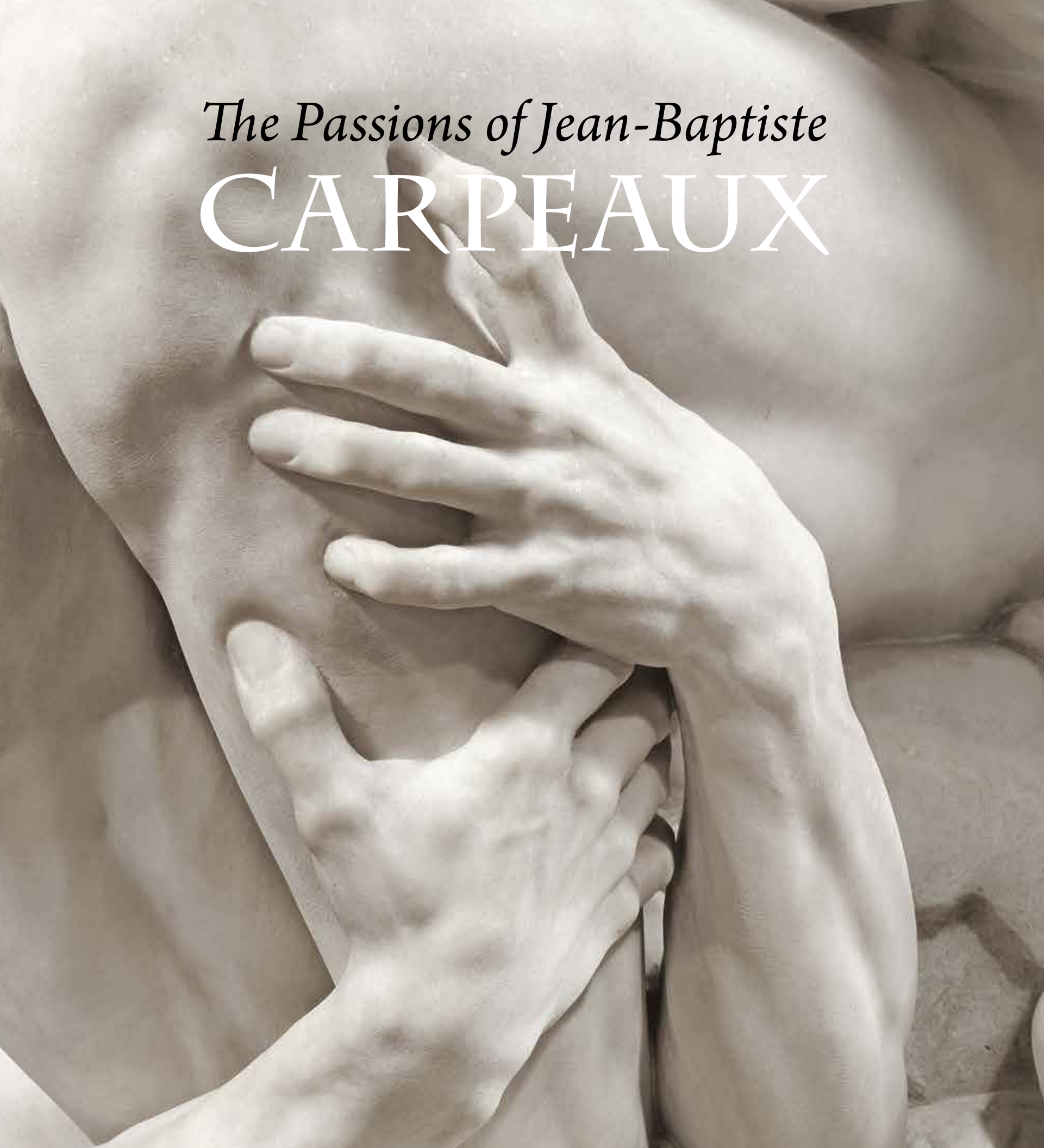


*The Passions of Jean-Baptiste*  
**CARPEAUX**





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CARPEAUX

James David Draper and Edouard Papet

*with*

Elena Carrara

Nadège Horner

Laure de Margerie

Jean-Claude Poinsignon

Philip Ward-Jackson



The Metropolitan Museum of Art, New York

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NEW HAVEN AND LONDON

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## Directors' Foreword

IT HAS BEEN thirty-nine years since the last large exhibition of Carpeaux, the exceptionally gifted, deeply tormented sculptor who defined the heady atmosphere of the Second Empire in France. Yet, he retains a strong hold over the imagination, particularly in his native country, where he has held pride of place in the museum of his birthplace, Valenciennes, and in the galleries of the Musée d'Orsay ever since it opened in 1986. He has also been collected elsewhere, notably by the Ny Carlsberg Glyptotek in Copenhagen and The Metropolitan Museum of Art, which has made significant Carpeaux acquisitions in recent decades. But a major retrospective is long overdue so that a new generation can experience the artist in depth.

Carpeaux was extraordinarily versatile and productive despite the terrifying maladies that plagued him throughout his all too brief life. He died at the age of forty-eight, having accomplished a vast body of work that inspired numerous books and countless articles. Recent exhibition catalogues have tended to focus on specific aspects, such as his veritable worship of Michelangelo or his flair for drawing scenes of everyday life. Our organizers, James David Draper, Henry R. Kravis Curator in the Department of European Sculpture and Decorative Arts at the Metropolitan, and Edouard Papet, chief curator of sculpture at the Musée d'Orsay, seek instead, rather daringly, to bring us the *whole* Carpeaux. They and their colleagues rigorously assess the circumstances and documentation as well as the personal ambitions, visual sources, and technical processes behind such masterpieces as *Ugolino and His Sons* and *The Dance*, and they probe overlooked drawings to reveal not only the darkness and despair of

the artist's troubled existence, but also the cruelty of his actions toward his wife. The generosity and veracity that he brought to his likenesses of glamorous contemporaries are offset by the brazen egocentricity of his self-portraits. And these are only a few of the revelations that await the reader and the visitor.

This exhibition demonstrates what excellent partners the Musée d'Orsay and the Metropolitan have become. While it is the latest in a long series of collaborations, it is the first of our coproductions to be devoted to sculpture. A huge cast of dedicated and talented characters has supported our endeavor within and beyond the walls of our two institutions. Prominent mention must be made of the contribution by the city of Valenciennes, and we are deeply indebted to its mayor, Laurent Degallaix, and the director of its Musée des Beaux-Arts, Emmanuelle Delapierre, for their magnanimity in granting critically important loans. We also gratefully acknowledge the donors who have made the exhibition and its catalogue possible: the Iris & B. Gerald Cantor Foundation, extending its support of projects involving Auguste Rodin to embrace his great progenitor Carpeaux; the Gail and Parker Gilbert Fund; the Diane W. and James E. Burke Fund; and the Samuel I. Newhouse Foundation, Inc. To all these individuals and those in their organizations go our heartfelt thanks.

*Thomas P. Campbell*

Director, The Metropolitan Museum of Art

*Guy Cogeval*

President, Musée d'Orsay

## Sponsor's Statement

**THE CAPACITY TO SURPRISE:** This is the indispensable characteristic of a significant artist. No matter how much you know about him, he still has the capacity to astonish and delight. My husband, Bernie, and I discovered this when we collected our Rodins, and I am reminded of this as I read this catalogue and visit this important exhibition of Jean-Baptiste Carpeaux's gorgeous work. Just when we think we know what an artist is about, we find there is more. How breathtaking!

When the Iris & B. Gerald Cantor Foundation learned The Metropolitan Museum of Art was planning this exhibition of Carpeaux's work, we saw it as another important opportunity to help museum audiences understand the abiding thrill of looking at the work of complex and surprising sculptors.

In sponsoring this exhibition and catalogue, the Iris & B. Gerald Cantor Foundation continues its decades-long support for The Metropolitan Museum of Art's popular yet scholarly offerings of work by the world's great sculptors. From "Cast in Bronze: French Sculpture from Renaissance to Revolution" to "Picasso: Painter and Sculptor in Clay" to "Bernini: Sculpting in Clay," the Foundation's sponsorship has provided the Museum's visitors with significant works by some

of Europe's most brilliant artists. Indeed, in 1986 and in 1999 the Museum presented two Foundation-organized exhibitions, "Rodin: The B. Gerald Cantor Collection" and "Rodin's Monument to Victor Hugo." These shows gave visitors firsthand knowledge of one of Carpeaux's most revolutionary countrymen, Auguste Rodin. Bernie and I personally, as well as our Foundation, nourished the Met's collections by donating thirty-four Rodin bronzes over the years. Our first gift, in 1984, of eighteen Rodins included *The Three Shades* and *Study for the Monument to Victor Hugo*. The most recent gift was his monumental *The Burghers of Calais*. In these pieces, created by Rodin a lifetime after Carpeaux died, you can find the earlier artist's tremendous influence on the later artist—just one of the surprises of Carpeaux.

This exhibition and this catalogue have been monumental undertakings. We congratulate all who have contributed to this effort. We are proud to play a role in sharing it with the public.

*Iris Cantor*

President and Chairman

Iris & B. Gerald Cantor Foundation



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## Acknowledgments

AT THE METROPOLITAN MUSEUM, individuals too numerous to count have rendered invaluable services and lent enthusiastic support. Philippe de Montebello when director sanctioned the project, which has been supported at every step by his successor, Thomas P. Campbell. We are much beholden to Jennifer Russell, Christine Coulson, and Martha Deese in the Office of the Director.

The Metropolitan's extraordinary Editorial department has devoted tireless attention to the catalogue, and we particularly thank Mark Polizzotti, Gwen Roginsky, Peter Antony, Michael Sittenfeld, Elizabeth L. Block, Mary Sprinson de Jesus, Livia Tenzer, Jean Wagner, Amelia Kutschbach, Christopher Kuntze, Jennifer Van Dalsen, Elizabeth Zechella, Sarah McFadden, Alexandra Bonfante-Warren, and Crystal A. Dombrow.

The exhibition team of Susan Sellers, Linda Sylling, Michael Laphorn, and Connie Norkin have given Carpeaux a splendid physical setting. In the Registrar's office, Nina S. Maruca attended to the minutiae of art shipments with her customary aplomb. Lawrence Becker, Jack Souldanian, Jr., Linda Borsch, Dorothy Mahon, and Marjorie Shelley looked after the objects' well-being. Mary Flanagan in the Communications department and Sarah Higby in the Development department have performed valiantly, as has Amy D. Lamberti in the Counsel's office. We owe fine photography to Joseph Coscia, Jr. The Department of Drawings and Prints has lent its expertise, and we single out George R. Goldner, Carmen Bambach, and Cora Michael while collectively thanking everyone in the Thomas J. Watson Library, all of whom gave heroic assistance in one form or another. Finally, the home department, European Sculpture and Decorative Arts, saw the exhibition through from start to finish. We thank Luke Syson, Iris and B. Gerald Cantor Curator in Charge; Erin E. Pick; Denny Stone; Jacob D. Goble; Juan Stacey; and most warmly, Melissa Smith. Elena Carrara not only was a coauthor of the catalogue but also handled the loan apparatus and harmonized the department's relations with all the others.

