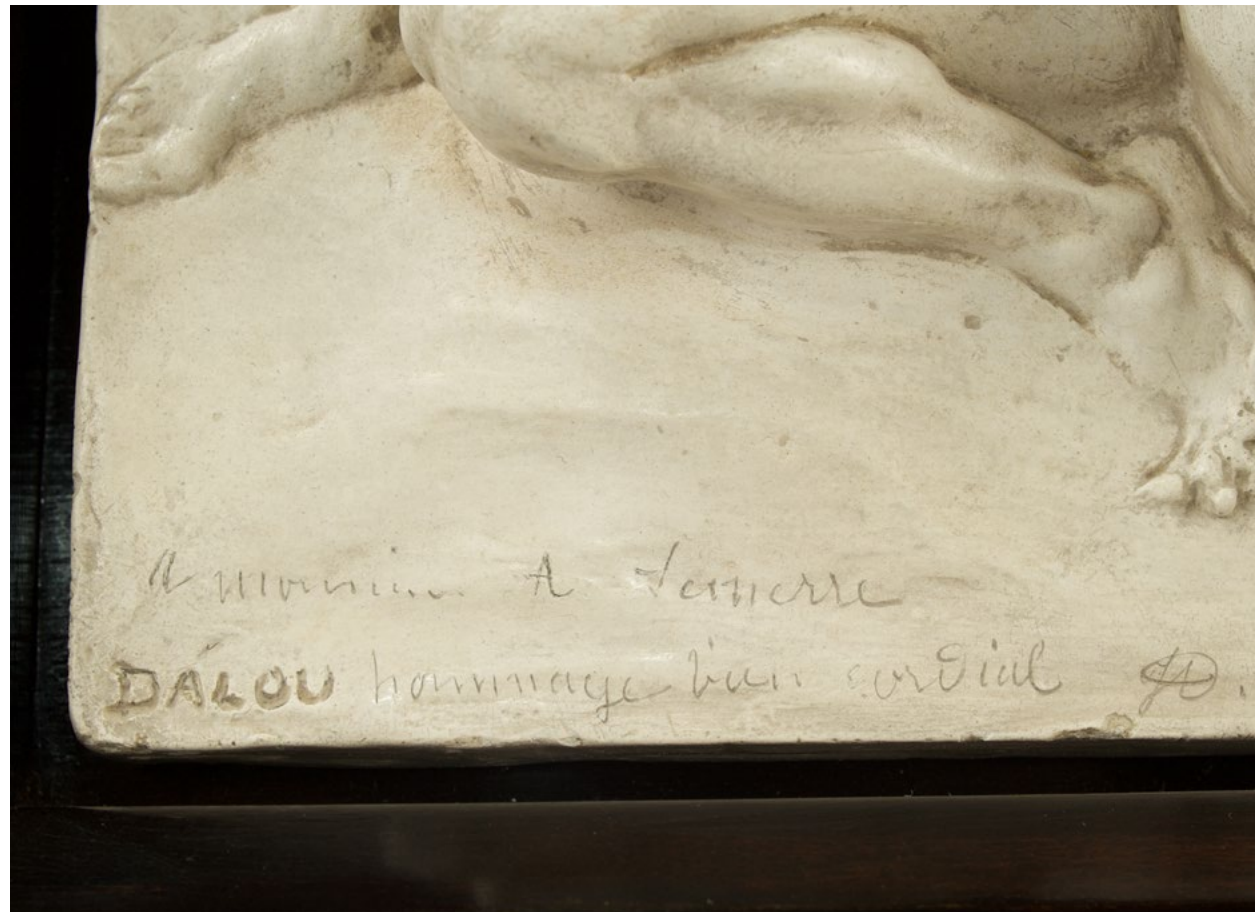
## *Les Chatiments*

Signed DALOU

Inscribed in the plaster 'A monsieur Venierre hommage bien cordial' initialled JD

Plaster

13½ x 9½ inches (34.5cm x 24cm)



# Peace

## *La Paix*

Signed DALOU

Stamped AA Hébrard Cire Perdue and numbered 1

Bronze with red-brown patina

Height: 10¼ inches (25.9 cm)

The present model was cast from the plaster study for one of the two allegorical figures that were to adorn Dalou's monument to Victor Hugo. The original sketch for the monument, destined to be installed at the Pantheon (Paris) where Hugo was buried, was shown at the salon of 1886. Dalou worked on the project until 1900, although it was never finally installed.

