



THE NEW SCULPTURE MOVEMENT

Searching for the Ideal

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Introduction

It is now a number of years since the Bowman Sculpture Gallery has held an exhibition solely focused on The New School of British Sculpture and it is a pleasure to see the Gallery again showing extensive examples of the leading artists involved.

The New British School, also referred to as the New Sculpture, followed a period when the Neo Classicism of such sculptors as Canova, Thorvaldsen and Gibson was regarded as the acme of their art and featured in many of the great Houses of the time. Towards the end of the 19th Century, the expanding middle classes, who had a growing interest in the Arts, created a demand for smaller and more domestic sculpture. At the same time painters such as Lord Leighton, who sculpted *Athlete Wrestling with a Python* and *The Sluggard*, and George Frederick Watts, who produced the great monument *Physical Energy*, were bringing ‘colour’ into the subject by different patination and their treatment of shape. This movement was undoubtedly fuelled by a reaction against what was seen to be the severity of the Neo Classicists but the principal initiators of this ‘New’, most attractive and impressive period of British Sculpture, were Jules Dalou, who taught at The South Kensington School of Art and others, for eight years from 1871, his friend Édouard Lantéri, who taught at The National Art Training College (later renamed The Royal College of Art) and Alfred Stevens. The result was, as one critic has said, ‘a perfect synthesis of the spiritual and the sensual’.

This approach to the subject was adopted by the ‘New’ sculptors. Not only by their use of form and patination but also, in some cases, by the use of exotic materials such as ivory, lapis and precious stones not to mention gilt and enamel. These sculptors numbered amongst their company those artists whose work is shown here, such as Sir George Frampton, Sir William Hamo Thornycroft, Herbert Hampton, Andrea Lucchesi, Sir Bertram Mackennal, Edward Onslow-Ford, Alfred Walker and, slightly later, by Francis Derwent Wood, Alfred Drury, Gilbert Bayes, Frederick Hالنon, Sir William Reid Dick, Charles Ricketts, Albert Toft and other outstanding sculptors, but the most celebrated of all was and is, of course, Sir Alfred Gilbert, who was responsible for monumental works such as *Eros* and The Shaftesbury Memorial In Piccadilly Circus, the Clarence Tomb at Windsor, the Queen Alexandra Memorial outside St James’ Palace and many other works, not to mention those of a more domestic size in this most welcome exhibition.

John Lewis OBE

Chairman of The Public Monuments and Sculpture Association



Frederic Lord Leighton

1830–1896

'There can be no doubt, whatever the rapid advance made in the art of sculpture during the last thirty years was, to a considerable extent, due to the sympathy and the interest which Leighton gave to it'

Hamo Thornycroft

Frederic Lord Leighton was one of the most prolific and influential artists in Victorian Britain. Born in Scarborough, he studied and worked in Europe before settling in London in 1859. He became an associate member of the Royal Academy in 1864, and a Royal Academician in 1868. He was elected president of the RA in 1878.

Although Leighton is primarily known for his paintings, he was also a fundamental figure in the development of late-Victorian sculptural aesthetics. The exhibition of his first ever model, *An Athlete Struggling with a Python* (1877), has been hailed by scholars as one of the founding moments of the New Sculpture movement. This piece was then followed by two other works, *The Sluggard* (1885) and *Needless Alarms* (1886). These works cemented Leighton's interest in the medium, influencing over two generations of British artists.

Leighton's contribution to the New Sculpture is not only confined to his artistic merits. Thanks to his influential position as president of the Royal Academy, he was able to mentor the development of sculpture in late 19th-century Britain. Leighton contributed to the study of the discipline by supporting Hamo Thornycroft's election to the RA Associateship in 1881, and instituting changes to the Academy's exhibition rooms dedicated to the display of sculpture. He was also responsible for the progress of Alfred Gilbert's career in Britain. After the young sculptor exhibited his *Perseus Arming* at the Grosvenor Galleries in 1882, it was Leighton who commissioned his following submission, *Icarus* (1884), and ultimately convinced the sculptor to move back to London from Rome.

After being honoured with a knighthood in 1878, Leighton was the first artist to be given a peerage, becoming Lord of Stretton in 1896, the year of his death. In 1900, he posthumously represented Britain with his paintings at the Great Exhibition in Paris.

George Frederic Watts, *Portrait of Frederic Leighton*, 1881, oil on canvas
National Portrait Gallery, London (© National Portrait Gallery, London)

Frederic Lord Leighton

1830–1896

The Sluggard

Signed Fred Leighton

Inscribed Founded by J. W. Singer & Sons Frome Somerset and Published by Arthur Leslie Collie 39 Old Bond Street London May 1st 1890

Bronze with dark and light brown patination

Height: 21” (53.5 cm)

Conceived in 1886 and cast before 1906

Exhibition History: Tate Britain, *Painting with Light*, 2016, no catalogue number

The Sluggard is a well-known and celebrated sculpture, casts of which appear in a number of prominent museum collections. The life-size bronze is currently housed at the TATE Gallery London, while smaller bronze maquettes, such as the present one, are currently part of important public collections such as that of the Ashmolean Museum, Oxford, the Royal Academy of Arts London, the Victoria & Albert Museum, London and the Minneapolis Institute of Fine Arts, USA.

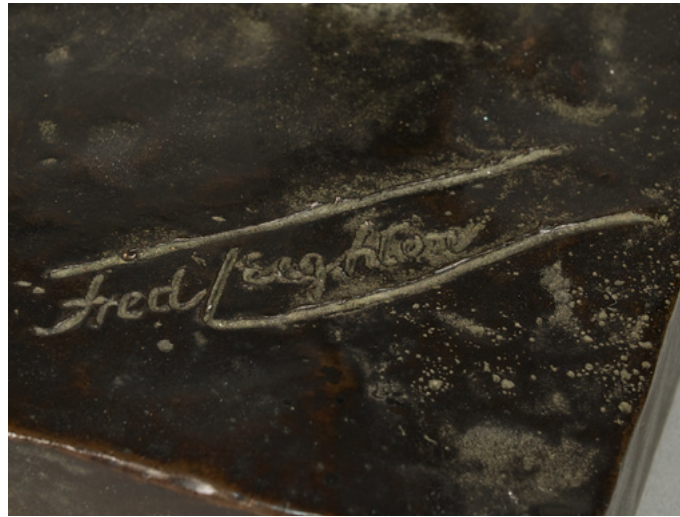
The inspiration for the piece came from the artist’s life-drawing model Giuseppe Valona stretching between poses. The study for the work was originally called *Athlete Awakening from Sleeping* and was first executed in 1882. Although Leighton viewed the sculpture as a pendant to his *Athlete Wrestling with a Python*, he then changed the title of the piece so as to reference more directly the languidness of the pose.

Moving away from the tension of his first piece, Leighton depicts here a more poised torsion, with the figure bending both his arms and raising his right elbow above his head as he steps forward with his left leg. *The Sluggard’s* stance develops the sinuosity of the composition. In this light, the work represents a perfect synthesis of what the scholar Benedict Read defined as ‘elements of classicism, naturalism and the classic-Renaissance’ which would later characterise New Sculpture artists.

This bronze is a sketch for the finished work and one of an edition cast by Singer and Sons of Frome, Somerset. This is the only version that was ever produced for the collectors’ market, as a reduced version of the finished work was never cast. Singer and Sons set up their new foundry in 1888. They were renowned for the technological advancements they brought to the art bronze casting process in England, specialising in both sand and lost wax casting.

Rights to market the model from 1890 were bought by Arthur Leslie Collie, who sold this and other New School sculpture from his joint premises with Agnew’s in Old Bond Street. A bronze cast which bore his name and that of the founder Singer and Sons was exhibited at the Arts and Crafts exhibition of 1890. By 1901 Collie was no longer associated with Agnew’s and by 1906 he was no longer listed in the art directory. Casts made under Collie’s name can be accurately dated to this period and are the earliest ever produced.





Frederic Leighton, *The Sluggard*, 1886, in situ at Leighton House Museum, London





Sir William Hamo Thornycroft

1850–1925

Sir William Hamo Thornycroft was one of the leading figures of the New Sculpture movement, and a great inspiration to many artists of his day. He was born in London in 1850, the son of sculptors Thomas and Mary Thornycroft. Encouraged by the family's engagement with the arts, he entered the Royal Academy at the age of 19, while working in his father's workshop.

In 1871, at his aunt's death, the artist was left with a £50 legacy. With the money, he travelled to France and Italy with his sisters. Their tour lasted over seven weeks; they visited Paris, Venice, Florence and Rome, where the ruins of the Classical past were mingled with the work of the great sculptors of the Italian Renaissance.

After his return to England in 1872, Thornycroft's work was exhibited at the RA for the first time; he was only 22 years old. This date signals the beginning of the artist's long-standing relationship with the Academy. In 1875 he won the RA's biennial Gold Medal for the best work of sculpture on a given theme, *A Warrior Carrying a Wounded Youth from the Field of Battle*. The following year, the artist joined together with his family the so-called 'Holland Park Circle', purchasing a plot of land close to G.F. Watts' and Leighton's houses. The group was responsible for the definition of late-Victorian aesthetics and culture.

Thornycroft was made an Associate of the Royal Academy in 1881, taking up a teaching post was created appositely for him and ultimately influencing the development of British academic sculpture for over 30 years, ceasing to teach only in 1914. He was knighted in 1917 and won the RBS Gold Medal in 1923, two years prior to his death. A joint memorial exhibition of his and Francis Derwent Wood's work was held at the Royal Academy in 1927.

Thornycroft's success can be waged directly against the large number of public commissions he received throughout his life. These include the memorials to Gladstone (1882, The Strand), to General Charles Gordon (1887, originally erected in Trafalgar Square) and to Oliver Cromwell (1899, House of Commons, Westminster). Thornycroft's output represents an invaluable contribution to the development of art and culture in 19th-century Britain.

Richard Williams Thomas, *Hamo Thornycroft* (published by Raphael Tuck & Sons)
Circa 1901, bromide postcard print (© National Portrait Gallery, London)

Sir William Hamo Thornycroft

1850–1925

A Warrior Carrying a Wounded Youth from the Field of Battle

Inscribed EXECUTED IN BRONZE BY J. A. HATFIELD. FOR THE ART-UNION OF LONDON. 1878. FROM THE ORIGINAL BY HAMO. THORNYCROFT

Bronze with brown and light brown patination

Height: 27½” (70 cm)

Conceived in 1875 and cast in 1878

A Warrior Carrying a Wounded Youth from the Field of Battle was conceived by the artist in 1875 to compete for the Royal Academy’s biennial Gold Medal for the Best Work of Sculpture on a given theme. Thornycroft took part to the contest with Alfred Gilbert, eventually winning the prize. In 1894 the art critic Edmund Gosse defined such a competition as the ‘prologue’ to the English New Sculpture movement.

While the Royal Academicians set the theme for the piece, its treatment was left completely to the imagination of the young artists involved in the competition. Thornycroft’s composition was extremely indebted to his travels to France and Italy, and particularly to the sculptural norms of the Florentine Renaissance and to the ruins of Classical antiquity.

The iconography of the present piece is likely linked to the bas-relief of Trajan’s Column (Rome), which narrates the victory of the Roman emperor against the king Decebalus in the 1st Century AD. In one of the Column’s vignettes, two soldiers are depicted carrying a wounded youth from the field of battle. The age difference between the figures is developed through the presence or lack of beard on their faces, much like in Thornycroft’s piece. In the present model, however, the artist exasperates the contrast further, modelling with painstaking attention the muscular soldier and the soft folds in the youth’s body, thus enhancing the heroism of the scene.

Although four years passed between Thornycroft’s visit to Rome and the conception of the present piece, the artist could make full use of the ingenious plaster cast of the column produced by Monsieur Oudry in 1864, which was on display at the London’s South Kensington Museum (now the Victoria & Albert Museum) since 1873.





The present bronze was cast for the Art Union of London, which was established in 1837 and had over 20,000 members in 1876. By subscribing to the Union, its members had the chance to win a prize at a yearly draw. After seeing Thornycroft's model, the Council of the Union *'thought the statuette so good [...] that they have entered into a negotiation with the author for its purchase'* (from the Annual Report Council, 1876, referenced in Beattie, p.183). Having purchased the rights, the Union proceeded to cast a limited number of reductions of the model.

The casting was done by John Ayres Hatfield (1815–1881) at his foundry in 1878—three years after Thornycroft's victory at the Royal Academy. The foundry, which was founded in 1834 and was granted a Royal Warrant by Queen Victoria in 1882, represented a staple of Victorian craftsmanship in London. Their restoration workshop is still active today.

A one-off cast of this model is currently part of the Leighton House Museum collection in Holland Park. This bronze was donated to the museum by the sculptor's widow, Agatha Thornycroft, in 1930, five years after the artist's death. By gifting the work, Agatha honoured the mutual esteem between Leighton and Thornycroft, which lasted throughout their careers and is attested to in a series of handwritten letters which form part of the Museum archives.



Teucer

Signed Hamo Thornycroft 1881 and signed again in ink on the interior of the base
Hamo Thornycroft 1889

Bronze with dark green patination

Height: 31” (79 cm)

Conceived 1881 and cast in 1889

*‘Since, rallying, from our wall we forced the foe,
Still aimed at Hector I bent my bow;
Eight forky arrows from this hand have fled,
And eight bold heroes by their points lie dead:
But sure some god denies me to destroy
This fury of field, this dog of Troy’*

Homer, *Iliad* (Pope’s translation), Book VIII, 359–364

Thornycroft’s concept for *Teucer* dates to 1880, when the artist started working on a number of small sculptures ‘illustrative of English Games’, beginning with *An Athlete Putting the Stone*. The series was never completed, but the present work combines such sporting imagery with the classical mythology of ancient Greece, dear to the artist.

According to Homer’s epic poem, the *Iliad*, which recounts the final year of the Trojan War, Teucer was a formidable Greek archer who entered Troy in the Trojan Horse. Once inside Troy, Teucer tried in vain to kill the Trojan prince Hector, who was protected by the god Apollo. The passage above was printed in the Royal Academy Catalogue accompanying the exhibition of the work.

Thornycroft depicts the archer having just released his last arrow, capturing a moment of intense concentration as he watches it fly towards its target. The tension of the figure’s arm and tautness of the bow is clearly evocative of Leighton’s earlier *Athlete Struggling with a Python* (1877). Yet, Thornycroft’s use of the right-angled form is revolutionary as it does not find any precedent in either Classical or European sculpture nor does such a composition disrupt the model’s perfect balance.

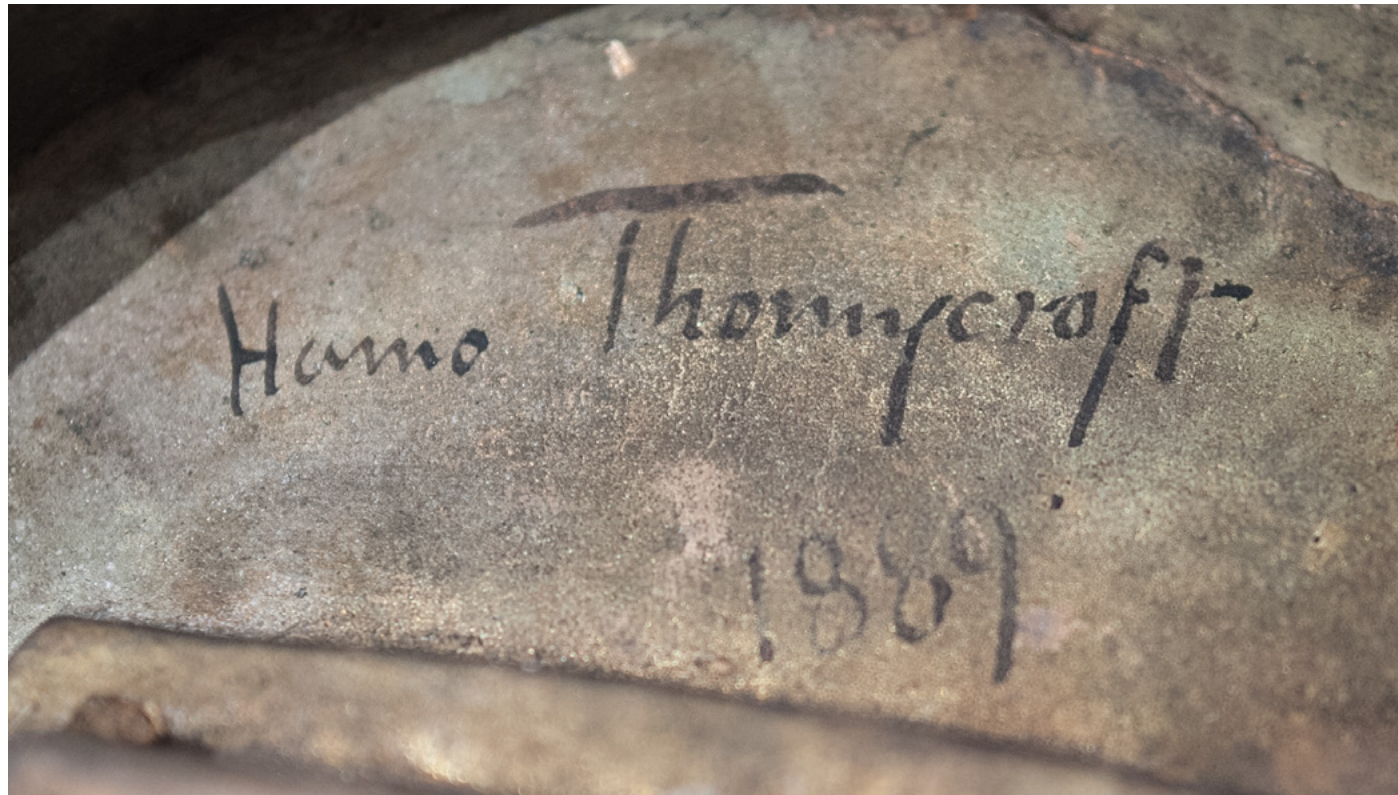
The celebrated artist George Frederic Watts apparently contributed to the development of the *Teucer*’s composition. According to Thornycroft’s diary, Watts visited his studio and greatly admired the piece, however noting how the *‘thighs and legs are a little short’* and that he should *‘enforce and exaggerate all that will give dignity, elevation. Legs to stride, arms to reach, hands to grasp, neck to raise the head. Keep your masses large and serrati (i.e. compact)—a continuation as much as possible of the ribs. Spread the toes more’*. A note made by Thornycroft against this entry reads ‘thighs and legs now lengthened’, testifying to the artist’s receptiveness to these suggestions.