At the Musée d'Orsay, the unstinting efforts of a host of people have led to the realization of this project. Among them are Elsa Badie-Modiri, Véronique Beauregard, Marie-Astrid Berthelot, Lionel Britten, Evelyne Chatelus, Pascale Desriac, Denise Faïfe, Françoise Fur, Isabelle Gaëtan, Yann Gobert, Christine Huvé, Véronique Kientzy, Pierre-Yves Laborde, Annette Bourrut Lacouture, Charlotte Lecolle, Anne Liégey, Dominique Lobstein, Albane Marquet de Vasselot, Geraldine Masson, Annabelle Mathias, Nathalie Mengelle, Anne-Charlotte Menoret, Monique Nonne, Sylvie Patry, Elisabeth Pillet, Anne Pingeot, Agnès Plaire, Emmanuelle Polack, Anne Rivière, Patrice Schmidt, Didier Schulmann, Coralie Vernay, and the publishing team of Annie Dufour, Alice Norasingh-Ertaud, and Jean-Claude Pierront. Marie-Pierre Salé, now chief curator in the Département des Arts Graphiques at the Louvre, participated in the exhibition's early planning stages. The project has also benefited from contributions by interns and freelancers, notably Antoine Cortez, Marie Dekaeke, Chloé Dupont, Hélène Fernandez, Elodie Fillon, Flore de Ladoucette, Iulia Pohrib, and Mathias Sotiras.

Colleagues from other institutions have provided generous assistance, particularly Emmanuelle Delapierre, Cyril Dermineur, Marc Goutière, Virginie Frelin, and Sylvie Laurette (Musée des Beaux-Arts, Valenciennes); Marie-Pierre Dion, Jean-Claude Blicquy, and Patricia Tampere (Bibliothèque municipale de Valenciennes); Gilles Grandjean and Sandrine Grignon Dumoulin (Musée National du Château de Compiègne); Emmanuelle Brugerolles (Ecole Nationale Supérieure des Beaux-Arts, Paris); Christophe Leribault, Cécilie Champy-Vinas and Claire Martine (Petit Palais, Musée des Beaux-Arts de la Ville de Paris); Nathalie Dupuis, Béatrice Salmon, and Audrey Gay-Mazuel (Musée des Arts Décoratifs, Paris); Clarine Guillou and Séverine Morvant (Musée du Louvre, Paris); Gladys Pilastrini (Réunion des musées nationaux); Maria Teresa de Bellis, Alessandra Gariazzo, Annick Lemoine, and

Angela Stahl (French Academy in Rome–Villa Medici); Anne Devroye-Stilz (Musée des Beaux-Arts, Nice); Delphine Dubois (Château de Versailles); Marie-Hélène Lavallée (Musée National Jean-Jacques Henner, Paris); Flemming Friborg Line Clausen-Pedersen (Ny Carlsberg Glyptotek, Copenhagen); Berndt Azell and Magnus Olaussen (Nationalmuseum, Stockholm); Melissa Hamnett (Victoria and Albert Museum, London); Kathryn Jones (Royal Collection Trust, London); Pamela Clark (Royal Archives, Windsor); Daphne Barbour, Mary L. Levkoff, and Carolyn Miner (National Gallery of Art, Washington, D.C.); Anne-Lise Desmas (J. Paul Getty Museum, Los Angeles); Michael Conforti (Sterling and Francine Clark Art Institute, Williamstown, Massachusetts); June De Phillips (Cleveland Museum of Art); and June Hargrove (University of Maryland, College Park).

We extend our wholehearted appreciation to the many individuals and organizations who were integral in helping the catalogue and exhibition grow and thrive: Joseph Baillio; Dom Cuthbert Brogan OSB, Farnborough Abbey; Eric G. Carlson; Armelle Fabius; Jacques Fischer; Ulrike Goetz; Robert Kashey; Martin Kline; Jill Newhouse; the family of the late Georges Pébèreau; Ada and Romano I. Peluso; the Louis-Antoine Prat Collection, Paris; Stephen K. Scher; the André Sée Family; Bertrand Talabardon and Bertrand Gautier; and David and Constance Yates.



## Why Carpeaux?

**J**EAN-BAPTISTE CARPEAUX, the protean genius of the Second French Empire, has seldom been allowed to suffer from neglect, yet thirty-nine years have passed since the last large retrospective of his work. His corpus of sculptures, drawings, and paintings has attracted successive waves of interest and, increasingly, demands for fresh evidence of his powers. Many people may recall a single Carpeaux masterpiece, such as *Ugolino and His Sons* or *The Dance*, but there is so much more: ravishing portraits of celebrities and friends, poignant and wrenching studies of himself and his family, highly dramatic religious and history-based compositions, not to mention the ambitious public monuments, great landmarks of France, which are evoked in this exhibition through drawings and models. Among revelations that lie in wait, the vibrant preliminary clay sketches that Carpeaux generated with unique fervor may form the most lasting impressions, while marble and bronze sculptures that resulted from them are seldom less than utterly brilliant. All of this was accomplished by a man plagued by desperate physical maladies and violent mood swings, an arriviste who ascended the upper echelons of French society and was only forty-eight when he died in 1875. Carpeaux's titanic output sustained the highest levels of excitement and quality, leaving us to marvel that he found time to be an energetic letter writer and supportive friend to fellow artists of every rank.

The art historical world has long cherished branding artists with names of stylistic movements, but Carpeaux ultimately resists classification. Was he the heir of the Romantics Géricault and Delacroix? Yes, very much so, but his academic training held his emotive nature in check, except in certain of his paintings. Was he an eclectic? Certainly, and he drew on masters as far apart as Michelangelo and Watteau, while retaining respectful admiration for his peers in French sculpture. Was he a realist? The profundity of his inquiries into the character and anatomical structure of his subjects and his taste for scenes of bustling daily life attest abundantly to his naturalism. Was he a modernist? He commanded the abstraction that underlies great compositions, and he was undeniably the precursor of Rodin, who like a host of other early modern sculptors esteemed him greatly. Yet

the very completeness of modeling in his finished works, furnishing every wrinkle of flesh, every crease of fabric, sets him apart from received opinions about the nature of modernity. Carpeaux was more a reconciler of trends and a perfectionist than an innovator. As we proceed among the inextricably interwoven threads of his artistic production, it is perhaps best to forget labels.

And what, if any, part do politics and personality play in our estimation of Carpeaux? If as an artist he expostulated volubly and frequently against authority, he rebelled openly only once, compelling the French Academy in Rome to sanction his *Ugolino* despite its unorthodox subject. Indignant moralists attacked the nudity of his figures in *The Dance* on the façade of the Paris Opéra, but they have long since been silenced by the group's spellbinding charms and rhythms. In his personal life, Carpeaux was a perfectly traditional Roman Catholic, fervent in prayer if erratic in church attendance. While a republican in background and tendencies, he curried favor at the court of Napoleon III, serving it willingly and following it into exile in the aftermath of the Franco-Prussian War. His quixotic womanizing and harsh mistreatment of his wife, Amélie, were far from acceptable by today's standards. As this exhibition uncovers, he guiltily confided his worst behavior to the pages of his sketchbooks, where he drew himself literally in the act of wounding Amélie's arm. A doting father to his son and passionate but despotic spouse, he reminds us that highly charged, overbearing personalities can enthrall even as they may dismay or revolt.

The sheer power and volume of Carpeaux's oeuvre as well as the sensational facts of his brief existence have ensured a steady stream of publications, especially in France. A few words on the merits of the most important biographies and scholarly works may help put our study in perspective. The first homage of note was Ernest Chesneau's monograph of 1880. Chesneau, the secretary of the comte de Nieuwerkerke, was the mouthpiece of official Second Empire artistic policy (his dispatches to the press were known as "Ernestines"). Tellingly, he also wrote on Géricault and Delacroix and considered all three artists to be modernists rather than Romantics. He had known Carpeaux and kept up with

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his friends, including the painter Bruno Chérier, who gave him access to their correspondence. André Mabillet de Poncheville's biography, valuable especially for his inquiry into Carpeaux's roots in Valenciennes in northern France, followed more than forty years later, in 1921.

The most in-depth account of Carpeaux's private life is the pair of volumes, sparse in illustration but rich in documentation, brought out by his daughter, Louise Clément-Carpeaux, in 1934 and 1935. As its title, *La vérité sur l'oeuvre et la vie de J.-B. Carpeaux*, or the truth about his life and work, announces, Clément-Carpeaux felt compelled to set the record straight. Although she had sold many of the works she inherited—and, following her mother's example, donated even more of them to the museums of France—she was able to consult most of his papers and many drawings and models in his studio at Auteuil. If her opening of these archives was an act of largesse to posterity, her study also contains drawbacks. Clément-Carpeaux was a small child when her father died, and he had been so largely absent from home

toward the end that she can't have remembered him in much detail. As a result, she relied excessively on her mother's reminiscences, coloration of events, and host of grievances. She was undoubtedly right to conclude that her father had been a brute of a husband, but the polemic can grow tedious. Further, Clément-Carpeaux is not always to be trusted with regard to facts or interpretations of artistic intention.

Popular awareness of Carpeaux quite apart, scholarly interest slowed down until the appearance in 1981 of the late Dirk Kocks's industrious, profusely illustrated survey of the artist's visual sources. Following soon after, in 1986, Anne Middleton Wagner's comprehensive study offered not only the best black-and-white images to date but also an illuminating analysis of the economic underpinnings of Carpeaux's production. In 2007, his birth city Valenciennes accomplished the feat of publishing the mass of Carpeaux's letters and notices accumulated by an impassioned local amateur and archivist, Edouard-Désiré Fromentin. As a founder of the Musée Carpeaux,



Fig. 1. Photograph of the interior of Atelier Carpeaux, 39 boulevard Exelmans, before 1908. Archives of the Musée d'Orsay, Paris





Fig. 2. Photograph of the display of terracottas from the Atelier Carpeaux in the Salle des Céramiques, Exposition Universelle, 1878. Archives of the Musée d'Orsay, Paris

Fromentin was an important link to the past and elicited useful recollections from surviving sitters for the master's portrait busts, but he had little aptitude for organization and is another informant to be read with caution.

It cannot be overstressed how critical a role exhibitions have played in keeping Carpeaux's artistic legacy alive. Indeed they have proved the most vital link in his revival. The huge retrospective at the Ecole des Beaux-Arts, Paris, in 1894, just before the sale that year of the remaining works in Carpeaux's studio, was the largest ever held but has to our regret left no visual record. The most concentrated period of exhibitions was in the 1920s, in Paris, Valenciennes, and Brussels. Few today will remember the 1955–56 show at the Petit Palais, but anyone who saw the exposition at the Grand Palais in 1975 was richly rewarded, not least by the spectacle of the plaster busts of "society" women arising along the great staircase. The catalogues of both of these Paris shows were modestly illustrated. With a staggering 389 objects, the Grand Palais extravaganza contained almost more than could be digested. Still, the organizers tried to make sense of the whole by grouping works into key categories, such as preparations for *Ugolino* or portraits of the imperial family, much as we do today, and

suggestively integrated paintings and drawings with the sculptures.

The 1980s extended the revival. An exhibition curated by Peter Fusco and H. W. Janson in Los Angeles in 1980, drawing mainly on bronzes in North American collections, reintegrated Carpeaux into the fabric of French sculpture. He lay at the heart of two revelatory exhibitions of nineteenth-century sculpture that were assembled by Anne Pinget and her colleagues in the museums of northern France (Calais, Lille, Arras, Boulogne-sur-Mer, as well as the Musée Rodin) in 1982–83 and at the Grand Palais in 1986, and that occasioned epic investigations into media, techniques, and typologies. Laure de Margerie's study of *The Dance*, written to complement an exhibition at the Musée d'Orsay, Paris, and the Musée des Beaux-Arts, Valenciennes, in 1989, surveyed all the facets so magisterially that we asked her permission to reprint it virtually unchanged in the present volume, to which she has graciously assented.