Hugo, best known outside France for his acclaimed novels *Les Misérables* and *The Hunchback of Notre-Dame*, was also a committed Republican, a political conviction held deeply by Dalou.





# Wisdom Supporting Freedom

## *La Sagesse Soutenant La Liberte*

Signed Dalou and dated 1889

Stamped AA Hébrard Cire Perdue and numbered 5

Bronze with a rich dark brown patination

Height: 20 inches (51 cm)

*Wisdom Supporting Freedom* was modelled in 1889. By this time Dalou had become one of the most sought after sculptors of public monuments and tombs in France and elements of the present work were incorporated into Dalou's monumental homage to the prominent French republican politician, Leon Gambetta (1828–1882).

The monument to Gambetta was commissioned as a replacement to the statue of Napoleon 3rd in Bordeaux, a public symbol of the permanence of the new political regime. Maurice Larkin, a leading historian of Modern France, notes that during the 1870s the political left, and 'heirs to the French Revolution' were 'fully assured of the power of reason and knowledge to create a better future for all Frenchmen and all mankind'. Indeed this future would include freedom from the autocratic regime the French had faced under Napoleon 3rd.

In this sculpture we see the figure of *Sagesse* (*Wisdom*) supporting *La Liberte* (*Freedom*), dragging her up to her full height as if to symbolise the shaking of the previous Napoleonic Empire and the return to freedom for the French people. *Wisdom* is depicted in the helmet and armour of the goddess Athena, whilst *Liberty* wears a revolutionary cap.





In the final monument to Gambetta, completed by Camille Lefevre in 1905, *Wisdom* and *Freedom* appear on the right hand side of the composition.

Dalou handles his subject with a characteristic mix of strength and grace, and the elegance of the figures is evocative of the series of female nudes that Dalou worked on throughout his career.

Dalou was certainly pleased with the model and three years after the completion of the present work he used a very similar pose in his model of *Bacchus Consoling Ariadne*.



# Despair

## *Desespoir*

Signed Dalou

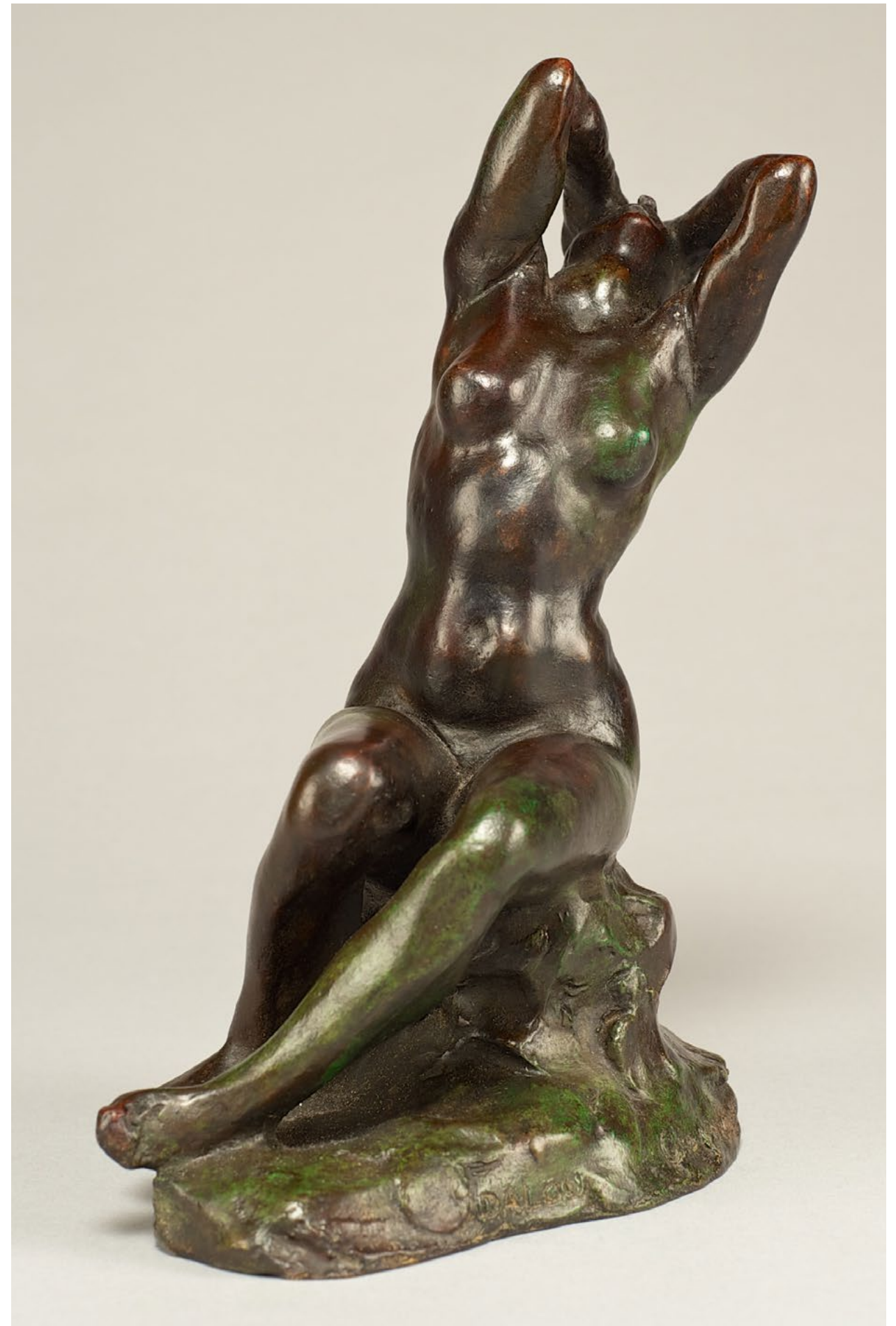
Inscribed Cire Perdue Susse Frs Edrs Paris