The life-size plaster for *Teucer* was exhibited at the Royal Academy in 1881; this model is said to have been destroyed when the artist's studio was vacated at his death. The bronze version was exhibited a year later and subsequently purchased for the TATE by the Trustees of the Chantrey Bequest; this also featured at the Venice Biennale in 1905. Two further monumental casts were produced by the artist; one was acquired by the American collector George A. Armour in 1891 for the Art Institute of Chicago. The second cast was purchased in 1911 by Carl Jacobsen and is now part of the collection of the Carlsberg Glyptotek, in Copenhagen.

In light of the model's success, Thornycroft cast the work in three variations during his lifetime: 79cm, 55cm and 33cm high. The present model is the largest of such these works made for the domestic collector.

Unlike many other sculptors working around the same time, Thornycroft was personally involved in the casting process of his bronzes. In the present bronze, this is not only testified by its excellent quality, but also by the signature and dating in ink which appears at the bottom of the piece, signaling that the artist personally handled the sculpture and supervised its casting.



Mower

Signed Hamo Thornycroft ARA SC 1884
Numbered 11 four times on the base
Bronze with dark and light brown patination
Height: 23¼” (59 cm)

Conceived in 1881 and cast in 1884

*‘A mower, who, as the tiny swell
Of our boat passing heaved the river grass,
Stood with suspended scythe to see us pass’*

Matthew Arnold, *Thyrsis*, lines 127–129

The *Mower* is one of Thornycroft’s most celebrated sculptures. The artist conceived the work around 1882, as he was boating down the river Thames, catching sight of a young farmer resting along its banks. Thornycroft sketched the figure quickly, writing in a letter to his fiancé Agatha Cox:

‘He will keep his hat on and carry his shirt on his right arm along with the scythe. A brace will pan over his left shoulder, which will take off the nude look and connect the hat with the breeches somewhat. This gives the hang of the shirt. It is a great help in solidifying the composition and supporting the scythe’.

Thornycroft used his favourite model, the Italian Orazio Cervi, to pose for the piece. Upon its completion in 1884, the *Mower* was displayed at the Royal Academy accompanied in the catalogue with lines from Matthew Arnlod’s poem *Thyrsis*, quoted above.

The *Mower* is a pioneering sculpture in light of its subject matter as it is arguably the first ever free-standing statue of a labourer in worker’s clothes in the history of European sculpture. Its idealised composition is far removed from the realist and dignified depictions of labourers produced in France and Belgium by Aimé-Jules Dalou and Constantin Meunier towards the end of the century. With its contrapposto pose, the *Mower* is instead an image of sheer youthful beauty, steeped in the arcadian, Classical tradition.





Thornycroft produced several wax studies for the work, the earliest of which dates to 1882 and is currently held in the collection of the TATE Gallery (London). The original, lifesize version of the bronze is currently part of the Walker Art Gallery collection in Liverpool. The sculpture's success led the artist to produce a 60cm reduction of the model for the collector's market. Smaller casts, such as the present one, are currently part of the TATE collection and the National Museum of Wales (Cardiff), among others.

When the present cast was produced, Thornycroft was already an Associate Member of the Royal Academy, and his abbreviated title, ARA, is inscribed immediately after the name at the base of the piece.





Sir Alfred Gilbert

1854–1934

'I was born ambitious. [...] I cannot remember one moment of my life from my earliest childhood, when some sort of aspiration did not inspire me'

A. Gilbert, *Confessions*, 1907

Alfred Gilbert was one of the leading sculptors of his day and a key figure of the New Sculpture movement. Born in London in 1854, he was admitted into the Royal Academy Schools in 1873. In 1875, he moved to Paris where he studied at the École des Beaux-Arts under the sculptor Jules Cavelier.

Studying abroad was a great privilege for English artists at the time. Gilbert's move opened the path for a later generation of sculptors and was fundamental for the development of his artistic language. He travelled and worked in Italy, settling in Rome in 1878, where the influence of the Italian Renaissance had a lasting impact on his production.

Gilbert's first publicly exhibited bronzes at the Royal Academy and Grosvenor Gallery were sent to London from Rome, causing great sensation among the British public. These included *Perseus Arming* (1882) and *Icarus* (1884), which cemented the young sculptor's reputation and contributed to the development of New Sculpture aesthetics.

Returning to London in 1885, at Frederic Leighton's request, the artist was commissioned to design the Fawcett Memorial for Westminster Abbey. This was to be the first of many Royal commissions, including the design of the Queen Victoria Winchester jubilee memorial, exhibited in 1887 and now installed in the Great Hall at Winchester Castle.

In 1886, he began work on the Shaftesbury Memorial Fountain for Piccadilly Circus, London, a year later gaining the title of Associate of the Royal Academy. The iconic monument features a giant model of *Anteros* (now commonly known as *Eros*). This was the first ever statue to be cast in aluminium in England.

Gilbert contributed greatly to the development of casting techniques in the United Kingdom. The artist re-introduced the lost-wax process of casting into the country, which he had learnt during his time in Rome and which became one of the distinguishing features of his sculptures. In addition, his taste for polychrome and mixed media work led him to experiment with alternative metal alloys to cast in bronze.

Ralph Winwood Robinson, *Alfred Gilbert* (published by C. Whittingham & Co), 1889
platinum print (© National Portrait Gallery, London)



In 1892, Gilbert embarked in the most important of his Royal commissions—the Memorial to the Duke of Clarence, Prince Albert Victor, for St George’s Chapel, Windsor. The sculptor’s perfectionism, high studio costs and lack of business acumen led to increasing delays in the production of this and other commissions. Eventually Gilbert was forced into bankruptcy in 1901 and went on self-imposed exile to Bruges, halting his work on the Windsor Memorial and leaving a public relations disaster in his wake.

During his time in Belgium, Gilbert continued to produce and cast his most famous statuettes, which were sought after by both European and English collectors. His rift with the Royal family over the Clarence Tomb was finally resolved in 1926, and Gilbert was able to return to England to finish the work. In England, the artist also produced the Queen Alexandra Memorial (1932), on Marlborough Road, London—the last of his major public commissions. He was knighted in 1932 and died two years later, in 1934.



Alfred Gilbert, Shaftesbury Memorial at Piccadilly Circus, London

Alfred Gilbert, *Anteros* (detail from the Shaftesbury Memorial), 1892
Cast aluminium, Piccadilly Circus, London

Sir Alfred Gilbert

1854–1934

Perseus Arming

Signed A. Gilbert

Stamped 92 on bottom of base

Bronze with dark and light brown patination

Height: 14½” (37 cm)

Conceived in 1881 and cast within the artist’s lifetime

Commissioned in bronze by Sir Henry Doulton and first shown at the Grosvenor Galleries in 1882, *Perseus Arming* is one of Sir Alfred Gilbert’s most popular works. It was modelled in 1881 whilst the artist was living in Rome, and later received an honourable mention at the Paris Salon of 1883.

In 1879 the young sculptor had visited Florence where he saw the work of the great Renaissance sculptors Benvenuto Cellini and Donatello. The effect of these encounters had a marked impact on Gilbert. As a result, the sculptor began to explore classical subjects, as well as the contrapposto twist associated with the Italian Renaissance.

However, even at the young age of 25, Gilbert was keen to adapt rather than merely replicate the sculptures of the past. He remarked at the time that whilst he was amazed by Cellini’s masterpiece *Perseus with the Head of Medusa*, the work left him ‘somewhat cold’ as it failed to touch his ‘human sympathies.’

‘At the time my whole thoughts were of my artistic equipment for the future,’ he wrote in 1903, ‘I conceived the idea that Perseus before becoming a hero was a mere mortal,’ owing much of his strength to his equipment.

Gilbert places himself into the sculpture and uses the subject as a vehicle for a self-portrait. The work thus becomes an analogy for Gilbert’s own burgeoning artistic career. We see Perseus looking over his shoulder to his winged sandals checking to make sure his tools were fit for purpose. Just as Perseus was a mere mortal before slaying the Gorgon, Medusa, Gilbert alludes to his belief that one day he too will master his tools and achieve greatness.



Sir Alfred Gilbert

1854–1934

Perseus Arming

Bronze with black, dark and light brown patination

Height: 27⁷/₈" (71 cm)

Conceived in 1881 and cast circa 1890

Provenance:

George Frederick Broad, owner of George Broad and Sons, founders, who cast this work
Alice Salmon (nee Broad)
Thence by descent

Gilbert started using the George Broad & Sons Foundry around 1890. The foundry was originally started by George Broad senior, specialising in bronze and brass casting. George junior took over the family business upon his father's death in 1895. Run from the Adelaide Works, Hammersmith, the foundry specialised in sand casting and from 1911 the firm became an art bronze foundry, only casting sculptures. Gilbert used them for his Shaftesbury Memorial and the statue of John Howard in Bedford, as well as for various parts of the Clarence Memorial, Windsor.





Sir Alfred Gilbert

1854–1934

An Offering to Hymen

Bronze with red, dark and light brown patination

Height: 11 $\frac{5}{8}$ " (29.5 cm)

Conceived and cast circa 1884–1886

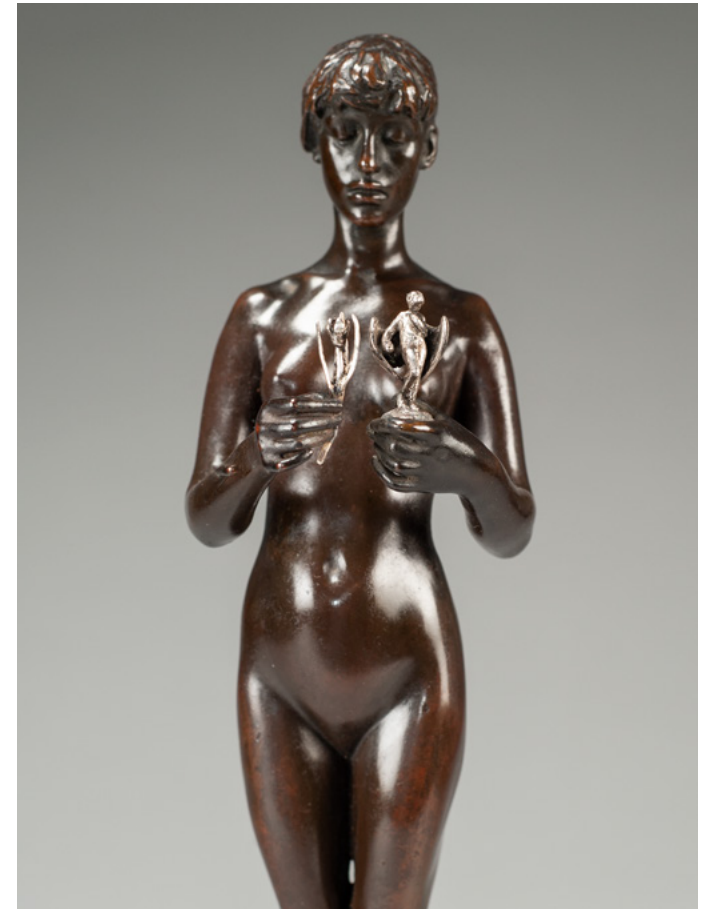
Conceived in 1884, while Gilbert was still in Rome, this small statuette depicts a naked young woman offering two gifts to Hymen, the god of marriage and the attendant to Aphrodite. The work was highly acclaimed by public and critics alike during its first ever exhibition at the Grosvenor Gallery in 1886. Gilbert first met the pre-Raphaelite artist Edward Burne-Jones at this venue: this chance meeting developed into a lasting friendship between the two artists.

In the present, rare version of the model, the young girl holds a miniature winged figure of Anteros (the Greek god of requited love) in her left hand and a sprig of hawthorn in her right one. In another variation of the model the hawthorn is replaced with either a goblet or a rose. The beautifully-preserved silvered patination of both offerings on this piece adds to the rarity of the model.

The figure stands on a richly-decorated pedestal, which is heavily adorned with repeated, miniature grotesques. As the art historian Susan Beattie pointed out, these decorations 'suggest the hieroglyphics on a pagan altar' and thus echo 'the symbolism of the statuette'.

In another reading of the work, the model can be placed alongside Gilbert's *Perseus Arming* (1881) and *Icarus* (1884), completing a triad of works concerned with the transformation from youth to maturity. In Gilbert's *Perseus*, the hero glances towards his winged sandals, questioning whether they will be fit for the daunting task of fighting the monstrous Medusa. Likewise, in the present model, Gilbert depicts the uneasiness of the young woman as she proceeds to the altar and the ceremony that awaits her, displaying the figure's nervous, almost trance-like demeanour, through her stiff posture and focused expression.

Other versions of this model can be found in the collections of the City of Manchester Art Gallery, Victoria and Albert Museum (London), National Museum of Wales (Cardiff) and the Ashmolean Museum (Oxford).



Sir Alfred Gilbert

1854–1934

Anteros

Bronze with brown and light brown patination

Height: 3¼" (8.5 cm)

Conceived and cast circa 1880–1885

The figure of *Anteros*—the god of requited love—appears in numerous works by Gilbert. Its stance can be seen as a simplified *Icarus*—the fruit of Leighton's commission to the artist, which was exhibited at the Royal Academy in 1884.

Anteros is a figure that remained in Gilbert's consciousness throughout his career, perhaps more than any other model ever conceived by the artist. The image occupies a prominent place on the breastplate on some casts of *St. George*, which the sculptor devised as part of the Duke of Clarence Tomb at Windsor. The figure is also linked to another major public commission, the Shaftesbury Memorial in the centre of Piccadilly Circus, London, where it symbolises the philanthropy of the Earl of Shaftesbury. In this circumstance, the statue became known, erroneously, as *Eros*, whereas the sculptor originally meant it to represent his counterpart, *Anteros*—the personification of mature love, as opposed to *Eros* or *Cupid*, whom the artist called a 'frivolous tyrant'.

Anteros is also linked to *An Offering to Hymen*—one of Gilbert's most successful statuettes. Conceived in 1886, the work depicts a naked young woman offering two gifts to the Greek god of marriage. Gilbert often changed the gifts when casting this model. However, in some rare versions the artist placed the miniature winged figure of *Anteros* in the girl's left hand while she holds a tiny sprig of hawthorn in her right one.

As well as being produced in the form of a statuette, *Offering to Hymen* was also conceived as a life-size model. The existence of this large version, only rediscovered in the mid-20th century, helps to shed light on the conception of the present cast of *Anteros*, suggesting that this model was created as a study for this larger cast, which the artist then removed from the composition and produced as a freestanding statuette.

The only other known example of *Anteros* in the present size is a white metal version which was cast around 1893–1896 and was formerly in the Marquess of Sligo's collection—now in the Birmingham Museum and Art Gallery. The composition of this model however differs from the present work, as it features slivers of metal bound together to form a palm branch in the figure's right hand.

A rare cast of *Offering to Hymen*, sold at auction in 1983 and now in a private collection, shows a reduced figure of Gilbert's little-known model of *Pluto with a Torch* replacing *Anteros*. The language of this model is strikingly similar to the present study, dating our work to around 1885.



Sir Alfred Gilbert

1854–1934

Bust of George Frederick Watts

Signed A.Gilbert A.R.A. Sc.

Dated 1890

Bronze with green, dark and light brown patination

Height: 6¼” (16 cm)

Conceived in 1888 and cast circa 1890

George Frederic Watts was a highly successful Victorian painter, first garnering fame with his drawing of *Caracticus*, which won the first prize in the competition to design murals for the new Houses of Parliament in 1843. In the following decades, Watts was first associated with the Aesthetic Movement and was greatly influenced by Dante Gabriel Rossetti. He later developed his own pictorial style, drifting away from the movement but continuing to be considered a master of the painted medium. Watts also produced some accomplished sculpture, the most important of which is *Physical Energy* (conceived 1882–1902) and currently occupies prominent public locations in England, South Africa and Zimbabwe.

In 1888, Watts’ wife, Mary, wrote a letter to Gilbert asking him to model a portrait of her husband. Gilbert was clearly delighted to undertake the commission as he greatly admired Watts, who at the time was an established member of the Royal Academy and an illustrious part of the ‘Holland Park Circle’ together with Frederic Leighton.

According to Mary Watts, on his first visit to her husband’s studio at Little Holland House Gilbert had said that he could not tell her ‘how great an endeavor’ he would make in executing the work. Such attitude is directly reflected in the number of sittings Gilbert required to produce the portrait. Instead of the usual five posing sessions the artist usually required, the resulting likeness was produced after 18 sittings during the summer of 1888.

In the portrait, Gilbert does not attempt to flatter his sitter. Rather, he produces a dignified depiction of his aged looks, resulting in a wise and contemplative countenance, which is framed by Watts’ infamous skull cap and beard.

Gilbert refused payment for the model and gave the first cast of the work to Watts. This was executed in the winter of 1889 and later joined TATE Britain’s collection as a gift of Mary Watts in 1904. The original plaster is in the collection of the Royal Academy, while the present model is a reduction of the original bust produced by Gilbert for the collectors’ market.

In return for Gilbert’s generosity Watts painted a portrait of the sculptor. The portrait was exhibited at the Royal Academy in 1896 and was listed as being in the collection of Mrs. Gilbert. The present location of the painting is unknown.



Sir Alfred Gilbert

1854–1934

Comedy & Tragedy: ‘Sic Vita’ (Large Model)

Bronze with green, dark and light brown patination

Height: 31⅓” (79.7 cm)

Conceived in 1890 and cast within the artist’s lifetime

*‘Clarice: Shall it be comedy, then?
Abbé Dubois: Tragedy!
De La Ferté: Comedy!
Doctor Choquart: Gentlemen, let us benefit by this difference of opinion.
Let us say comedy
first, and tragedy afterwards.’*

W.S.Gilbert, *Comedy and Tragedy*, first performed at the Lyceum Theatre (London) on
26th January 1884

The piece was the first ever independent bronze figure Gilbert set out to create after producing *An Offering to Hymen* in 1886. The artist regarded it as ‘the climax’ of his ‘cycle of stories’—the last chapter of his trilogy of self-portraits, which includes *Perseus Arming* (1881) and *Icarus* (1884).

The work is reflective of Gilbert’s mind in the early 1890s. By this point, Gilbert was a well-known sculptor with Royal patronage and a seemingly impeccable career ahead of him. Yet, in his private life he was struggling; mounting debts, problems with his patrons and a sick wife had left the artist in a state of anxiety and depression. The artist was likely further inspired to produce this sculpture after he attended the play “Comedy and Tragedy” by William Gilbert, which was staged at the Lyceum Theatre in London in the 1880s and where his friend, the American actress Mary Anderson, played the lead role.