A most impressively researched catalogue of all of Carpeaux's paintings by Patrick Ramade and Laure de Margerie accompanied an exhibition held in Valenciennes, Paris, and Amsterdam in 1999–2000. The Musée des Beaux-Arts, Valenciennes, has maintained the

impetus with two handsomely produced catalogues of exhibitions, one held in 2009 on perceived relationships between Carpeaux's drawings and those of Daumier, the other in 2012, a magnificent treatment of Carpeaux's lifelong debt to and passion for Michelangelo. The latest presentation of drawings, at the Ecole Nationale Supérieure des Beaux-Arts, Paris, in 2012–13, accentuated Carpeaux's relish for genre subjects. It will be understood, in view of the recent attention paid to the paintings, Michelangelo, and genre in Carpeaux's oeuvre, that we have not felt obliged to cover these topics here in quite the same depth, except inasmuch as they affect major monuments. Exceptions are made for paintings and drawings that retain the power to startle. Overall, it is time to refocus attention on Carpeaux's primary concern and the area of his greatest claim to fame: sculpture.

Dealers, notably the late François Fabius, have helped to pass the torch. The firm of Fabius Frères on the boulevard Haussmann, Paris, was a mecca for museum curators. The catalogue of its holdings auctioned by Sotheby's in 2011 and the donation of the firm's papers to the Institut National de l'Histoire de l'Art attest to the central role the market has played in extending Carpeaux's legacy. In the 2003 book coauthored with Alain Richarme,

Michel Poletti of the Paris gallery Univers du Bronze furthered our knowledge of the commercial operations of the Atelier Carpeaux, the workshop that made copies and variants of the master's most acclaimed sculptures. In 2011, Poletti astutely subtitled his Carpeaux monograph, the latest to appear, *The Man Who Made Stones Dance*.

The last decades have witnessed tremendous advances in museum display, conservation, photography, and editorial standards, and it is only right to bring them to bear on a new and more rigorous inquiry into the perennially captivating, multidimensional Carpeaux. By now, the recovery of a wealth of new facts and records, the thorough reexamination of known documents, the reevaluation of style and technique, and the reconsideration of old assumed identities all encourage a more cogent arrangement of the works of art and understanding of the role each plays. The visitor will find *Ugolino* and the *Prince Imperial* amid preparatory stages—drawings, clay sketches, working plasters—groupings that are worthy of standing on their own as “dossier” shows but that are, we hope, integrated within the exhibit as a whole to reveal the awesome entirety that is Carpeaux.

JDD and EP

*The Passions of Jean-Baptiste*  
CARPEAUX

# Chronology

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## *Nadège Horner*

Titles of works of art are given as originally exhibited.

### 1827

May 11. Birth of Jean-Baptiste Carpeaux in Valenciennes at 38, rue Royale, now 53, rue Delsaulx. His father, Joseph, a mason, and his mother, Adèle Wargny, a lace maker, both twenty-seven, are natives of Valenciennes (see fig. 127; AMV Notes biographiques). Jean-Baptiste is the fourth of eight children, three of whom will die in early childhood. His brother Charles (1825–1870) will become a violinist; his brother Emile (born 1832) will work alongside him in his studio.

May 20. Baptism of Jules Jean-Baptiste. (BNF Estampes, s.n.r. 2, box 114).

### 1833

Student at the Ecole des Frères de la Doctrine Chrétienne, rue de la Viewarde. Befriends Jean-Baptiste Foucart and Louis Dutouquet, who will become an architect.

### 1834

The family lives at 34, rue des Anges (Fromentin 1997, p. 1).

March 15 and 16. The city of Valenciennes extends a triumphant welcome to the sculptor Henri Lemaire, cousin of Adèle Carpeaux, recently named chevalier of the Légion d'Honneur (Clément-Carpeaux 1934–35, vol. 1, p. 5).

### 1837

June. Joseph Carpeaux apprentices his son to a plasterer, Pierre-Joseph Debaisieux (Clément-Carpeaux 1934–35, vol. 1, p. 6).

Young Carpeaux is probably enrolled in the architecture course of Jean-Baptiste Bernard at the Académies de Valenciennes (ibid.).

### 1838

Joseph becomes a foreman for the railroad at Versailles. The family moves to rue du Val de Grâce in Paris (ibid.).

Enrolled by his father at the Ecole Royale Gratuite de Dessin, the “Petite Ecole” run by Jean-Hilaire Belloc, for the course in architecture, geometry, stonecutting, and drawing. On his own initiative, possibly attends the sculpture modeling classes of Laurent-Séverin Grandfils (Fromentin 1997, p. 1). Meets future architects Charles Garnier and Gabriel Davioud, as well as future

sculptors Henri-Michel-Antoine Chapu and Albert-Ernest Carrier-Belleuse (ibid., p. 9).

### 1841

Learns rudiments of modeling in the atelier of Louis Auvray, a native of Valenciennes (Fromentin 1997, p. 1).

### 1842

Victor Liet, his mother’s cousin, established as a businessman in Paris, encourages young people from Valenciennes studying in the capital, especially the sculptor and draftsman Xavier Dehon, the painter Bruno Chérier (see fig. 7; cat. 151), Dutouquet, and Foucart.

Alongside Foucart and Chérier, attends the classes of Joseph Jacotot, who elaborates a method of intellectual emancipation based on will and faith. Liet has him read Toussaint-Bernard Eméric-David’s *Recherches sur l’art statuaire*, certain Classical texts, and the Bible. Adopts the habit of recording in a notebook details of paintings and sculptures, then scenes from daily life as well as landscapes and animals (BNF Estampes, s.n.r. 10 and 11, box 114).

August 20. “I’m tired of everything related to school” (letter from Carpeaux to Adèle Carpeaux, in Fromentin 1997, p. 2). Wins second prize in the ornamental sculpture competition held every semester, the first-place certificate of merit for modeling from life, and a first prize in the annual competition for drawing living plants, his first medal (ibid.).

### 1843

In the semester competition obtains a first-place certificate of merit for modeling from a figure; in the third trimester competition, the second-place certificate of merit for a figure copied in drawing; and in the first trimester competition, a first-place certificate of merit in the ornamental sculpture sketch composition; in the third trimester (same competition), third-place certificate of merit. At the major annual competition, first-place certificate of merit in the ornamental sculpture division for composition, execution, relief; honorable mention, over and above the first grand prize, for the living plant modeled from life; and a first grand prize for modeling from life (Fromentin 1997, p. 2).

According to Fromentin, from 1843 frequents the painting atelier of Abel de Pujol, from Valenciennes, where he makes the acquaintance of the Valenciennes painters Henri Coroënne and Jules-Henri-Louis Cellier, as well as Emile Lévy (ibid.).

#### 1844

In the annual competition, wins second prize for ornamental sculpture, composition, execution, and relief (ibid.).

Late April, early May. Becomes student of François Rude, esteeming his method of mathematical and practical rigor (letter from Carpeaux to Dutouquet, in Fromentin 1997, pp. 7–8).

October 2. Succeeds in the entry competition for the Ecole des Beaux-Arts, ranking twenty-fourth of thirty. The admission report notes, “presented by Rude.” Lives at 98, rue du Faubourg Saint-Denis (AMV Ecole des Beaux-Arts).

From 1844 to 1846 works half-time for a porcelain maker in the Paradis-Poissonnière neighborhood. Despite this, at the end of 1844 he no longer frequents Rude’s atelier, being unable to contribute toward its costs (Lucile Champion-Vallot, “Rude et ses élèves,” thesis, Ecole du Louvre). Also works for a bronze manufacturer (Fromentin 1997, p. 3).

#### 1845

Joseph Carpeaux leaves for the United States to seek his fortune in California.

Liet encourages an appeal to Baron Isidore Taylor, superintendent of fine arts, to obtain a grant of 1,200 francs from the Société des Enfants du Nord (BNF Estampes, s.n.r. 10 and 11, box 114).

April 17. Alphonse Grün, a member of the Société des Enfants du Nord, recommends him to Frédéric de Mercey, head of the Bureau of Fine Arts, at the time under the aegis of the Ministry of the Interior, mentioning a “complicated” relief, probably *Joseph Recognized by His Brothers* (Fromentin 1997, p. 3).

April 24. The Société du Département du Nord expresses concern over the fate of a young artist who has abandoned the sculptor’s chisel for the mason’s trowel; his native region is duty-bound to help him (ibid.).

May. Ranked sixteenth in the category of modeled sketches in the competition for the Grand Prix at the Ecole des Beaux-Arts, for *Joseph Recognized by His Brothers* (which is dated to 1845 in Fromentin 1997, p. 3).



Fig. 3. Photograph of Jean-Baptiste Carpeaux, ca. 1863. Archives of the Musée d’Orsay, Paris

June 5. Lemaire attempts to procure assistance for him from the Société du Département du Nord (Arthur Dinaux in *L’Echo de la Frontière*).

June 11. Grün congratulates him on his relief, which has drawn the attention of Jean-Auguste-Dominique Ingres. He lives at 98 bis, rue du Faubourg Saint-Denis (AMV Ecole des Beaux-Arts) or at 98 bis, rue du Faubourg Saint-Honoré (Clément-Carpeaux 1934–35, vol. 2, p. 339).

September. Accepted in the competition for places at the Ecole des Beaux-Arts; resumes attending Rude’s atelier, which he will frequent until 1850.

September 4. The Société du Département du Nord awards him 800 francs for the coming year (AMV Ecole des Beaux-Arts).

#### 1846

April 8. Ranked twenty-ninth of thirty in the competition for places for the summer semester at the Ecole des Beaux-Arts.

May. Disqualified from the competition because he is caught with tracings at the test for candidates wishing to advance to the next level (letter from Carpeaux to Dehon, in Fromentin 1997, p. 4).

September. Ranked first in the competition for places (ibid.).

October 15. Dinaux in *L’Echo de la frontière* lauds “a native son of Valenciennes, the young Carpeaux [sic], who at barely eighteen displays a very remarkable talent as a sculptor.” Carpeaux has given the Valenciennes museum “two reliefs of Achilles and Joseph.”

#### 1847

February 1. Awarded first prize for figure modeled from life.

March 20. Ranked seventh of twenty-eight in the competition for modeled sketches and is allowed to enter the competition of modeled figures with *The Boy Oedipus Presented to Periboea*.

April 2 or 3. Awarded first prize for figure modeled from life, gaining definitive admission to the Ecole des Beaux-Arts.

May 15. Ranked fifteenth of the sixteen successful candidates for the Grand Prix in the first round of competition but not admitted to the second round.

#### 1848

His grant of 1,200 francs from the Société du Département du Nord is suspended (Fromentin 1997, p. 9).



February 22 to 25. Fall of the July Monarchy, proclamation of the Second Republic.

March 22. Military draft of 1847, determined by lot. Exempted, he lives at 31, rue de l'Est (AMV Notes biographiques).

May 15. Participating in the first round of competitions for the Grand Prix, ranked thirteenth of sixteen successful candidates.

May 27. Advances to the next round with a fifth-place ranking, on the theme of Philoctetes (Clément-Carpeaux 1934–35, vol. 1, p. 15).

Early June. The rest of his family joins his father in the United States.

Late June. Riots in Paris. Bernard procures work for him in Valenciennes, including, for a modest salary, the wood statues of the Four Doctors of the Church (destroyed) in the church at Monchy-le-Preux, Pas-de-Calais (Fromentin 1997, pp. 8–9).

Contributes a relief, *Holy Alliance of the Peoples* (fig. 4), to the woodwork in the dining room of Foucart, by now a prosperous lawyer (Clément-Carpeaux 1934–35, vol. 1, p. 14; according to Fromentin, this took place in 1850).

December 10. Prince Charles-Louis-Napoleon Bonaparte, nephew of Napoleon I, elected president of the Republic.

