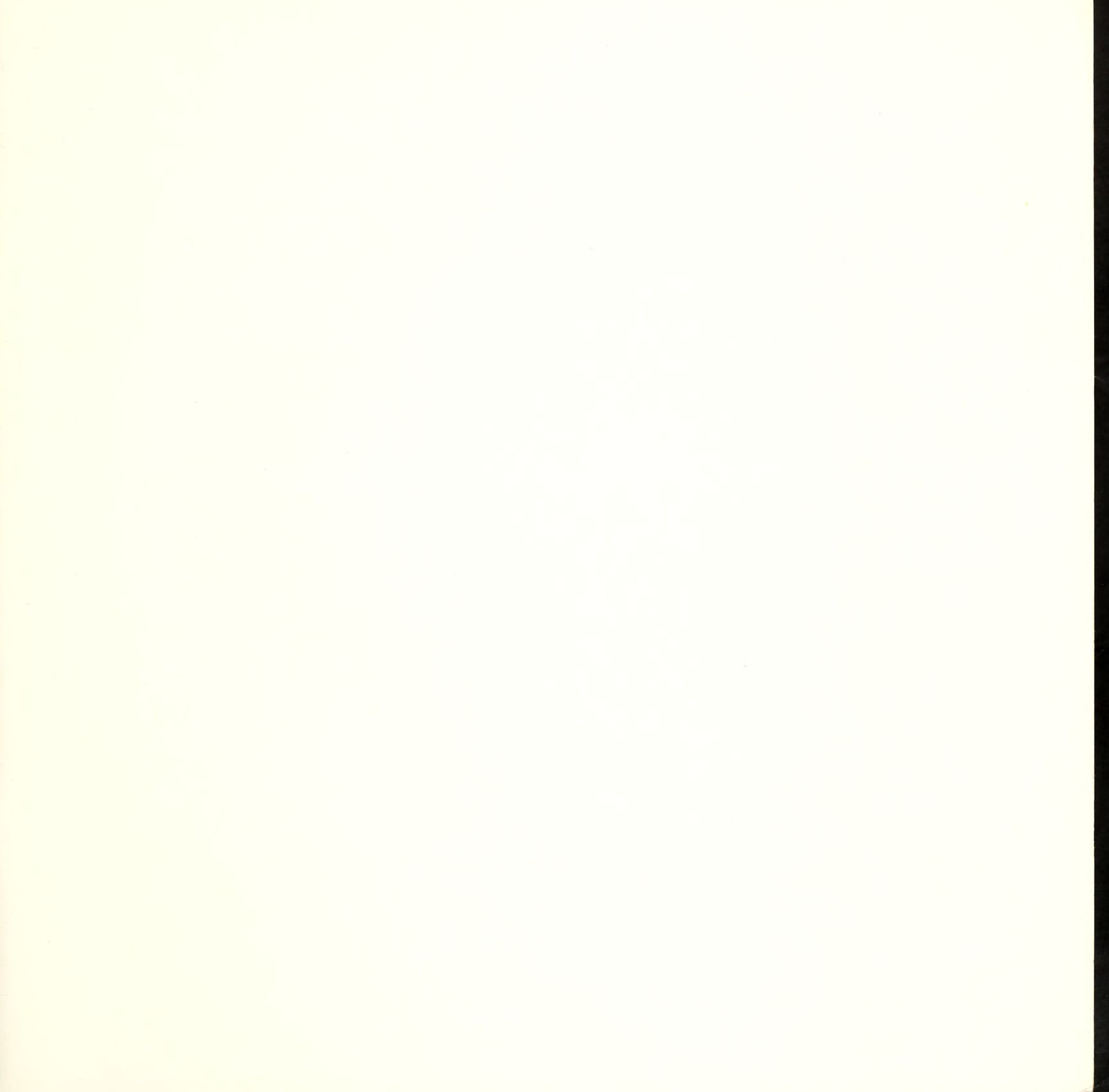


THE COLLECTION OF MRS. C. LOCKHART McKELVY

THE TOLEDO MUSEUM OF ART





Digitized by the Internet Archive
in 2012 with funding from
Toledo Museum of Art

<http://archive.org/details/collectionofmrsc00tole>

The Collection of Mrs. C. Lockhart McKelvy

*Publication of this catalogue is made possible
by contributions from the many friends of Mrs. C. Lockhart McKelvy.
The Museum is grateful for their support of this
permanent record of her generosity.*