As is often the case with Gilbert’s work, it is only through his words that one can fully grasp the symbolism of the piece. During an interview given in the 1903 Easter Art Annual, the artist remarked how the sculpture ‘represents a boy carrying a comic mask. He is stung by a bee - the symbol of love. He turns, and his face becomes tragic. The symbol is in reality fact. I was stung [...] by my love for my art, a consciousness of its incompleteness. [...] I was living a kind of double life at that time, enjoying the society of Irving and Toole and other famous and pleasant members of the Garrick Club going to the theatre at night, and with Tragedy in my private life, living my Comedy publicly, if not enjoying it’.





Combining such contrasting images in one work was not easy. To achieve this, Gilbert elaborated a complex but highly effective composition, which engages the viewer in the round. The result is a *tour de force* in modelling, displaying a mannerist twist that is reminiscent of Giambologna's (1529-1608) work—an early master of the multi-viewpoint sculpture. The success of the model led the artist to cast it in two different sizes, 76cm and 34cm.

The original plaster model for the 76cm version is currently part of the Victoria and Albert Museum collection. Bronzes from this and the smaller model are currently part of the Ashmolean Museum (Oxford), the Scottish National Gallery (Edinburgh), the Metropolitan Museum of Art (New York) and the National Gallery of Art (Washington, DC), among other collections around the world.

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Sir Alfred Gilbert

1854–1934

Comedy & Tragedy: ‘Sic Vita’ (Small Model)

Bronze with green, dark and lighter brown patination

Height: 15” (38.1cm)

Conceived and cast circa 1890

This is the smaller model of *Comedy and Tragedy* produced by Gilbert for the collectors’ market. The present example is a beautiful cast of the original plaster in bronze. Capturing the modelling of both the mask, figure and insect on the figure’s left calf with great accuracy, the present cast is an excellent example of Gilbert’s technical mastery of bronze casting techniques at the turn of the century.



Sir Alfred Gilbert

1854–1934

Group of the Lovers

Plaster wax and plasticine

Height: 6½” (15.5 cm)

Conceived and modelled circa 1892

Provenance:

Given by Alfred Gilbert to the sculptor Albert Toft (1862–1949)

Thence by descent to his grand-son.

The *Group of the Lovers* (circa 1890) is a unique, hand-modelled plaster of which no other versions or bronze casts are known to exist. The artist gifted the piece to Albert Toft, another great contributor to the New Sculpture movement and personal friend of Gilbert's.

The *Group of the Lovers* is strongly reminiscent of numerous sketches produced by Gilbert as studies for potential gifts, designs for cutlery, pendants and jewelry in silver or gold. In particular, a series of six silver spoons produced between 1893 and 1903 show a similar composition, with a male and female figure embracing at the bottom of the handle. These have been interpreted as Adam and Eve, although little information about the work can be found in the artist's diary and archives.

At the same time, the piece could equally represent the study for a seal and it might have been conceived as a potential crowning element of the so-called De Vesci Seal, now part of the Metropolitan Museum of Art collection in New York City. The seal was commissioned from the artist on 1 January 1891 by John Robert William Versey, 4th Viscount de Vesci. As was typical with Gilbert's commissions, the artist took over five years to complete the work, which was delivered only in 1886. Ten years later, the Viscount presented the Seal to his wife (née Lady Evelyn Charteris) as a present for their silver wedding anniversary. Indeed, the figure in armour surmounting the elaborate seal holds two shields marked respectively with the arms of Vesey and Charteris, suggesting the union between the two families.

The *Group of the Lovers* could have been devised by Gilbert as the crowning element of such a seal, with the two figures representing the union between the Viscount and his wife, only to be replaced by the figure in armour—more in keeping with the heraldic nature of the commission.

We are grateful for Richard Dorment for his assistance in cataloguing this work.



Faith, Hope & Charity

Bronze with brown and lighter brown patination

Height: 14¾’ (36.6 cm)

Bronze with brown, lighter brown and red patination

Height: 14¾” (37.4 cm)

Bronze with brown and lighter brown patination

Height: 14⅛” (35.7 cm)

Conceived 1892–1898 and cast circa 1920

Provenance:

Fine Art Society

Ann Scholefield, Alnmouth

Purchased by one of Gilbert’s grandsons (1951)

Private English collection

In 1892 Gilbert was commissioned to design the Memorial for Lord Arthur Russell (1825–1892) a member of the Liberal Party. Together with the Clarence Tomb, this was one of Gilbert’s most important commissions, taking over eight years for the sculptor to complete.

The Memorial was eventually installed in 1900 at the Bedford family chapel at St Michael’s Church, Chenies, in Buckinghamshire. It took the form of a candle stick over 9.5 m tall, which featured four bronze figures mounted on an elaborate knop placed half-way up the structure.

The four figures Gilbert devised were those of Faith, Hope, Charity and Courage. In this context, the first three represent the traditional Christian theological virtues, while Courage a cardinal one. The figures acted as sculptural representations of the character of Lord Russell himself.

Only the present three models were conceived specifically for the monument. In fact, the different finish and style of the figure of Courage suggests that Gilbert derived this model from an earlier design originally intended for the Tomb to the Duke of Clarence. This was never cast for the collectors’ market, while the present three models were produced during the 1920s and sold through the Fine Art Society, which by this point had the sole rights to reproduce Gilbert’s work.

The present statuettes belonged for a period of time to one of Gilbert’s grandsons.







Edward Onslow-Ford

1852–1901

Edward Onslow Ford was born in London in 1852. Unlike many of his contemporaries, the artist initially studied in Europe. At the age of 18, he studied painting for one year in Antwerp, at the Koninklijke Academie voor Schone Kunsten. He was then encouraged by one of his professors, Michael Wagnmüller, to take up sculpture at the Akademie der Bildenden Künste in Munich.

Ford returned to London with his newly-wed wife, Anne Gwendoline von Kreuzer, in 1874. Ten years later, the sculptor took a studio opposite Alfred Gilbert in Fulham and they became firm friends, sharing their European experiences and experimenting with the *cire perdue* method of casting.

Having established his practice as a portrait sculptor, it was only in 1884 that Ford plead his allegiance to the New Sculpture movement. In that year, *Linus* was exhibited at the Royal Academy together with Rodin's *Age of Bronze*, which was first created in 1876 and made the fortunes of the master in Paris. As well as deriving inspiration from the French master's composition, *Linus* also demonstrated Ford's ability to assimilate the contemporary English taste, imbuing his model with mythological references.

In the 1880s and 1890s, Ford had a number of successes at the Royal Academy. His models *Folly* (1886), *The Singer* (1889), *Dancing* and *Music* (1890), *Peace* (1891) and *Applause* (1893) set a new standard for the representation of female subjects in the late-Victorian period and are some of the artist's most accomplished works. In particular, *Singer* and *Applause* (now at TATE Britain) are agreed to be two of the best examples of 19th-century mixed media sculpture.

The success Ford received at the Royal Academy attracted many commissions for monuments and public works. Amongst these are the monument to General Gordon (1890), which depicts the distinctive general proudly sat astride a camel. While the piece's composition is particularly impressive, it is the Shelley Memorial (1892) at University College, Oxford, which has been considered by many Ford's most exceptional memorial sculpture.

Ralph Winwood Robinson, *Edward Onslow Ford* (published by C. Wittingham & Co.), 1892
Platinum print (© National Portrait Gallery, London)

Edward Onslow-Ford

1852–1901

Folly

Signed E. Onslow Ford

Dated 1893

Bronze with dark and light brown patination

Height: 19⁷/₁₆" (49.4 cm)

Conceived in 1886 and cast circa 1893

Ford produced a series of allegorical female nudes during the 1880s, which cemented his place at the forefront of the New Sculpture movement. The earliest of these nudes, *Folly* (1886), was purchased by the TATE Gallery, London, and made ‘the fortunes of its creator’ (Dixon, *Magazine of Art*, 1892, p.328). Another large, 88cm versions of the model is currently in the National Gallery of Scotland, Edinburgh.

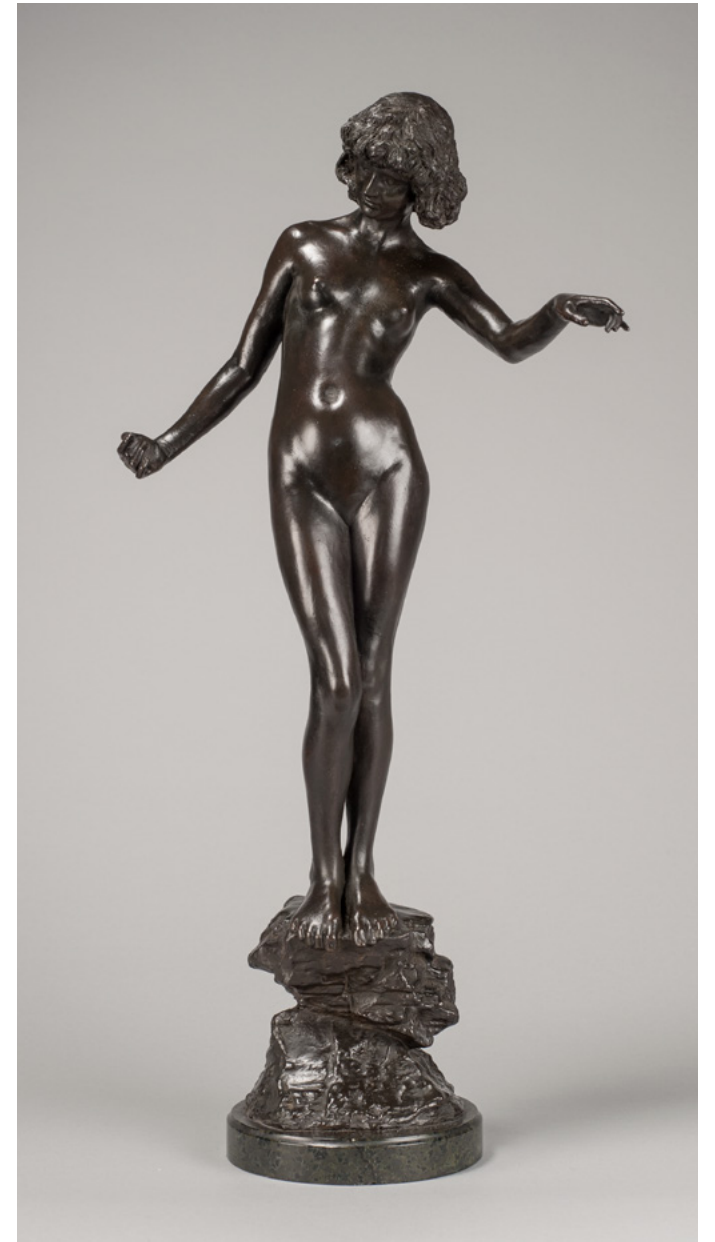
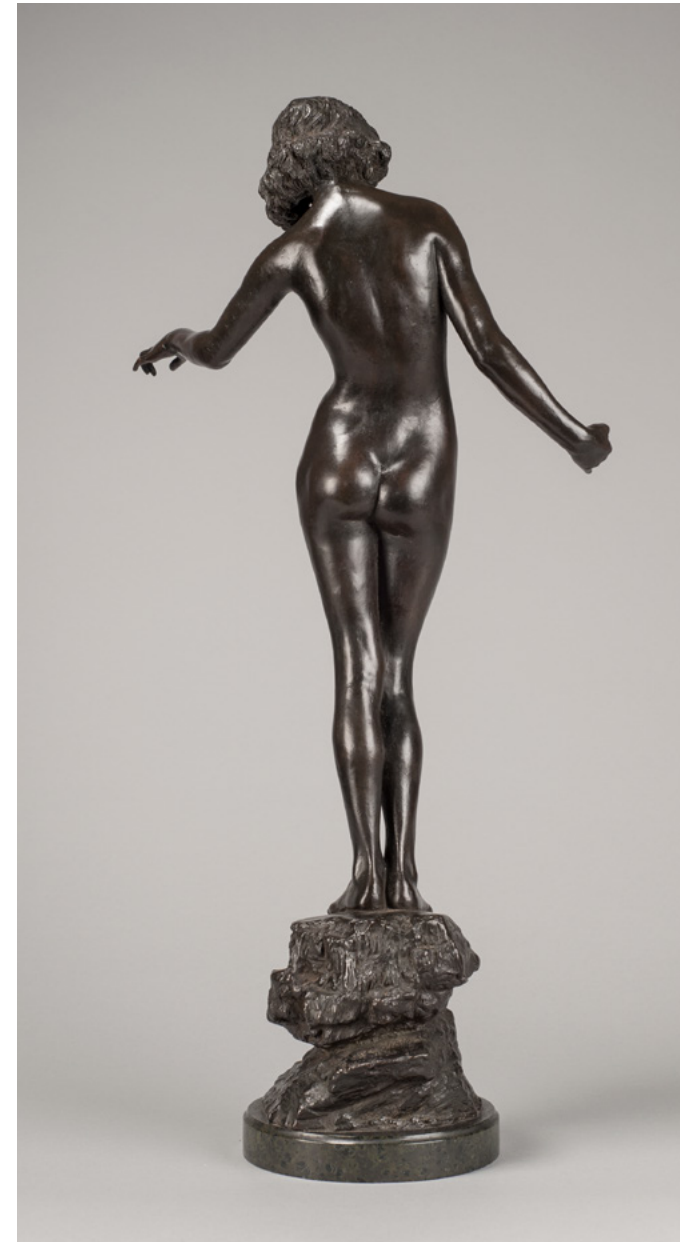
In 1886, *Folly* was exhibited at the Royal Academy together with Leighton’s *Needless Alarms*; Gilbert’s *An Offering to Hymen* was also on display at the nearby Grosvenor Gallery. The three models typified an interest by the ‘New’ sculptors in the depiction of beauty and adolescence, which influenced the later generation of British artists.

According to the art historian Benedict Read, the model is ‘sometimes claimed as the first work cast by the revived lost-wax method’ in England (*Victorian Sculpture*, p.321). While this statement cannot be verified, it is certainly indicative of the ground-breaking nature of Ford’s use of such a technique at the time.

Modelling the work, Ford pressed strands of animal hair into the wax model to effectively imitate the texture of hair so as to achieve a hyper-realistic effect. The sculpture’s excessive lifelikeness was brought up as a criticism to the artist’s work. Famously, such criticism was also levelled at the French master Auguste Rodin (1840–1917) in 1877, during the first ever public exhibition of his Age of Bronze.

Devoid of any contextual narrative, *Folly* is a compelling expression of an abstract idea in a realist sculptural style. Although the work functions as an allegory, this is strictly evocative, and neither moralising nor instructive. In this light, the piece derives much inspiration from and fits perfectly within the Pre-Raphaelite aesthetic, popular at the time in England.

As well as the present model, Ford also produced a truncated version of *Folly*, removing the figure’s arms, head and lower legs. While the work echoes the fragmented models of antiquity, its sensuous form and softly-modelled contours radically differentiate it from the stiff neo-classical models often produced by British sculptors in the mid-19th century.



Edward Onslow-Ford

1852–1901

Linus

Signed E Onslow Ford

Bronze with light brown and green patination

Height: 30½” (77.5 cm)

Conceived 1884 and this example cast circa 1890

Ford derived the subject for this sculpture from Greek mythology. Linus (or Linos) was the personification of Melody and Rhythm, the son of Apollo and one of the Muses. There is a single, full-size version of the piece in the Lady Lever Art Gallery, Port Sunlight, Liverpool. This large-scale cast (191 cm) was originally shown at the Royal Academy in 1884.

The iconography of the piece shows Linus with his mouth open as he sings a song. He wears a laurel wreath on his head—the symbol of poetic inspiration. At the same time, there are two possible interpretations for the torch he is carrying in his left hand. This can be viewed as a reference to his father, Apollo, who is often referred to as the ‘god of fire’, or as a reference to Hymen, the god of marriage, suggesting that Linus is singing a love song.

Although the sculptor had made his debut in 1875, it was this work which signalled the beginning of his career as one of the foremost artists of the New Sculpture movement. Indeed, 1884 represented an important year for sculpture in Britain, in particular for full-sized, bronze statues of youthful male nudes: in that year, Ford’s *Linus*, Gilbert’s *Icarus*, Thornycroft’s *Mower*, and Auguste Rodin’s *The Age of Bronze* were all displayed in the Royal Academy’s rooms.

Like many other English sculptors of the period, Ford was particularly indebted to the works of his contemporary French colleagues. *Linus* mirrors almost exactly the gesture of Rodin’s *Age of Bronze*, lifting his right hand up to touch his forehead, in a gesture of slight despair. Through this composition, both sculptors engage with the depiction of a beautiful, youthful male nude, paying painstaking attention to the definition of his musculature and anatomy.

The high quality of the present bronze is indicative of the sculptor’s modelling and casting prowess. This is evident if one looks at the tendons in the figure’s feet and hands, and the subtle indication of a vein running up his left forearm, which are beautifully captured in the bronze.

Ford created this work in two sizes, a 38 cm version and a 77.5cm version. The latter work, shown here, is particularly rare.





Edward Onslow-Ford

1852–1901

Peace

Stamped E Onslow Ford, London 1889 and Arthur Collie 39B Old Bond Street, London May 8th 1890

Bronze with brown and light green patination

Height: 23⁷/₁₆" (59.5 cm)

Conceived in 1887 and cast circa 1890

Part of his series of ideal nudes, Onslow Ford's full-size plaster of *Peace* was exhibited at the Royal Academy in 1887, where it was considered by the critic Edmund Gosse to be 'the most delightful contribution to the exhibition'. Three years later a life-size bronze was also shown; this work is now part of the Walker Art Gallery collection, Liverpool.

Peace is here depicted as a youthful female figure, following its traditional iconography, holding the palm branch of victory in her right hand and a dove in her left, standing on a piece of armour—the symbol of subdued war. Ford's innovation does not relate to the subject's iconographic attributes, but rather to its composition. *Peace* is represented as a lively young girl and captured mid-movement, devoid of the stiffness that would have characterised ancient or neoclassical depictions of the same subject.

Peace was one of Ford's first ever works to be cast in bronze in a reduced scale for Arthur L. Collie. Collie's business had opened in 1889, sharing his premises with the renowned fine art dealer Thomas Agnews at 39 Old Bond Street. His endeavour was fundamental for the spreading of New Sculpture aesthetics to a wide British public in the form of affordable, high-quality reductions of popular artists' works.