### 1849

March. Statues for Monchy-le-Preux are installed (Fromentin 1997, pp. 8–9).

May 12. Ranked ninth of sixteen successful candidates in first round of entry competition for the Grand Prix. Subject of final competition is “Teucer Wounded by Hector.”

May 22. Admitted to the Académie de Valenciennes upon presentation of his relief *Joseph Recognized by His Brothers*.

September 10. Granted scholarship of 1,000 francs by the Société du Département du Nord (AMV Ecole des Beaux-Arts).

Late December. Returns to Paris.

### 1850

January 15. Determined to win the Prix de Rome, resolves to leave Rude (letter from Carpeaux to Dutouquet, AMBAV). Pujol introduces him to Francisque-Joseph Duret, since 1843 a member of the Grand Prix jury, who becomes his next master and promises him success within two years (Fromentin 1997, pp. 7–8).

April 17. Named adjunct professor of sculpture at the Ecole Royale Gratuite de Dessin. His students will include Jules Dalou (not Auguste Rodin, as has previously been proposed).

May 8. Lives at rue du Regard (AMV D. I. I), then 6, rue Jacob (Clément-Carpeaux 1935, vol. 2, p. 339).

June 1. Ranks third in first round of admission competition for the Grand Prix with *The Death of Themistocles*. Top candidate in

elimination round with *Achilles Wounded in the Heel by the Arrow of Paris* (see fig. 22).

September 12. Receives only eleven of the fourteen votes required for the Prix de Rome (letter from Carpeaux to Dehon, Autographes MBA Valenciennes).

October 16. Wins second prize in the competition for a modeled sketch.

October 19. Grant of 1,200 francs from the municipal council of Valenciennes for 1850 and 1851. Donates *Achilles* to the city (see fig. 22; AMV Ecole des Beaux-Arts).

November 8. Duret sends him to draw the Ecole des Beaux-Arts' plaster casts of Michelangelo's Medici Tombs (ibid.).

### 1851

Early February. Wins second prize in the competition for figure modeled after a *Crouching Venus* (letter from Carpeaux to Dutouquet, February 8, 1851, AMBAV).

May 3. For the Société des Incas in Valenciennes, produces an elephant head for 252 francs (Fromentin 1997, p. 14).

May. Ranked third in the elimination round of competition for the modeled figure, he fails to win the Grand Prix de Rome with *Combat over the Body of Patroclus*. First prize is awarded to Gustave-Adolphe-Désiré Crauk.

September 4. Valenciennes notary Louis-Maximilien Beauvois helps him obtain a partial stipend from the Conseil Général du Nord (Fromentin 1997, p. 14).

December 27. During a stay in Raismes, executes a bust of Hélène Delerue and medallions of Monsieur Delerue, clergyman Monsieur Lux, and Bruno Chérier's father and brother Anselme. Plans a bust of the actress Rachel to exhibit at the next Salon (letter from Carpeaux to Dutouquet, AMBAV); the bust does not materialize.

### 1852

March 6. Has begun a bust for the *tête d'expression* (expressive head) competition on the theme “Attention” (letter from Carpeaux to Dutouquet, BNF Estampes, s.n.r., box 116).

March 13. Disappointed by a mere first mention at this competition (ibid.).

April 1. Probably because not yet a successful academician, exhibits under the name of a friend, Ernest Blagny, the plaster bust of Hélène Delerue and a plaster relief, *A Poet of Nature*, at the Salon.

May 1. Because he consulted no one about the relief he presented at the Salon, A. Delsart, an acquaintance from Valenciennes, and Lemaire do not defend his work to the Société du Département du Nord (letter from Delsart to Carpeaux, AMV I. I).

Ranks second in the first round of Grand Prix competition.



Fig. 4. *Holy Alliance of the Peoples*, 1848. Plaster relief, 39 × 141¾ in. (99 × 360 cm). Musée des Beaux-Arts, Valenciennes (S.90.19)

May 29. Advances to elimination round, ranked first, for his sketch *Philoctetes on the Island of Lemnos* (cat. 1).

August 31. Enthusiastic reception by fellow artists for his final-round *Philoctetes* submission (letter from Carpeaux to Dutouquet, BNF Estampes, s.n.r., box 116).

September 2. Congratulations of Duret and Pujol, who predict the Grand Prix (letter from Carpeaux to Dutouquet, AMBAV).

September 5. Again awarded second place in Grand Prix de Rome, with compliments of the jury. Feels discouraged from further competition (ibid.).

November 12. Starts his relief *The Emperor Receiving Abd-el-Kader at the Château de Saint-Cloud*, intended to attract the attention of Napoleon III (ibid.).

November 21. Empire reestablished under Napoleon III.

November 28. Suspends work on *The Emperor Receiving Abd-el-Kader* (letter from Carpeaux to Dutouquet, BNF Estampes, s.n.r., box 116).

December 1. Charles-Louis-Napoleon Bonaparte is proclaimed emperor of the French as Napoleon III.

### 1853

January 29. Napoleon III marries comtesse Eugénie de Montijo.

April. Plaster of *The Emperor Receiving Abd-el-Kader* is selected for the Salon (no. 1260).

May 15. At the Salon, identified as a student of Rude and Duret; believing that his relief is not displayed to advantage, appeals to the exhibition's organizer, the marquis Charles-Philippe Chennevières, then to comte Emilien de Nieuwerkerke, director of imperial museums. Living then on rue du Cherche-Midi, he will have two other addresses that year: 3, rue de l'Abbaye and 9, rue de l'Ouest (Clément-Carpeaux 1935, vol. 2, p. 339).

May 30. Ranked second in elimination round for Grand Prix with *Alexander's Despair after Killing Cleitus* (cat. 3).

August. Receives only a first-place certificate of merit in the category of emulation.

Early September. Again falls short of the Grand Prix, criticized for giving his relief the semblance of a painting. Learning that the imperial couple will come to Valenciennes, he plans to present the Abd-el-Kader relief to them, anticipating a commission to execute it in marble or bronze (fig. 63). Fails to obtain the hoped-for interview (letter from Carpeaux to Dutouquet, AMBAV).

September 26. Allowed to remove temporarily the plaster relief he has donated in the meantime to the city of Valenciennes, follows the imperial couple to Amiens, where he presents it and obtains the promise of a commission for the marble (AMV Abd-el-Kader).

### 1854

First mention of Dante as a source of inspiration for *Ugolino* (letter from Carpeaux to Chérier, in Riotor, 1927, p. 39).

April 22. Passes with distinction the *tête d'expression* test, with the subject "Fright."

Early May. Works on bust of Jules Chantepie, the emperor's private secretary. Receives the definitive commission for the Abd-el-Kader relief for 10,000 francs. Hector-Martin Lefuel, in charge of the restoration of the Louvre, assigns him *Genius of the Navy* (Louvre, Rohan Pavilion) for 3,200 francs (letter from Carpeaux to Dutouquet, AMBAV).

May 20. Lives on rue Madame (letter from Carpeaux to Chérier, in Fromentin 1997, pp. 32–33) at no. 52 or 9 (Clément-Carpeaux 1934–35, vol. 2, p. 339).

June 3. Ranked fifth in Prix de Rome elimination round after placing second in first round.

July 15. From San Francisco, Joseph Carpeaux sends 500 francs, in addition to 150 already dispatched (AMV I. I).

September 9. Despite a belated decision causing him to lose six of the ten weeks of preparation for the competition, wins the Grand Prix in Sculpture with *Hector Imploring the Gods in Favor of His Son Astyanax* (cat. 4), receiving 18 affirmative votes and 8 negative.

October 17. Dinaux, as dean of the Académie de Valenciennes, wishes to obtain a plaster copy of *Hector* for the museum (AMV Valenciennes).

October 22. Official and triumphant welcome by the citizens of Valenciennes. Received by Dinaux, Grandfils, and students of the academy (AMV Valenciennes and Ecole des Beaux-Arts).

November 4. Returns to Paris to execute bust of finance minister Achille Fould (Fromentin 1997, p. 39).

End of the year. Still in Paris, is urged by Duret to meet with the director of the French Academy in Rome, Jean-Victor Schnetz, who is staying briefly in the French capital; failure to do so could jeopardize his scholarship (AMV Carpeaux et Schnetz).

### 1855

Detained in Paris owing to an eye ailment induced by exposure to marble dust, has to delay his departure for Rome (AMV Rome).

February. Schnetz writes to the Académie des Beaux-Arts asking whether Carpeaux has turned down his scholarship (letter from Duret to Carpeaux, AMV Carpeaux et Schnetz).

Continues work on the Abd-el-Kader relief and obtains sittings with the figures to be represented (letter from Carpeaux to his parents, in Fromentin 1997, pp. 63–65, AMV Abd-el-Kader, and INHA Auto-graphe-037, 12, 08.02).

May 3. Asks Valenciennes's deputy mayor, Jean-Baptiste Claisse, for 300 francs to have the statuette of *The Empress Eugénie as Protectress of Orphans and the Arts* (cat. 44) cast in bronze. Promises him the first proof (letter from Carpeaux to Claisse, in Fromentin 1997, p. 40).

May 31. Schnetz expresses concern to Mercey that Carpeaux has not turned up in Rome.

December 1. Despite his absence, has been considered officially a student in residence (*pensionnaire*) at the French Academy in Rome since the start of the year. Receives a deferment and one-quarter of his student stipend (letter from Mercey to Schnetz, in Fromentin 1997, p. 49).

December 12. Signs contract with Victor Paillard for casting *The Empress Eugénie as Protectress of Orphans and the Arts* (cat. 44; AMV Bustes).

### 1856

January 24. Arrival in Civitavecchia. In Rome, Schnetz requires him to return the funds granted for his first year (letter from Carpeaux to his parents, in Fromentin 1997, pp. 43–44).

January. In Rome with the engraver and painter Joseph-Paul-Marius Soumy, discovers Raphael and Michelangelo (letter from Carpeaux to unknown correspondent, AMV Carpeaux et Michelangelo). Models a bust, *Pouting Child* (for its fortunes, see Poletti and Richarme 2003, p. 140).

Barbara Pasquarelli, nicknamed “Palombella,” becomes his love interest (see cat. 18).

August. Asks Schnetz for permission to go to Naples and borrows 350 francs from him (letter from Schnetz to Mercey, in *ibid.*, p. 45).

August 23. Suffering from food poisoning, returns to Paris; Schnetz advances his allowance for September and October (*ibid.*).

December 27. Schnetz asks if he has collected the payment of 175 francs granted him and needed for his return (letter from Schnetz to Mercey, in *ibid.*).

### 1857

May. In Rome, depressed, breaks contact with acquaintances and suffers doubts about his vocation. Overwhelmed by Italian art, realizes he still has a great deal to learn (AMV Rome, I. I).

July 7. Complains to his parents about his small stipend, the austere way of life at the French Academy, and the director's harshness (letter from Carpeaux to his parents, in Fromentin 1997, p. 44).

August 22. Is said to be “absent and ill” in report on submissions by students in residence for 1856 (ANF AJ52-201, fol. 73).

Mid-November. Recuperates during a second stay in Naples.

December 19. Composition of *Young Fisherboy with a Seashell* (cat. 36) enthusiastically received in Rome (Fromentin 1997, p. 48).

Decides on a final-year composition, calling it a group of four figures, which he likens to the *Laocoön* (letter from Carpeaux to Laurent-Daragon, AMV Ugolin).

### 1858

March 1. Asks his father for money, as without help he will be forced to abandon *Ugolino*, “which Paris is talking about” (Fromentin 1997, pp. 51–52).