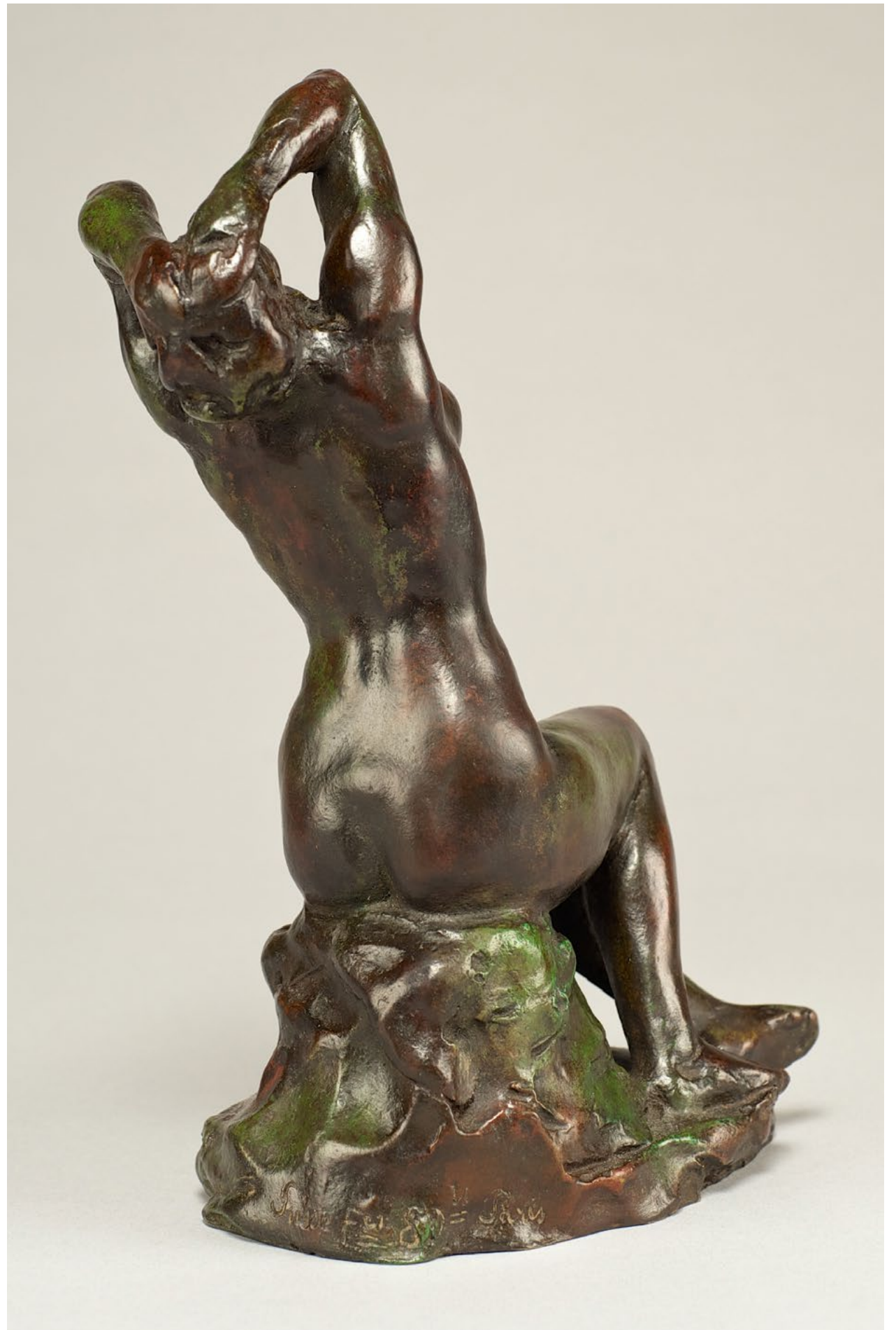
Bronze with a dark brown, green and and red/brown patination

