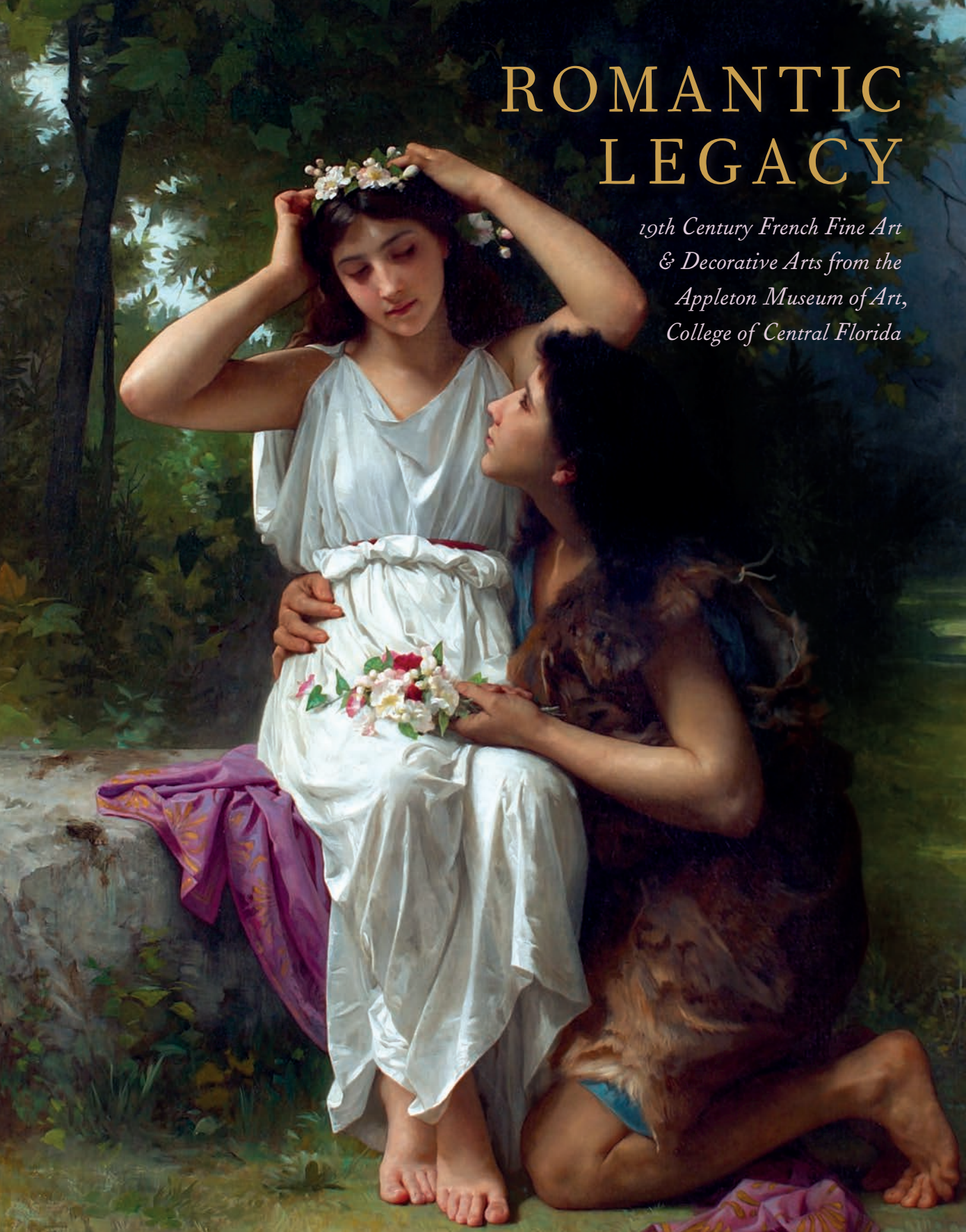


ROMANTIC LEGACY

*19th Century French Fine Art
& Decorative Arts from the
Appleton Museum of Art,
College of Central Florida*



Romantic Legacy



André-Charles Boulle
Louis XIV Style
Bracket Clock

Romantic Legacy

19th Century French Fine Art and Decorative Arts from
the Appleton Museum of Art, College of Central Florida

APPLETON MUSEUM OF ART • Ocala, Florida • November 2016

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Front cover: *Daphnis and Chloe* by Elizabeth Jane Gardner

Back cover: *Neapolitan Fisherboy* by Jean-Baptiste Carpeaux

The Appleton Museum of Art, College of Central Florida, brings art and people together to inspire, challenge and enrich present and future generations through our wide range of collections, exhibitions, programs and educational opportunities.

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Foreword

SOME OF ARTHUR I. APPLETON’S best acquisitions for the museum that bears his name are superb examples of the time-honored traditions of painting and sculpture passed down through the prestigious French Art academies of the 18th and 19th centuries. The museum is lucky to own a fine, small work by one of the French École des Beaux-Arts’ most famous, longstanding instructors, Jean-Léon Gérôme, as well as three works by Adolphe William Bouguereau, another of the school’s leading proponents. These are joined by masterpieces in paint by Pierre Auguste Cot, Thomas Couture, Theodore Rousseau, Julien Dupré, Emile Jacques and Jules Breton, and in sculpture by Albert-Ernest Carrier-Belleuse, Jean-Baptiste Carpeaux and Antoine Barye, providing a stellar representation of French academic art for the museum-going public in Central Florida.

In subject matter, the works run the gamut. Some portray military campaigns, rural French landscapes and farming scenes; others, women and children fending for themselves on the street and city views with lawyers marching to court. Also depicted are exotic figures from the East, which had piqued the interest of the French after Napoleon conquered Egypt, as well as Greek and other European mythologies – always favorite sources of material for academic artists.

However, as diverse as they are in subject, the works in the Appleton’s 19th century European collection are bound together by some of the predominant artistic trends of the day, in particular, Romanticism.

In these works we find the pathos of a widow with children at her husband’s grave, an affectionate look at rural living and the “noble” peasant life, the drama inherent in mustering for a military maneuver, wistful nostalgia for the past, and the Romantic intrigue and titillation of exotic cultures with different mores. All these are hallmarks of the Romantic period in European art and culture, a time when stirring the emotions of the viewer or participant was paramount. The rational intellectual clarity of Neoclassicism was overthrown in favor of a heightened response from the public, whether in reaction to a painting, sculpture, poetry, literature, a theatrical play, novel, musical composition or majestic decorative arts that looked back to a bygone era.

The height of European Romanticism was from 1800–1850, and most of the works depicted here are dated slightly later, revealing the long-lasting influence of this heady time in the culture of the modern West. The Romantic legacy was indeed powerful, and its effects were felt for decades after the peak of the movement. Fast forward to the late 20th century, and great examples of European Romanticism were some of the many fine artistic treasures that Arthur I. Appleton left in his legacy to the community of Ocala and the rest of the nation.

The Appleton Museum of Art, College of Central Florida, thanks the additional scholars who contributed to this volume: Eric M. Zafran, former curator of European art at the Wadsworth Atheneum; Cynthia Duval, former chief curator and curator of decorative arts at the Museum of Arts and Sciences Daytona Beach; and Suzanne Glover Lindsay, author and specialist in 19th century European sculpture. We are grateful for their expertise and their enthusiasm for the Appleton collection.

Ruth Grim, former Curator of Exhibitions, Appleton Museum of Art

1. Thomas Couture (French, 1815–1879)
Se Rendant à l'Audience (*Going to a Hearing*), 1867
Oil on canvas
23 ½ x 29"
Gift of Arthur I. Appleton
G12602



19th Century French Paintings in the Appleton Collection

WHEN IT CAME TO PAINTINGS, Arthur I. Appleton's taste was eclectic and conservative, with a special liking for highly finished works, rural subjects, landscapes and an occasional nude. He acquired examples by diverse artists, representative of the predominately academic style favored at the Paris Salon in the second half of the 19th century. These works were immensely popular at the time and had a great following among wealthy American collectors. However, in the 20th century they fell out of fashion; museums deaccessioned them and collectors turned to other areas like Impressionism. Fortunately these academic masters have now been recognized again for their qualities, and several of those acquired by Arthur I. Appleton turned out to have very distinguished histories.