THE COLLECTION OF
MRS. C. LOCKHART McKELVY

THE TOLEDO MUSEUM OF ART

Founded by
Edward Drummond Libbey

1964



HENRI MATISSE

Dancer Resting

MRS. C. LOCKHART MCKELVY

MARGARET GOSLINE MCKELVY was one of Toledo's great benefactors, yet she was so modest and so reticent that few knew all that she did for the community in which she lived. Her joyous and lively interest in the arts and people expressed itself in two ways that profoundly affected this community through its Art Museum.

Her father, William A. Gosline, Jr., who was President of the Museum from 1934 to 1947, had taught her to love and collect art. She had the courage to acquire only works of art she liked and always considered that one day her collection would be the heritage of all of us in this community. Her acquisitions were planned to supplement the collections of the Art Museum yet they remain a very personal expression of her strong and sure taste. Her collection will strengthen and enrich the Art Museum, giving pleasure to all who visit it.

Mrs. McKelvy liked young people and helped many to obtain the education necessary to pursue a useful life. In the arts she gave scholarships to promising young artists, so that they could become technically proficient. Many became art teachers, and are now benefiting countless children through their teaching. With typical modesty, Mrs. McKelvy gave these scholarships either through the Museum, as Gosline Scholarships, honoring her father, or through the Toledo Board of Education, as Gilmartin Scholarships, honoring Elizabeth C. Gilmartin, former Supervisor of Art Education in Toledo's public schools. Few knew the name of the donor.

Mrs. McKelvy was a lifelong resident of our community, served on the boards of many charitable institutions in addition to being a Trustee of this Museum. The delightful and personal collection of works of art given to the Museum by Mrs. McKelvy is recorded in this catalogue. Her pictures and objects will give pleasure to many. Her generous and lighthearted spirit will live on in these works of art and in the hearts of all those whom she helped, and who are now helping others to learn from and enjoy the arts.

FRANÇOIS BOUCHER

(1703-1770)

Boucher's delicate style of painting especially suited the 18th century taste for rustic or pastoral scenes. To these landscapes he added a keen appreciation for the frivolous pastimes of his aristocratic patrons, among whom was Madame de Pompadour. For many prominent French artists, study in Italy was desirable and important. Boucher was twenty-four years of age when he traveled to Italy, remaining there for four years. Later in his lifetime, he became First Painter to Louis XV and President of the Academy. By the mid-18th century, the pleasure-seeking French court sought to enjoy a refined, restrained nature in which they could participate as pampered milkmaids or fishermen. Boucher's subjects, therefore, were obvious and superficial, dictated by the Rococo taste of the times.

THE FOOTBRIDGE

Oil on canvas, 19 7/8 x 24 inches.

Signed lower left: f. Boucher/1760.

Paintings of such small size were desirable in the intimate salons and boudoirs of the Rococo period. The pastoral landscapes of Boucher, peopled with country folk in the sun, were treated as pleasant stage settings that often employed the countryside near the junction of the Seine and Marne Rivers. This attractive area, only three miles from the heart of Paris and adjoining the Bois de Boulogne, appealed to Boucher for its picturesqueness. A preparatory drawing for this painting appeared in the Georges Bougarel sale (*Catalogue du Cabinet de Dessins du XVIIIe Siècle*, Hôtel Drouot, Paris, June 15-16, 1922, p. 9, no. 12).

EX-COLLECTION

Château de Beauregard, Seyssinet, near Grenoble, France, from the early 19th century to 1957.

GIFT, 1957.