Height: 8 inches (20.3 cm)

The present work was originally conceived as a study for the group on the left hand side of the monument to Gambetta. An observer could easily be forgiven for thinking the sculpture was executed by Rodin.

The modelling, simple yet strong is reminiscent of Rodin's Prodigal Son and this casting, with splashes of green and red patina, is a superb example of Susse Frere's lost wax casting technique with dramatic patination.





# Supplication

## *Supplication*

Signed DALOU

Stamped AA Hébrard Cire Perdue and numbered 10

Bronze with a dark brown patina

Height: 12 inches (30cm)

The terracotta maquette for *Supplication* was Dalou's initial study for a proposed monument to Léon Gambetta. Intended for the place du Carrousel in Paris, this monument was never built. A monument was instead erected in Bordeaux. Dalou would use a similar composition to the present work for the figures of *Wisdom* and *Freedom*, which would later adorn the Bordeaux monument.





# Falling Man

## *Homme Nu Tombant*

Signed DALOU

Stamped AA Hébrard Cire Perdue

Bronze with a dark brown patina and light brown highlights

Height: 6¼ inches (16cm)

The present model was conceived as part of Dalou's monumental work, the Triumph of Silenus. This masterful neo-baroque group was conceived in 1884 and exhibited at the Paris Salon in plaster in 1885.

In 1893 the work was purchased by the French State and the monument was cast in bronze and installed at the Jardin du Luxembourg, where it remains to this day.

The work depicts Silenus, an older companion and sometimes teacher of Dionysius, the Greek god of wine. We see the old Satyr sitting on top of a horse, surrounded and supported by a melee of intertwined and half clothed figures. It is under Silenus' right foot, which is raised as he leans back on the horse, that the figure of the Falling Man emerges.

Seen as an independent figure here, Dalou demonstrates his remarkable ability to translate weight and movement into a static object. The man careers forward, eyes wide open and the stretched skin on his torso reveals his ribs below.





# Large Peasant

## *Le Grande Paysan*

Dalou was pre-occupied with a major project for the last twelve years of his life—that of building a gigantic monument in honour of the working man. Sadly he died before the work was completed.

There remain over one hundred studies representing agricultural workers, which Dalou conceived as sketches for the monument. These maquettes were later edited by the Susse Freres foundry after Dalou's death and proved very popular with collectors as the fashion for impressionist work came to the fore.

The present model was one of Dalou's last works, designed to be the centrepiece of his monument to the workers. It was produced as a life size plaster model in 1897, known as *Le Grand Payson*, and exhibited for the first time in 1902. The Susse foundry cast a bronze edition of the life-sized version after Dalou's death.

The sculpture depicts a 'working man' standing upright and caught in a moment of contemplation before he begins his daily toil. His face is lined and tired, his hands aged from the harsh environment and his clothes simple and old. Nevertheless, Dalou imbues the figure with a dignified and stoic appearance. Monumental in appearance, this is clearly someone with whom Dalou himself feels a huge affinity.