The earliest example of note is by the important painter Thomas Couture (1815–1879), who helped usher in the new taste for realism. Entitled in French *Se Rendant à l'Audience*, which is translated as *Going to a Hearing* (cat. no. 1),¹ it is a larger, second version of a work long at the Walters Art Museum.² When it was in the New York collection of Robert Hoe (1839–1909), one of the founders of the Metropolitan Museum of Art, this 1867 gem was called *The Belated Lawyer*, and the writer Edward Strahan, in his monumental tomes on academic painting in America during the Gilded Age, described it as one of Couture's "elegant satires in the Aristophanes vein, showing the barrister imitated by a turkey-cock

and his clients by unfledged chickens.”³ The artist supposedly witnessed the humorous scene in his hometown of Senlis and made several sketches before doing the paintings that were both loaned by his family to the 1880 Couture memorial exhibition in Paris.⁴

Nearly contemporaneous with this village scene is a glowing celebration of rural farm life by the leading female artist of the period, Rosa Bonheur (1822–1899). According to the noted writer on art Clarence Cook, she “was placed on the same level as Georges Sand, George Eliot, and Charlotte Brontë.” He describes how, in her mannish trousers, she “roamed the country side at will and knew the ways of shepherds and shepherdesses, and of the farmers at their ploughing, harrowing, sowing, and reaping.”⁵ Rosa Bonheur’s most famous picture that assured her long successful career was the *Horse Fair* exhibited at the Salon of 1853 and ultimately purchased by Cornelius Vanderbilt who donated it to the Metropolitan Museum of Art.⁶ In the Appleton Museum is her watercolor of *Paysans Landes Vont sur le Marché* (*Landes Peasants Going to Market*) of 1866 (cat. no. 2). This work, which had been in the London collection of Charles Halford⁷ and then later belonged to the animal-loving Geraldine Rockefeller Dodge (1882–1973),⁸ captures the idyllic life of farm workers on their way to market. Here one sees two oxen pulling a cart with a seated woman, while two men walk alongside on stilts. This distinctive method of transportation in the Landes region of southwestern France that Bonheur and others depicted,⁹ not only allowed the shepherds to move easily over the wet terrain, but also to effectively see over and protect their herds.

One of Rosa Bonheur’s most famous compositions was her large oil *Ploughing in Nivernais* of 1849.¹⁰ It depicts a line of oxen and farm workers ploughing a field from left to right. This impressive work, of which several versions were produced, including one now at The John and Mable Ringling Museum of Art in Sarasota, must have been the inspiration for an equally major work by Charles-Émile Jacque (1813–1894). Although best known for his many, often small, paintings

of the chickens and pigs he raised on his farm in Barbizon, Jacque’s *Le Labourage, Attelage de la Brie* (*Ploughing with Horses at Brie*) (cat. no. 3) is an extensive landscape scene that was shown at the Salon of 1864.¹¹ In this work the direction of the three mighty horses pulling the peasant’s plough is reversed from right to left, but the sense of struggle and force is maintained. The artist superbly captures the mist of the early autumn morning hour, and it is no wonder that the critic Edmond About noting its “robust simplicity in the manner of the ancient poet Lucretius” described it as the “pièce de résistance” in the Salon.¹²

A slightly later much admired painter of country life was Jules Breton (1827–1906), who even more consistently celebrated rural agriculture in his canvases, raising simple peasants and their activities to noble and heroic proportions. He, too, is represented by a major Salon painting – *Femmes Récoltant des Pommes de Terre* (*Women Harvesting Potatoes*) (cat. no. 4) of 1868.¹³ Breton painted it at his hometown of Courrières, a village in the Artois, and the work was originally sold by the dealer best known for his support of the Impressionists, Paul Durand-Ruel, to a Dutch collector. It then passed in the 1880s to the Philadelphia banker and businessman Henry C. Gibson (1830–1891) by whose bequest, in 1892, it went to the Pennsylvania Academy of the Fine Arts. There it was considered for many years a significant masterpiece by “a perfect craftsman.”¹⁴ As that museum decided in more recent times to focus on only American art, this painting by Breton was sold in 1986.¹⁵ It presents a scene of two solemn peasant women at twilight, enveloped in silence and deeply absorbed in their mundane chore of bagging potatoes. They evoked a timeless feeling among viewers. The critic Jules Castagnary, for example, noted in his Salon review its “Egyptian quality,”¹⁶ while Strahan once again waxing ecstatic, wrote, “Here is the solid, real, positive grit and fracture of the germinating clod . . . These peasant-women, each a female Atlas with the grace of a caryatid stand upon the brick-fields of their Babylon . . . They stand into the sky like Druid towers . . . The picture seems like a Hymn to Labor.”¹⁷

From these rural scenes it is appropriate to turn next to one of the most

popular categories of painting that celebrated the natural beauties of France, namely landscapes. The Appleton has examples by a trio of major masters in this painting genre. The towering figure of the group, who provides a link from the earlier master Corot to the Impressionist Monet, whom he bravely championed, is Théodore-Etienne-Pierre Rousseau (1812–1867). He, too, had to struggle to be recognized but eventually his views of forests and fields at different times of day were perceived as a powerful statement. The Appleton example, on a wooden panel, is *Le Matin (Morning)* (cat. no. 5) and is characteristic of Rousseau’s densely painted vistas encompassing foliage, water, and, in this case, cattle. By the late 19th century, it had passed from the Laurent-Richard collection in Paris to the luxurious New York home of the great collector William Vanderbilt,¹⁸ who, according to Strahan, had seven examples by “the wizard of the Fontainebleau Forest.”¹⁹ A visiting French connoisseur saw it there and praised the work as “delicately painted, very blond and very luminous, with a truly rich sky, profound and sweet.”²⁰

Also devoted to the beauty of nature was Jules-Louis Dupré (1811–1889). He had spent time in England and learned from the works of Constable and Turner. Although he was a member of the Barbizon School of landscape painters, Dupré preferred not to spend as much time as his friend Rousseau and the others at the Forest of Fontainebleau. Instead he concentrated in countless studies, such as this *Paysage avec Figures (Landscape with Figures)* (cat. no. 6),²¹ on the area around the Oise river near the village of L’Isle-Adam, north of Paris, where he settled in 1849. Dupré was the master of atmosphere and achieved it by thickly applied paint which became looser in dramatic renderings of sky and trees in his later work of the 1880s.²²

The third landscape is a fine example by Narcisse Diaz de la Peña (1807–1876). A largely self-taught painter who had a difficult early life, he found refuge in rococo style groupings of figures and landscapes capturing the ephemeral aspects of nature, rather than like Rousseau,

the solid. The Appleton’s *Landscape* is a replica of one such idyllic scene entitled *La Figure dans une Clairière (Figure in a Clearing)* (cat. no. 7) of 1875.²³

When one thinks of French Academic art, one thinks most naturally of the painters of high finish, and of these the leading master was William Adolphe Bouguereau (1825–1905). As Clarence Cook observed in 1888, “Hardly any modern French painter can be named who is more widely popular in America. His pictures always meet with a ready sale at large prices . . . The reason for this is that he always exhibits three qualities which justify his reputation: knowledge, taste, refinement.”²⁴ The Appleton can proudly boast three Bouguereaus, which show off these very qualities. The earliest, also in keeping with the rural theme, is the *Jeune Bergère (Young Shepherdess)* of 1868 (cat. no. 8).²⁵ This young woman, like Breton’s laborers, has a noble, sculptural presence. The same is true of Bouguereau’s *Tricoteuse* or *The Knitter* of 1879 (cat. no. 9).²⁶ Here the rather sad young woman looks out at the viewer as if seeking solace. It was the somewhat sentimental yet coy quality along with the immaculate drawing and finish that made Bouguereau’s work so popular. This one was previously in the collection of the San Francisco shipbuilder Irving M. Scott.²⁷ So desirable were Bouguereau’s works, especially his voluptuous nudes, that he and assistants often made reduced replicas of them, and that is the case with the Appleton’s third work by the artist – a smaller version of his 1877 *La Jeunesse et l’Amour (Youth and Love)*.²⁸

Many artists followed Bouguereau’s lead, but none was closer to him than the American lady who eventually became his second wife, Elizabeth Jane Gardner (1837–1922). She first started studying with him in the 1860s, and her works were eventually very like his in technique and mood. One of her most major creations was the *Daphnis and Chloe* (cat. no. 10) she sent to the Salon in 1882.²⁹ This was a mythological tale of innocent adolescent love, inspired by François Gérard’s neo-classical treatment of the subject in the Louvre. Gardner’s painting, her largest work to that

date, took three months to complete, and she reported happily to her sister that “the Salon jury for admission have sent me a word of congratulations doubly gratifying because Monsieur Bouguereau was not there to be accused of favoring me as his pupil.”³⁰

The museum also has a notable work by another Salon painter influenced by Bouguereau. This is Pierre-Auguste Cot (1837–1883) and his *Toussaint au Campo Santo de Pise (All Souls Day at the Campo Santo, Pisa)* (cat. no. 11) shown at the Salon of 1872.³¹ Coming from the south of France, Cot, after early training at the École des Beaux-Arts of Toulouse, arrived in the 1850s in Paris, where he eventually studied with Bouguereau. His most famous painting was to be *The Storm* of 1880 (now in the Metropolitan Museum of Art, New York),³² but this earlier work, which had been lost until it entered the Appleton collection,³³ was also well-known and even engraved.³⁴ It derives from Bouguereau’s treatment of a similar theme in a painting of 1859 that shows a widow accompanied by her children visiting the grave of their father/husband at night.³⁵ Cot’s composition is more severe with the veiled lady, described by a contemporary critic as “the widow of a patriot,” bearing a wreath for the tomb of her husband and looking directly out at the viewer and rendered with “profound dramatic sentiment.”³⁶ Cot set his painting in Pisa and indicated the Italian locale with a plaque identifying the deceased as a gentleman named Giacomo. American writer Clarence Cook observed, “The subject was a simple one, but the noble beauty of the lady, the charming children, the romantic sentiment of the place itself – that ancient cemetery whose fading and crumbling frescoes still linger like ghosts about the cloisters where once they glowed with life – the funeral lamps casting strange lights and shadows – all this made a dramatic and telling picture, which won fresh honors for the artist.”³⁷