March 20. Thanks his father for the 100 francs that will allow him to complete *Fisherboy* (cat. 36; *ibid.*, p. 51).

April 22. Plaster of *Fisherboy* (cat. 38) exhibited at the French Academy in Rome before being sent to Paris with the other student submissions to the Ecole des Beaux-Arts.

June 9. Success of *Fisherboy* restores his confidence, but he is absorbed by *Ugolino* (letter from Carpeaux to Adèle Carpeaux, in *ibid.*, pp. 54–55).

July 7. Required to produce a marble after an ancient work, receives Schnetz's permission to subcontract the execution of *Spinario* to another student in residence for 1,200 francs and to submit it in

his own name. The sculptor Henri-Charles Maniglier denounces him, causing a scandal (letter from Carpeaux to his parents, in *ibid.*, pp. 55–57).

July 27. After overseeing the packing of *Fisherboy*, spends time in Civitavecchia (*ibid.*, p. 57).

August 2. Report on submissions from students in residence for 1857 mentions a study of a figure in plaster (ANF AJ52-201, fol. 79).

August 22. State offers 2,000 francs for the plaster of *Fisherboy*. Carpeaux finds the price too low. Schnetz informs him that the Académie opposes the execution of *Ugolino*, since the rules call for a single figure inspired by ancient history or the Bible. He writes, “My group is already entirely constructed” (letter from Carpeaux to his parents, in Fromentin 1997, p. 59).

Late August–early September. Visits Florence.

August 28. Desires to return to Rome and work on *Ugolino* (letter from Carpeaux to Louis Barnet, in Chillaz 1997, aut. 75).

September 18. “Soon I’m going to begin my final submission, *Ugolino*, canto 33 of Dante’s *Inferno*” (letter from Carpeaux to Foucart, in Mabille de Poncheville 1921, pp. 153–54).

October 2. The French Academy appreciates *Fisherboy* as a “subtle and true study of nature” but regrets that Carpeaux did not choose a nobler subject (report of the Academy).

October 12. Has technical difficulties with the mold makers, who cannot get the sections of *Ugolino* to adhere (letter from Carpeaux to Charles Laurent-Daragon, AMV Ugolin and Fromentin 1997, p. 58).

October 15. James de Rothschild offers 5,000 francs for a bronze of *Fisherboy* (Fromentin 1997, p. 61).

Before October 30. Schnetz asks him to abandon *Ugolino*, which at this stage has three figures (letter from Carpeaux to Laurent-Daragon, in *ibid.*, p. 62).

November 15. Thanks his father for sending 1,000 francs, adding, “I continue my *Ugolino*” (*ibid.*, pp. 62–63).

Before November 27. Begins work on a new group, *Paul and Virginie*, but destroys it after an argument with Schnetz, who has threatened to suspend his stipend (letter from Carpeaux to his parents, in *ibid.*, pp. 63–65).

## 1859

January. Mentions that his marble *Pouting Child* remains to be finished (Clément-Carpeaux 1934–35, vol. 1, p. 64).

January 1. Foucart writes of the critical “battlefield” surrounding *Fisherboy* (letter from Foucart to Carpeaux, AMV I. I).

January 4. Chérier advises him to abandon *Ugolino*, since he lacks the director’s approval, and become a “religious sculptor”

(Clément-Carpeaux, “La Vérité sur Ugolin,” typescript, BCMN, p. 64).

February 1. Another altercation with Schnetz over *Ugolino* (letter from Carpeaux to Laurent-Daragon, AMV Ugolin).

April 15. Exhibits the bronze *Fisherboy* at the Salon. In Paris, stays with Emile Lévy at 138, rue du Faubourg Poissonnière.

May 23. Schnetz notes his perseverance: “So I let him proceed at his own risk. He must make a near masterpiece to get a reprieve” (letter from Schnetz to Mercey, in Fromentin 1997, p. 70).

July 21. Schnetz allows him to execute marble *Fisherboy* as his final submission (letter from Carpeaux to his parents, in *ibid.*, p. 73).

August 5. Report on fourth-year submissions: “was supposed to execute a group whose subject, drawn from Dante, is the Count Ugolino episode. On the director’s advice, he agreed to make a single figure, a *Saint Jerome*, but since then has returned to his first subject, which he was unable to complete for the exhibition” (ANF AJ52-201, fol. 84).

December 31. Residency at the French Academy officially ends (letter from Fould to Carpeaux, AMV Ugolin).

## 1860

March 17. Schnetz supports his request to the minister for an extension (letter from Schnetz to Carpeaux, AMV Carpeaux et Schnetz).

Before March 19. Sells bronze *Fisherboy* to Rothschild for 4,000 francs and undertakes various designs for the Château de Ferrières (Fromentin 1997, p. 77).

April 26. Fould refuses to extend his residency but awards him 3,000 francs to complete *Ugolino* and the marble of *Fisherboy* (AMV Ugolin).

April 27. In a gesture of appreciation for the aid given by the city of Valenciennes, proposes the creation of a statue of Antoine Watteau for its main square, the Place d’Armes. Rothschild, to whom he has submitted a drawing of *Ugolino*, finds it too melancholy and declines to pursue its purchase (letter from Carpeaux to Foucart, BNF Estampes, s.n.r.).

May–June. Stays in Valenciennes with the Foucarts, executing many drawings, engravings, and portraits. Begins the bust of Beauvois (AMV I. I; Fromentin 1997, p. 79).

June 30. Completes bust of Anna Foucart (cat. 58).

Denounces Lemaire and Duret’s lack of support vis-à-vis Schnetz (letter from Carpeaux to Foucart, BNF Estampes, s.n.r., box 116).

July 16. Municipal council of Valenciennes favorably receives his proposal for a statue of Watteau but withholds response regarding its location (AMV Watteau).

July 20. His father rejects his plan to marry Elise Bracq, daughter of Valenciennes mayor Louis Bracq-Dabencourt, until he has paid off his debts (AMV I. I).

Late July–early August. Returns to Rome, where he produces a first sketch for Watteau project.

August 10. Works toward freeing the prisoners who have been his models for *Ugolino* (letter from Carpeaux to his brother Charles, AMV Ugolin).

August 16. Report on the students in residence for 1859: Carpeaux sends nothing to Paris, “continuing to be ill” (ANF AJ52-201, fol. 93).

October 14. “I continue my *Ugolino* in spite of the director. . . . I have restarted my statue a dozen times since my return” (letter from Carpeaux to Foucart, BNF Estampes, s.n.r., box 116).

October 26. The composition of *Ugolino* is finished (letter from Carpeaux to Joseph Carpeaux, in Fromentin 1997, p. 82).

### 1861

February 16. Costs for casting the plaster *Ugolino*, which are Carpeaux’s responsibility, exceed his resources. Asks Foucart to lend him 2,000 francs. Tells Foucart that Schnetz has had a change of heart and now supports *Ugolino* (letter from Carpeaux to Foucart, BNF Estampes, s.n.r., box 116).

“I start over on my statues ten or twenty times and they always benefit from the change. . . . There are many visitors . . . they call me the son of Michelangelo” (letter from Carpeaux to his brother Charles, AMV Ugolin).

Asks Valenciennes municipal council for an advance of 2,000 francs to complete *Ugolino* (BNF Estampes, s.n.r., box 116).

March 9. Valenciennes municipal council approves subsidy of 1,200 francs to help him complete *Ugolino* (Mabille de Poncheville 1921, p. 176n1).

After March 9. Foucart agrees to receive the statue of Watteau (AMV I. I).

March 15 and April 15. *Ugolino* a success with important visitors to his studio. Again sends Dutouquet to expedite payment from Valenciennes (letter from Carpeaux to Dutouquet, BNF Estampes, s.n.r., box 116).

March 18. Bracq promises 2,000 francs in addition to the 1,100 finally granted by Valenciennes and asks for a photograph of the *Ugolino* group (letter from Dutouquet to Carpeaux, in Margerie 2012, p. 193).

April 20. Complains of having received only 1,200 francs of the sum promised by Bracq and awaits the additional 800 francs (letter from Carpeaux to Dutouquet, BNF Estampes, s.n.r., box 116).

April 27. Dutouquet has obtained 2,000 francs, with contributions from himself and other supporters (BNF Estampes, s.n.r., box 116).

Again sends Dutouquet for the 800 francs promised by Bracq: “My *Ugolino* must be saved, I’d rather blush today at an importunity than weep tomorrow for not having been bold enough” (letter from Carpeaux to Dutouquet, BNF Estampes, s.n.r., box 116).

May 11. Bracq sends 800 francs for *Ugolino* (Fromentin 1997, p. 86).

May 18. Thanks to Eugène-Emmanuel-Ernest d’Halwyn, marquis de Piennes, whom Carpeaux first met about 1860, *Ugolino* is visited and admired by luminaries such as Pavel Dmitrievich Kiselyov, the Russian ambassador; Antoine de Gramont, French ambassador to Rome; Alexandre Dumas  *fils*, who predicts his success; and the duchesse de Castiglione Colonna (the sculptor known as Marcello), with whom he establishes a lasting friendship (letter from Carpeaux to Bracq, in *ibid.*, p. 87).

The group is almost finished. Schnetz enjoins him to stop work, judging it complete, but Carpeaux disagrees: “Abandoning the work would ruin it” (letter from Carpeaux to Dutouquet, BNF Estampes, s.n.r., box 116).

June. The marble of *Fisherboy with a Seashell* appears in Paris exhibition of submissions from Rome.

June 1. Receives visit from Nieuwerkerke, who promises: “The ministry will find you the marble; do whatever possible to place it in the next Salon” (*ibid.*).

June 22. Seeks another model for the principal figure of *Ugolino*: “Forty models were tried out before I found the one I hired.” Asks Dutouquet to obtain a loan of 1,000 francs (letter from Carpeaux to Dutouquet, BNF Estampes, s.n.r., box 116).

July 14. “My *Ugolino* is assembled, now to execute it.” Sends Dutouquet out in search of money once again (*ibid.*).

August 2. The group is well under way. He has no money left and will sell *Fisherboy* to the state (Chillaz 1997, aut. 123).

August 3. With two months to complete *Ugolino*, thanks Monsieur Patoux, Foucart’s brother-in-law, for sending 500 francs and asks him for another 1,500 francs (AMV Ugolin).

August 9. “I need 1,000 francs. Is that possible? Yes or no, categorical response on this matter” (letter from Carpeaux to Chérier, in Fromentin 1997, p. 90).

August 24. The model for *Ugolino* is almost finished. Patoux commissions a bronze *Fisherboy with a Seashell* (letter from Carpeaux to Chérier, in Chillaz 1997, aut. 124).

Thanks Delerue for the 100 francs, Foucart for his letter, and Patoux for the 1,500 francs (Fromentin 1997, p. 91, and BNF Estampes, s.n.r., box 116).



October 9. Bracq congratulates him on the success of *Ugolino* in Rome (AMV I. I).

October 12. "I have finished my *Ugolino*" (letter from Carpeaux to Foucart, BNF Estampes, s.n.r., box 116).

November 2. "The comte de Nieuwerkerke has just informed me that it [*Ugolino*] will be cast at the state's expense for the London exhibition [International Exhibition of the Royal Academy]" (letter from Carpeaux to Dutouquet, BNF Estampes, s.n.r., box 116).

"I will be in Paris with *Ugolino* on December 15" (letter from Carpeaux to Foucart, BNF Estampes, s.n.r., box 116).

November 26. Has just had the group piece molded in plaster. Nieuwerkerke grants him the benefits of a student-in-residence at the French Academy in Rome (ANF F21 124 Carpeaux Ugolin).