# Large Peasant

## *Le Grande Paysan*

Signed DALOU (sculp)

Inscribed Susse Fres Edts Paris and cire perdue

Inset with Susse Fres Editeurs/Paris foundry pastille

Bronze with a dark brown and green patination

Height: 31¼ inches (79 cm)



# Large Peasant

## *Le Grande Paysan*

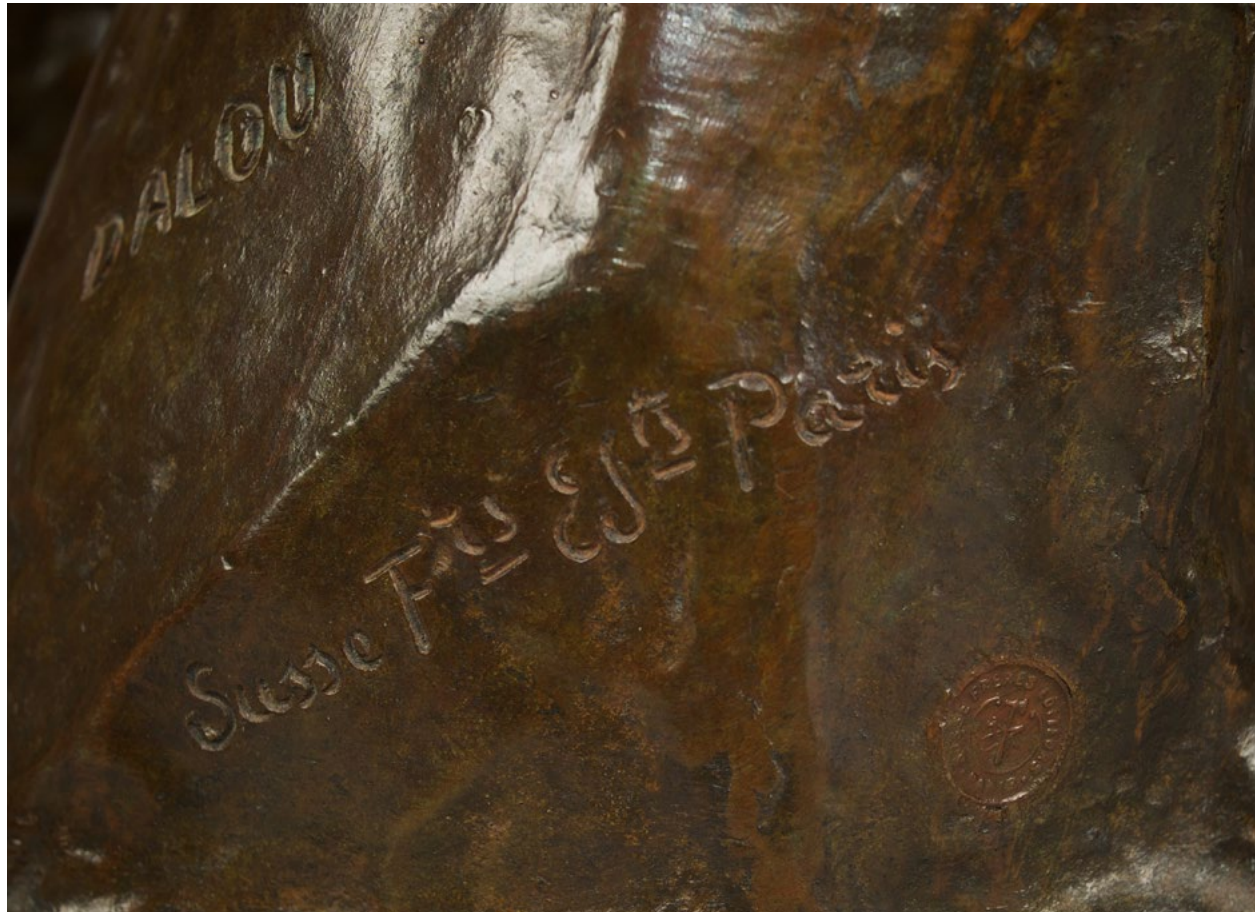
Signed DALOU

Inscribed Susse Fres Edts Paris and cire perdue

Inset with Susse Fres Editeurs/Paris foundry pastille

Bronze with a dark brown and green patination

Height: 23¾ inches (60 cm)



# Large Sower

## *Grand Semeur*

Inscribed Susse Fres Edts Paris and cire perdue

Inset with Susse Fres Editeurs Paris foundry pastille

Bronze with a dark brown patination

Height: 18¼ inches (46cm)

The present model is one of over a hundred studies that Dalou executed whilst working on his *Monument to the Workers*.