*The catalogue entries were prepared
by Millard F. Rogers, Jr.
and the catalogue was designed
by Richard F. Dahn.*



HUBERT ROBERT

(1733-1808)

In 18th century France the riches of the monarchy were equaled by the abundant talents of the artists. Hubert Robert, a painter who was influenced by Italian scenes and the style of his great contemporary, Fragonard, painted and lived in Italy for eleven years (1754-1765). He lived through two reigns of French kings and into the period of the Napoleonic upheaval. Robert generally confined his subjects to dramatic landscapes or extensive architectural views. Ruined castles, torrential streams, and the remains of past civilizations intrigued him throughout his long career. As a member of the prestigious Academy, Robert is also noted as one of the keepers of paintings owned by Louis XVI. He also served as curator of the Musée du Louvre.

THE PONTE LUCANO AND THE TOMB OF THE PLAUTII

Oil on canvas. 32¼ x 25½ inches.

Signed lower right: H. Robert/1795 (4?)

In addition to their attractiveness, Robert's paintings serve as major records of the ancient monuments of Rome and its environs. Robert intended this painting to be *en suite* with at least three other views of Rome and Tivoli. They remained together until 1944. The painting depicts the Aniene River rushing under the five-arched Ponte Lucano near Bagni di Tivoli, a spa between Rome and Tivoli. This Roman bridge was named for Lucanus Plautius, and it was rebuilt several times between the 15th and the 19th centuries. Just beyond the bridge and crowning the hilltop is the circular tomb of the Plautii, a family burial structure dating from the Augustan period (27 B.C.-14 A.D.). The painting was titled, erroneously, until recently: *Cascades of Rome, Castle of Ponte Lugano.*

EX-COLLECTIONS

Comte Legendre d'Onzembray, Château de Villemereuil, Aube (dealer's information, but painting does not identify with any Robert in the sale, March 13, 1868).

Etienne Marie Antoine Champion, Comte de Nansouty, Paris.

Comte de la Béraudière, Paris (until 1885?).

Edouard Jonas, Paris, 1928.

Mrs. Joseph D. Heine, New York, to 1944.

BIBLIOGRAPHY

Collection of Mrs. Joseph D. Heine, Parke-Bernet Galleries, New York, November 25, 1944, no. 257.

EXHIBITIONS

The Spirit of Modern France, 1745-1946, Toledo Museum of Art and Art Gallery of Toronto, November 1946-February 1947, no. 4.

Hubert Robert, 1733-1808, Paintings and Drawings, Vassar College Art Gallery, Poughkeepsie, New York, October 9-November 11, 1962, no. 11. GIFT, 1945.



CONSTANTIN GUYS

(1802-1892)

As perceptive chronicler of Victorian life in London's Hyde Park, a cavalry charge in the Crimean War, or French dancers and their escorts, no draftsman of the 19th century exceeded Constantin Guys. He was born in Holland, but spent most of his life traveling from country to country seeking new subjects for his facile pen and pencil. With Byron he fought in the Greek War of Independence, and before 1850 he became an artist for the *Illustrated London News*. His admirers included Baudelaire, the De Goncourt brothers, and Manet. He was considered a reporter, and his skill as a draftsman was only appreciated by later collectors.

DANCERS. About 1860-1870.

Ink and wash on paper. 10½ x 15 inches.

Throughout most of the 19th century, but especially during the gay and prosperous years of the Second Empire and the enlightened rule of Napoleon III, Guys depicted the fashions of Europe, its courtesans, soldiers, and ladies in crinoline parading through the boulevards of Paris. He recorded this age exclusively as a draftsman in pencil, ink, and wash. His drawings of woman and her environment, the popular subject of Guys' draftsmanship, graphically illustrate the world depicted in the writings of Flaubert, Baudelaire, and Zola.

GIFT, 1950.