End of the year. Models bust of the marquise de la Valette, wife of the new French minister plenipotentiary to the Holy See (see cats. 115–17; AMV Bustes).

Last days of December. *Ugolino* plaster is cast (letter from Carpeaux to Nieuwerkerke, AMV Ugolin).

## 1862

January 18. Obtains permission to exhibit *Ugolino* for a week at the Ecole des Beaux-Arts, a privilege usually reserved for students in residence at the French Academy in Rome (AMV Le Pêcheur napolitain, ANF F21 124 Carpeaux Ugolin, and ANF AJ322).

January 20. Nieuwerkerke writes: "Group received and exhibited at the Ecole des Beaux-Arts upon arrival" (telegram from Nieuwerkerke to Carpeaux, January 20, 1862, AMV Ugolin). Either he was speaking of another plaster or the date of his telegram is incorrect (see Margerie 2012, p. 196).

January 21. Delays his departure from Rome to Paris, via Marseille, since a plaster of *Ugolino* is not dry. He "keeps the fires burning" to dry it out. Mentions commission for bust of the marquise de la Valette (AMV Ugolin). Before leaving, makes bust of Piennes.

January 23. Academy asks the Ecole des Beaux-Arts to accept *Ugolino* (ANF AJ322).

January 27. Exhibition of *Ugolino* extended to March 9 (letter from Carpeaux to Dutouquet, BNF Estampes, s.n.r., box 116).

February 3. In Marseille with a second plaster of *Ugolino* (letter from Carpeaux to his brother Charles, AMV Ugolin).

February 11. In Paris: "I await the judgment of the public [on *Ugolino*]. . . . I will then go to Valenciennes to submit my sketch of Watteau to the municipal council and to work out the conditions for permanent placement." Lives at 86, rue de l'Ouest (letter from Carpeaux to Foucart, BNF Estampes, s.n.r., box 116).

February 15. *Ugolino* favorably received by Henri Courmont, head of the Division of Fine Arts of the City of Paris (copy of letter from Carpeaux to Piennes, AMV Ugolin).

The opening of the public exhibition postponed from February 18 to February 25. Stays at Hôtel du Maroc, rue de Seine (letter from Carpeaux to Foucart, BNF Estampes, s.n.r., box 116), then 25, rue d'Enfer (Clément-Carpeaux 1935, vol. 2, p. 339).

February 19. Minister for Beaux-Arts comte Alexandre Walewski authorizes placement of *Ugolino* at the Ecole des Beaux-Arts (letter from Courmont to the permanent secretary, ANF AJ322).

February 25–March 9. Public display of *Ugolino* at the Ecole des Beaux-Arts.

Probably early March. Courmont proposes to Walewski that the model for *Ugolino* be purchased for 20,000 francs and that a bronze be commissioned for 15,000 francs (ANF F21 Carpeaux Ugolin).

March 8. Report of the Académie des Beaux-Arts regarding *Ugolino*: "Awkwardness in the layout of the figures, . . . lack of clarity in the configuration of the lines of the composition." The commission is not granted, though the writer of the report calls it a remarkable work and sees a promising career for the artist.

March 15. Attempts to obtain confirmation of commission for bronze *Ugolino* from Walewski.

April 1. Commission from the state of bronze *Ugolino* for 15,000 francs, falling far short of the real cost (ANF F21 124 Carpeaux Ugolin).

April 19. First installment of 3,000 francs for execution of *Ugolino* in marble (ibid.).

May 21. Cancellation of the Commission of the Académie des Beaux-Arts' order for *Ugolino* in marble.

May 26. Proposal to acquire plaster model of *Ugolino* for 7,000 francs. "The bust of Princess Mathilde will be executed, it's decided, thanks, friend" (see cat. 119; copy of a letter from Carpeaux to Piennes, AMV Ugolin).

May 29. Reiterates request to Walewski regarding *Ugolino* bronze (ANF F21 124 Carpeaux Ugolin).

June 7. Courmont suggests to Walewski that the commission's recommendation not be followed and that the *Ugolino* bronze be cast for 30,000 francs (ibid.).

June 14. Félix-Auguste Clément advises Carpeaux to resume work on bust of Princess Mathilde (ANF F21 124 Carpeaux Ugolin).

Commission for the bronze of *Ugolino*, to be cast by Thiébauld Frères (ANF F21 124 Carpeaux Ugolin).

June 21. Announcement of commission by the State of the bronze *Ugolino* for 30,000 francs, less the 3,000 francs advanced him on April 26, 1860 (AMV Ugolin).

July 9. Second installment of 7,000 francs for bronze *Ugolino* (ibid.).

July 12. Works on bust of Princess Mathilde at Saint-Gratien (letter from Carpeaux to a friend, in Fromentin 1997, p. 97).

Sept 1. Describes modeling second, “intimate” bust of Princess Mathilde (letter from Carpeaux to Piennes, AMV Watteau).

September 5. Obtains 3,000 francs for *Watteau* from the City of Valenciennes (letter from Carpeaux to Piennes, AMV Watteau).

September 8. In Valenciennes to decide on proportions and location of *Watteau*: makes plea for the Place d’Armes (letter from Carpeaux to Jean-Alexandre-Joseph Falguière, AMV Watteau).

October 25. Difficulties in casting *Ugolino* (letter from Carpeaux to Edouard or Ernest André, in Fromentin 1997, p. 98).

October 27. Works on group of *Paul and Virginie* (Chillaz 1997, aut. 168).

December 10. Third installment, 10,000 francs, for bronze *Ugolino* (ANF F21 124 Carpeaux Ugolin).

December 23. Completes bust of Beauvois. The chasing of *Ugolino* is under way. “The bust of the marquise de la Valette broken by a clumsy blow of an assistant. . . I’ve started on a lifesize group of *Paul and Virginie*” (letter from Carpeaux to Foucart, BNF Estampes, s.n.r., box 116).

### 1863

Asks the City of Valenciennes for an advance for *Watteau*. Receives 6,000 francs (Fromentin 1997, p. 105).

February 2. With *Ugolino* entirely cast in bronze, asks for installments for second fiscal year to pay founders (letter from Carpeaux to Courmont, ANF F21 124 Carpeaux Ugolin).

Resides at 235, rue du Faubourg Saint-Honoré, Paris, a property with two studios, three small bedrooms, and a shed at the end of the garden (fig. 3; AMV I. I).

February 7. With *Ugolino* entirely cast, asks Courmont for the balance to pay his founders (ANF F21 124 Carpeaux Ugolin).

March 12. Has nothing left of the 30,000 francs from the state after paying off his debt to his family. Receives 3,000 francs for bust of Princess Mathilde (letter from Carpeaux to Barnet, in Fromentin 1997, p. 99).

April. Returns to Rome (AMV Rome).

April 15. Lefuel, charged with renovating the Tuileries, asks Carpeaux to decorate the Pavillon de Flore’s façade on the Seine (cat. 45) with “France Bringing Light to the World and Protecting Science and Agriculture” (AMV Pavillon de Flore).

April 19. Accepts the Tuileries commission for 32,000 francs (ibid.).

May 1. Bronze *Ugolino* earns him a first-place medal at the Salon. His marble *Fisherboy* is purchased by the empress, and the formal portrait of Princess Mathilde (cat. 119) meets with great success.

May 5. Upon return to Paris, asks Dutouquet to send him images that will allow him to produce busts of René-Louis Hamoir’s two sons. Says he must return to Rome to do bust of the comtesse de Montebello (BNF Estampes, s.n.r., box 116).

May 9. Valenciennes municipal council proposes remuneration in gratitude for gifts of the plasters of *Fisherboy* and *Ugolino* (AMV I. I).

May 11. Gives specifications to his assistant Victor Bernard for the armature of *Watteau* (Chillaz 1997, aut. 80).

July 17. Exhibits plaster *Ugolino* and bronze *Fisherboy* at the Salon in Brussels. Visits Antwerp, Ghent, Mechelen, and Ostend; fascinated by works of Rubens, Adam van Noort, Memling, and Van Eyck.

July 26. Ailing, returns to Paris (AMV Notes biographiques).

September 5. Solicits payment from the president of the Commission of Fine Arts in Brussels (Fondation Custodia, no. 7985a).

November 25. Lefuel urges him to submit his models for the Pavillon de Flore (letter from Charles Carpeaux to his brother, AMV Pavillon de Flore).

December 5. Garnier assigns subjects and sculptors for the façade of the Opéra in a report to the minister of the Household of the Emperor and the Fine Arts. Carpeaux is responsible for “Genius Crowning Comedy and Drama.”

After December 15. *Ugolino* bronze (cat. 35) will be placed in the garden of the Tuileries on a pedestal designed by Lefuel, as pendant to a cast of *Laocoön* (ANF F21 124 Carpeaux Ugolin).

December 25. Absorbed with commissions for Opéra façade (40,000 francs) and a Temperance group for the Church of the Trinity (10,000 francs), postpones work on bust of one of Hamoir’s sons (BNF Estampes, s.n.r., box 116).

December 30. Payment of the balance of 10,000 francs for bronze *Ugolino* (ANF F21 124 Carpeaux Ugolin).

Late 1863. Composition for the Pavillon de Flore’s pediment with Imperial France, Science, Agriculture, and the Triumph of Flora is definitively accepted (see cat. 48).

## 1864

January 8. Receives definitive commission for the group on the façade of the Church of the Trinity (AMV Esquisses).

January 27. Resumes composing *Girl with a Seashell* (cat. 37). Communicates his feelings for the duchesse de Castiglione Colonna (copy of a letter from Carpeaux to Piennes, AMV Ugolin).

May 1. Marble of *Palombella, Souvenir of the Sabine*, and plaster of *Girl with a Seashell* shown at the Salon. He judges this last “mediocre, as the model lacks charm, only the lines have a certain harmony” (letter draft, AMV Pêcheur napolitain). Neither was well received by critics.

May 4 and 5. Attends the consecration of the Church of Notre-Dame du Saint-Cordon in Valenciennes and produces a gouache of *The Virgin and Child with Saint John the Baptist* (cat. 175). This will inspire a plaster maquette of the group (cat. 174).

May 23. Lefuel urges him to turn in his model before August 8. He lives at 52, rue Madame (AMV Pavillon de Flore).

June 3. Thanks Marcello for having inspired his group for the Church of the Trinity, now in its final form (Archives de l’Etat, Fribourg, Marcello I 2 Carpeaux 4).

June 4. Commission for *Triumph of Flora* on south façade of the Pavillon de Flore (see cats. 49–52).

Enters international competition for monument to Dom Pedro IV in Lisbon for 45,000 francs (undated letter from Piennes to Carpeaux, AMV Dom Pedro).

July 4. Seeks Piennes’s advice on architecture of the Dom Pedro monument (see fig. 94) (AMV Dom Pedro).

July 9. Lefuel inquires whether he still wants to take on the *Triumph of Flora* project (AMV Pavillon de Flore).

July 22. Théodore Ballu, in charge of construction at Church of the Trinity, asks him to come with an assistant for measurements (AMV Editions). The final maquette is nearing completion.

August. Competition for a monument to Marshal Moncey at the Porte de Clichy (see cats. 101, 102; *ibid.*).

August 8. Lefuel urges him to measure the stone for the *Triumph of Flora* (AMV Pavillon de Flore).

October 12. Desires to devote himself to painting. Blagny advises against it, especially after the failure of *Girl with a Seashell* (AMV Peintures).

October 24. Works on figures for the base of monument to Dom Pedro (copy of letter from Carpeaux to Piennes, AMV Dom Pedro).

Piennes advises him on iconography, especially for Dom Pedro (AMV Dom Pedro).

November. Introduced to the court by Princess Mathilde and Piennes, who is now chamberlain to the empress.