Just as Bouguereau was identified as the head of the Academic school, the painter Jean-Léon Gérôme (1824–1904) was called the leader of the Realistic, and he, too, is represented in the Appleton’s collection. His

Odalisque (cat. no. 12)³⁸ is one of the few nudes in the collection, and acceptable perhaps because she is placed in an exotic setting. Yet the erotic indulgence of this nude is only heightened by the fact that she is smoking a hookah. Gérôme travelled often to Egypt and the East, and he was not above using photographs he obtained there to provide the backdrops for his eastern subjects. In this case the Gérôme scholar Gerald Ackerman has observed the setting is a fountain in the Topkapi Palace of Istanbul.³⁹ The extremely well-drawn nude, however, was the result of actual study of a model.⁴⁰

One of Gérôme’s distinctive invented subjects was the historical theme of Napoleon in Egypt.⁴¹ He was followed in this by a less well-known but quite brilliant painter named Gustave Bourgain (1855–1921).⁴² Like the older master, he adopted a precise polished style which he applied to the highly detailed *Le Général Bonaparte au Caire (General Bonaparte in Cairo)* (cat. no. 13).⁴³ On the Egyptian campaign in 1798 General Bonaparte at first had great success, but then at the Battle of the Nile, his transport ships were destroyed by the British forces, and he was forced to retreat. In this painting Bourgain shows Napoleon isolated on a terrace overlooking Cairo as he makes his difficult decision in the presence of his deputies. The artist captures splendidly the region’s very intense light and heat, providing us with what seems like a true historical snapshot. In preparation for this painting, Bourgain also did a simpler version without the attendant figures at the right.⁴⁴

To conclude the painting survey, we have one canvas that, in a rather curious way, unites many of the collection’s strengths in the rural and realistic genres. This is the *Souvenirs des Grandes Manoeuvres*⁴⁵ (*Remembering the Great Maneuvers*), 1879 (cat. no. 14) by Jean-Baptiste Édouard Detaille (1848–1912). Detaille, inspired by his master, Meissonnier, specialized in military scenes, especially those dealing with the Franco-Prussian war. He actually enlisted in a battalion of the French Army, and granted a staff position, he had the opportunity to experience

directly the realities of war. Known for the accuracy of his depictions, Detaille made many preliminary studies which he then used for his large paintings, such as several renderings of military maneuvers. This one of 1879 was in the famed collection of the New York banker and diplomat August Belmont (1813–1890), which was exhibited after his death at the National Academy of Design in 1893.⁴⁶ As Strahan wrote, the subject of the “thronged and enumerated scene with every figure perfect as an effigy on a five-franc piece” is “the practice with canon from the brow of a hill on whose summit a quaint old windmill dominates the whole scene.” French and Polish officers on horseback observe the rounds of canon fire, while at the left is what the same writer described as “a mixed throng of infantry-soldiers and various city amateurs, volunteers and spectators, individualized to the extreme of critical nicety.”⁴⁷ Included among these individuals is even an artist, the bearded man wearing a cap and carrying a bulky easel and other equipment over his shoulder. This is not, as has sometimes been stated, a self-portrait (for Detaille was much more elegant and would have been in uniform), but Detaille must have identified with this scruffy figure who would record the event for posterity, and like all the artists represented in the collection give both his contemporaries and future viewers, such as us, a slice of life from the 19th century.

Eric M. Zafran, Ph.D., served as a curator at museums in Norfolk, Atlanta, Baltimore, Boston and Connecticut. He has produced numerous significant exhibitions and publications on 19th century artists.

ENDNOTES

1. Acquired by Arthur I. Appleton at Sotheby's, New York, October 29, 1987, no. 62.
2. See William R. Johnston, *The Nineteenth Century Paintings in the Walters Art Gallery*, Baltimore, 1982, p. 100, no. 104 where it is titled *Judge Going to Court*.
3. Edward Strahan, *The Art Treasures of America*, Philadelphia, 1879, vol. 2, p. 129.
4. See Roger Ballu, *Catalogue des oeuvres de Th. Couture exposées au Palais de l'industrie*, Paris, 1880, nos. 116 and 117.
5. Clarence Cook, *Art and Artists of Our Time*, New York, 1888, vol. 1, pp. 254–55.
6. Donated in 1887 (87.25).
7. Sold Christie's, London, February 15, 1908, no. 4.
8. Sold Sotheby's Parke-Bernet, New York, May 14, 1976, no. 21. Acquired by Arthur I. Appleton at Christie's, New York, October 29, 1986, no. 258.
9. For another example by Bonheur see the sale of M. C. Vignier, Galerie Georges Petit, Paris, May 27, 1920, no. 6. It is also reproduced with examples by other painters in Jacques Sargos, *L'Esprit des Landes: Un pays raconté par l'art*, Bordeaux, 2010, pp. 183–195.
10. See *Autour d'un chef-d'oeuvre: Rosa Bonheur & le Labourage Nivernais*, Nièvre, 2013.
11. Paris Salon, 1864, no. 988. See Pierre-Olivier Fania, *Charles Jacque 1813–1894: Graveur original et peintre animalier*, Montigny-sur-Loing, 1995, p. 69. Acquired by Arthur I. Appleton from New York dealer Daniel B. Grossman in 1985.
12. Edmond About, *Salon de 1864*, Paris, 1864, p. 170.
13. Paris Salon, 1868, no. 345. See Marius Vachon, *Jules Breton*, Paris, 1899, pp. 86–87 and 153; and Annette Bourrut Lacouture in the exhibition catalogue *Jules Breton: Painter of Peasant Life*, The National Gallery of Ireland, Dublin, 2002, no. 57.
14. Helen W. Henderson, *The Pennsylvania Academy of the Fine Arts*, Boston, 1911, p. 174. See also the exhibition catalogues *Jules Breton and The French Rural Tradition*, Joslyn Art Museum, Omaha, 1982, no. 21; and *Americans in Paris, 1850–1910*, Oklahoma City Museum of Art, 2003, p. 46, fig. 3.
15. Sold to and exhibited by Wheelock-Whitney Gallery, New York, *XIXth Century French Paintings*, May 1986, no. 25; and then sold at Sotheby's, New York, October 29, 1987, no. 45.
16. J. A. Castagnary, *Salons 1857–1870*, Paris, 1892, vol. 1, pp. 311–312.