On 31 May 1890, an article by an anonymous contributor appeared on the London Saturday Review, addressing the novelty of Arthur Collie's endeavour. In the article, the author states how 'Mr Onslow Ford's elegant and spirited work specially lends itself to reproduction in miniature. No specimen in Mr Collie's gallery is more delightful than the *Peace*, a little nude female figure in a caressing and conciliating attitude, waving a palm branch'. Five years later, Gosse's article in Magazine of Art, entitled 'Sculpture in the House', *Peace* was illustrated in domestic settings alongside statuettes by Frederic Leighton and Hamo Thornycroft, demonstrating the success of Collie's undertaking and the widespread popularity enjoyed by the 'New' sculptors.





Edward Onslow-Ford

1852–1901

Dancing

Signed Onslow Ford
Bronze with rich dark and light brown patination
Height: 13⅝” (34.8 cm)

Conceived in 1890 and cast within the artist’s lifetime

The present piece relates to the series of female nudes which made the sculptor’s fortune in London and Britain, the most famous of which is without doubt *The Singer*, whose conception dates to 1889, one year before the present model.

In Ford’s original model for *Dancing*, conceived as a pendent to *Music* (1890), the half nude figure wears a large head ornamentation set with two wings. This was illustrated in the 1890 edition of the *Magazine of Art*, where the author suggests that the headdress was inspired by Alfred Gilbert’s *Enchanted Chair* (1886). This model was later exhibited at the Fine Art Society in 1902. Another life-size cast of the work, without the headdress, is in the collection of the Lady Lever Art Gallery, Liverpool. The present model is a reduction of the Lady Lever version, with the position of the left hand differing slightly.

As is typical in Ford’s work, the dainty, idealised figure is left free from classical connotations or mythological themes. The graceful swooping of the dancer’s arms and her delicate posture merely serve to illustrate the movement and joys of dance itself, rather than answering a specific iconographic rule. The result is a charming and elegant piece, whose compositional lightness is of the highest quality in late-Victorian sculpture.



Edward Onslow Ford, *The Singer*, 1889, bronze, coloured resin paste and semi-precious stones
Tate Britain (© Tate, London 2018)





Aimé-Jules Dalou

1838–1902

Aimé-Jules Dalou was born in Paris in 1838. He began his artistic career as a student of Jean-Baptiste Carpeaux (1827–1875) and Francisque-Joseph Duret (1804–1865) at the École des Beaux Arts, where he met Auguste Rodin. He debuted at the Paris Salon in 1861, exhibiting the piece *Dame romaine jouant aux osselets* ('*A Roman Lady Playing Jacks*'). He then developed a highly personalised sculptural style, focusing on the depiction of female figures in day-to-day tasks. The success of such models was crowned when Dalou received critical acclaim and a third-class medal for the sculpture *Brodeuse* ('*The Embroiderer*'), at the Paris Salon of 1870.

The artist was a left-wing Republican, a political conviction that led him to flee Paris for London in the aftermath of the Franco-Prussian War (1870–1871) and of the subsequent political instability in France. During his time in London, Dalou was appointed as a tutor at the Lambeth Art School.

Upon his return to the French capital, all consideration of a French Monarchy had disappeared and Dalou could profess freely his Republican views, even submitting a design for a group entitled *Triomphe de la République* ('*Triumph of the Republic*', 1899), which was erected in Place de la Nation, where it can still be seen today.

In the last 20 years of his life, Dalou slowly drifted away from the depictions of day-to-day life which made his fortune in the early phases of his career, focusing on a project for a *Monument aux Travailleurs* ('*Monument to Labourers*'), which was never completed. He died in Paris in 1902, surrounded by friends and family. His works are housed in major museum collections in France (e.g. Musée d'Orsay and Petit Palais, both in Paris), and abroad (e.g. Victoria & Albert Museum, London, National Gallery of Art, Washington, D.C., Metropolitan Museum of Art, New York City).

As the recent exhibition *Impressionists in London* (Tate Britain, 2017–2018) highlighted, Dalou's contribution to the development of sculpture in Britain can be easily paralleled to the influence exercised by Monet, Tissot, Pissarro, Sisley and Derain on British painting in the late 19th Century. His student cohort at the Lambeth School included important English artists such as William Goscombe-John, George Frampton and Harry Bates. Although the artist returned to France in 1880, his artistic output outlived his stay in the country, occupying prominent spaces in the city and becoming a source of inspiration for the future generation of British sculptors, contributing to the foundations of the New Sculpture movement.

Dalou, *Triomphe de la République*, 1899, bronze, Place de la Nation, Paris
(photo courtesy of Guilhem Vellut)

Aimé-Jules Dalou

1852–1901

La Charité, dit aussi Maternité

Signed DALOU

Stamped AA Hébrard Cire Perdue

Bronze with brown patination

Height: 14” (35.5 cm)

Conceived circa 1877 and cast after 1902

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. 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, producing a number of models representing nursing mothers from different social classes. The influence of Dalou’s maternal groups is testified by the numerous works by English artists engaging with the subject in the latter part of the 19th century. The most important of these is Gilbert’s *Mother Teaching Child* (1881), now part of the TATE Britain collection.

Unlike other maternal groups by Dalou, the piece’s destination pushed the artist to superimpose an ‘allegorical’ value to the theme. Crowning the top of a public fountain, the mother represents here the benevolence of the City of London, which provides to the wellbeing of its citizens by gifting them with precious drinking water.

Dalou made multiple studies for the work. In an earlier configuration, now in the collection of the Victoria & Albert Museum, the artist sculpted the young child with his arms stretched upwards towards his mother. In another version, he included a further child at the mother’s feet before settling for the final, two-children composition that can be admired today.

The present bronze’s modelling is loose and impressionistic, being cast from a terracotta sketch for the final monument. However, the composition faithfully echoes the finished monument, with the young mother tenderly looking down towards her older son while she breastfeeds her baby.





Alfred Gilbert, *Mother Teaching Child*, 1881, marble
Tate Britain (©Tate, London 2018)



Jules Dalou, *Charity*, erected in marble 1878,
replaced by the present bronze cast in 1897
Exchange Avenue (Royal Exchange), London
(Image courtesy of Justinc)



Grand Paysan

Signed DALOU

Inscribed Susse Fres Edts Paris and cire perdue

Inset with Susse Fres Editeurs/Paris foundry pastille

Bronze with brown, red and light green patination

Height: 24” (61 cm)

Conceived 1897 and cast after 1902

Le Grand Paysan was initially conceived as part of the *Monument aux Travailleurs* ('*Monument to the Working Man*')—a project that occupied Dalou between 1889 and 1902. The artist passed away before completing it, however, leaving a large number of terracotta studies which are currently housed in the Petit Palais collection, Paris. *Le Grand Paysan* was the only sculpture of the group that was ever completed by the artist. Its monumental version was cast in bronze and unveiled to the public shortly after the artist's death and is now on permanent display at the Musée d'Orsay, Paris.

Dalou worked lengthily on the subject, producing at least six terracotta models in different poses before finalising the peasant's stance. The artist then worked on the figure's anatomy, clothing and, finally, on the depiction of his dignified, pensive expression. The result is a work of sober monumentality, which illustrates Dalou's mastery of depicting the human form in bronze. The model was replicated numerous times after the artist's death. This particular cast is a fine example of the work created by the Susse Frères Foundry using the cire perdue method. As a result, this example has an especially crisp, detailed surface, which is further highlighted by the deep earth tones of its patination.

The piece is indicative of the poetics of the Realist Movement, which thrived in France from the 1850s onwards. Painters such as Gustave Courbet (1819–1877) and Jean-François Millet (1814–1875) started placing labourers at the centre of their work in order to demonstrate their independence from France's 'established' taste. The political implications of such depictions led Courbet to found the independent Fédération des Artistes in 1871; Dalou joined the group in the same year, fleeing to London shortly thereafter.





Hamo Thornycroft, *The Mower*, 1881, bronze

While the Realist movement can be credited with the introduction of labourers in painting, it was in England that the first ever worker figure appeared in sculpture, in *The Mower* by Hamo Thornycroft in 1875 (pictured above); yet Thornycroft's handling of the subject differs completely from Dalou's, in that the *Mower* is a romantic image of a handsome youthful worker, whilst Dalou's is a more realistic image of a man of the soil.

In London, Thornycroft's idealist depiction was indicative of the sculptural 'Renaissance' that characterised the New School artists. In Paris, Dalou's realist stances spurred from early counter-establishment aesthetics, appreciated by a wider public by the turn of the century. In this light, *Le Grand Paysan* and the *Mower* are a compelling testimony of the deeply interconnected, yet highly independent development of sculpture that characterised 19th-century continental and British art.





Alfred Stevens

1818–1875

Although he belonged to an earlier generation of British artists, Alfred George Stevens was a fundamental figure for the development of the New Sculpture movement, challenging the somewhat stale state of academic sculpture in Britain in the mid 19th century. The artist not only assimilated influences from Renaissance Italy, but also managed to translate such influences into a host of architectural and industrial designs which would inform the next generation of sculptors, architects and designers.

Stevens was born in Dorset in 1817. He spent the early part of his career painting in his father's—a heraldic painter—workshop. In 1833, his artistic skills attracted the attention of the rector of his parish, Samuel Best; with his help, Stevens travelled to Italy to pursue an education in art. He first studied at the Accademia di Belle Arti in Florence, and then worked as an assistant to the sculptor Bertel Thorvaldsen in Rome (1841–1842). In Italy, Stevens developed a strong inclination for the Italian Renaissance, which would later influence his artistic production.

The artist returned to England in 1842. Failing to secure the contract for the decoration of the Houses of Parliament, he turned to teaching, and spent two years as a tutor at the Government School of Design in Somerset House.

In 1850, he joined H.E. Hoole & Co. in Sheffield as chief artist. There, Stevens mastered the art of metal sculpting, receiving praise and medals for his ornamental designs. Upon his return to London in 1852, the artist was commissioned to create the British Museum railings, for which he conceived 25 cast-iron lions—some of which still form part of the Museum collection.

Stevens found it hard to get large commissions until 1856, when he was chosen to sculpt the Wellington Monument, which was to be placed in one of the great arches of St. Paul's Cathedral. The 12m tall structure features a sarcophagus with the bronze figure of the Duke. This is enclosed by a marble canopy, decorated in the style of the late Renaissance. Two bronze groups, *Truth and Falsehood* and *Valour and Cowardice*, flank the canopy on either side, while Wellington's equestrian statue tops the monument.

The scope of Stevens' design for the memorial was ground-breaking. The artist's reinterpretation of Renaissance models, which is evident in the michelangelesque groups of *Truth and Falsehood* and *Valour and Cowardice*, set a standard with which the next generation of British sculptors would only much later come to terms.

Stevens died in 1875 without finishing the monument. Frederic Leighton fought lengthily so that it was completed. As a result, some of the lions originally devised for the British Museum railings, which were dismantled in 1895, were used to adorn the memorial, which was installed in its current position in 1892 and was finally completed in 1912.

Alfred Stevens, *Truth & Falsehood*, 1857–1876, plaster, Victoria & Albert Museum, London

Alfred Stevens

1818–1875

Firedog Finials

Bronze with dark and light brown patination

Height: 14” (37cm)

Conceived and cast circa 1850–1857

The present works were conceived by Stevens during his seven-year employment at H.E. Hoole & Co., Sheffield, as chief designer of ornamental metalwork and maiolicas.

Firedogs, or andirons, were usually placed immediately next to or within the chimney place, and were used to hold fire-tending tools, such as rods, or to hold burning logs above the floor to secure air flow. These models were cast by the firm and represent an excellent example of Stevens’ attempt to introduce high artistic references in what was then considered ornamental art.

With their twisting poses and stylised, monumental build, the models clearly show the influence of Michelangelo. The art-historian Susan Beattie was the first to point out this similarity, stating how Stevens transforms these homely firedogs ‘into heroic figures that echo, in their freedom of power, the ignudi of the Sistine Chapel ceiling’.

A damaged plaster cast for the left-hand side firedog, leaning on his left hand and with his right hand raised, is currently held in the collection of the Victoria and Albert Museum and was purchased by the museum from the family of one of Stevens’ pupils in London. A lead version of the other model is currently part of the Bristol Museum and Art Gallery. Other two bronze versions of the same models are currently on permanent display at the Higgins Art Gallery & Museum (Bedford), together with the full bronze model of Stevens’ chimney.





Alfred George Stevens

Plaster with brown patination

Height: 14¾” (37.4 cm)

Produced in 1875

Provenance:

Reuben Townroe
Albert Toft
Patrick Synge-Hutchinson
Private English collection

This portrait of Alfred Stevens is one of only two known plaster casts produced of the artist’s death mask. It was made by Steven’s pupil and studio assistant, Reuben Townroe, immediately after his death on 1 May 1875.

The National Portrait Gallery acquired the other plaster version of the piece from Townroe in 1905. While the present example is covered with a deep, earth-toned patina, the Museum’s version is devoid of patination.

In the history of art, death masks represented a vehicle for the accurate reproduction of likenesses of important individuals before the advent of photography. In some cases, such objects played a key role in developing the ‘cult’ status of certain individuals after their passing—as was the case with Napoleon.

Reworking the original wax or plaster mould with which the mask was made, Townroe added part of the figure’s hairlocks, also producing a lobed, oval frame surrounding Stevens’ features. In doing so, Townroe turns a traditional death mask into a sculptural relief.

The plaster was acquired by the sculptor Albert Toft (1862–1949), perhaps in recognition of Stevens’ role of ‘prime mover’ for the development of the New Sculpture movement. Toft then left the piece to his assistant, the sculptor Patrick Synge-Hutchinson (1910–1998).





Sir Edgar Bertram Mackennal

1863–1931

Born in Melbourne in 1863, Sir Bertram Mackennal played a pivotal role in the development of the English New Sculpture movement. His works are currently housed in important public collections around the world, including TATE Britain (London), the Royal Academy (London), the Royal Collection (Windsor), the Art Gallery of New South Wales (Australia) and the National Gallery of Victoria (Australia).

Mackennal was taught by his father, John Simpson Mackennal, before enrolling in the School of Design in Melbourne between 1878 and 1882. After meeting the English sculptor Marshall Wood, the artist moved to England in 1883, where he continued his studies at the British Museum and later at the Royal Academy.

It was in his native Australia that Mackennal gained his first major commission, winning the competition to decorate the Government House of Victoria in 1899. He spent the next two years completing the project before returning to Europe and exhibiting *La Tête d'une Sainte* and *Le Baiser d'une Mère* at the Paris Salon in 1892. The following year, in Paris, Mackennal executed the model of *Circe*, the goddess and sorcerer. The piece was highly praised, gaining an honourable mention at the Salon in 1893.

The sculptor was also well known for his design of medals and stamps; he produced the medals for the 1908 London Olympic Games, and in 1910 won the competition to produce the Coronation Medal for King George V.

Mackennal was the first Australian artist to be knighted in England. He was created a Commander of the Victorian Order in 1921 by H.M. King George V on the occasion of the unveiling of the London equestrian statue of King Edward VII. He was elected R.A. in 1922.

Bertram Mackennal, *Equestrian Statue of Edward VII*, 1921, bronze, Waterloo Place (London)

Sir Edgar Bertam Mackennal

1863–1931

Salome

Signed B.MACKENNAL LONDON

Entitled SALOME

Bronze with dark brown patination

Height: 11½” (29 cm)

Conceived and cast circa 1896

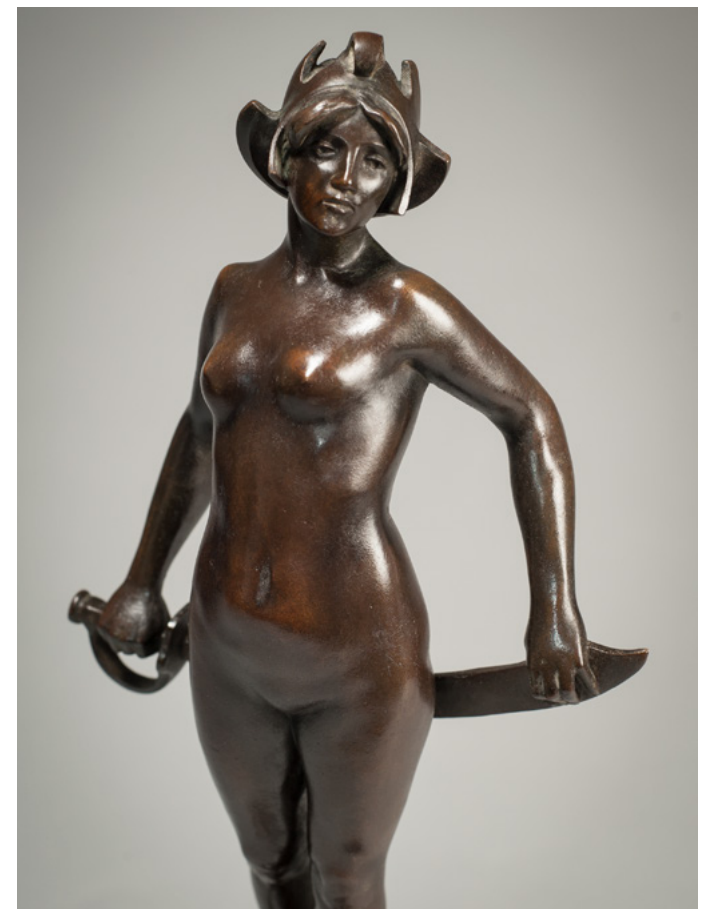
The present model depicts *Salome*, daughter of Herodias and stepdaughter of Herod, the ruler of Galilee. In the New Testament story, Salome danced for her stepfather, seducing him into offering her anything she desired. Following pressure from her mother, Salome asked for the head of John the Baptist, which Herod reluctantly granted her.

The legend of Salome had been revived in public consciousness thanks to Oscar Wilde’s eponymous play, which was first performed in Paris in 1891. Indeed, the figure of this and other *femmes fatales*, able to turn man’s will to her own wishes, was particularly popular amongst authors and artists in Victorian times. In England, Pre-Raphaelite artists depicted extensively biblical and mythological figures such as Delilah, who seduced Samson and cut his hair, Lilith—a promiscuous female demon in the Jewish tradition—as well as sphinxes and sirens.

Following this tradition, Mackennal engaged with such a subject more than once. One of his most famous works, *Circe* (1893), depicts a mystically powerful woman, whose sensuality represents the source of her power.