# Small Sower

## *Petit Semeur*

Signed DALOU  
Stamped AA Hébrard Cire Perdue  
Bronze with a green and black patina  
Height: 9 inches (22cm)

The present model is one of over a hundred studies that Dalou executed whilst working on his *Monument to the Workers*.





# Butchering a Cow

## *Tueur Saignant Un Bœuf*

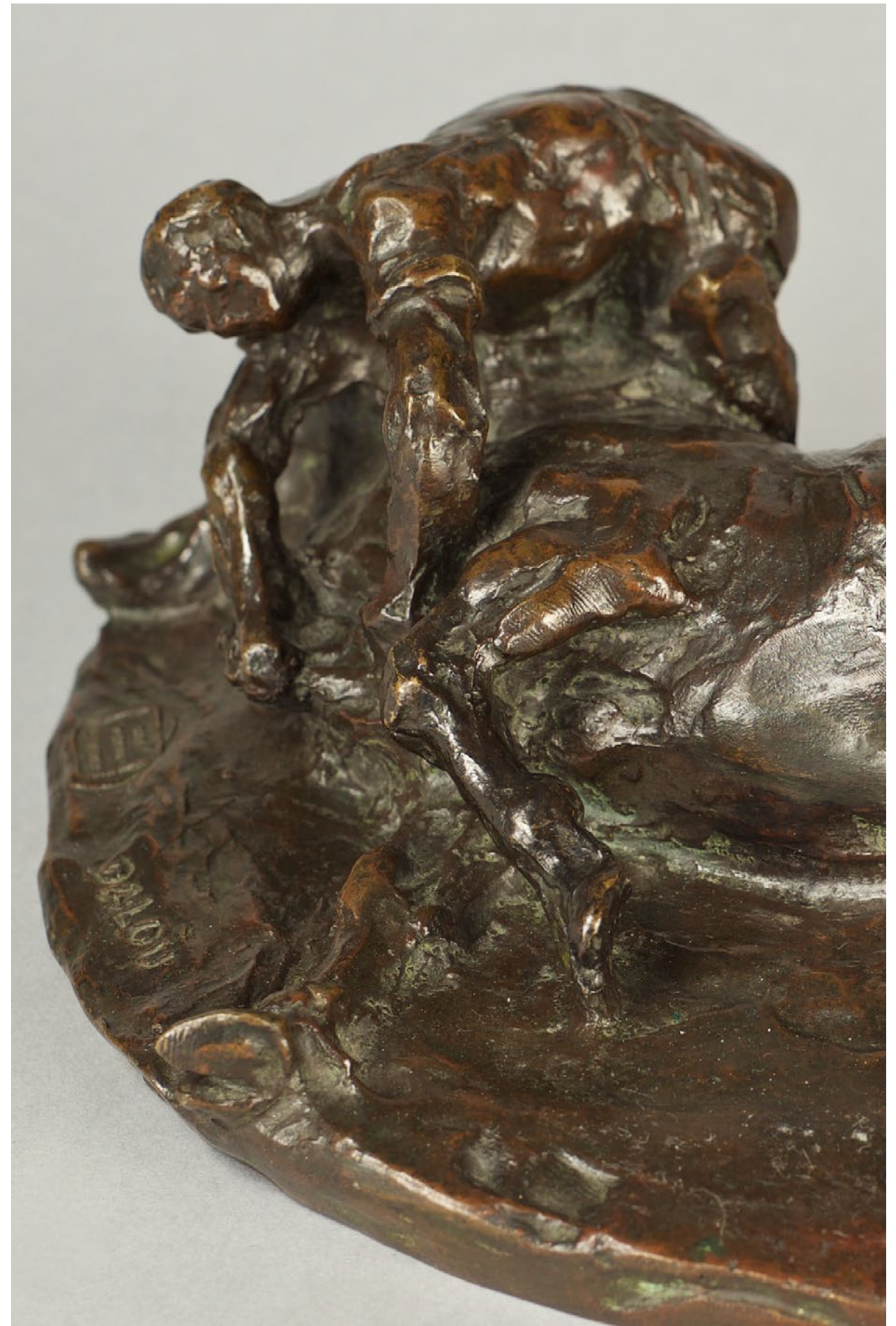
Signed DALOU

Stamped AA Hébrard Cire Perdue

Bronze with deep red-brown patina.

Height: 2¾ inches (7cm)

The present model is one of over a hundred studies that Dalou executed whilst working on his *Monument to the Workers*.





Cover photograph from [www.wikimedia.org](http://www.wikimedia.org)

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