November 10. Executes drawings for a monument to Auguste-Adolphe-Marie Billault before joining the court at Compiègne (see cats. 103, 104). There the empress agrees to pose for her bust as soon as she returns to the Tuileries (letter from Carpeaux to Piennes, AMV Prince impérial).

November 13. Fashions medallion of Amélie-Césarine Bouvet, the empress’s reader. Upon seeing the medallion, the emperor grants Carpeaux an audience. Asks the emperor if he may make a bust of the Prince Imperial. The emperor agrees and also invites him to do a second, full-length portrait (letter from Carpeaux to his parents, in Fromentin 1997, p. 115).

December. His plan for a monument to Marshal Moncey is not selected.

## 1865

Early in the year. Works on bust of the empress (see fig. 111; Fromentin 1997, p. 116). In the course of the year, sketches *The Empress Eugénie and the Prince Imperial* (cat. 61).

April 5. Nieuwerkerke inspects work in progress for the Pavillon de Flore (see cats. 48, 49; AMV Pavillon de Flore).

April 16. Sittings begin for bust of Prince Imperial (see cats. 63, 65; AMV Prince Imperial).

May. The empress is enchanted with the bust and statue of the Prince Imperial (Chillaz 1997, aut. 137).

May 6. Nears completion of *Temperance* for Church of the Trinity (letter from Carpeaux to Fromentin [?], in Fromentin 1997, p. 119).

June to October. Half-size plasters for Pavillon de Flore are enlarged and transferred to stone.

June 10. Marble bust and statue of prince commissioned for 4,000 and 15,000 francs, respectively.

August 16. Official commission for one of four groups on the façade of the new Opéra. The subject is unspecified; the amount is 30,000 francs.

September. Completes frieze of children for *Triumph of Flora*.

November. Preparatory drawings for Opéra depicting “Lyric Drama” and “Light Comedy.” Garnier rejects his sketch on architectural grounds and advises him to work on a new theme, “The Dance” (Garnier 1878–81, vol. 1, p. 433).

November 21. Works on marble bust of prince. Garnier is delighted with his composition for the Opéra, which consists of four girls dancing around a female genius (Letter from Carpeaux to Piennes, AMV Prince impérial).

December 23. Signs contract with Cyr-Adolphe Dervillé, owner of the Saint-Béat quarries, for execution of the *Ugolino* marble (cat. 19); his assistant will be Victor Bernard (AMV Ugolin marbre).

End of the year. Joseph Carpeaux returns to France and rejoins his wife in Boulogne-Billancourt. Most of the family had already returned.

### 1866

Installation of *Temperance* high on a corner of the Church of the Trinity.

March 24. Signs agreement for Opéra commission.

May 1. At the Salon, exhibits plasters for *Imperial France Bringing Light to the World and Protecting Science, Agriculture, and Industry* and *The Prince Imperial*.

June. Resumes work on *Watteau* (letter from Carpeaux to Masquelez, BNF Estampes, s.n.r. 18, box 114).

Small bust of the empress executed in Compiègne.

July. Installation of decoration of the Pavillon de Flore.

July 14. Statue of Jean-Baptiste Greuze commissioned by the city of Tournus for 11,000 francs (letter from Carpeaux to Masquelez, BNF Estampes, s.n.r. 18, box 114) but never materialized.

August 5. Unveiling of the decoration of the Pavillon de Flore.

August 11. Named chevalier of the Légion d'Honneur (AMV Notes biographiques).

August 20. Receives a first installment of 7,000 francs from the Opéra for *The Dance* (Margerie 1989, pp. 8–9).

September 23. *The Dance* is behind schedule (letter from Carpeaux to Masquelez, in *ibid.*, p. 9).

October 13. Meets with superintendent of fine arts concerning monument to Greuze (AMV Editions).

October 23. His brother Emile is responsible for commercial exploitation of the statuette of the Prince Imperial (letter from Carpeaux to Bataillé, in Fromentin 1997, p. 121).

November 19. Commission of Académie des Beaux-Arts congratulates him on *Temperance* (AMV Esquisses).

### 1867

January 1. Lives at 21, rue Saint-Ferdinand (AMV Notes biographiques).

January 8. Marble of *Ugolino* finished (letter from Dervillé to Carpeaux, AMV Ugolin marbre).

January 25. Second installment of 7,000 francs from the Opéra for *The Dance* (Margerie 1989, p. 9).

March. His brother Emile conducts commercial exploitation of Carpeaux's works at the Atelier Carpeaux (AMV I. I).

March–April. Garnier poses for his bust (Fromentin 1997, p. 140).

April 1. At Exposition Universelle in Paris, triumphs with marbles of *Fisherboy with a Seashell* (cat. 36), lent by the empress; *The Prince Imperial with the Dog Nero* (cat. 66), lent by the emperor; and busts of Anna Foucart as *Laughing Neapolitan Girl* (marble), *Giraud* (bronze), *Vaudremer* (bronze), and *Beauvois* (plaster). *Ugolino* marble (cat. 19) is presented separately by Dervillé.

April 15. At Salon, exhibits two marbles: *Girl with a Seashell*, lent by the empress, and bust of *The Prince Imperial*.

June 24. His father reproaches him for being the “schoolmaster of the children of grocers in the city of Paris, after having been the professor of the Prince Imperial,” and asks him for an explanation (AMV I. I).

July. “I will be ready to begin the execution of my group [*The Dance*] whenever you wish” (letter from Carpeaux to Garnier, in Margerie 1989, p. 9).

August. Commission for Fountain of the Observatory in Jardins du Luxembourg. The architect Davioud sets out program: “The chariot of Apollo stopped in its journey on the meridian.”

September 1. Destroys his plaster of *Watteau*, then reconstructs it in three days (letter from Carpeaux to Bracq, BNF Estampes, s.n.r., box 116).

October. Molds made of elements of *The Dance*.

November 6. Emile has stolen documents from Atelier Carpeaux. Carpeaux demands an end to their collaboration (AMV I. I).

Submits several sketches for the Fountain of the Observatory to the Division of Fine Arts of the City of Paris, now titled *Four Parts of the World Supporting the Heavenly Sphere* (AMV Fontaine du Luxembourg).

November 23. The sketches are accepted by decree for 25,000 francs, subject to a few modifications (Fromentin 1997, p. 171; AMV Fontaine du Luxembourg).

December 23. Allocation of 25,000 francs for the Fountain of the Observatory. Carpeaux must submit models in clay before having them cast in plaster. The approved sketches will then become part of the city collections (AMV Fontaine du Luxembourg).

### 1868

January. The final model for *The Dance*, comprising nine figures and the central genius (now male), causes casting difficulties. Carpeaux entrusts the original plaster to several assistants, who will use the piece molds to transfer the whole design into marble during the rest of the year (Margerie 1989, p. 9).

January 7. Victor Bernard receives 500 francs for carving *Duchesse de Mouchy* (AMV Bustes).

February 29. Receives estimate from the firm of Christofle for electrotype busts of the Prince Imperial, both nude and clothed (AMV Prince Imperial).

May 1. At the Salon exhibits *The Prince Imperial* in silvered bronze and *Duchesse de Mouchy* in marble.

Commission for pediment of the Hôtel de Ville in Valenciennes. The architect in charge is Jules-Louis Batigny.

June 10. "Some models for the ornamentation of the façade of the Hôtel de Ville of Valenciennes are almost finished and await only your approval . . . to be cast" (letter from Batigny to Carpeaux, AMV Valenciennes).

June 21. Bernard receives 1,220 francs for executing two marble busts: *Duchesse de Mouchy* and *Firmin Rainbeaux* (AMV Bustes).

August 31. Acknowledges receipt of 2,000 francs for *Watteau* from the city of Valenciennes via Bracq (letter from Carpeaux to Bracq, BNF Estampes, s.n.r., box 116).

September 10. Makes a plea to Bracq for funding so that *Watteau* can be executed in marble (ibid.).

September 13. Acknowledges 500 francs sent by the city of Valenciennes via Bracq for *Watteau* (ibid.).

September 16. Asks for an advance on *Watteau* in order to complete work undertaken at Atelier Carpeaux. Batigny criticizes the first model for the pediment of the Hôtel de Ville, titled *The City of Valenciennes Defending the Homeland* (fig. 91), which Carpeaux refutes (ibid.).

September 19. Work on *Watteau* stalls, but he eventually completes the model. Continues to contest Batigny's arguments regarding Hôtel de Ville pediment (ibid.).

September 22. The commission hears the views of Carpeaux and Batigny regarding the pediment for the Hôtel de Ville (ibid.).

September 23. Thanks Bracq for the 500-franc loan. He is ready to execute *Watteau* in marble pending the municipal council's decision (Fromentin 1997, p. 155).

September 26. Dates a letter from Auteuil (letter from Carpeaux to Bracq, in Fromentin 1997, p. 156). The property consists of a garden with a 100-square-meter studio in the basement and another, smaller studio with a separate entrance and a kiln for firing terracottas (fig. 5; AMV I. IV, fol. 5r).

Probably September 26. Work on the pediment for the Hôtel de Ville is halted. Requests money for *Watteau*, needs fifteen days to complete it (letter from Carpeaux to Bracq, BNF Estampes, s.n.r., box 116).



Fig. 5. Photograph of Atelier Carpeaux at 39, boulevard Exelmans in Auteuil. Remodeled for Amélie Carpeaux by Hector Guimard (1867–1942), 1895

September 30. Acknowledges receipt of 500 francs from the city of Valenciennes via Bracq for *Watteau* and awaits information as to proportions of the pediment for the Hôtel de Ville before submitting his plan (ibid.).

October 8. Must abandon the idea of a relief for the Hôtel de Ville; only the statue will be placed above the clock (ibid.).

October 9. Rushes to turn in *Watteau* by October 15; again asks for advance of 500 to 1,000 francs. Regrets having to give up on the relief for the pediment for the Hôtel de Ville (ibid.).

## 1869

January. Amélie-Victorine-Marie-Clotilde de Montfort sees him again, having caught a glimpse of him at a ball in 1867.

January 12. Work on the Atelier Carpeaux is coming to an end (letter from Carpeaux to Saint-Vidal, in Fromentin 1997, p. 130); in February, Joseph Carpeaux will be named technical director and Emile commercial director (ibid., p. 134).

January 16. Commission of bronze *The Prince Imperial* for the Hôtel de Ville (AMV Prince impérial).

February 24. Becomes engaged to Amélie de Montfort, daughter of General Philogène de Montfort, governor of the Palais du Luxembourg, and vicomtesse Louise de Montfort (see cats. 153, 164).

March 2. Contemplates a bust of Amélie (AMV I. II).

March 8. Begins bust of Amélie (see fig. 133; letter from Carpeaux to Amélie, AMV I. II).

March 13. The bust of Amélie is finished (AMV I. II, fol. 21v).

March 18. The emperor purchases the rights to the statue of *The Prince Imperial* for 15,000 francs (letter from Carpeaux to Got, BNF Estampes, s.n.r., box 116).

April 9. Blagny warns Carpeaux about his family. “On my last trip to Paris, on the basis of what I saw, heard, and learned, I was left with the conviction that they would look with pleasure (I’m embarrassed to write this) upon your death, which would allow them to inherit the editions of your works. That is their goal, unavowed but very easy to grasp” (AMV Amis de Carpeaux).

April 21. Civil marriage in the eighth arrondissement of Paris (AMV I. III).

April 27. Religious ceremony in the Church of the Madeleine (ibid.).

April 28. Compliments of the empress on Carpeaux’s marriage (ibid.). The couple moves to rue Michel-Ange in Auteuil, awaiting completion of their residence on rue Boileau.