Salome was conceived by the artist three years later, in 1896, and was first shown at the Royal Academy the following year. The work was very well received and critically acclaimed for its modeling and subtle eroticism. The base of the sculpture depicts two stylised, entwined snakes. This appears to be a tribute to Alfred Gilbert’s work, who was experimenting with the Art Nouveau style for his pedestals already in the late 1880s.

The model was only cast in the present size. Other examples of this work can be found in a number of public collections, such as that of the University of Melbourne and the Art Gallery of New South Wales.





Andrea Lucchesi

1860–1924

Andrea Carlo Lucchesi was a British sculptor of Italian descent, born in London in 1859. He spent his early formative years in the father's workshop, much like his brothers, Carlo Leopoldo, who went on to become a silversmith, and Lorenzo Bernardo, who worked as an etcher.

Lucchesi started studying at the West London School of art in 1881. The following year he was accepted into the Royal Academy Schools on the strength of his model *Waif*. He remained at the Royal Academy until 1886, then embarked onto his independent artistic career, working for a period of time as a designer for the silversmiths Elkington and then for Garrards.

Lucchesi's sculpture combined the strong naturalistic modelling typical of the New Sculpture movement with elements of the burgeoning Art Nouveau and Symbolist styles. He won acclaim from the leading artists of the time, assisting Edward Onslow-Ford for some time and later working on his memorial on Abbey Road, London.

Lucchesi favoured above all the nude female figure. Among his ideal nudes, one should mention *Verity and Illusion* (ca 1909), as well as *The Flight of Fancy*, *Destiny*, *Oblivion* and *A Vanishing Dream*, which were all exhibited at the 'International Art Exhibition' of Glasgow in 1901.

Andrea Lucchesi, *Verity and Illusion*, ca 1909, plaster (first published in Koch, 'Sculptures from "Academy Architecture", 1909–1912; a collection of all the sculptures published in vols. 35–42 of "Academy Architecture", 1912, p.9)

The Myrtle's Altar

Bronze with mid-brown, light brown and golden patination

Height: 14¾" (37.5 cm)

Conceived 1899 and cast within the artist's lifetime

Discussing his prerogatives as a sculptor, Lucchesi remarked in 1899: '*I [...] consider the female figure nature's masterpiece, and the fact that I have so often used it, to endeavour to convey or symbolise a poetic thought, shows how strongly I feel this*'. The present piece, *The Myrtle's Altar*, is indicative of such artistic ideals.

The sculpture depicts a reclining female nude as she sits on a tree stump, with her back and arms supported by its branches. The woman gazes into the distance with piercing eyes without engaging with the viewer. A sword in its scabbard, a crown and a crucifix hang from the tree, while a bag filled with coins spills onto the ground at the back of the tree trunk. The subject of seated female nudes was explored extensively by New Sculpture artists; the most notable of such examples is perhaps Albert Toft's bronze *The Spirit of Contemplation*, which was exhibited in 1901 at the Royal Academy.

Like Toft's celebrated piece, *The Myrtle's Altar* is an essay in nude modelling. From a technical point of view, the work also shows the strong influence of Alfred Gilbert, especially in the use of coloured patinas and symbolic accessories of difficult interpretation.

In the Greek tradition, the myrtle plant was sacred to Aphrodite, the goddess of love, while in Jewish mysticism it represented the masculine force of the universe. Therefore, the title already places the viewer in front of a puzzle, for the sculpture can be interpreted within both a 'feminine' or 'masculine' framework. Are the crown and sword a symbol of vanquished male power, subjugated by love? Or are they to be seen as symbols of strength and ambition? Is the crucifix a symbol of religious love, or a means through which to seek authority?

Lucchesi exhibited a life-size version of *The Myrtle's Altar* at the Royal Academy in 1899 and a bronze example in the following year. Spielmann observed that 'in pose it reminds one of the *Barberini Faun* in the Munich Glyptothek, and the figure may be considered Mr. Lucchesi's best effort'. Other casts of this model are in the collections of the Birmingham City Art Gallery and the Harris Museum and Art Gallery, Preston.







Sir George Frampton

1860–1926

Sir George James Frampton was born in London in 1860, the son of James Frampton—a wood and stone carver. At the age of 18, confident of the experience gained in his father's workshop, the artist moved to Paris to work on the building site of the Hôtel de Ville. He returned to London shortly after, studying at the Lambeth School of Art under W.S. Frith and then at the Royal Academy from 1881 to 1887.

Having exhibited at the RA for the first time in 1884, Frampton went on to win a gold medal and a travelling scholarship in 1887. Part of his travels took him to Paris, where he enrolled in the studio of one of the most successful sculptors in France, Antonin Mercié (1845–1916).

Mercié's work had been the inspiration for many of the English 'New' sculptors, and particularly for the early work of Alfred Gilbert. During Frampton's apprenticeship, Mercié was instrumental for introducing the artist to the French Romantic movement, as well as to the intricacies of Symbolism, which were to become a key feature of the artist's later work.

Upon his return to England, Frampton became the leader of the Arts and Crafts movement and was appointed joint head of the London Central School of Art, a post he led throughout the 1890s. His mastery of mixed media sculpture is best shown by his polychromed plaster of *Mysteriarch* of 1892, now part of the Walker Art Gallery collection, Liverpool. The sculpture is representative of Frampton's mature, Symbolist aesthetic: never before that time in Britain had a bust been so filled with evocative power and devoid of its traditional function as a portrait. Frampton's contribution to the movement was not limited to the United Kingdom, as the artist participated in the first show of the Symbolist group *La Libre Esthétique* in Brussels in 1894.

Frampton is however best known for his statue of *Peter Pan* in Kensington Gardens. Commissioned by the character's creator Sir James Matthew Barrie (1860–1907). This was erected in 1912 at night, so that the public might think it appeared by magic. Other casts of the sculpture occupy prominent public locations in Liverpool, Brussels, Camden (New Jersey), Toronto (Ontario), St John's (Newfoundland) and Perth (Western Australia).

Frampton was knighted in 1908, marking the importance of his contribution to the development of English sculpture in the late-Victorian and Edwardian period.

George Frampton, *Peter Pan*, unveiled 1912, bronze, Kensington Gardens (London)

Sir George Frampton

1860–1926

Madonna

Inscribed GF

Dated 1915 and entitled MADONNA

Bronze with black, dark and light brown patination

Height: 10¹/₁₆" (27.17 cm)

Conceived and cast circa 1915

This charming rare model, produced in 1915, is a simplified version of Frampton's more elaborate bronze *Madonna of the Peach Tree* of 1910. The title refers to the main character in Maurice Hewlett's 1899 novel *Madonna of the Peach Tree*, which originally inspired Frampton in 1910.

Hewlett's story takes place in Verona, where the young mother Giovanna Scarpa is forced to flee the city together with her new-born because of unfounded rumours against her. As dawn draws near, the young woman arrives at a peach orchard outside the city, where she meets some shepherds whom she begs for food. Her beauty and the baby boy in the light of dawn make the shepherds believe they have seen an apparition of the Virgin Mary, spreading the word that a miracle has befallen the city.

It is not surprising to notice how the novel represented a source of inspiration for Frampton—its elements of ethereal beauty and religious mysticism would have found fertile ground in the artist's mind. Yet, unlike his 1910 model, the present piece is stripped of any superfluous decoration, forcing the viewer to focus on the beautiful modelling of her features and pensive look.

Despite its simplicity, the composition of the piece is reminiscent of a Greek herm—a plain column with a head at the top, which was often distributed around the outer boundaries of cities and homes to fend off harm and evil. In this light, Frampton's *Madonna* can be viewed as a devotional 'talisman', whose religious charge protects the owner of the piece.





Sir William Goscombe John

1860–1952

William Goscombe John was born in Cardiff and spent his formative years in Wales. In 1874 he entered the workshop of his father, who was engaged as woodcarver to the 3rd Marquess of Bute. John assisted his father on the restoration of Cardiff Castle, which was being undertaken for the Marquess by the architect William Burges (1827–1881).

John then moved to London, where he joined W.S. Frith's class at Lambeth City and followed the clay modelling class of Aimé-Jules Dalou at the Guilds School of Art. Between 1881 and 1886, the artist was employed as an assistant in the Lambeth Studio of Thomas Nichols, Burges's former architectural carver. He later entered the Royal Academy School, where he worked under Frederic Leighton, Thomas Brock and Alfred Gilbert. In 1889 he won the Academy's Gold Medal and traveling scholarship, which he used to travel extensively before finally taking a studio in Paris, where he made contact with Auguste Rodin, becoming his pupil for a short time. He returned to London in 1890.

John's success coincided with the exhibition of his *Boy at Play* (1895) at the Royal Academy Summer Exhibition. The same sculpture was exhibited in 1900 at the Paris International Exhibition, where it was awarded a gold medal. This solidified the artist's reputation and helped him secure a number of public commissions for the years to come.

Among John's monumental works of particular note are the colossal bronze seated figure of the 7th Duke of Devonshire for the town of Eastbourne in 1901, the Memorial to the King's Regiment at Liverpool (1905)—from which composition the statuette *Drummer Boy* derived (currently housed at the Walker Art Gallery, Liverpool), the tomb of the 3rd Marquess of Salisbury, Westminster Abbey, in 1906, and an equestrian figure of Viscount Wolsley at Horse Guards Parade, London, 1920.

Goscombe John was also an admired portrait and relief sculptor. These include the stone figures of Edward VII and Queen Alexandra for the façade of the Victoria and Albert Museum (1906) and a marble, *St David*, for the Cardiff City Hall (1916). In light of his numerous contributions to the development of sculpture, the artist was knighted in 1911.

William Goscombe John, *Equestrian Figure of Viscount Wolsley*, 1920, bronze
Horse Guards Parade (London), image courtesy of Ian Dick

Sir William Goscombe John

1860–1952

Boy at Play

Signed W. Goscombe John

inscribed E. Gruet Jne Fondateur Paris.

Bronze with dark and lighter brown patination

Height: 26¼” (66 cm)

Conceived 1895 and cast circa 1900

Boy at Play is perhaps the most famous sculpture by Sir William Goscombe John. It was first exhibited at the Royal Academy Summer Exhibition of 1895 and won a gold medal at the Paris International Exhibition of 1900.

The young boy is depicted playing a game of Knuckles, where a stone is thrown out in front of the participant, who must reach it with his toe without falling over. The sculptor wonderfully captures the balance and concentration of the boy, combining together the slight muscular tension and youthful grace of the subject. In this light, the work clearly shows the influence of John’s master, Aimé-Jules Dalou, and Alfred Gilbert.

A year after the piece was first exhibited, the TATE Gallery bought the life-size bronze of the work for £500 as part of the Chantrey Bequest. A second life-size version, known as the Lady Goscombe John Memorial, was given by the artist in memory of his wife to the National Museum of Wales in 1924.

John produced two other reduced scale versions of the work—66 cm and 45 cm tall respectively. The taller version, such as the present example, is the rarest, displaying a fully worked surface reminiscent of the finished, life-size work. At least four casts of this medium version were produced, two of which are housed at the Manchester City Art Gallery and the Newport Museum and Art Gallery respectively. The smaller version can be found in several private collections, as well as in the Newport Art Gallery (Gwent) and The National Museum of Wales (Cardiff), and is characterised by a more ‘impressionistic’ modelling and by a larger base.







Arthur George Walker

1861–1936

Arthur George Walker was a sculptor, illustrator, ivory carver and mosaicist, particularly sought-after during his lifetime for public monuments, portrait busts and ideal statuettes. His work can be admired in important public locations in the United Kingdom and the United States, and in important museum collections, such as TATE Britain.

Walker was born in Hackney, London, in 1861. He attended the Royal Academy Schools from 1883–1888. His debut exhibition took place in 1884, after only one year of study. He stopped submitting his models to this institution only in 1937, exhibiting regularly for over 53 years. His academic success was not limited to Britain, as the artist was awarded a medal at the Paris Salon of 1902. He became an Associate of the Royal Academy in 1925, and a full Academician in 1936.

Walker was a highly-regarded carver and modeler. *Christ at the Whipping Post* (1925), currently part of the TATE Britain collection, was made of carved ivory and marble and is one his most accomplished works. The artist also produced numerous statuettes in plaster and bronze. Among these, *The Thorn* (1889) and *Sleep* (1901) have been hailed by critics as the artist's most accomplished models.

Walker was very much in demand for his portraiture, receiving commissions from senior military figures, captains of industry, members of the aristocracy and, above all, the Royal family. His most important Royal commission dates to 1927, when he exhibited a marble bust of the Duchess of York, the future Queen Elizabeth The Queen Mother. The Duchess must have been pleased with the result, for the following year Walker exhibited another portrait of hers with her daughter, Princess Elizabeth (nee 1926), HRH Queen Elizabeth II.

Walker also received commissions to produce a number of literary and historical monuments, including a statue of Dante for Gladstone's Library, Harwarden, Flintshire. His best-known monument is the 3m tall statue of Florence Nightingale, the famous heroine of the Crimean War. It stands in the centre of Waterloo Place, London, and was unveiled to the public on 24 February 1915.

Arthur George Walker, *Florence Nightingale* (detail from the Monument to the Crimean War), 1915
Waterloo Place, London (C Mo Peerbacus / Alamy Stock Photo)

The Thorn

Bronze with dark brown and black patination

Height: 21¾” (53.6 cm)

Conceived and cast circa 1896

‘The Thorn, full of grace and charm, with as much elegance in the pose as in the action, is probably the most completely successful of Mr. Walker’s ideal statuettes’

H.M. Spielmann, *British Sculpture and the Sculptors of Today*, 1901, p.100

The present bronze shows a youthful female figure bending over with her right arm and fingers outstretched to reach the heel of her right foot, which is raised on a rock beneath her. Her gestures are elegant, and her mouth is slightly curved, displaying a sense of calm surprise or poised agitation.

Walker derived a great deal of inspiration from ancient Greek statuary for the definition and modelling of the present subject. In fact, the *Boy with Thorn* is one of the most famous Hellenistic bronze sculptures to have survived in multiple copies and variations to the present day. Walker here reinterprets the subject substituting the male figure with a female one, and changing the sitting composition of the Classical sculpture to a standing one.

Walker’s model was hailed by the critics as one of the sculptor’s greatest accomplishments. This view was shared by many of Walker’s own colleagues, as can be seen in Bertram Mackennal’s sculpture *Diana Wounded* (c. 1907), currently part of the TATE Britain collection.

Walker first produced a large, 148cm tall version of the *The Thorn* around 1896, exhibiting it for the first time at the Royal Academy in 1903. The piece was purchased in 1910 by Carl Jacobsen, son of Jacob Jacobsen and one of the heirs of the Carlsberg brewing empire. Jacobsen had a great interest in ancient Greek and Roman statuary and contributed to the founding of the Ny Carlsberg Glyptotek—one of the most important Danish art museums, based in Copenhagen. *The Thorn* was donated to the museum in 1910 and is still part of the collection to this day.

By the time of *The Thorn*’s conception, the ‘cult’ of the statuette for the home was widespread among the British public, who would seek after popular models exhibited at the Royal Academy and praised by critics. The present bronze is a reduction of the larger model in bronze, produced by the artist for the burgeoning collector’s market.







George Frederick Watts

1817–1904

George Frederic Watts was born in London in 1817, the son of a pianist. His talents became apparent early on, starting to sculpt at the age of ten and enrolling at the Royal Academy at 18. At 26, his drawing of *Caractacus* won him the public's attention and the first prize in the competition to design murals for the new Houses of Parliament at Westminster.

In the 1860s, Watts' works focused primarily on painting, showing the influence of the Pre-Raphaelite movement, and particularly that of Dante Gabriel Rossetti, with a sensuous palette rich of colour. Among the works dating to this period, one should remember *Choosing* (1864), depicting Watts' young wife, the actress Ellen Terry, surrounded by roses, now in the collection of the National Portrait Gallery, London. Terry was nearly 30 years younger than Watts and their relationship ended swiftly. Watts remarried Mary Fraser-Tyler, a Scottish designer and potter, in 1886.

In the 1870s, Watts' artistic commitment to the aesthetic movement changed, as his work increasingly combined the Classical tradition with a starker use of the brush, signifying the tentative and transitory qualities of life.

In 1881, the artist had moved to London and set up a studio at his home at Little Holland House in Kensington. His heroic paintings were exhibited in Whitechapel by his friend and social reformer Canon Samuel Barnett (1844–1913). He refused the barony offered to him by Queen Victoria, eventually moving away from London to a house, 'Limnerslease', near Compton, Surrey.

Although Watts is primarily known as a painter, his contribution to sculpture was no less impressive. His first major work was the pioneering bust of *Clytie* (1868), where the artist developed a Classical subject through an innovative compositional technique, twisting the piece on its axis and exasperating the figure's monumentality and voluptuousness. The sculptor's most famous work, however, is *Physical Energy*, a cast of which can now be admired at the Kensington Gardens in Hyde Park.

After moving to Limnerslease in 1891, Watts and his wife Mary arranged the building of the Watts Gallery—a museum destined to house most the artist's works on canvas. Many of his paintings are also part of the TATE Britain collection (London). Much of these were donated by the artist himself in 1897, and again in 1900.

Watts was elected Royal Academician in 1867. He received the Order of Merit in 1902, two years before his death.

Ralph Winwood Robinson, *George Frederic Watts (sitting by the monumental plaster of Physical Energy)*
Published by C. Whittingham & Co., circa 1889 (published 1892), platinum print (© National Portrait Gallery, London)

Physical Energy

Inscribed Physical Energy

Signed G.F.Watts and T.H.Wren 1914.

Bronze with brown patination

Height: 18” (47 cm)

Conceived 1883–1902 and cast circa 1914

Provenance:

Acquired by Archibald Baird-Murray (1872–1945) and his wife Margaret (1875–1965) immediately or just prior to the Second World War
Eileen Baird-Murray (1915–1987)
Private English collection (ca 1987)

The original concept for the present work dates to 1876–1883, when the artist was producing his monumental bronze *Hugh Lupus* for the Marquis of Westminster, now at Eaton Hall, Cheshire. As the patron left little leeway to the artist, Watts was unable to express his full potential. *Physical Energy* gave him that opportunity.

The first ever monumental piece was modelled in the grounds of Watts’ New Little Holland House. It was cast in bronze in 1902 and transported to Cape Town, South Africa, where it was installed as the focal point of the Cecil Rhodes Memorial. The sculpture was to represent the energy of Rhodes, who singlehandedly shaped the development of South Africa in the late 19th century, setting up two successful companies, De Beers and Niger Oil, among other business ventures, and taking active part in the political life of the country.