17. Strahan, 1879, vol. 1, pp. 74–75.
18. See Michael Schulman, *Théodore Rousseau 1812–1867, Catalogue Raisonné de l'oeuvre peint*, Paris, 1999, p. 275, no. 511. Sale Hôtel Drouot, Paris, May 23–25, 1878, no. 62; the work passed to Cornelius Vanderbilt who lent it to the Metropolitan Museum of Art from 1902–1920, and it was then in several sales: Parke-Bernet, New York, May 18–19, 1945, no. 121. By a strange coincidence it was acquired by the painter's namesake, the courtly Curator of European Paintings and Deputy Director at the Metropolitan Museum of Art known as "Ted" Rousseau. He died in 1974 and the painting was sold at auction the following year; Sotheby's Parke-Bernet, New York, June 4, 1975, no. 141; and then again at Christie's, New York, October 27, 1983, no. 4. It was subsequently purchased by Arthur I. Appleton from Pannonia Galleries, New York.
19. See Edward Strahan, *Mr. Vanderbilt's House and Collection*, Boston, 1883–1884, vol. I, section VI, p. 58; and also *Art Treasures*, 1879, vol. III, pp. 107–108.
20. E. Durand-Gréville, "La Peinture aux États-Unis: Les Galeries privées," *Gazette des Beaux-Arts*, 1887, II, pp. 252–253.
21. Purchased by Arthur I. Appleton from Pannonia Galleries, New York, and according to them sold from the Hogland collection at The American Art Gallery, New York in 1909; with Vose Galleries, Boston in 1912; and then in the collection of Martin Saltonstall, Boston.
22. See for example the one in *Jules Dupré 1811–1889*, The Dixon Gallery and Gardens, Memphis, 1979, no. 22.
23. See Pierre and Rolande Miquel, *Díaz de la Peña*, Paris, 2006, vol. 2, p. 209, no. 1348. Sold at Sotheby's, London, June 14, 2005, no. 251.
24. See Cook, 1888, vol. 1, p. 86.
25. See Ludovic Baschet, *Catalogue illustré des Oeuvres de W. Bouguereau*, Paris, 1885, p. 38; Marius Vachon, *W. Bouguereau*, Paris, 1900, p. 149; and Damien Bartoli, William Bouguereau, *Catalogue Raisonné*, Woodbridge, N. J., 2014, vol. 2, p. 106, no. 1868/06; sold Christie's, New York, October 29, 1986, no. 70.
26. Bashet, 1885, p. 59; Vachon, 1900, p. 154; Bartoli, 2014, vol. 2, no. 1879/09.
27. Sold Sotheby's, New York, October 31, 1985, no. 48.
28. Baschet, 1885, p. 56; Vachon, 1900, p. 153; Bartoli, 2014, vol. 2, 1877/01A; sold Christie's, New York, May 30, 1980, no. 25 (as *Venus and Cupid*).
29. Paris Salon, 1882, no. 1123. Sold Phillips, New York, February 28, 1987, no. 50.
30. Quoted in the entry on the painting by Charles Pearo in the exhibition catalogue *In the Studios of Paris: William Bouguereau & His American Students*, The Philbrook Museum of Art, Tulsa, 2006, p. 150, no. 33.
31. Paris Salon 1872, no. 394; reproduced in *Salon de 1872*, Goupil et Cie., Paris, 1872, vol. 1, no. 6.
32. Given as part of the Catherine Lorillard Wolfe bequest in 1887; 1887.15.134.
33. Purchased from Pannonia Galleries, New York, in 1985.
34. Cook, 1888, vol. 1, pp. 88–90.
35. Bouguereau's *Le Jour des morts* of 1859, exhibited at both the Salon of 1859 and the Exposition Universelle of 1867, is in the Musée des Beaux-Arts de Bordeaux; see Didier Jung, *William Bouguereau: Le peintre roi de la Belle Époque*, 2014, pl. VI.
36. Jules Claretie, *Peintres et Sculpteurs Contemporains*, Paris, 1873, p. 312.
37. Cook, 1888, vol. 1, p. 90.
38. Formerly in collections in Paris and New Jersey, it was acquired by Arthur I. Appleton at Sotheby's, New York, October 29, 1987, no. 68.
39. Gerald M. Ackerman, *Gérôme*, Paris, 2000, p. 368, no. 521.
40. A study can be seen in Patrick Perrin, *De Lebrun à Rodin*, Paris, 1981, no. 29.
41. See Ackerman, 2000, pp. 266–267, nos. 173–176.
42. Another scene of Napoleon in Egypt by Bourgain is *Napoleon's Entry into Cairo*, sold Sotheby's, New York, February 22, 1989, no. 84.
43. Purchased from Pannonia Galleries, New York, in 1987.
44. Sold Artcurial, Paris, February 6, 2013, no. 353.
45. See Marius Vachon, *Détaille*, Paris, 1923, pp. 71–75, ill. opp. p. 76; and also Emilia F. S. Dilke, "France's Greatest Military Artist," *The Cosmopolitan*, September 1891, p. 519; and François Robichon, *Edouard Détaille*, Paris, 2007, p. 61 and ill.
46. *Catalogue Loan Exhibition 1893, The Belmont Collection*, National Academy of Design, New York, 1893, p. 27, no. 83. The painting remained in the collection of Perry Belmont and was sold at the American Art Association, Anderson Galleries, New York, October 21, 1932, no. 337; and then having been in the collection of Elizabeth O. Dunn, it was sold at Christie's, New York, October 28, 1987, no. 59.
47. Strahan, 1879, vol. 1, pp. 110–11.

2. Rosa Bonheur (French, 1822–1899)
Paysans Landes Vont sur le Marché
(*Landes Peasants Going to Market*), 1866
Watercolor and pastel on paper
12 x 22"
Gift of Arthur I. Appleton
G18024



3. Charles-Émile Jacque (French, 1813–1894)
Le Labourage, Attelage de la Brie
(*Ploughing with Horses at Brie*), 1864
Oil on canvas
32 x 64"
Gift of Arthur I. Appleton
G12454



4. Jules Breton (French, 1827–1906)
Femmes Récoltant des Pommes de Terre
(*Women Harvesting Potatoes*), 1868
Oil on canvas
49 $\frac{5}{8}$ x 41 $\frac{1}{8}$ "
Gift of Arthur I. Appleton
G12461



5. Théodore-Etienne-Pierre Rousseau (French, 1812–1867)
Le Matin (Morning), n.d.
Oil on canvas
11 ¼ x 21 ⅜"
Gift of Arthur I. Appleton
G12184



6. Jules-Louis Dupré (French, 1811–1889)
Paysage avec Figures (*Landscape with Figures*), n.d.
Oil on canvas
16 ¼ x 22 ⅛"
Gift of Arthur I. Appleton
G12464



7. Narcisse Diaz de la Peña (French, 1807–1876)

La Figure dans une Clairière

(*Figure in a Clearing*), 1875

Oil on panel

19 x 24"

Gift of Arthur I. Appleton

G12455



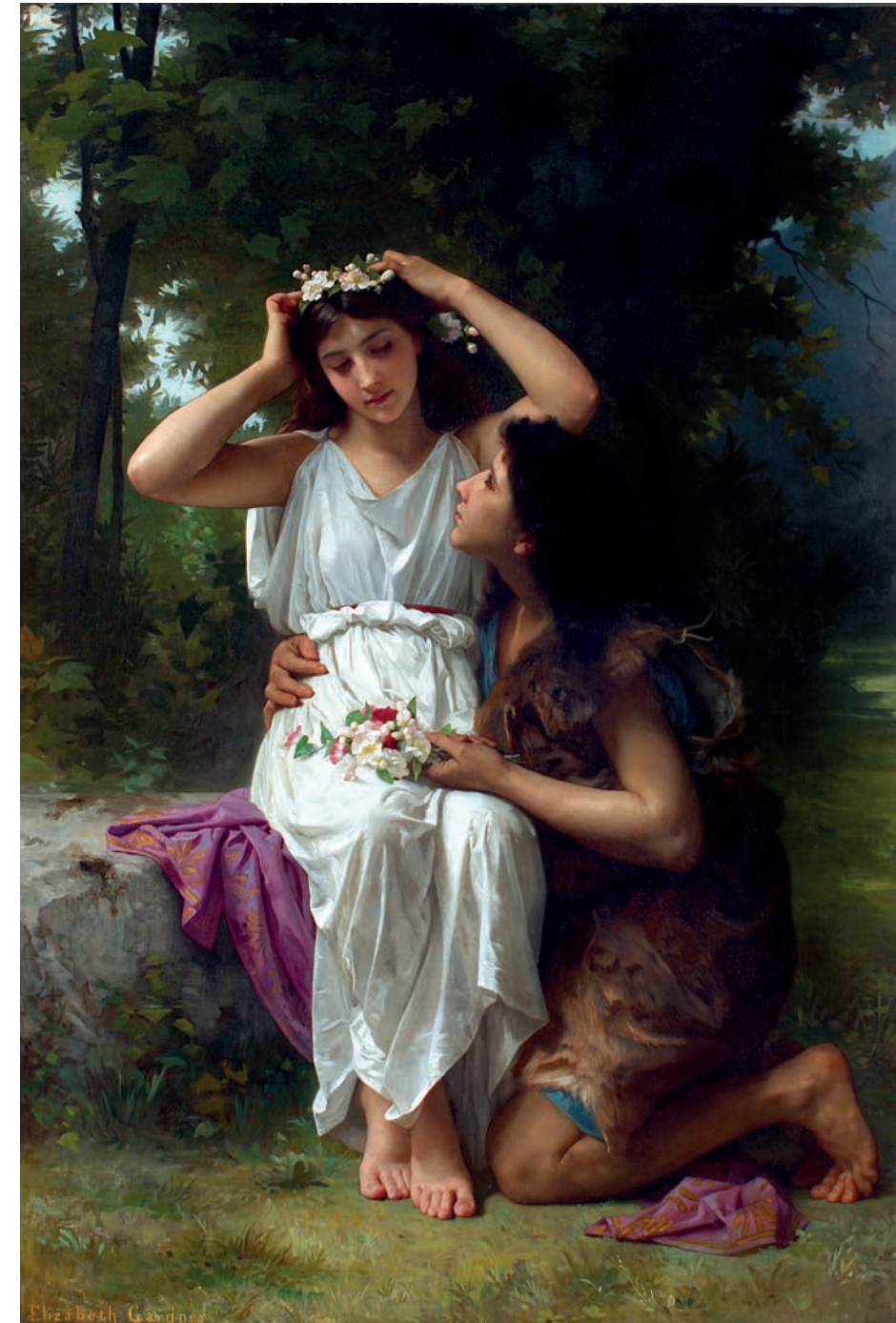
8. William Adolphe Bouguereau (French, 1825–1905)
Jeune Bergère (Young Shepherdess), 1868
Oil on canvas
41 ¾ x 31"
Gift of Arthur I. Appleton
G12462



9. William Adolphe Bouguereau (French, 1825–1905)
Tricoteuse (The Knitter), 1879
Oil on canvas
38 x 23"
Gift of Arthur I. Appleton
G18011