EDOUARD MANET

(1832-1883)

Following six years of study in Couture's studio, Manet visited Europe's leading museums. His interest in the Venetian painters, Velásquez, and Hals began early in his career and continued throughout it. Manet considered his art a continuation of the masters before him, and he never regarded himself as a revolutionary. In the mid-19th century, the Salon exhibitions implied official endorsement and, hence, success. Manet was championed by Delacroix, Antonin Proust, and Baudelaire, but he was not accepted in the Salon until 1861. In 1865 the public vilified *Olympia*, perhaps his most famous painting, for its excessive realism and unusual subject. After 1870 he explored the Impressionist technique, but generally preferred the use of light and dark colors, juxtaposed without much half-tone shading. Only in later life did Manet receive the honors due him.

PORTRAIT OF MADAME EDOUARD MANET. 1878.

Pastel on paper. 21¾ x 15½ inches.

Manet did not work in pastel until about 1878. After this date this technique occupied more and more of his attention. He treated the use of pastel on paper in a painterly fashion, preferring broad effects to detailed, linear ones. In 1863, Manet married Suzanne Leenhof (1830-1906), a woman who first came to the Manet household as a piano instructor in 1850. She appears in a number of Manet's paintings. This is the second portrait of her in pastel. It was once owned by Eugène Manet, the artist's brother and husband of Berthe Morisot.

EX-COLLECTIONS

Eugène Manet, the artist's brother.

Ernest Rouart, Paris, in 1926.

BIBLIOGRAPHY

Théodore Duret, *Histoire de Edouard Manet et de son oeuvre*, Paris, 1902 and 1919, p. 285, no. 2.

Théodore Duret, *Manet and the French Impressionists*, trans. by J. E. Fritch, Philadelphia, 1910, p. 263, no. 2.

Etienne Moreau-Nélaton, *Manet, Raconté par lui-même*, Paris, 1926, II, pp. 50, 141; fig. 234, repr.

A. Tabarant, *Manet, Histoire Catalographique*, Paris, 1931, p. 447, no. 2.

Paul Jamot and Georges Wildenstein, *Manet*, Paris, 1932, I, p. 159, no. 312; II, p. 113, fig. 244, repr.

EXHIBITION

Cent Portraits de Femmes, Galerie Charpentier, Paris, 1950.

GIFT, 1952.



HILAIRE GERMAIN EDGAR DEGAS

(1834-1917)

From his beginnings as a disciple of Ingres, Degas developed a personal style influenced by Japanese prints, Monet, and Impressionism. He sustained a fascination for the urban life around him. Academic traditions and the classicizing influences of Ingres yielded in Degas' art by the mid-1860's, when he experimented with unusual compositions and seemingly casual arrangements. His earliest paintings concentrated on portraits and historical subjects. After 1873, he devoted himself to rendering the human figure, especially those in the theatre, ballet, and orchestras. After 1880, he employed pastel more and more, preferring it to oil. While he participated in Impressionist exhibitions, he remained aloof from the Impressionist insistence on plein-air painting. A quiet, retiring man, his isolation was heightened by blindness which caused him to cease painting about 1908.

DANCERS AT THE BAR. About 1889.

Pastel on paper. 18¼ x 40 inches.

Stamped lower left: Degas.

Degas' interest in the ballet — its dancers, stage, and practice rooms — began in 1873. He was a frequent visitor to ballet classes, where he made many sketches of the performers occupied in their exercises and graceful poses. The distortions, strange angles, and the scintillating colors that Degas depicted in his pastels indicate his innovating style. His unique use of eccentric poses and captured movement display his extraordinary sense of design. This pastel is a study for a larger work by Degas (Lemoisne, no. 996) and is related to two other pastels (nos. 998 and 999).

EX-COLLECTIONS

Estate of Edgar Degas, 1918 (Lugt 658).

Georges Viau, Paris, to 1942.

BIBLIOGRAPHY

Catalogue des Tableaux, Pastels, et dessins par Edgar Degas . . .

Galerie Georges Petit, Paris, 1^{re} Vente, May 6, 1918, no. 226, repr.

Catalogue des Dessins, aquarelles, gouaches, pastels . . .