Once the bronze was delivered and installed, Watts continued working on its composition. The second monumental version of the sculpture, which employed a heavily textured surface, was erected in bronze at Kensington Gardens, London, by Lord Holland, where it can be still seen today. The ‘hammered finish’ of the sculpture was certainly created in response to the changing tastes of the time, being influenced by a more stylised, modernist style.





George Frederic Watts, *Physical Energy*, 1902, bronze, Kensington Gardens, London

Watts died before the piece was finished. This was brought to completion by his assistant, Thomas Wren, who eventually erected it in 1909. Another posthumous monumental bronze was produced in 1959 and erected on the grounds of the National Archives of Zimbabwe. In 2017, the Watts Gallery Trust agreed to cast a new bronze cast of *Physical Energy* to mark the bicentenary of the artist's death. The piece was first installed in the courtyard of the Royal Academy and is now permanently at the Watts' Museum.

Watts' assistant, Thomas Wren was responsible for creating a series of smaller bronze maquettes based on the full-size gesso housed at the artist's house and museum, Limnerslease. This was likely commissioned by either Mary Watts or the Watts Gallery Trustees so that they may be commercialised to support the gallery's finances. The production started in 1914 and Wren recalled that the production of 50 bronzes was agreed with the art foundry Parlanti, based in London. However, at the outbreak of the war, the foundry was moved over to the production of armaments and the venture came to an abrupt end. It is therefore impossible to know how many of these bronzes were actually produced, but they are certainly rarely seen.



George Henry Aubertin

1889–1970

A Model for the Watts Memorial Chapel

Signed G.A.

Terracotta

Conceived and created circa 1910

The Watts Chapel is a Grade I listed building in Compton cemetery (Surrey), which was created under Mary Fraser-Tyler's—the wife of George Frederic Watts—direction between 1895 and 1898; the inside decoration of the Chapel was completed in 1904. It is generally considered to be one of the greatest works of the Arts and Crafts movement in the United Kingdom.

The Chapel is a gem of local craftsmanship and the epitome of Mary's creative force. From an architectural point of view, the structure is reminiscent of Italian Romanesque churches, while the complex terracotta decorations bring together Art Nouveau, Celtic and Egyptian influences in a highly unique way.

Mary's project was imbued with the ethos of the Home Arts and Industries Association, which aimed to revive rural crafts to combat the urbanisation processes created by the industrial developments of the late 19th century. Numerous villagers from Compton took part to the creation of the terracotta decorations outside the Chapel; their involvement led to the foundation of the Compton Potters' Art Guild (1899) and to the creation of the Compton Pottery firm in 1901.

The present terracotta model was created using the same clay and fired in the same kiln which were used for the decorative tiles of the Chapel's exterior. It was likely made to commemorate the building of the Chapel, perhaps as early as 1906, although it is difficult to pinpoint a precise date of production. The creator of the work was George Aubertin, a Compton villager who was likely involved in the creation of the Chapel's tiles in his youth before joining the Guild and later becoming the Pottery manager in 1930.

With its reduced scale, the model is a fascinating miniature of one of the most accomplished social and artistic endeavours of the late-Victorian era.



Opposite page, bottom right: Watts Chapel, Compton, Surrey (© WyrdLight.com)



Francis Derwent Wood

1871–1926

Francis Derwent-Wood belongs to the second generation of New School artists, contributing to the development of the movement in the early 20th century. As a founding member of the Royal Society of British Sculptors, he seconded the nomination of numerous artists to this institution, supporting and influencing the work of younger sculptors for over 30 years.

Wood was born in Cumberland in 1871. After a brief period studying in Karlsruhe, Germany, the artist returned to England in 1889. He continued his studies in London under Édouard Lantéri at the Royal College of Art, developing his modelling skills while also working as a designer for the industrial firms Maw & Co. and Coalbrookdale.

After his studies, Wood worked under the sculptors Alphonse Legros and Sir Thomas Brock. In 1895, he achieved the RA's Gold medal with his bronze group *Daedalus and Icarus*, which is now part of the Bristol Art Museum and Gallery collection. He went on to become a founding member of the Royal Society of British Sculptors in 1904.

In 1914, at the onset of World War I, Wood was already 41 and too old to enlist. Instead, the sculptor began volunteering at hospitals that specialised in treating wounded soldiers, developing a new technique for sculpting portrait masks for veterans with facial wounds. These masks were cast in copper and hand-finished in enamel and flesh-toned paint by Wood to give an accurate likeness of the wounded.

Following the war, Wood was commissioned to design the Machine Gun Corps Memorial, perhaps as a direct result of his activism. The monument was erected in 1925 and currently stands at Hyde Park Corner. This is arguably the artist's best-known work, depicting the bronze figure of David flanked by Vickers guns circled with laurel-wreathes.

Other monuments by the artist include the Memorial to Major General Sir John Eardley Wilmot Inglis at St. Paul's Cathedral (1896), the statue of *Atalanta* at the Chelsea embankment (1907) and the *Persian Scarf Dancer* at Finsbury Circus (1924). His work can also be seen at Kelvingrove Art Gallery and Museum, Glasgow, where four of his sculptures adorn the gallery's outer architecture.

As well as shaping London's metropolitan landscape, Wood's sculpture resides in major British public collections, including the Victoria & Albert Museum, TATE Britain, The Royal Academy of Arts (London), the Royal Collections (Windsor) and the Fitzwilliam Museum (Cambridge).

Wood died in 1926, one year after Hamo Thornycroft; a memorial exhibition was held for both artists at the Leicester Galleries in 1927.

Mounted photograph of Francis Derwent Wood R.A. as a young man with a sketch model of an unidentified young woman.
Unidentified photographer. Photo credit: © Royal Academy of Arts, London

Francis Derwent Wood

1871–1926

The Call of Motherhood

Signed F. Derwent Wood

Bronze with light brown patination

Height: 20½” (52cm)

Conceived and cast circa 1890

This work dates to the late 1890s, when Derwent Wood was studying and working in Paris and Glasgow. The piece’s composition shows the influence of the Art Nouveau style, embracing organic imagery as well as a strong symbolism.

The piece depicts a youthful woman in the nude as she moves forward, leaving behind a rocky and leafy structure from which the figures of three children appear. The woman’s stance, her arched back and slightly pointed left foot suggest a mood of exhilaration and happiness, due to the child behind her hugging her neck.

The symbolism of the sculpture offers a twofold interpretation, suggested both by its iconography and title. First, the piece can be interpreted as a direct allegory of motherhood, presenting the woman as the creator and nurturer of the human race: the form from which mankind—represented by babies tumbling from her hair—emanates. The second interpretation sees the female figure as Mother Earth, the central figure in the circle of life. In this light, Wood creates a circular composition, as the earth at the base of the sculpture produces branches and shoots that turn into children, then into human form, which will become earth again.

This central figure was later revisited by Derwent Wood in his sculpture of *Apollo and Daphne* (1911). In this circumstance, the artist depicted the same upper torso, head and arms of the figure, but adjusted the organic structure at the back to include the figure of Apollo.





Francis Derwent Wood

1871–1926

Torso

Signed F. Derwent Wood
Bronze with dark brown patination
Height: 23¾” (60.4 cm)

Conceived and cast circa 1900

Provenance:
Private British Collection
Fine Art Society Gallery in 1969
Sir James Stirling Collection until 1992, then on loan to the National Trust of Scotland
Thence by descent

Derwent Wood worked on a series of truncated female bodies similar to the present model in the first decade of the 20th century. Engaging with the ancient sculptural tradition of Ancient Greece and Rome, the sculptor turned the ‘broken’ aspect of ancient statuary in a defining aspect of his language, working similarly to Auguste Rodin, whose famous model of the *Walking Man* was conceived around 1876 in France.

Wood owned a pencil drawing of a truncated female body by Alphonse Legros, which is now part of the National Gallery, Washington, D.C. The presence of the drawing in Wood’s collection not only demonstrates his fondness for this particular composition, but also his admiration for artists from the other side of the Channel—a key feature in the development of the New Sculpture movement. Legros was the teacher of etching at the South Kensington School of Art, and in 1876 became Slade Professor at University College, London. He acted as a bridge between France and England, having close links to Aimé-Jules Dalou, who was also based in London at the time, and Auguste Rodin.

Wood worked on at least four different versions of this model. One is currently held in the Cartwright Hall Art Gallery, Bradford; a plaster model was given to the Victoria and Albert Museum by Wood’s widow and was then transferred to the TATE Gallery, London; the third version with cropped legs was exhibited at the Venice Biennale, in 1910; a marble version is recorded in the publication *Sculptures from ‘Academy architecture’*, 1904–1908, under the title *Study of a Female Nude*—however, this work’s location is unknown.

The present cast was held in the collection of the esteemed architect Sir James Stirling, whose commissions included the Clore Gallery for the Turner Collection at the TATE Britain, among other works. After his death, the bronze was loaned to the National Trust of Scotland before returning to his heirs.





Francis Derwent Wood

1871–1926

Venus

Signed Francis Derwent Wood

Dated 1909

Bronze with brown patination

Height: 19½” (49.1 cm)

Conceived and cast circa 1909

The current model of *Venus* directly references the most famous image of the goddess, the *Birth of Venus* (1485), by the Italian Renaissance master, Sandro Botticelli, now in the collection of the Uffizi museum, Florence.

In depicting Venus’ pose and flowing hair, Wood follows almost exactly the composition of Botticelli’s painting, changing however the position of her right arm, which bends behind her back, clasping her left one. By doing so, the artist subtly highlights the presence of the fish held in Venus’ left hand. As the fish represented fertility and birth, it is the only iconographic element that allows the goddess’ identification in the composition.

Wood returned to the subject of Venus throughout his career. He first devised a series of large niche figures representing female mythological subjects, namely Venus, Diana, Ceres, Juno and Paris, in 1901. The sculptures were probably created to adorn a fountain in the country estate of Shipley Hall, in Derbyshire, but did not survive its demolition in 1948.

The present work, dated 1909, is a reduced form of that earlier model. Its visual language is much closer to Wood’s series *The Four Seasons* (ca 1906), a set of which was held in the collection of the architectural writer and collector Charles Handley-Read (1916–1971).

Another version of *Venus* based on the Shipley Hall model is currently housed in the Victoria Art Gallery collection, Bath. Another more stylised and further reduced in size version is at Windsor Castle. This version was created by the artist to decorate Queen Mary’s Dolls’ House. The re-use and adjustment of models for different compositions is often seen in Derwent Wood’s later work, and indeed is a feature that can be found in other New Sculpture artists, especially of the earlier generation, such as Alfred Gilbert.





Alessandro Botticelli, *The Birth of Venus*, 1884–1885, tempera on panel, Uffizi Gallery, Florence



Francis Derwent Wood

1871–1926

The Bather

Signed Derwent Wood

Dated 1909

Bronze with dark brown patination

Height: 15¾' (40 cm)

Conceived and cast in 1909

The present model, conceived in 1909, featured prominently in the Pall Mall Magazine alongside busts by Alfred Drury and an image of Sir George Frampton's *Peter Pan*. It is one of a number of smaller pre-war works by the artist which show the influence of late 19th-century Romantic French sculpture.

During the 1890s Wood made a number of trips to Paris where he particularly admired the work of Auguste Rodin. Here, the sculptor expertly captures the movement in the bather's torso and her arms, giving the model a poise and charm that is less evident in his later memorial sculpture.



Francis Derwent Wood

1871–1926

Apollo and Daphne

Signed Derwent Wood RA

Bronze with brown and dark green patination

Height: 28” (71 cm)

Conceived circa 1911 and cast between 1920 and 1926

Provenance:

Gift of Florence Mary Schmidt (1873–1969), the artist’s widow, to the critic Paul George Konody (1872–1933)

Private English Collection

This model is incredibly rare, as this is the only known version of it in bronze. Another version in plaster is documented in a photograph currently part of the Royal Academy archives, dated circa 1911. The location of this plaster is currently unknown.

The piece’s theme is based on Ovid’s *Metamorphosis*. In the book, the god Apollo, having been shot by Eros’ arrow, falls madly in love with the river nymph Daphne. When Daphne rejects his advances, Apollo chases her through the woods, driven by lust. Just as she is about to be caught, Daphne calls out to her father, the river god Peneus, to help her and Peneus turns her into a laurel tree. Unable to marry Daphne, Apollo grants sacred status to the tree and adopts the crown of laurel leaves as his symbol.

In the present piece, Wood depicts the moment before Daphne is turned into laurel, depicting the tree leaves and trunk merging into her legs and body, while Apollo, wearing his wreath, kisses her passionately on the neck. The subject was approached throughout art history by numerous artists. In sculpture, the most famous example is Gian Lorenzo Bernini’s *Apollo and Daphne* (ca 1622, Galleria Borghese, Rome). Nonetheless, the concept of a double figure is relatively unusual in late 19th-century sculpture, and particularly in Wood’s oeuvre.

The female figure was first used in Wood’s earlier work, *Motherhood*, which was conceived by the artist in the late 1890s. The repetition of models for multiple compositions is an aspect found in numerous New Sculpture artists—above all, Alfred Gilbert.

Since the present example is inscribed ‘RA’ after the artist’s name, and considering that Derwent Wood was elected to the Royal Academy only in 1920, it is possible to date this specific model between 1920 and 1927—the year of the artist’s death. This cast was gifted by Wood’s widow to the art historian and critic Paul George Konody (1872–1933), the principal writer on Modern Art in the interwar period.





Gian Lorenzo Bernini, *Apollo and Daphne*, ca 1622, marble, Galleria Borghese (Collezione del cardinale Scipione Borghese)





Alfred Drury

1856–1944

'Mr. Drury is among the most personal of our sculptors, always in search of the graceful, the tender, the placid, and the harmonious'

M.H. Spielmann, *British Sculpture and the Sculptors of Today*, 1901, p.109

Alfred Briscoe Drury was born in London in 1856 and initially studied at the Oxford School of Art and later under Aimé-Jules Dalou at the National Art Training School (now the Royal Academy) in South Kensington. Dalou had migrated from France in the aftermath of the Franco-Prussian War, contributing to the development of art in London before returning to Paris in 1881. Drury followed Dalou to Paris, wishing to learn from him and other masters of the French School.

In 1885, the artist returned to England, first as a teacher at the Wimbledon School of Art, and then joining the studio of the successful sculptor and medallist, Joseph Edgar Boehm. Drury first exhibited at the Royal Academy in 1885, becoming an Associate in 1900. In 1909, France recognised his contribution to the art world by awarding him a national honour.

Drury's career was mostly concentrated on portrait busts. His most famous works in this style are the models for *St Agnes* (1896), *Age of Innocence* (1896), and *Griselda* (1898). At the same time, Drury also demonstrated his fondness for the poetics of the New Sculpture movement by engaging with idealised, classicising portrayals of mythological and allegorical subjects. Among these, one should mention *Circe* 1893, which was exhibited in Brussels and Paris and won medals at both international venues, *Evening* (1898) and *Spring* (1905).

Having established himself as one of the leading sculptors of the late 19th century, Drury was commissioned to produce numerous public works in the last decades of his career. Such commissions dramatically influenced the landscape of London, and include the stone groups *Sorrow and Joy*, *Horror and Dignity*, *Truth and Justice* and *Victory and Fame* on the south-west side of the War Office (1905), the four allegorical bronzes of *Education*, *Fine Art*, *Science* and *Local Government* for Vauxhall Bridge (1905), as well as the statue of *Joshua Reynolds* for the courtyard of the Royal Academy (erected in 1931). Drury died a successful artist in his Wimbledon home in 1944.

Alfred Drury, *Sir Joshua Reynolds*, unveiled 1931, bronze,
Royal Academy Courtyard (London), Peter Scholey / Alamy Stock Photo

The Age of Innocence

With repeat signature A. DRURY 98 and A.DRURY.'98

Bronze with brown, red and green patination

Height: 14¹/₁₆" (37.5 cm)

Conceived in 1896 and this example cast in 1898

The Age of Innocence is one of Drury's most popular works—it was considered by the art historian Benedict Read as one of the 'major icons' of the New Sculpture movement.

The model was conceived in plaster in 1896 and was first exhibited in marble at the Royal Academy in 1897. This version incorporated the girl's shoulders and a dress covering her upper arms and torso. The success of this model led Drury to produce a 'reduced' version in bronze for the collectors' market, where the portrait of the young sitter was reduced to her face and neck, down to her collar bones.

The work was widely praised by connoisseurs and critics alike, with M. H. Spielmann, author of *British Sculpture and Sculptors of Today* (Studio Special Number, 1901), arguing that *The Age of Innocence* significantly 'heightened the public appreciation of Mr. Drury's talent'. Drury was obviously delighted with the work and in a letter dated 1901 to Herbert Thompson, who had recently purchased the piece, wrote '*I am so glad that you like it so much. Among my smaller works it has certainly given me the most pleasure*'.

The model for the work was Gracie, the youngest of the Doncasters' daughters, who were family friends of the sculptor. All three children would later become the subjects of Drury's 'ideal sculpture', which aimed to convey the purity and charm of youth. Here, Drury depicts Gracie slightly titling her head to the right, suggesting a state of peaceful daydreaming. The artist's depiction of the human form is of the highest order. The young girl's cheeks and delicate features are sensitively rendered, giving the bronze a soft, almost fleshy appearance.

Given the work's great popularity, it continued to be cast in a number of sizes and slight variations into the 1900s. This guaranteed the dissemination of the model, which can now be found in major public collections across the UK and abroad, such as the Laing Art Gallery (Newcastle), the Manchester City Art Gallery, the Harris Museum and Art Gallery (Preston), the Metropolitan Museum of Art (New York). An early plaster model, dated 1897, is currently held in the Victoria & Albert Museum collection.





Alfred Drury1856–1944

Gracie Doncaster

Signed A DRURY
Bronze with light brown and green patination
Height: 9½” (23 cm)

Conceived in 1896 and cast circa 1897

The present sculpture is one of the variations to the original bust of *The Age of Innocence* created by Drury in 1896. Losing completely the clothing that occupies much of the original composition, the artist forces the viewer to engage with the figure’s soft features, presenting an elegant portrait of his sitter, Gracie Doncaster.





Gilbert Bayes

1872–1953

Gilbert William Bayes was born into an artistic family in London; the son of the painter and etcher Alfred Walter Bayes (1832–1909), brother of the artist and critic Walter John Bayes (1869–1956) and of the Arts & Crafts designer Jessie Bayes (1876–1970). He studied at the Finsbury Technical College between 1891 and 1896, then moving to the Royal Academy Schools for three years thanks to the support of George Frampton.