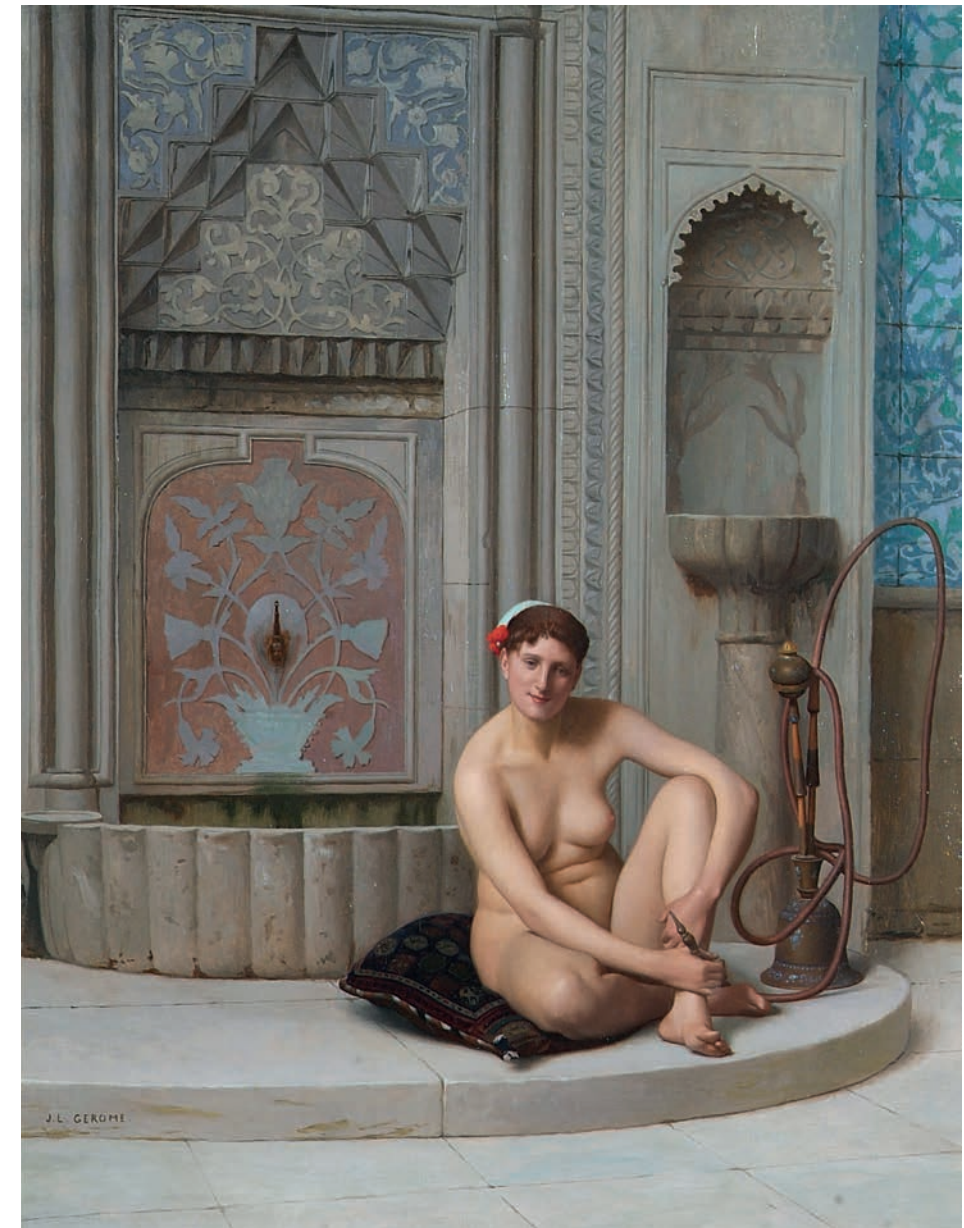
10. Elizabeth Jane Gardner (American, 1837–1922)
Daphnis and Chloe, ca. 1882
Oil on canvas
65 x 44"
Museum purchase funded by Arthur I. Appleton
P7057



11. Pierre-Auguste Cot (French, 1837–1883)
Toussaint au Campo Santo de Pise
(*All Souls Day at the Campo Santo, Pisa*), 1872
Oil on canvas
82 x 48"
Gift of Arthur I. Appleton
G12603



12. Jean-Léon Gérôme (French, 1824–1904)
Odalisque, n.d.
Oil on canvas
15 ½ x 12 ¼"
Gift of Arthur I. Appleton
G18017



13. Gustave Bourgain (French, 1855–1921)
Le Général Bonaparte au Caire
(*General Bonaparte in Cairo*), 1798
Oil on canvas
28 x 41"
Museum purchase funded by Arthur I. Appleton
P7056



14. Jean-Baptiste Édouard Detaille (French, 1848–1912)
Souvenirs des Grandes Manœuvres
(*Remembering the Great Maneuvers*), 1879
Oil on canvas
30 x 51"
Gift of Arthur I. Appleton
G18018



15. August Delafontaine (French, 1813–1892)
Mantel Clock with reclining female figure, n.d.
Red porphyry and patinated bronze
19 x 20 x 9"
Gift of Arthur I. Appleton
G12435



Tempis Fugit

ONE OF THE GREAT DELIGHTS of the decorative arts collection in Ocala's famed Appleton Museum of Art is its variety.

Like many astute American collectors of his time, and following the precepts of splendour-seekers of earlier periods, museum founder Arthur I. Appleton warmed to the romance and quality of all things French, regarding them as the epitome of elegance and glamour. Nowhere in his choice decorative arts purchases is this better highlighted than in his carefully selected grouping of 19th century Parisian mantel clocks.

The word "clock" for a device initiating time by hands moving regularly around a dial – anglicised from the French "cloche" (bell) of early Medieval church towers – was in general use in England by the end of the 14th century. Chaucer (1328–1400) is on record for his description of a cockerel as "crowing as regularly as a clock." France preferred "horloge" from the Latin "horologium" as described in an inventory of Charles V of 1380. Both terms are still in use today and refer to the usage of the devices that control time through the measured motion of an escapement: a regulatory wheel of ratchet-shaped teeth (the escape wheel) that breaks the time taken for the wheel to turn into equal intervals.

Mechanical clocks first appeared in the late 13th century in England, leading to the general adoption of 24 equal-hour days. By the late 15th century, coinciding with the German-invented weight-driven clock mechanisms, spring-driven clocks specifically designed to be used in the home appeared on the scene and were instantly popular.

As time passed, these mantel clocks, so-called as they were designed for placement on the narrow stone mantel shelf above the fireplace, not only reflected mechanical and industrial advancement but also – as with all decorative arts – past and current artistic ideals. By the 18th century, such clocks alone on the mantel were no longer deemed grand or decorative enough, and the “garniture de cheminée” was introduced. Now the clock was presented as an intrinsic part of a three-part decorative set, in which it formed the central unit and was flanked by either a pair of magnificent candelabra or pair of cassolettes (exotic perfume burners). The 19th century saw such sets, symbolic of expanding wealth and status, sought by everyone of prestige.

Of the two figural clocks in the collection and representative of the Empire period of Napoleon I, is a clock with a bronze figure by August Delafontaine (1813–1892) (clockmaker unknown) (cat. no. 15), which refers by both design and materials to the ancient, classical world in its usage of red porphyry stone partnered with bronze. The stone was, as seen here, often painted to resemble the marbles of ancient Italy, excavated in the mid-18th century in Pompeii and Herculaneum.

Coloured porphyry, a relatively soft stone revered as talismanic by the ancient Egyptians, is used here as the clock “case,” an almost tomb-like container and support to the unknown languorous reclining figure. She is shown freely and naturally in a flowing costume that closely resembles that of Grecian maidens of the fifth century B.C.

Here, as in those distant times, fabric is the statutory focal point. Its harmonious rhythmic folds and swirls seemingly raised by a hidden body. Thus at the same time it is both slender, with lengthened limbs, and voluptuous: becoming a carved prop for the sculpted fabric covering it. Costumes made of yards of woven textile were essential elements to the presentation of idealised Grecian figural beauty of both sexes.

The statutory figure bears the initials “AD,” attributed to August Delafontaine, a leading Parisian artist-craftsman in the first half of the 19th century. The designer and maker of the clock itself is unknown.

In contrast, is the easily identified gilt-bronze (bronze-d’ore) figural portrait-clock of Sarah Bernhardt (1844–1920) designed by Parisian Eutrope Bouret (1833–1906) (cat. no. 16) with its works by Etienne Maxant Brevete, ca. 1850. The clock mechanism is set in a magnificent Renaissance style gilt-bronze stepped base.

Sarah Bernhardt was born in poverty, the illegitimate child of a Dutch courtesan. According to her biographers, Bernhardt nevertheless gained entrance to the famed Comédié Française and grew to become the most beloved and talented French theatrical star of the century, achieving international renown as one of Hollywood’s earliest stars of the Silver Screen in the 1890s.

The clock represents a growing period of “idolatry of the individual” through its focus on an everyday member of the public who became a great achiever and also reflects the love the burgeoning lower classes bore for “one of their own.”