Collection de M. Georges Viau, Hôtel Drouot, Paris, Dec. 11, 1942,
p. 28, no. 73, repr. pl. VIII.

P. A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, III, p. 578,
no. 997, repr.; IV, p. 113.

GIFT, 1950.



PIERRE AUGUSTE RENOIR

(1841-1919)

Renoir was a prolific artist of landscapes, nudes, and portraits. From his beginnings as a painter of porcelain and fans, he became associated with the Impressionist movement with which he was identified for the rest of his life. He was one of the exhibitors in the first Impressionist exhibition, 1874. Renoir exhibited with the Impressionists in their special shows and also found his portraits acceptable to the Salon. He maintained an appreciation for studying the great museum collections; in this, he was somewhat at odds with several Impressionists. Renoir's first taste of Impressionism came through Monet, with whom Renoir worked after 1868. The Impressionist approach that depended so much on the purely visual effects in nature appealed to Renoir. To him, however, a painting's purpose was to decorate a wall. Its colors must be pleasant, its mood amiable. A painting was not a scientific experiment, for he felt that "the slow work of the hand makes for happiness." Painting was for him the act of making something physically beautiful.

LANDSCAPE AT CAGNES. 1910.

Oil on canvas. 21 $\frac{3}{8}$ x 25 $\frac{3}{4}$ inches.

Stamped lower right: Renoir.

Renoir spent the last decade of his life at Cagnes in Southern France, where the landscape of gnarled olive trees and sunny fields lured him. At Cagnes, Renoir and his family found contentment at *Les Collettes*, a villa purchased in 1903 that often figures in the late paintings. The identical view of this landscape appears in another painting of the same date, *Idyll at Cagnes* (Meier-Graefe, *Renoir*, Leipzig, 1929, fig. 356). Renoir's crippling illness did not detract from painting excursions into the neighborhood even though brushes sometimes had to be strapped to his hands and wrists. Here, where the olive trees were centuries old, his love for landscape could be fully exploited.

EX-COLLECTIONS

Estate of Pierre Auguste Renoir, 1919 (Lugt *Supplément*, 2137b).

Pierre Renoir, the artist's son, after 1919.

Étienne Vautheret, Lyon, to 1933.

Hodebert, Paris.

Private collection, Switzerland.

BIBLIOGRAPHY

L'Atelier de Renoir, published by Bernheim-Jeune, Paris, 1931,

II, no. 402; plate 130, repr.

Collection Étienne Vautheret . . . Tableaux Modernes, Hôtel Drouot, Paris, June 16, 1933, p. 30, no. 23; p. 31, repr.

GIFT, 1962.



Rembrandt

PIERRE AUGUSTE RENOIR

(1841-1919)

BATHER. 1912.

Oil on canvas. 25 $\frac{3}{4}$ x 22 inches.

Signed lower right: Renoir.

For many, the zenith of Renoir's art was reached in his interpretation of the nude. Renoir felt that woman should be painted "like a beautiful fruit." At Cagnes, where Renoir painted for the last sixteen years of his life, the landscape that receded to the azure mountains on one side and the warm Mediterranean on the other was a perfect environment for his paintings of bathers or nudes. These canvases represent a large portion of his late works. They were never divorced from their outdoor setting, but became integrated with it in atmosphere and color. In this painting, Renoir evolved a pose that was used in other renderings of the same model, probably Gabrielle. At this time it was Renoir's habit to work directly on the canvas, assisted, perhaps, only by a few small sketches. The preparatory drawing for The Toledo Museum of Art *Bather* also dates from 1912 (*Renoir Drawings*, edited by John Rewald, New York, 1946, no. 84).

EX-COLLECTIONS

Maurice Gangnat, Paris, 1912-1925.

Henri Canonne, Geneva, to 1939.

BIBLIOGRAPHY

Raymond Bouyer, "Les Renoir de la collection Gangnat," *Gazette des Beaux Arts*, XI, April 1925, p. 248.