Bayes won a gold medal and a travelling scholarship in 1899, which enabled him to study in France and Italy. In 1900, his bronze relief *Jason Ploughing the Acres of Mars* won an honourable mention at the Universal Exposition in Paris. Throughout his career, Bayes exhibited in England, especially at the Royal Academy as well as abroad. He was the president of the Royal Society of British Sculptors between 1939 and 1944.

Bayes specialised in reliefs and statuettes steeped in the Classical statuary tradition or derived from folklore and biblical subjects. Like Alfred Gilbert and George Frampton, Bayes was experimental in the use of polychromy and mixed media in order to create new effects in sculpture, often applying his experience as a decorative designer to his academic work.

Some of his best-known works include the great clock *The Queen of Time* (1928) at Selfridge's in Oxford Street, London; the bronze relief *Assur Natsir Pal, King of Assiria* (1906), as well as the sculptural groups of the *Offerings of War* (1923) and the *Offerings of Peace* (1926) at the Art Gallery of New South Wales, Sidney, and *Athletics*, a relief at Lord's Cricket Ground in London (first exhibited at the Royal Academy in 1934).

Bayes died in London in 1953. His works can be found in the numerous public collections across the world, including Tate Britain (London), the Victoria & Albert Museum, the Lady Lever Art Gallery at Port Sunlight (Liverpool), the Ashmolean Museum (Oxford) and the National Gallery of New South Wales (Sydney).

Gilbert Bayes, *Queen of Time*, 1928, polychrome bronze, Selfridges, London

Sigurd with Ring

Signed Gilbert Bayes 1909

Entitled on the bronze base: ‘He Who Would Win To The Heavens & Be As The Gods On High Must Tremble Nought At The Road & The Place Where Men Folk Die.’

Bronze with rich brown and green patination inlaid with enamel on a carved marble base

Height: 35½” (89.3 cm)

Conceived and cast 1909

There are five known examples of this model, two of which are in the Gilbert Bayes Trust and Walker Art Gallery, Liverpool, respectively. A further two casts of the model incorporating a sword, rather than a ring, are part of the TATE Britain (London) and Ashmolean Museum (Oxford) collections.

The present work is one of the sculptor’s most dramatic and arresting pieces, both for its subject matter and for Bayes’ virtuoso use of bronze casting, enamel and marble carving. It was first exhibited by the artist at the Royal Academy in 1909, receiving great public appreciation.

The piece is based on William Morris’ epic poem *The Story of Sigurd the Volsung*, which was published for the first time in 1876. The novel was a great success among the English public and functioned as a fundamental source of inspiration for another great writer of the 20th century: J.R.R. Tolkien.

In the novel, Odin’s servant, the Valkyrie Brunhild, is condemned to sleep for eternity as a punishment for her disobedience to the god, trapped in a ring of flames. Sigurd, returning from slaying the dragon Fafnir, heroically manages to rescue her by riding his horse, Grane, through the fire. The pair fall madly in love and Sigurd gives Brunhild a ring from Fafnir’s booty as a token of devotion, then departing on a journey.

Reaching the kingdom of the Niblungs, Sigurd is given a potion by the witch Grimhild, which makes him fall in love with her daughter, Gudrun, and the couple marries. Distraught by the event, Brunhild reveals Sigurd’s weak point to her suitor, Gudrun’s brother Gunnar, who kills Sigurd. On his dying bed, the potion wears off, and the hero declares his undying love for Brunhild. Stricken by grief, the Valkyrie jumps on Sigurd’s funeral pyre so that she may join him again in the afterlife.

In Bayes’ depiction, the ring Sigurd holds in his hand and the helmet he is wearing are both part of Fafnir’s booty. The tree that appears on one side of the enamelled saddle is the heraldic symbol of Sigurd’s house, while the horse depiction of the horse, Grane, appears on the other side, among trumpets of glory.





The carved marble relief develops Sigurd's story further. On one side, Brunhild guides her horse as she is followed by the three sons of the Niblung's house, including Gunnar, who will eventually kill Sigurd. Immediately behind them, the witch Grimhild carries a cup filled with the magic love potion. On the other side, the relief shows the body of Sigurd taken to burial amid the grief of the whole people.

Inscribed around the base in Lombardic characters are two lines from Morris' book, inviting men not to fear death if they wish to be like the gods.





Sir William Reid Dick

1879–1961

Sir William Reid Dick's sculptural production was much indebted to the work of New Sculpture artists, but also steeped in Rodin's end-of-the-century lessons, representing a unique form of artistic expression in England during the first half of the 20th century.

Reid Dick was born in Glasgow in 1878 in a working-class family. He received limited schooling and started training as a stonemason in his early teens and then worked as a carver on the Kelvingrove Art Gallery. There, he met George Frampton—the superintending sculptor—and Francis Derwent-Wood, who was working temporarily on the project. This encounter represented a key moment in the career of the artist, who left his job as stonemason and started training at the Glasgow School of Art.

Reid Dick moved to London in 1908 to pursue his career as a professional sculptor. He exhibited at the Royal Academy and at the Society of Painters, Sculptors and Gravers. His success was almost immediate. The model *Sling Boy* was shown at the Royal Academy in 1911 and contributed to build the sculptor's reputation, leading to an abundance of official commissions for monuments and statues.

The long and distinguished list of such public monuments includes the Kitchener Memorial Chapel in St Paul's Cathedral, the Lion on the Menin Gates at Ypres, the equestrian group entitled *Controlled Energy* at Unilever House (London) and the Eagle on top of the Royal Airforce Memorial at Embankment. As a portrait sculptor, Dick also made a number of important busts, including those of the British Royal family.

Reid Dick was made an associate of the Royal Academy in 1921 and was elected Royal Academician in 1928. He was appointed President of the Royal Society of British Sculptors in 1935, holding the post for three years. The artist received his knighthood in the same year.

King George VI appointed him King's Sculptor between 1938 and 1952. Last in a long list of honours, he was appointed Queen's Sculptor in Ordinary for Scotland from 1952 until his death in 1961.

William Reid Dick, *King George V*, 1937–1947, Portland Stone
Westminster (London, image courtesy of Yair Haklai)

Sir William Reid Dick

1879–1961

Mask of Perseus

Signed Reid Dick

Bronze with dark brown and green patination

Height: 10” (26 cm)

Conceived circa 1920 and cast during the artist’s lifetime

The present work was received with great success in both France and England. It was inspired by Greek mythology and depicts Perseus, the hero who beheaded the Gorgon Medusa and saved Andromeda from the sea monster Cetus. The feathers framing the face of the figure on the left-hand side are the only iconographic element that identify the subject, as Perseus was given an invisibility helmet in order to complete his mission by the goddess Athena. The helmet has often been depicted with wings in a very similar fashion to that of the god Hermes.

The piece’s delicate modelling is reminiscent of Alfred Gilbert’s, Edward Onslow Ford’s and George Frampton’s style of portraiture, fitting within the broad visual canon of the New Sculpture movement. However, instead of working on a full portrait, Reid Dick decided here to produce a mask, forcing the viewer to focus solely on the facial features of his subject, without adding any other element to his composition apart from the feathers.

Reid Dick’s decision might be related to the great public reception of his earlier work, the *Mask of Androdus*, which was sculpted by the artist between 1914 and 1918. The piece was shown at the Royal Academy in 1919 and immediately purchased by the Trustees of the Chantry Bequest for the TATE Gallery, where it is still housed today. Among other ‘masks’ by the sculptor, one should mention the portraits of *Lady Diana Cooper* (1921) and the ideal portrait of a boy (1919).



Sir William Reid Dick

1879–1961

Chloe

Signed Reid Dick

Dated 1919

Bronze with brown and red patination

Height: 14 $\frac{1}{16}$ " (36 cm)

Conceived and cast in 1919

In ancient Greece, Chloe was one of the names of Demeter, the goddess of the harvest and agriculture. The word Chloe refers to new green foliage or shoots of plants, symbolic of youth.

This standing female figure links directly to the model of *Silence* (1914), perhaps Reid Dick's first great mature work. The piece's composition shows a positioning of the right hand and downwards glance, which is reminiscent of the present model. The figure of *Silence* was devised as a memorial to the American philanthropist Harry Dwight Dillon Ripley (1864–1913), and is located today in East Finchley Cemetery, London.

A second memorial by the sculptor also appears closely linked to *Chloe*. This is the Bushey War Memorial (1920) in Hertfordshire, which is dominated by a monumental, downward-gazing female figure holding a wreath, symbolic of victory and remembrance.

Statuettes such as *Chloe* were producing according to the trend of the New Sculpture movement. By the early 20th century, intimate maquettes of larger, famous models were highly sought-after by English collectors. Reid Dick's fame and the ability to produce these commercial models was one of the principal reasons for his widespread renown across the country.



The Kelpie

Signed .Reid Dick
Dated 1920
Bronze with brown and green patination
Height: 10” (25.4 cm)

Conceived circa 1909 and cast circa 1920

In Scottish folklore a kelpie is a nymph who seduced and drowned travellers as they crossed rivers, sharing a connection to the sirens in Greek mythology. Kelpies often took the form of horses, although in Reid Dick’s version here, we see a beautiful woman, ready to lure her victims into the depths of the pond by which she is lying.

Numerous Scottish artists of the period focused specifically on the depictions of subjects from their folk national tradition, following a tendency that was found throughout Europe at the start of the new century. Paintings of nude Kelpies as *femme fatales* exist in the works of Scottish artists Thomas Millie Dow (1848–1919) and James Draper (1863–1920), who were in turn inspired by one of the greatest Scottish authors of all times, Robert Burns:

*‘When thowes dissolve the snawy hoord
An’ float the jinglin icy boord
Then, water-kelpies haunt the foord
By your direction
An’ nighted trav’llers are allur’d
To their destruction’*

Robert Burns, *Address to the Devil*, 1786







Charles Ricketts

1866–1931

Charles de Sousy Ricketts was one of the most fascinating English artists and intellectuals of the late 19th and early 20th century. As well as producing sculptures, Ricketts was a prolific painter, illustrator, author, printmaker, typographer and writer. He was a renowned set and costume designer for theatre, collaborating with illustrious authors such as Oscar Wilde, Bernard Shaw and William Butler Yeats.

Ricketts was born in 1866 in Geneva to an English father and a French mother. He spent his childhood in France and Italy before moving to London to study at the City and Guilds Technical Art School in 1882. He exhibited at the Royal Institute of Painters in 1886 and 1887.

Ricketts' career and personal life was heavily associated with that of the painter Charles Haslewood Shannon (1863–1937), with whom he founded the magazine *The Dial* and the Vale press—publishing ventures founded by the pair in 1896.

Having focused primarily on painting until the early 20th century, Ricketts began to sculpt in 1906, at the age of 40, certainly under the influence of Rodin, who had become President of the International Society in 1904. Indeed, Ricketts' sculptures testify to the great influence exercised by the French master for both their modelling and subject choices.

A bronze version of his models *Orpheus and Eurydice* and *Mother and Child* are now part of the TATE Gallery collection (London). Other sculptural works exhibited during the artist's lifetime at the International Society include *Centaur and Child* (1906), *Ecce Homo*, *Laocoon*, *Pieta* and *Nessus* in 1908 and *Io and the Sea Nymphs*, *Paolo and Francesca*, *Faust and Chiron* and *The Good Samaritan* (1909).

Ricketts' artistic merits were recognised by the Royal Academy in 1922, which elected him to the post of Associate. The artist became a full Royal Academician six years later, in 1928. As well as at the TATE Gallery, Ricketts' works are also held in important UK museum collections, such as the Victoria & Albert Museum (London) and the National Galleries of Scotland (Edinburgh), among others.

Charles Haslewood Shannon, *Charles de Sousy Ricketts*, 1898, oil on canvas
National Portrait Gallery, London (© National Portrait Gallery, London)

Charles Ricketts

1866–1931

Orpheus and Eurydice

Signed CR

Inscribed No 5

Bronze with brown and dark green patination

Height: 13½” (34 cm)

Conceived and cast circa 1906

The majority of Ricketts’ sculptural models derive their subject matter from classical mythology, literature or biblical stories. In this particular model, the artist depicts the final moments of the tragic story of Orpheus and Eurydice, which was famously narrated by the Roman poet Ovid in the 1st Century AD.

According to the legend, the musician Orpheus and the nymph Eurydice were a blissful couple who were tragically separated after Eurydice was bitten by a deadly snake. Refusing to accept her death, Orpheus travelled to the Underworld to rescue his wife. A skilled lyre player, Orpheus managed to get past the three headed dog Cerberus and convinced Hades to let her go back to the land of the living with him. There was however one condition, Eurydice was ordered to walk behind Orpheus, who was not allowed to turn and look at his wife, until the couple had left the Underworld.

As they drew near the threshold of the upper world, however, *‘afraid she was no longer there, and eager to see her, Orpheus turned back to look at her. In an instant she dropped back, and he, unhappy man, stretching out his arms to hold her and be held, clutched at nothing but the receding air’* (Ovid, *Metamorphoses*, Book X).

In this sculpture, Ricketts captures the passionate moment as the couple embrace before Eurydice is forced to return to the world of the dead. The sculpture’s modelling is somewhat reminiscent of Rodin’s work at the turn of the century, especially in the definition of Orpheus’ features and the use of empty space within the composition. As Orpheus arches back to clutch and kiss the departing Eurydice, a gap is created between the two, defining the rhythm of the work and referencing the sense of loss central to Ovid’s narration. In doing so, the artist also forces the viewer to engage with the sculpture in the round, rather than with a frontal view.

The original, patinated plaster for the sculpture was exhibited at least once during Ricketts’ lifetime at the Manchester City Art Gallery, in 1909. A bronze version of the model is currently part of the TATE Britain collection (London).





Frederick James Halnon

1881–1958

Frederick James Halnon was born in 1881. He began studying at the Goldsmith's Institute aged only 11 and went on to become modelling master at the same institution, living and working for most of his life in south east London. In 1906, the artist joined the Royal British Society of Sculptors thanks to Alfred Drury's sponsorship. Francis Derwent-Wood—ten years senior and Royal Sculptor since 1904—was another fundamental figure in supporting Halnon's appointment, seconding his nomination.

Halnon was an enthusiast of the New Sculpture movement and greatly admired the work of its initiator and foremost supporter, Frederic Lord Leighton. The artist exhibited a portrait plaque of Leighton in 1906 at the Royal Academy, celebrating the tenth anniversary of his death (1896) and his influence in the development of the plastic arts in late 19th-century Britain.

The large majority of the sculptor's oeuvre dates to the first two decades of the 20th century, when the artist exhibited at the Royal Academy (London), the Royal Glasgow Institute of Fine Arts and the Royal West of England Academy, among other institutions. In 1923, Halnon became an Associate of the Royal British Society of Sculptors, and a Fellow in 1938. He resigned due to sickness in 1944 and died in March 1958, four days after his 77th birthday.

Frederick James Halnon

1881–1958

Bust of a Bacchante

Signed F.Halnon
Bronze with light brown and green patination
Height: 9½” (24.15 cm)

Conceived and cast circa 1915

The present model dates to the most prolific period of Halnon’s artistic output, having been conceived around 1915. The subject relates to ancient Rome, where bacchantes were the followers of Bacchus, the god of grapes, wine and male fertility; they were directly related to the cult of the Greek maenads, the priestesses of Dionysus.

The word ‘maenad’ literally translates as ‘the raving one’, referencing the ecstatic frenzy the priestesses reached using intoxicating substances and dancing to honour the god. Bacchantes had been at the centre of literary and artistic depictions since the 6th Century BC and have been portrayed in numerous works by European artists from different eras. Halnon had likely seen the ancient depictions of Bacchantes held in the collection of the British Museum and surely knew Jean-Baptiste Carpeaux’s *La Danse* for the façade of the Paris Opera House, in which four dancing maenads feature prominently.

Despite this, Halnon’s figure lies far from the frantic depictions produced by his predecessors. Rather than frenzied, the bacchante’s gaze is melancholic, and her features are modelled delicately so as to make up the soft, sensuous curves of her lips, neck, shoulders and collarbones. The only reference to the traditional iconography of bacchantes is to be found in the hairpiece, which is composed by entwined vine leaves modelled in the wax and beautifully captured in this final version in bronze. Idealising her features, Halnon demonstrates to have masterfully internalised the lesson of the English ‘New’ sculptors, filtering classical models through his own sensibility.

The reason behind these compositional choices are mentioned by the artist in a letter to the curators of the Royal Albert Memorial and Art Gallery (Exeter), which had purchased a cast of the work in 1927. In the letter, Halnon states how ‘*the average Bacchante is generally treated in a more mirthful outlook, but I felt at the time there was no reason why the head should not be refined and reposeful*’.





Interestingly, the director and curators of the Museum decided to change the title of the piece from *Bacchante* to *Autumn*. This was a usual practice for works by contemporary artists in the early 20th century, which has now fallen out of fashion. Halnon wrote back to the curators stating that the name was fitting for the sculpture, but that it would be unwise for him to change it altogether as '*Her Majesty the Queen and two Royal Academicians honoured me with the purchases of this work by which [name] it is known*'. Despite this fact, the piece was catalogued under the name of *Autumn* and only recently was it restored to its original title.

As the artist's letter testifies, another bronze model of Halnon's *Bacchante* was purchased directly by Queen Alexandra, during its exhibition at the Royal Academy, and is currently part of the Royal Collection.





Albert Toft

1862–1949

Albert Toft was one of the most productive artists forming the second generation of the New Sculpture movement. His network of friendships and collaborations captures the close-knit relationships that shaped the development of the period, being a close friend of Alfred Gilbert, Frederic Leighton and the painter John William Waterhouse, among others. As a sculptor, he contributed to the development of the discipline in England by mingling the ideal style of his teacher Édouard Lantéri with the more symbolist leanings of Gilbert.

Toft was born near Birmingham in 1862, where his father worked as modeller for the electroplating firm Elkington & Co. During his teenage years, he was apprenticed at the world-renowned pottery manufactures Wedgwood, while also taking evening classes at the Hanley and Newcastle-under-Lyme art schools.

In 1880 he received a scholarship to study at the National Art Training School in London, where he was awarded silver medals for his second and third year submissions. It was here that Toft would learn from the renowned sculptor Lantéri, whose influence, along with that of Dalou, can be seen in Toft's best-known 'ideal works', such as *Fate-Led* (1892) and *The Spirit of Contemplation* (1901).