The late 19th century also saw a revival of the designs of the great Parisian artist-craftsman André-Charles Boulle (1642–1732) (cat. no. 17) who was celebrated for his innovative inlaid designs of tortoise or turtle shell and metal. Revered by King Louis XIV for his style and famous as a superb furniture designer and craftsman, clocks were Boulle’s speciality. His workshop turned out moderate as well as expensive, rare and elaborate examples of unequalled quality.

As with the mid-17th century style Louis XIV Boulle bracket clock in the collection, “Boulle” clocks were essentially architectural in outline and designed to stand on feet or, as seen here, supported by and affixed to a separate bracket (sometimes known as the wall plate).

The arched top to the wooden clock case is typical of his original designs and is called, in architectural verbiage, a “portico.” Clock hands are typically gilt and pierced. The supportive base-bracket illustrates tortoiseshell inlay; gilded metals are both bronze and brass – an exotic intermix. To create the pattern was both inspiring and exhausting, with thin sheets of metal and tortoiseshell stuck together with animal glue

made of boiled fish heads or parchment scrapings (the epoxy glues of today did not exist). Once firmly attached, the double sheets were cut into interesting shapes, which separated into mirror-image decorations: two versions of the same design, known as “marquetry” or inlaid patchwork.

The French mantel clock is by Louis Bausse (active 1807–1824) (cat. no. 18). Its movement is supported and balanced between ebonised (black painted) wood columns and crested by the elegance of a classical urn. The whole is cleverly designed with alternate elements of dark on light and vice versa, in the Louis XVI style. The almost-ovoid marble platform base is a direct copy of an original from the Louis XVI period.

Curvaceous and flowing design elements in gilt-bronze, bronze and brass highlight the otherwise solemnity of design of the wood-cased bracket clock by Pierre Guillaume (active 1712–1725) (cat. 19). This short era was known as the Regence (Regency) period, so called since the future King of France Louis XV was as yet in his minority, not yet of age to be crowned king, and the reins of leadership of the country were momentarily held by his uncle, the fun-loving Duc d’Orleans. Officially, Louis XV is listed as King of France from 1710–1774, during which time it was a great, albeit somewhat frivolous period, for advancement of what became known as the Louis XV style – light-hearted and frivolous.

The French rarely mention dates when describing periods of artistic advancement or innovation, but usually of style, and to talk of the “Louis XV style” in interiors, fashion and, above all, in painting and the decorative arts is to conjure a world of light-hearted frivolity; everything is of superb quality and innovative design.

Finally, the collection boasts a rare and choice mantel clock circa 1875–1880 in a combination of glorious Renaissance and Louis XV styles.

The clock features porcelain embellishments including a hand-painted figural landscape signed by the renowned Sèvres Porcelain Factory artist A. Maglin (cat. no. 20). The landscape scene is flanked, both front and back, by gold decorated spiraled porcelain pillars. Ormolu serpents and

conforming stylized foliage further enhance the whole, rising above the domed top and bearing aloft a gilded vasiform. It is a splendid clock, indeed, truly representative of Arthur I. Appleton’s taste.

Cynthia Duval, former chief curator and curator of decorative arts, Museum of Arts and Sciences, Daytona Beach, Florida.

16. Eutrope Bouret (French, 1833–1906)
Mantel Clock with Figure of Sarah Bernhardt
and *Two Cassolettes*, ca. 1850
Gilt bronze
(clock) 29 x 19 x 9"
(cassolettes) 26 x 10 ½ x 6"
Gift of Arthur I. Appleton
G12359.1-.3



17. André-Charles Boulle (French, 1642–1732)
Louis XIV Style Boulle Bracket Clock and Bracket
Mid-17th Century
Wood, ormolu, bronze and brass
Base only – Black with tortoiseshell inlay
and brass female mounts
42 x 16 x 8 ½"
Gift of Arthur I. Appleton
G12351



18. Louis Bausse (French, active 1807–1824)
Baroque Bausse Clock, ca. 1800
Brass, wood, marble and enamel
21 x 14 x 4"
Gift of the Estate of Ada Belle Winthrop-King
G17010



19. Pierre Guillaume (French, active 1712–1725)
Regency Style Bracket Clock
18th Century
Wood, ormolu, bronze and brass
63 x 26 x 10"
Gift of Arthur I. Appleton
G12352.a-c



20. Sèvres Porcelain Factory, Sèvres, Hauts-de-Seine, France
A. Maglin
Renaissance Style Mantel Clock, ca. 1875
Porcelain, gilded ormolu
19 ½ x 9 x 9"
Gift of Arthur I. Appleton
G12374



21. Antoine Louis Barye (French, 1795–1875)
Guerrier Tartare (Tartar Warrior), ca. 1855
Bronze
15 x 12 ½ x 4"
Gift of Arthur I. Appleton
G12442



Romantic Legacy in Sculpture

The Big Creative World of Small Sculpture

SCULPTURE IN THE APPLETON MUSEUM OF ART'S collection features some of the most famous and influential artists of their time. Many present a defining quality of Romanticism – its diversity – as it evolved after the first heat of the movement in the 1820s and 1830s, unleashing myriad options that were developed well into the 20th century. The 10 works seen here are French, giving us a close view of a vital forum in which artists sought sculpture for a rapidly changing modern world.

The French Revolution and Napoleonic era at the turn of the 19th century profoundly affected Europe, triggering new thinking in art. The dominant forms, that presented modern ideals drawn from a selective view of the ancient world (called “idealist”), seemed formulaic, even gratingly out of sync with the present. The new call was “be of our own time!” Represent *our* world, *our* character and emotions, however dark. Find a past that speaks to *us*. Appeal to *our* imagination!

In responding to that call, however, sculpture had a serious problem. Even the most radical progressives felt this art was irrevocably defined by the classical nude, dismissing the wealth of sculpture produced afterward – including such geniuses as Michelangelo. “Can sculpture even *be* modern?” asked liberal reformers like writer Stendhal (pseudonym of Marie-Henri Beyle). “Can an art limited to the still, idealized marble nude – a nudity that now offends some of us – express anything as complicated as our psyche? Can sculpture make us dream our own dreams? Can its

aesthetic standards engage with our new commitment to observable life or science without producing the vulgar and ugly, or an uncreative imitation of life in a medium that so closely simulates nature?”

Examples in the Appleton Museum of Art’s collection show many of the ways artists addressed such questions, often with verve and impressive complexity.

Antoine-Louis Barye (1795–1875) stunned the public of the early 1830s with sculpture that proposed great art need not represent humans in order to explore human emotion. His figures of wild and domestic animals, some of them prestigious state commissions, reclaimed an ancient category of sculpture that idealists had rejected. Rendered with turbulent forms and richly tactile surfaces, Barye’s lions, tigers and jaguars capturing or devouring their prey conjured a violent nature and passion that resonated with a post-Revolutionary generation that had experienced profound tumult. However exotic, such animals were also a familiar part of everyday life in Paris: at the menagerie within the venerable national scientific complex, the Botanical Garden (Jardin des Plantes), cherished site of so many possible promenades. Barye’s sculpture also drew upon his rigorous anatomical studies from life and dissection there and eventually as master of zoological drawing at the Museum of Natural History in the complex. This “Michelangelo of the Menagerie,” as he was dubbed, convincingly showed that scientific realism can marry with strong artistic controls to produce vital sculpture that appeals to the imagination as well as the eye.

Barye’s sculpture also contributed to the resurgence of bronze as a challenge to the idealist requirement of white marble. For many progressives like the writer Théophile Gautier, bronze was the supreme Romantic medium; its dark, molten masses and gritty, worked surface mirrored that generation’s complex emotions, spiritual energy, and intense physicality.

Size was also profoundly re-evaluated. Gautier was among many who felt the most modern sculptural form was the statuette, a versatile form

that extended in scale from hand-size to just under life-size. Advocates felt small sculpture gave the modern artist the most creative freedom, as opposed to the idealist paradigm, the public monument, with all its requirements for subject, scale, style, material and setting. After becoming one of France’s top monument-makers of his time, Barye then led an already thriving vanguard of sculptors who produced in small scale. Through casts from his own foundry or others executed with commercial enterprises, Barye showed how compelling a small bronze could be. This, he argued in his catalogs, was sculpture for the home, mantelpieces, desks, tabletops. Through the sophistication of his offerings, Barye reminded the public that the statuette was a serious art that had thrived until idealists condemned it as trivial and demeaning. For its admirers, the statuette was intimate sculpture for close scrutiny and handling in the quiet of private spaces, available in multiples, varying in scale, finish and bases; in price and quality, demanding taste and judgment. What had flourished as an art for the wealthy elite during the Renaissance and 17th century returned to being an art for a broad social spectrum. The artist became an entrepreneur with direct public access through the studio-showroom and public auction; a broad public was again able to acquire art that suited varying circumstances, and the marketplace gained new energy, products and participants.