Catalogue des Tableaux . . . collection Maurice Gangnat, Hôtel Drouot, Paris, June 24-25, 1925, no. 88, repr.

Catalogue des Tableaux Modernes . . . collection Henri Canonne, Galerie Charpentier, Paris, Feb. 18, 1939, no. 47, repr.

Renoir Drawings, edited by John Rewald, New York, 1946, p. 23.

EXHIBITION

What is Modern Art?, Toledo Museum of Art, March, 1960.

GIFT, 1955.



AMEDEO MODIGLIANI

(1884-1920)

Modigliani was born in Italy, remained there until 1906, and spent his brief adult life in Paris. Outwardly, his life was one of dissipation and self-destruction. His art concentrated on the single theme of the human body and face, yet he should not be considered a portrait painter. Rather, his renderings were decorative inventions that resembled the actual sitter. When Modigliani arrived in Paris as a young man, the new Cubism and African art awakened Modigliani to a different world. After 1909, Modigliani had interludes as a sculptor, carving heads and torsos resembling the severe figures of his canvases. His excessive drinking, drug addiction, and self neglect fostered fitful working habits. For some years he produced hardly any paintings. He instigated his own style, a unique one that followed no particular artist.

PORTRAIT OF PAUL GUILLAUME

Oil on board. 29½ x 20½ inches.

Signed lower right: modigliani

Inscribed lower left: Paul Guillaume

Inscribed lower right: Settembr 1915

Among Modigliani's friends, such as Picasso, Gertrude Stein, and the dealer Zborowski, was Paul Guillaume (1891-1934), an art dealer and writer. He was introduced to Modigliani in 1914 by Max Jacob, the poet. Guillaume soon began collecting Modigliani's paintings; in fact, he was the artist's only patron in 1914-1916. He also posed for at least three other portraits during this period (Ceroni, plates 55, 58, and 62). In this portrait, painted in September 1915, Guillaume is posed in a room before a window and bookcase. Other portraits of him are inscribed with the sitter's name, a habit Modigliani often employed to identify the subject.

EX-COLLECTION

Paul Guillaume, Paris, 1915 - after 1929.

BIBLIOGRAPHY

Arthur Pfannsteil, *Modigliani, l'art et la vie*, Paris, 1929, pp. 6, 18.

Waldemar George, *Le grande peinture contemporaine à la collection Paul Guillaume*, Paris, n.d. (1929), pp. 138, 142, 188, repr.

Arthur Pfannsteil, *Modigliani et son oeuvre*, Paris, 1956, p. 66, no. 36.

Ambrogio Ceroni, *Amedeo Modigliani*, Milan, 1958, p. 50, plate 56, repr. (as *Paul Guillaume devant sa bibliothèque*).

EXHIBITION

Galerie Bernheim-Jeune, Paris, May-June, 1929.

GIFT, 1951.



PAUL C.

modigliani

S
E
P
T
E
M
B
E
R
1
5

HENRI MATISSE

(1869-1954)

As a young artist, Matisse first studied with the conservative painters Bouguereau and Gustave Moreau, then fell under the spell of Impressionism. Successively, he was influenced by Bonnard, Vuillard, Signac, and Cézanne. By 1905 Matisse's interest in vivid colors, flat patterns, and distortions made him a leader of the *Fauves* movement, a group sneeringly dubbed the "Wild Beasts" by a critic. Matisse was enchanted with the Near East and North Africa just before World War I, then filled his canvases with Oriental beauties and exotic still lifes. Throughout his long career, he seldom strayed from the bright colors and strong shapes discovered in the early 1900's. His works include (besides paintings) some sculpture, book illustrations, and the interior decoration of a nuns' chapel in Vence, France, his last major work.

DANCER RESTING. 1940.

Oil on canvas. 32 x 25½ inches.

Signed lower right: Henri Matisse 40.

The last years of Matisse's life were spent on the French Riviera near Nice, where he found its semi-tropical environment conducive to his subject matter and encouraging to his health. By August 1940, as World War II exploded, Matisse was in Nice, where he painted very little because of an illness.