Toft exhibited at the Royal Academy from 1885 with numerous successes. Some of his most notable works are *The Sere and Yellow Leaf* (1892), *Spring* (1897), *The Spirit of Contemplation* (1901) and *The Metal Pourer* (1915). In 1915 his sculpture *The Bather* was purchased using the Royal Academy's Chantrey Fund, and is currently part of the TATE collection.

Toft was elected as a member of the Art Workers Guild in 1891. He became a Fellow of the Royal Society of British Sculptors in 1938.

Albert Toft, *The Royal Fusiliers Memorial*, 1924, bronze, Holborn (London)

Albert Toft

1862–1949

Reclining Female Nude

Signed Albert Toft

Dated 21.1.07

Bronze with brown patination

Height: 77⅞” (20 cm)

Conceived and cast circa 1907

In Toft's *Reclining Figure*, a beautifully modelled woman lies atop a rock with her head covered by a turban, leaving her eyes partially uncovered. Another cloth drapes the figure's legs, hiding her modesty and folding behind her back, covering the rock upon which she is lying. Because of the figure's stance, her torso curves slightly upwards, occupying the central part of the composition.

Through the arrangement, Toft sets up a tantalising interplay between nudity and concealment, demonstrating his technical mastery in his depiction of the human form as well as drapery. The work's diffused eroticism is highlighted by the figure's features, who appear as if in a blissful dream.

Writing about the artist in 1901, Marion Spielmann described how '*there is a vein of real poetry in Mr Toft's ideal work, an idea which is expressed in the marble or bronze—or more often in the clay—with distinct individuality*'.

Spielmann—the greatest contemporary commentator of the New Sculpture movement after Edmund Gosse—captures perfectly Toft's sculptural prerogatives, which are summarised in the present *Reclining Figure*. Just like his *Spirit of Contemplation* (1901), Toft focuses on the figure's modelling and on the suggestiveness and languidness of her pose, leaving out any superfluous element; it is through such suggestiveness that the sculpture's poetic charge becomes evident.

Interestingly, the artist both signed and dated this cast. While New Sculpture bronzes are often inscribed with the year of conception, the presence of such a specific date (21st January 1907) is rather unusual, suggesting that the model was likely commissioned or cast to commemorate a special event, making this bronze a particularly rare object.





Herbert Hampton

1862–1929

Herbert Hampton was born in Hoddesdon, Hertfordshire, in 1862. He first studied in Wales, at the Cardiff School of Art, and eventually moved to London to complete his courses at the Lambeth, Westminster and Slade School of Art.

In London, Hampton found a stimulating artistic environment. The efforts and achievements of the first generation of 'New' sculptors had raised the status of the subject in England and by the early 1890s the artist could count on a solid visual background created by the works of Alfred Gilbert, Edward Onslow-Ford and Hamo Thornycroft, which enjoyed widespread public appreciation.

Having completed his courses in London, Hampton moved to France, enrolling at the famous Académie Colarossi and Académie Julian. These institutions favoured drawing from life and focused on modelling, influencing Hampton's later production.

Upon his return to London, Hampton became a sought-after sculptor of monuments both in Britain and abroad. In England, the most important of his public sculptures are the Queen Victoria Memorial (1906) and the Ashton Memorial (1907–1909), both in Lancaster, and the four-meter tall Statue of the Duke of Devonshire, which was unveiled in 1911 at Whitehall, London. In 1905, he produced the Queen Victoria Memorial for the Queen's Gardens in Dunedin (New Zealand). Between 1910 and 1915, two stone busts to Sir Guy Fleetwood Wilson and Sir John Jenkins were sculpted and sent to New Delhi, where they can still be seen today.

As well as public monuments, Hampton was also famed for his portrait sculpture, which he exhibited extensively in Glasgow, Cardiff, Dublin, London and Liverpool. The most important of such works are the portrait of *Edward Carlike* (1913), now part of the National Gallery of Victoria (Melbourne) and the statue of *Robert Burns*, now at the Auckland Art Gallery Toi o Tāmaki (New Zealand).

Herbert Hampton, *Spencer Compton Cavendish, 8th Duke of Devonshire*, 1911, bronze, Whitehall, London

Herbert Hampton

1862–1929

Narcissus

Signed Herbert Hampton Sc

Dated 1895

Bronze with brown and green patination

Height: 30⅝” (77 cm)

Conceived and cast circa 1895

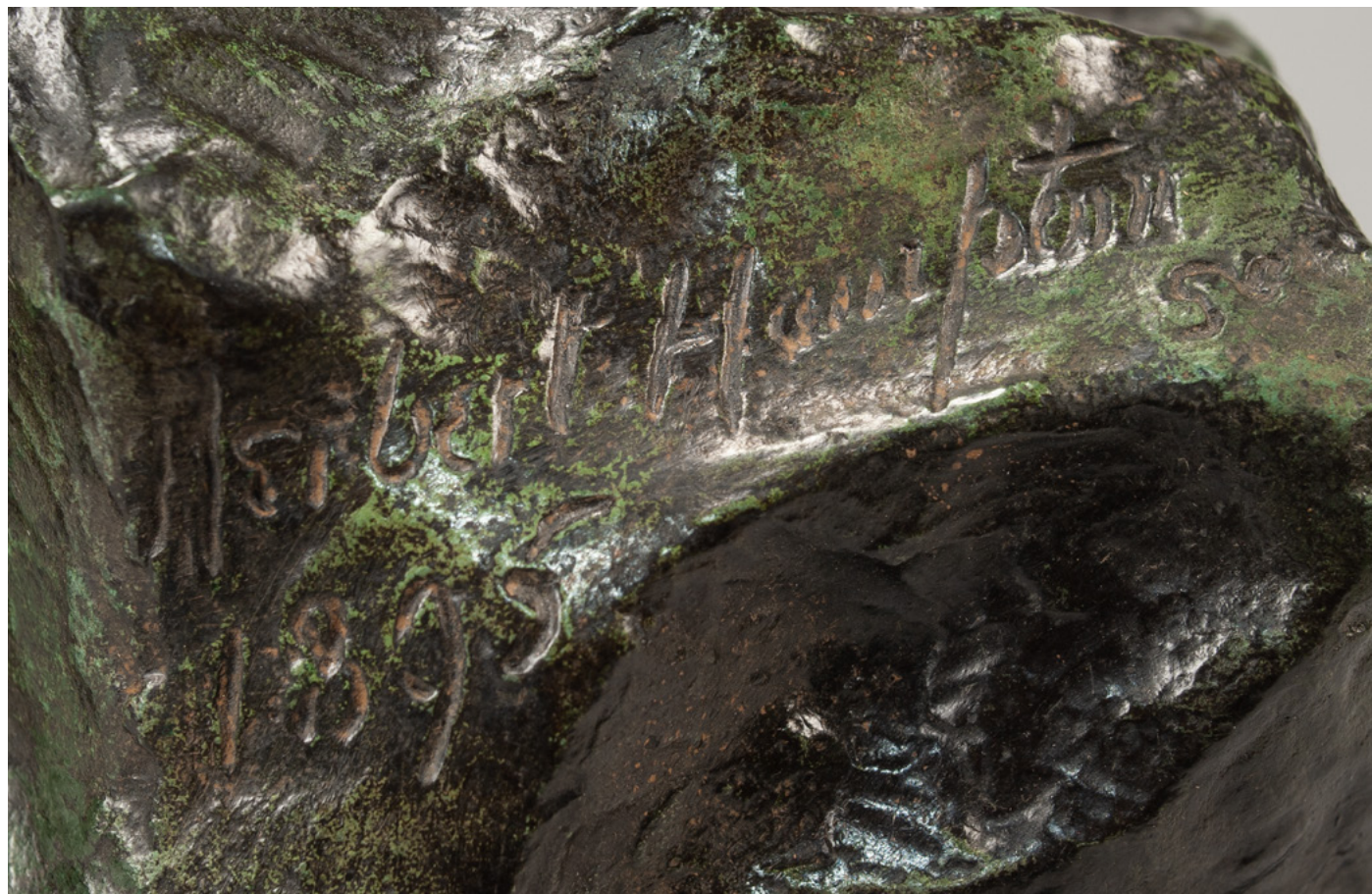
In Greek mythology, Narcissus was a hunter from the Greek city of Thespieae in the region of Boeotia. He was exceptionally handsome, thanks to his divine descent—the son of the river god Cephissus and the nymph Liriope.

The most famous version of the myth can be found in Ovid’s *Metamorphoses*. According to Ovid, nymph Echo fell in love with Narcissus and started following him. The young man however refused her harshly, causing Echo to retreat to lonely caves and valleys, until only the sound of her voice—an echo—remained. In return, Nemesis, the god of revenge, wishing to avenge Echo’s sorrowful death, attracted Narcissus to a pond. The young man caught his reflection in the water and fell desperately in love with his own image. Narcissus was unable to ever leave his image behind, eventually dying by the side of the pond. His body was turned into a flower, preserving his beauty forever.

In this impressive bronze, Hampton depicts the moment in which Narcissus catches a glimpse of his own self as he steps carefully on two stones above the surface of the water. In western art, painters and sculptors usually represented the figure as sitting next to a pond, intent at gazing at his own reflection in the water. In this light, Hampton’s vertical composition is rather distinctive.

The piece was probably devised to decorate the top of a fountain, so that the standing figure would look into the water beneath his feet. This perhaps inspired the sculptor Henri-Léon Gréber (1856–1941), whose patinated plaster on the same subject (1909, Musée Départemental de l’Oise in France), originally devised for a fountain, shows a strikingly similar composition.





The Timeline of the New Sculpture Movement

- 1856

Alfred Stevens wins the commission for the Wellington Monument at St. Paul’s Cathedral.
- 1859

Frederic Leighton settles and starts exhibiting in London.
- 1863

The Government School of Design (South Kensington) is renamed National Training Art School.
Alphone Legros moves to England from France.
- 1868

Leighton is elected ARA.
Watts completes his model *Clytie* in marble.
- 1871

Aimé-Jules Dalou moves to London and starts teaching at the South Kensington National Art Training School (and later at the Lambeth Art School in South London). The firm H. Young & Co is established in Pimlico the first major art-bronze foundry in the country, employing French bronze-moulders and chasers.
- 1874

Cox & Sons set up a factory designed for casting statuary at Thames Ditton, Surrey.
- 1875

Hamo Thornycroft wins the RA gold medal for the best work of sculpture on a given theme with *A Warrior Carrying a Wounded Youth from the Field of Battle*, beating Alfred Gilbert.
Gilbert moves from London to Paris to study under the sculptor Pierre-Jules Cavalier (1814–1894).
Alfred Stevens dies on 1 May.
- 1876

Alphone Legros is appointed Professor of Art at University College, London.
- 1877

Leighton’s *An Athlete Wrestling with a Python* goes on display at the Royal Academy.
Dalou’s *Charity* is installed at the Royal Stock Exchange.
- 1878

Leighton is elected president of the RA.
Thornycroft exhibits the marble *Lot’s Wife* at the RA.
Frampton moves to Paris aged 18 to work as an architectural decorator on the Hôtel de Ville.
- 1880

Thornycroft exhibits his marble *Stone Putter* at the RA.
Frederic William Pomeroy wins the Academy’s travelling scholarship moves to Paris, enrolling in the studio of Antonin Mercié.
- 1881

Teucer is exhibited at the RA and Thornycroft is made Academy Associate.
Dalou returns to France, followed by Alfred Drury, who becomes his assistant.
Edouard Lantéri succeeds Dalou as master at the National Art Training School.
- 1882

Gilbert’s *Perseus Arming* and *Kiss of Victory* are displayed at the Grosvenor Gallery and RA respectively.
Rodin exhibits the *Bust of Alphonse Legros* and *St. John the Baptist* in London for the first time.
- 1883

Watts produces *Hugh Lupus* for the Marquis of Westminster and starts working on *Physical Energy*.
Bertram Mackennal moves from Australia to England.
Henry Bates wins the RA travelling scholarship, moves to Paris and becomes a pupil of Rodin.
Study of a Head by Gilbert is exhibited at the RA.
- 1884

Rodin’s *The Age of Bronze*, Onslow Ford’s *Linus*, Gilbert’s *Icarus* and Thornycroft’s *Mower* go on display in the RA exhibition rooms.
Edward Onslow Ford takes up a studio on the Fulham road next to Alfred Gilbert.
The pair start experimenting with the lost-wax casting technique.
The Art Workers Guild is founded in London.
- 1885

Drury moves from Paris to London.
Gilbert returns to London from Rome and takes up his first major commission, the Fawcett Memorial (unveiled 1887).
- 1886

Onslow Ford’s *Folly*, Gilbert’s *Enchanted Chair*, Leighton’s *Sluggard* and *Needless Alarms* are exhibited at the RA; Gilbert’s *An Offering to Hymen* goes on public display at the Grosvenor Gallery.
- 1887

Peace by Onslow Ford is exhibited at the RA.
Henry Alfred Pegram becomes Hamo Thornycroft’s studio assistant.
Alfred Gilbert Monument to Queen Victoria is erected at Winchester Castle and Gilbert is elected ARA.
- 1888

The firm J.W. Singers and Sons Ltd builds a new foundry for casting bronze statuettes with the sand and lost-wax method in Frome, Somerset.
Thornycroft’s General Gordon Memorial is erected at Trafalgar Square (now at Victoria Embankment Gardens, Westminster); he is elected Royal Academician.
- 1889

Arthur Leslie Collie opens his dealership at 39 Old Bond Street.
Goscombe John moves to Paris and becomes the assistant of Auguste Rodin.
Onslow Ford exhibits the Singer at the RA. Harry Bates completes the piece *Hounds in Leash*.
Frampton exhibits *Gallia* and *Christabel* at the Paris Salon, winning an honourable mention for the latter model.
- 1891

Thomas Brock is elected Royal Academician.
- 1892

Gilbert receives the commission for the Memorial to the Duke of Clarence, Windsor, and the Lord Arthur Russell Memorial.
Comedy and Tragedy (conceived 1890) goes on display at the RA and Gilbert is elected Royal Academician.
- 1893

The Shaftesbury Memorial is erected in Piccadilly Circus.
Henry Charles Fehr’s plaster *Rescue of Andromeda* is exhibited at the RA.
Mackennal’s *Circe* wins an honourable mention at the Salon in Paris.
- 1894

Edmund Gosse coins the term ‘New Sculpture’ in a series of seminal articles in *The Art Journal*.
The Italian founder Alessandro Parlanti moves to London and sets up Parlanti Bronze Founders.
George Frampton takes part in the *Libre Esthétique* Symbolist exhibition in Brussels (17 February 15 March) with his model *Mysteriarch*.
- 1895

Goscombe John’s *Boy at Play* is exhibited at the RA.
Francis Derwent Wood wins the Academy’s gold medal and travelling scholarship for his group *Daedalus and Icarus*.
Onslow Ford is elected ARA.

- 1896 Leighton is presented with a peerage on 24 January, he is the first ever artist to receive such an honour. He dies the following day in his house in Holland Park. His pupil and assistant, Thomas Brock, sculpts the Leighton Memorial for St. Paul’s Cathedral.
- 1897 *The Age of Innocence* by Alfred Drury and *Salome* by Bertram Mackennal are exhibited at the RA. Wood is appointed modelling master at the Glasgow School of Art. The National Art Training School is renamed Royal College of Art. Tate Gallery opens in London.
- 1898 William Pomeroy’s *Perseus* is exhibited at the RA.
- 1899 Lucchesi’s *The Myrtle’s Altar* and Bates’ influential ivory and bronze group *Mors Janua Vitae* are exhibited at the RA.
- 1900 Gilbert is made Professor of Sculpture at the RA. Gilbert Bayes’ *Jason Ploughing the Acres of Mars* wins an honourable mention at the Paris Salon. Leighton’s works represent England posthumously at the International Exhibition of Paris. Henry Alfred Pegram wins a silver medal for his marble *Sibylla Fatidica* at the same venue.
- 1901 Toft’s *The Spirit of Contemplation* is exhibited at the RA. Marion Spielmann’s book *British Sculpture and the Sculptors of Today* is published. The Kelvingrove Art Gallery and Museum opens in Glasgow. Gilbert moves to Bruges in self-imposed exile.
- 1902 George Frampton is elected Royal Academician. Marion Spielmann curates the exhibition of French and English ‘Sculpture for the Home’ at the Fine Arts Society. *Grand Paysan* is unveiled posthumously in Paris. *Physical Energy* is installed in Cape Town, South Africa.
- 1903 *The Thorn* by Alfred Walker is exhibited at the RA.
- 1904 Auguste Rodin is appointed president of International Society of Sculptors, Painters and Gravers in London. The Royal Society of British Sculptors is founded.
- 1905 Albert Toft erects the Queen Victoria Memorial in Nottingham.
- 1906 Halnon exhibits the portrait plaque of Frederic Leighton at the RA commemorating the 10th anniversary of the artist’s death.
- 1908 William Reid Dick moves from Glasgow to London and starts exhibiting at the RA.
- 1909 Bayes’ *Sigurd* is exhibited at the RA. Charles Rickett’s *Orpheus and Eurydice* is exhibited at the Manchester City Art Gallery. William Goscombe John is elected Royal Academician.

- 1911 Thomas Brock’s Victoria Memorial is unveiled at The Mall, London. Herbert Hampton’s Statue to the Duke of Devonshire is installed at Whitehall.
- 1912 Frampton’s *Peter Pan* is erected in Kensington Gardens.
- 1913 Alfred Drury is elected Royal Academician.
- 1915 Arthur Walker’s Crimean War Memorial is unveiled at Waterloo Place in London.
- 1919 Reid Dick’s *Mask of Perseus* is displayed at the RA.
- 1917 Alfred Drury’s statue of Joshua Reynolds is unveiled in the courtyard of the RA. William Pomeroy is elected Royal Academician.
- 1920 Wood is elected ARA.
- 1922 Bertram Mackennal is elected Royal Academician.
- 1925 Wood’s Machine Gun Corps Memorial is erected in Hyde Park.
- 1927 The joint memorial exhibition of Hamo Thornycroft and Francis Derwent Wood’s works goes on display at the Leicester Galleries.
- 1928 Charles Ricketts and William Reid Dick are elected Royal Academicians. Bayes’ *The Queen of Time* clock is installed at Selfridge’s, London.
- 1932 Gilbert’s Alexandra Memorial is erected on Marlborough Road, London.
- 1935 Reid Dick is appointed President of the Royal Society of British Sculptors.
- 1936 Arthur George Walker is elected ARA.
- 1938 Frederic James Halnon becomes a Fellow of the Royal Society of British Sculptors.

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