Two Appleton bronzes, from models executed during Barye’s maturity, epitomize his seminal work on a small scale. *Guerrier Tartare* (*Tartar Warrior*) (cat. no. 21) presents a subject aimed at the imagination of a new public that thrilled in the exoticism of a modern Asia familiar from travel accounts and art glorifying the Napoleonic eastern campaigns, as we see in some Appleton paintings discussed here. Barye turned instead to a celebrated ancient race of horsemen, the Tartars (or Tatars) of Mongolia. A variant of a lost earlier Chinese warrior, this lively equestrian sculpture represents the armored soldier as he controls his willful, powerful horse. The small bronze rivets with its sheer animation. The energetic pose, swirling rhythms and rich details – elements that Barye wove into

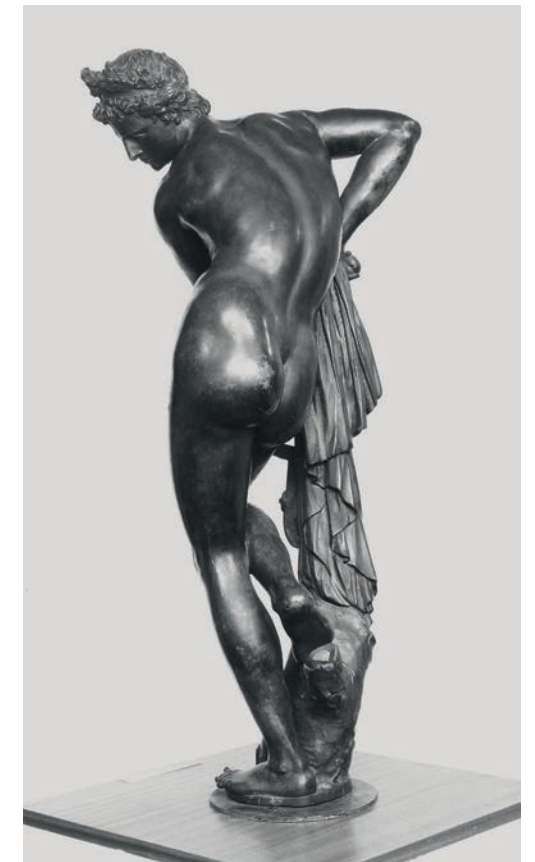
an intricate but legible work – are as striking at a distance as up close. *Lévrier au Lièvre* (*Greyhound with Hare*) (cat. no. 22) demonstrates the opposite end of Barye’s great expressive range. It eschews drama for a quietly elegant image of the lean, muscular sight-hunting dog at a crucial moment of the hunt: retrieving a captured hare (Barye’s original title was *Greyhound Retrieving the Hare*), another skill for which this breed was famous even in antiquity, in addition to the speed and lightning reflexes that rivaled those of the hare. The gracefully sinuous lines and rippling surface of this group again show the artist’s mastery at blending scientific knowledge, artistic judgment, and bronze’s rich presence that gave Barye the strong reputation he has enjoyed to the present day.

Jean-Baptiste Carpeaux (1827–1875) took the idealist nude in new directions. He began the *Pêcheur Napolitain à la Coquille* (*Neapolitan Fisherboy*) (cat. no. 23) in 1857 while a prestigious fellow at the French Academy in Rome, as a tribute to two landmark statues of the first Romanticism of the 1830s by his teachers, François Rude’s *Neapolitan Fisherboy* and Francisque Duret’s *Neapolitan Fisherboy Dancing the Tarantella* (both at the Musée du Louvre, Paris). Rendered with a new, pliant naturalism in the uncluttered lines demanded by idealist standards for sculpture, both figures present a modern, informal and unheroic subject, the open pleasure of youth in the simple world of present day Naples – elements that attracted and consoled a dispirited post-Revolutionary France. Carpeaux’s *Neapolitan Fisherboy*, shown laughing at what he hears in the seashell, proposes more; it is an unabashed virtuoso piece. The figure of the nude modern adolescent flaunts Carpeaux’s mastery of anatomy, strong expression and complex sculptural forms from every perspective. The boy’s attention to the shell provokes our imagination: “What does he hear that makes him laugh?” The subtle sensuality of the twisting, crouching nude, with its almost fevered energy, and extraordinary handling by the artist both unnerved and delighted. The brouhaha it created was enormous: conservatives were outraged, progressives were elated, and buyers gathered eagerly.

Executed in marble, terracotta, and bronze, in different sizes and formats, the *Fisherboy* launched Carpeaux’s career as a controversial but eminent sculptor and successful entrepreneur, and set a new standard for the expressive possibilities in sculpture.

Carpeaux’s contemporary, Albert-Ernest Carrier-Belleuse (1824–1887), was equally famous for modernizing the problematic figure, but with a different approach and aim. Carrier-Belleuse produced religious and public monuments for many countries (including Argentina) as well as a huge body of small-scale sculpture for private spaces that were, and still are, marketed worldwide. Figures in the Appleton collection, dating from his rise in the 1860s to his late career in the 1880s, demonstrate the range and subtle strengths of his statuettes.

Often given piquant modern features and fashionable hair, all show his extraordinary command of the female figure, with body types ranging from lush to delicately elongated. They turn, stride, and gesture with striking animation. For these qualities, Carrier-Belleuse’s figures recall (and perhaps consciously update) the small sculpture coveted by connoisseurs even today by a revered Renaissance master, French-born Italian sculptor Giovanni Bologna (nicknamed Giambologna) (1529–1608).



Giovanni Bologna (French/Italian, 1529–1608)
Apollo, Palazzo Vecchio, Florence, Tuscany
 16th Century
 Conway Library, The Courtauld Institute
 of Art, London

Whether seated or standing, still or moving, Bologna's slender, tapered nudes similarly twist and gesture to provide the famed "serpentine (snakelike, spiraling) figure" that displays active form from every viewpoint – an extraordinary achievement that claims the artistry of three-dimensional sculpture over painting, with its single perspective, and defies the greater verticality and smooth silhouette required by idealists.

Carrier-Belleuse's steadfast adherence to this approach appears in the earliest of this group, the *Amazon en Captivité* (*Amazon Captive*) (cat. no. 24), first offered as a small sculpture in the late 1860s. It differs psychologically from the sculptor's other work in the Appleton collection in that it portrays the quiet despair of the Amazon, denuded, bound to and leaning on her captured armor and weapons as she stares offstage, giving emotional depth to the formidable ancient mythic race of women warriors. Simpler in contour than his later sculptures, her twisted pose lends subtle energy and narrative complexity to this small figure, drawing on Bologna's serpentine form (particularly that of his famous *Apollo*) to present different elements successively for story building. At every turn, the *Amazon Captive*'s undulating volumes, hair, and focused expression invite us to spin our own tale, since it may not invoke any familiar text.

The clothed allegorical figures *Melodie* (or *Harmony*, as in some of Carrier-Belleuse's sales catalogs) and *La Danse* (*The Dance*) (cat. nos. 25 and 26) convey the famous vitality of his small sculpture, with swirling drapery and hair that complement graceful bodily movements to more fully suggest controlled, if ebullient, music and dance.

Undine (or *Ondine*) (cat. no. 27) is an example of the Romantic search for subjects within *our* history or literature. This one originates in medieval European folklore, the changeling sometimes called Melusine, a water nymph or mermaid determined to become and marry a human (in some stories for love, in others to obtain a soul), often at a high price or with unhappy results. Remember Hans Christian Andersen's and Disney's *Little Mermaid*? *Undine* is the wildly popular 19th-century version of this legend by Friedrich de LaMotte-Fouqué, published as a novella around

1811 and quickly adapted as an opera with music by E.T.A. Hoffman. Carrier-Belleuse gives us a pivotal moment in which the water nymph Undine's wish for human form has been granted. Newly transformed into a nude female, she leaves her stream to pursue her desire. Is she looking back or forward? That's up to us, but her action provides the quiet turn of the body as she strides forward while parting the streamside rushes. It's the only sign – with the ancient symbol of a stream, the water spilling from the overturned urn at Undine's feet – of her natural world, one of the ways in which the freestanding single figure can tell a story without the many cues given in prints or paintings (for example, setting or additional figures).

Undine also presents one of the quieter alternatives in surface finish to idealist white, dissolving the established distinction between painting as the art of color and sculpture as the art of form. Its patina (surface color) varies subtly, from the realist matte green of the rushes to the glossy amber tone of the body.

Femme Moderne Grecque (*Modern Greek Woman*), 1873 (cat. no. 28), by a contemporary of Carrier-Belleuse, Charles Henri-Joseph Cordier, (1827–1905) presents an arresting play of color and light on the bronze surface. Cordier is famous for sculpture that combines sumptuous, veined marbles with bronze often embellished with enamel or gold, recalling the spectacular multi-medium effigies of gods and heroes of antiquity that idealists had disdained as cheap sensuous tricks. Here, he gives us a bust delicately "frosted" in silver with gleaming gilt highlights on details of the costume – the tassel, vest border, stripes, appliqued decoration – some incised, some worked as raised elements as intricate as granulated metalwork on ancient jewelry and precious objects. Cordier thus made opulent, finely crafted sculpture of closely observed scientific and ethnographic data to render portraits of modern racial or ethnic types in their native dress. In the mid-1850s Cordier obtained a state travel grant to study ethnic types in Algeria (a French colony) in order to execute a series of busts for exhibition, ultimately on permanent

display in a new anthropological hall at the Museum of Natural History. Whether rendered with sober tranquility or animated expression and gestures, Cordier's portraits of modern Africans, Turks and Chinese gave compelling immediacy to colorful remote corners of the present-day world, "Orientalist" realms that fired fantasy and memories of France's ascendance in Asia, as in the earlier mentioned paintings.