In the 1930's, Lydia Delectorskaya became a favorite model, and by 1940 she was still with Matisse as secretary and housekeeper. Other models were available and hired, but she probably posed for this painting employing the subject of an *odalisque*, seductive in character and beautifully indolent in her Oriental surroundings.

EX-COLLECTION

Mr. and Mrs. Lee Ault, New York, to 1946.

BIBLIOGRAPHY

R. Frost, "Lee Ault Can Pick Them," *Art News*, XLIII, April 15-30, 1944, p. 16 (erroneously dated: 1941).

"A Rouault from Lee Ault," *Art News*, XLV, July 1946, p. 18 (mentions *Dancer Resting*).

J. K. Reed, "Seven American Collectors Show Treasures at Modern Museum," *Art Digest*, XX, August 1, 1946, p. 31, repr. p. 5.

"Ruisdael to Pissarro to Noguchi," *Art News*, XLIX, March 1950, p. 59, repr.

Alfred H. Barr, *Matisse, His Art and His Public*, New York, 1951, p. 559.

EXHIBITIONS

Modern Paintings from the Lee Ault Collection, Valentine Gallery, New York, April 10-29, 1944, no. 29, repr.

Paintings from New York Private Collections, Museum of Modern Art, New York, July 1946, no. 3.

Matisse, Portland Art Museum, Portland, Oregon, 1952.

GIFT, 1947.



JOE JONES

(Joseph John Jones)

(1909-1963)

Born in St. Louis, Jones worked as a house painter until 1931. His first one-man show was held in New York in 1935, after which the career of this self-taught artist showed signs of success. Mural painting and War Department commissions in Alaska and the Aleutian Islands occupied him during World War II. Before his death, he was a resident of Morristown, New Jersey, exhibiting in New York galleries and in various major American exhibitions. Jones' use of oil closely followed a watercolor technique of thin, flat washes. His near Oriental style also relied on heavy use of drawn lines succinctly outlining the areas of sails, masts, and figures.

REGATTA (BARNEGAT BAY, NEW JERSEY). 1951.

Oil on canvas. 22 x 40 inches.

Signed lower left: Joe Jones.

The New Jersey shore furnished subjects for Jones' paintings before and after his residence was established in that state. During the summer months he roamed the coast, where he painted *Regatta*, a view of Barnegat Bay. This large reach of water is formed by Island Beach Peninsula and Long Beach Island. It is entered from the ocean at the famous Barnegat Lighthouse. A lithograph (ca. 1952) similar to this subject is in The Toledo Museum of Art collection.

BIBLIOGRAPHY

"Reviews and Previews . . . Joe Jones," *Art News*, L, October 1951, p. 48.
Toledo Museum of Art, *Museum News*, no. 140, December 1952,
(p. 4, fig. 6) repr.

EXHIBITIONS

University of Nebraska, Lincoln, Nebraska, *Sixty-first Nebraska Art Association Exhibition*, March 1951, no. 81.

Toledo Museum of Art, *39th Annual Exhibition of Contemporary American Paintings*, June 8-August 31, 1952, no. 36.

Carnegie Institute, Pittsburgh, *The 1952 Pittsburgh International Exhibition of Contemporary Painting*, October 16-December 14, 1952, no. 128, repr.

California Palace of the Legion of Honor, San Francisco, *Carnegie International*, 1953.

GIFT, 1952.



1875

CHINESE, T'ANG DYNASTY

(7th-10th century)

Among the many dynasties ruling China throughout her venerable history, none was more brilliant artistically than the T'ang period that flourished for three centuries. China's military and political might were never greater. Her borders extended to the limits of Asia, and Buddhism was established as the leading religion during T'ang rule. During this three hundred years of splendor, poetry and the arts flourished within a court noted for its great artists and appreciative emperors.

OX AND CART. About 618-907 A.D.

Clay and wood, with remains of glaze (modern yoke, shafts, and supports for cart and wheels). Ht. 11½ inches; length 18¼ inches.

Not only were T'ang potters extremely talented as makers of vessels, they were noted for their figurative shapes as well. During the T'ang period, the placing of sculpture and furniture within tombs became an extravagant habit. Families competed for social status determined by the number of decorative pieces placed in a tomb. Tomb figures of servants, dancers, animals and the like were symbols for human sacrifice, a practice of the T'ang predecessors. The real purpose of tomb furniture, such as this *Ox and Cart*, was to give assistance to the deceased. They were substitutions for the real animal and cart. Made in a two-part mold, the ox was left unglazed and only a few traces of pigment remain on the cart. A similar tomb sculpture was exhibited in *Chinese Tomb Pottery Figures*, Hong Kong University, 1953, no. C-11. Other objects resembling it but with arched roofs on the carts are in the collections of the Seattle Art Museum, Boston Museum of Fine Arts, and Allen Memorial Art Museum, Oberlin, Ohio.

GIFT, 1954.



FRENCH or FLEMISH

(16th century)

Feudalism, serfdom, knighthood, and walled castles conjure up images of Medieval life full of strife and turmoil. Art also flourished in the Middle Ages, largely dictated by the Church. The demands for religious paintings, sculpture, and decorative arts were great. Churches, tombs, altarpieces, and devotional objects all provided means for artists to illustrate religious precepts for an illiterate populace. To the educated clergy and nobles who commissioned works of art, such things assisted their devotion and showed their piety and good works.

ST. CATHERINE. About 1500-1525.

Limestone. Ht. 34³/₄ inches.

The Gothic style persisted in some areas of Europe long after the Middle Ages yielded to the Renaissance in certain countries. Grace and sensibility released 16th century French sculpture from the stern, hieratical poses of the preceding centuries. Figures became free-standing, having little connection with the architectural ensemble for which most were intended. Costumes in sculpture closely copied those actually worn. Without her saintly attributes, this sculpture might well depict a lady of the early 16th century garbed as she appeared in her castle's great hall. The limestone figure represents St. Catherine (3rd century A.D.), a Christian princess who saw in a vision her betrothal and eventual marriage to the Child Jesus — the mystical marriage of St. Catherine. This Saint debated paganism with the Roman Emperor Maximian, who imprisoned her, attempted her execution on a wheel of spikes, then beheaded her. The sword and wheel symbolize this martyrdom, the book her wisdom, and the diminutive man at her feet is the defeated Emperor. The swaying pose, facial expression, broad folds, and style of costume suggest a date early in the 16th century for this sculpture that was found in Beauvais, France.

EX-COLLECTION

William A. Gosline, Toledo, 1926-1947.

GIFT, 1947.



Attributed to

JEAN-BAPTISTE CARPEAUX

(1827-1875)

Carpeaux studied with Rude and the more conservative Duret before winning the coveted Prix de Rome in 1854 with a neo-classical subject. After that date, Carpeaux's studies in Italy were influenced by the work of Michelangelo. Gradually, he broke with academic-conservative traditions for a style expressing Impressionism in sculpture. He was condemned in his time by conservatives for his frankly sensual, voluptuous sculpture. His figures of movement and mirth, such as *The Dance*, conceived for Garnier's *Opéra* in Paris, were particularly desirable as architectural decoration. Carpeaux's portrait busts earned him the approval of the Imperial family during the Second Empire. With his countryman, Daumier, he is considered a precursor of modern sculpture.

BACCHUS DANCING. About 1870-1875.

Terra cotta. Ht. 60½ inches.

Carpeaux preferred working in clay to stone-cutting. Such large, modeled figures in terra cotta, a fired but unglazed clay, are typical of Carpeaux's spirited, ebullient forms. This figure represents the classical god of wine and fertility celebrating his resurrection every third year.

EX-COLLECTIONS

Gabriel Richou, Paris, by 1900.

Dr. Maxime Richou, Paris, to 1953.

GIFT, 1953.