Also much in demand for art museums and private collectors, Cordier's busts challenged the idealist concept of universal or ideal beauty by rendering the particular beauties of a racially diverse modern world in strongly modeled, realist portraits. The Appleton version signed 1873, possibly a lost *Modern Greek Woman* photographed in his studio in 1883, offers a lifelike anatomy that is as grippingly familiar as the hair, headdress and costume seem exotic.

The much later *Buste d'une Jeune Femme (Bust of a Young Woman)* (cat. no. 29) by Italian-born Affortunato Gory (active 1895–1925) presents a similarly lively modern woman of a later generation – her loose chignon suggests the 1890s – in picturesque native dress, rendered with gilt lace on her bonnet, all of which contrasts strikingly with the white marble head. Often associated with Art Nouveau or Art Deco, movements that embraced the material richness revived by Romanticism, Gory's busts of this type were much in demand, with different removable hats and busts in different costumes rendered in either bronze or different stones, again framing the white head.

Pierre Etienne-Daniel Campagne's (1851–1910) *Phryne* (cat. no. 30), a late figure that was hugely popular in bronze, terracotta, and marble, shows us how even the most "neoclassical" figure in form and material can convey a modern mentality. It returns to a famous ancient story in various versions that was treated throughout the 19th century by artists of many persuasions (including Gérôme, q.v.): the pivotal moment in the trial of a beautiful Greek courtesan nicknamed Phryne, model for Athens' most eminent artists, when (in some accounts) she is unveiled to sway the judges – who indeed exonerate her. Nineteenth-century artists used the

story of Phryne's victory to argue for the morality of nudity in art that so unsettled the modern generation. Campagne's version enlivens the time-honored marble nude with its rendition of the stunning courtroom display. Here, it stages a confrontation between us, as judges, and Phryne, the defendant-evidence. She (rather than her lawyer) removes the drape from her body, which she presents, taut and frontal, for exhibition. Whether Phryne's downturned face reflects her storied modesty or her pleasure in her own body, her stance suggests her independence and even self-confidence in this surprisingly energetic "still" figure.

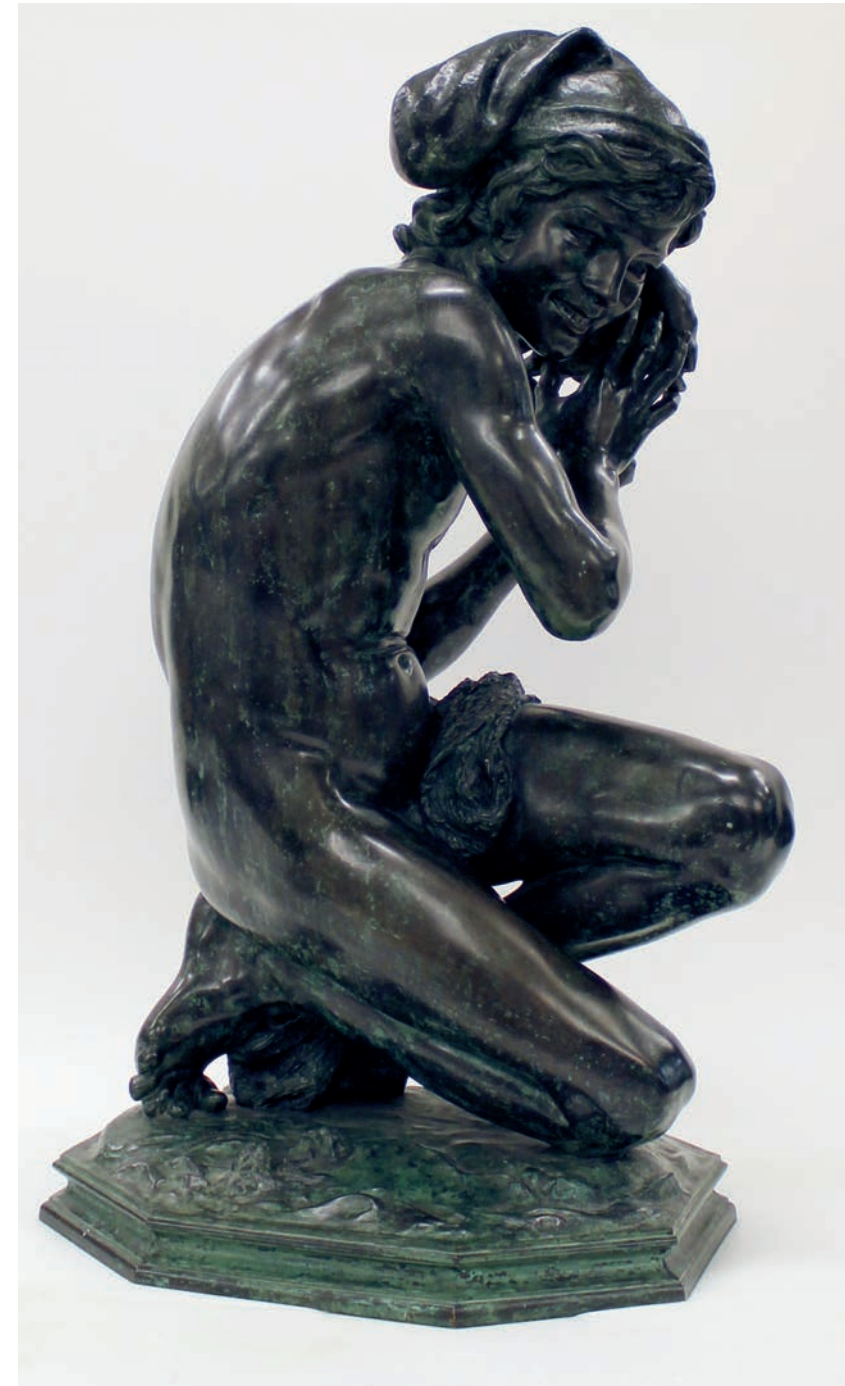
For all their differences, these figures and busts together embody the Romantic concept of modern art and life famously articulated by poet-critic Charles Baudelaire: modern beauty is varied and contingent rather than universal and constant, and expresses the particulars of fleeting, mutable modern life. It takes many forms in subject matter, handling, materials and artistic formats. Such beauties aim at our many-faceted imagination through the senses as well as the mind and heart. "Being of one's own time" celebrates the richness of human experience through the richness of art, in this case, the eloquent modern statuette.

Suzanne Glover Lindsay, adjunct associate professor in the History of Art Department at the University of Pennsylvania.

22. Antoine Louis Barye (French, 1795–1875)
Lévrier au Lièvre (*Greyhound with Hare*), n.d.
Bronze
11 $\frac{1}{16}$ x 16 $\frac{7}{8}$ x 3 $\frac{7}{8}$ "
Gift of Arthur I. Appleton
G12441



23. Jean-Baptiste Carpeaux (French, 1827–1875)
Pêcheur Napolitain à la Coquille (*Neapolitan Fisherboy*), 1857
Bronze
35 ½ x 18 x 19"
Gift of Arthur I. Appleton
G12471



24. Albert Ernest Carrier-Belleuse (French, 1824–1887)
Amazon en Captivité (Amazon Captive), n.d.
Bronze
29 ½ x 11 x 9"
Gift of Arthur I. Appleton
G12458



25. Albert Ernest Carrier-Belleuse
(French, 1824–1887)
Melodie, n.d.
Bronze
31 ½ x 19 ½ x 14"
Gift of Arthur I. Appleton
G12424



26. Albert Ernest Carrier-Belleuse
(French, 1824–1887)
La Danse (The Dance), n.d.
Bronze
28 ½ x 12 x 9"
Gift of Arthur I. Appleton
G12459

27. Albert Ernest Carrier-Belleuse (French, 1824–1887)
Undine (Ondine), n.d.
Bronze
29 ½ x 17 x 12"
Gift of Arthur I. Appleton
G12436



28. Charles-Henri-Joseph Cordier (French, 1827–1905)
Femme Moderne Grecque
(*Modern Greek Woman*), 1873
Bronze, silver and parcel-gilt patina
30 x 19 x 12"
Gift of Arthur I. Appleton
G22003



29. Affortunato Gory (Italian/French, active 1895–1925)
Buste d'une Jeune Femme
(*Bust of Young Woman*), n.d.
Marble, gilt-bronze
26 x 17 x 10"
Gift of Arthur I. Appleton
G12311



30. Pierre Etienne-Daniel Campagne (French, 1851–1910)
Phryne, n.d.
Marble
34 x 18 x 7 ½"
Gift of Arthur I. Appleton
G12133





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