May 1. At the Salon, exhibits two busts: his *Garnier* (bronze; cat. 142) and *La Nègresse* (marble or bronze, sources differ; cat. 93), inspired by the Fountain of the Observatory. The emperor buys it, probably for the empress.

May 26. From the day after his wedding, works on the sculptures for the Opéra and the Fountain of the Observatory. Finishes plaster statue of Watteau and pediment for the Hôtel de Ville. Amélie Carpeaux makes a case for her husband’s plan for the relief of the latter (letter from Amélie to Bracq, BNF Estampes, s.n.r., box 115).

June. Atelier Carpeaux issues *La Fiancée*, based on the bust of Amélie (BNF Estampes, s.n.r., box 115).

After the Salon, begins busts of Admiral Tréhouard and Eugénie Fiocre, lead dancer at the Opéra (cat. 130). Asks Nieuwerkerke’s permission to exhibit plaster of *Watteau* in front of the Palais de l’Industrie (letter from Carpeaux to Nieuwerkerke, ANF F21 531).

June 22. Model for the pediment of the Hôtel de Ville does not correspond precisely to the proposed program, but Batigny accepts it in its entirety (letter from Batigny to Bracq, BNF Estampes, s.n.r., 20, box 115).

July 25. *The Dance*, unveiled to the public, causes a scandal (cats. 72, 77, 78).

August 13. The municipal council of Valenciennes will not approve Carpeaux’s sketch for Hôtel de Ville statue unless it has first been submitted to a commission in Paris (AMV Ville de Valenciennes).

Night of August 26–27. The bacchante at the left in *The Dance* group and adjacent figures are stained with ink.

August 30. Visits the Opéra and receives support of large crowd.

September 1. The stone is cleaned; the stain disappears.

October 13. Batigny considers Carpeaux’s pediment relief too heavy to be hoisted onto the Hôtel de Ville pediment (letter from Bracq to Carpeaux, AMV Ville de Valenciennes).

November 7. Denounces Batigny’s obstructions and refutes his arguments (pediment for the Hôtel de Ville; letter from Carpeaux to the municipal council, BNF Estampes, s.n.r., box 115).

November 20. The commission does not accept his model for the pediment. Bracq advises him to take the matter before the municipal council (AMV Ville de Valenciennes).

Late November. The commission gives its definitive approval of the maquette, on the condition that he eliminate all the personifications of assailants and defenders and that the figure be “bracketed by the cornices of a broken pediment” (Poletti 2012, pp. 136–37).

Carpeaux appeals for the emperor’s support, sending him a dedicated photograph of *The Dance* (Margerie 1989, p. 15).

November 29. Following the government’s announcement of the withdrawal of *The Dance* group, Carpeaux objects, recalling that the terms for its acceptance had been formalized by the administration, and refuses to create a new one (Fromentin 1997, p. 134).

December 8. Napoleon III orders *The Dance* replaced; the sculptor Charles-Alphonse-Achille Gumery is given the task of making a new group, more “decent and consistent with the public’s taste” (ANF F21 1586–1588).

End of the year. Carpeaux and his wife engage Maître Thomas Nicquevert, a lawyer, to deal with their many creditors (AMV I. III).

## 1870

Within the year produces a bust of his mother-in-law, the vicomtesse Louise de Montfort (cat. 154).

Joseph and Emile step down from the management of the Atelier Carpeaux. Carpeaux runs it alone. Bernard completes pediment for the Hôtel de Ville.

April. Death of his brother Charles. Carpeaux sculpts his bust, *The Violinist*.

April 23. Birth of Carpeaux’s son Charles (d. 1904).

Exhibits two marbles, bust of Eugénie Fiocre (cat. 130) and *Mater Dolorosa* (cat. 173), at the Salon. The lifesize plaster of *Watteau* is displayed in front of the Palais de l'Industrie (fig. 84).

May. Serious marital problems, violent scenes of jealousy, and tensions between Amélie and her in-laws (AMV I. III and I. IX, fol. 25r).

June. Amélie moves to her parents' home in the Palais du Luxembourg (AMV I. IX, fol. 25r).

June 9. Carpeaux stays in Puys, the home of Dumas *fiils* and his wife, Nadezhda (later called Nadine), who will try to calm tensions between him and Amélie (AMV I. III).

July 3. Amélie is confined to Auteuil, more or less isolated and under escort (letter from Amélie Carpeaux to the princesse de Beaufrémont, AMV I. III).

July 13. France declares war on Prussia. Carpeaux and Amélie take refuge with her parents.

September 4. Abdication of Napoleon III and fall of the empire.

September 11. Exempted from military service because of his health, Carpeaux volunteers with an ambulance corps, serving as a stretcher-bearer (Clément-Carpeaux 1934–35, vol. 1, pp. 320–21).

## 1871

January 17. Death of Louise de Montfort (AMV I. III).

January 28. The French sign an armistice with the Prussians.

February 25. Entrusts to Nicquevert oversight of his interests and the administration of his atelier, with a view to imminent departure (AMV I. III).

Departs for London with his pregnant wife, his son, a French servant girl, and an English friend, Emma Bowden (AMV I. IX, fol. 25r).

Probably early March. Lives at 34 Brompton Square, South Kensington SW (letter from Carpeaux to Nicquevert, AMV I. IV, fol. 1r), then to 116 Albany Street, Regent's Park (Clément-Carpeaux 1934–35, vol. 2, p. 339).

March 19. Napoleon III, freed, leaves for England.

March 26. Proclamation of the Commune.

The marquis de la Valette welcomes Carpeaux regularly at the French Embassy, where he meets painters Charles-Joseph Tissot and Jean-Léon Gérôme, composer Charles Gounod, and sculptor Jules Dalou.

June 1. Worried about living conditions in France, sends money to his family from June to October (AMV I. IV, fols. 7r and 8r and v). Asks for news of his atelier and his works (Fromentin 1997, p. 770).

June 8. Receives several commissions in London, for a total of 20,000 francs (letter from Carpeaux to his parents, in *ibid.* [Fromentin], p. 170).

July 10. Birth of a second son, Louis-Joseph-Félix (AMV I. III).

August 5. Death of the child. Carpeaux claims he died of syphilis, making thinly veiled accusations against his wife (AMV I. X, fol. 10r). Amélie considers a separation (letter from Carpeaux to the princesse de Beaufrémont, AMV I. IV, fol. 3v).

At the Royal Academy Exhibition, Carpeaux shows a bronze *Ugolino* and marbles of *Young Girl with Pearl*, *Fisherboy with a Seashell*, and *The Laughing Girl*.

September 10. Complains to Schnetz about poor reception at the London exhibition (Fondation Custodia no. 8283a).

Henry James Turner, a paint and varnish manufacturer, commissions busts of himself and his wife, Louisa. Carpeaux makes two versions of Louisa, a formal portrait with jewelry, followed by an intimate bust.

December 1. Auction of terracottas by Carpeaux and Carrier-Belleuse at Christie, Manson and Woods in London.

Before returning to France, visits the deposed sovereigns at Chislehurst. The prince asks him to execute a bust of his father (cat. 127).

## 1872

The family returns to Paris (AMV I. IX, fol. 25r).

January 20. The administration has accepted his plaster model for the Fountain of the Observatory, subject to modifications contained in a report of January 15 (AMV Fontaine du Luxembourg).

From February. Installs kilns at Auteuil to fire clay reproductions and variants of his compositions for the market.

February 16. Installment of 25,000 francs has been paid for the Fountain of the Observatory; the 5,000 francs remaining will be paid upon delivery of models to the founder (AMV Fontaine du Luxembourg).

March 5. The couple decides to separate (letter from Amélie Carpeaux to Nicquevert, AMV I. IV, fol. 13v).

April 12. The Atelier Carpeaux is again entrusted to Emile, who sets aside an indemnity of 8,000 francs for himself in case of disagreement (AMV I. IV, fol. 11v).

April. Travels to England to model the bust of Napoleon III, who grants him a few sittings.

April 30. Commission for marble bust of Alexandre Dumas *père* by the Comédie Française, Paris, 3,000 francs (AMV Bustes).



May 1. At the Salon, exhibits *Portrait de M Gérôme* (cats. 143, 144) and final maquette in plaster for *Four Parts of the World Supporting the Heavenly Sphere* (cat. 88).

May 7. Auction of terracottas at Hôtel Drouot.

May 26. Scenes of violence; Amélie asks her brother to come and record the damage (AMV I. IV, fols. 14v and 17v).

At the Royal Academy, exhibits busts: *Miss L*, *Mlle Fiocre* (cat. 130), and *Mme Turner* (fig. 19). Lives at 141 Stanhope Street, Hampstead Road.

June 23. Again defends the choice of marble for *Watteau* to Amédée Bultot, now mayor of Valenciennes (Fromentin 1997, p. 158).

June 29. He and his wife reunite briefly at the bedside of the ailing Charles.

July 25. Auction of terracottas at Christie, Manson and Woods.

August. On the pretext of working in the atelier, Carpeaux's assistant Alexandre Delcroix is in reality assigned to spy on Amélie.

October. Stays with Marguerite Pelouze (cat. 134) at the Château de Chenonceau, where he meets Jules Grévy (Fromentin 1997, p. 178).

November 4. Birth of Louise-Marie-Clothilde (the future Madame Clément-Carpeaux, d. 1961; AMV I. IV, fol. 20r).

November 15. Baptism of Louise at the Auteuil parish church (AMV I. IV, fol. 20v).

### 1873

January 9. Death of Napoleon III. Carpeaux, called to England, draws the emperor in his coffin (cat. 128), makes a study of his hands (cat. 129), and finishes his bust in plaster, which will be dated January 13 (Fromentin 1997, pp. 176–77).

Stays in London for three months to honor commissions from English patrons: *Crouching Flora* for Henry James Turner; *Daphnis and Chloe* for Alexander Baring, 4th Baron Ashburton; and various busts, including that of Madame Delthil de Fontré, also for Turner.

Health deteriorates considerably and has probably been worsening since the beginning of the year. Reproductions of existing models, especially *Ugolino* and *Flora*, are put up for sale through Samuel Meynier (AMV I. V, fol. 16v).

February 1. The debt on the Auteuil property rises to 14,543 francs; the financial situation of Atelier Carpeaux is disastrous.

February 10. Bernard mentions the plaster bust of Madame Sippiere and wants to know when he will be able to begin the marble of Eugénie Fiocre (letter from Carpeaux to Cyrille Lamy, AMV Bustes).

March 10. Sale of terracottas in London.

April 29. Sale at Drouot, Paris of about fifty sculptures, fetching some 52,000 francs (AMV I. VIII, fol. 20r).

May 1. At Vienna Universal Exposition, displays bronze *Fisherboy with a Seashell*, marble bust of *Mlle Fiocre*, terracottas of *Ugolino*, *Girl with Seashell*, *Spring*, *La Palombella with Ears of Wheat*, *Pouting Child*, *La Nègresse*, and *Two Laughing Girls with Laurel*.

May 5. Marble busts of Parisian philanthropist couple Marie-Pauline Lagache and Pierre-Alfred Chardon (cats. 132, 133) shown at the Salon.

At the Royal Academy, exhibits marbles of *Gounod* and *Spring*. Lives at 5 Osnaburgh Street.

June 3. Sale in Brussels of thirty-two works at the Galerie Saint Luc brings in 12,166 francs (AMV Atelier).

Late June. In Auteuil, models the bust of Alexandre Dumas  *fils* (fig. 125).

July. Sale in London of thirty works.

July 16. Signs exclusive agreement with Meynier, inventor of a machine for roughing out marble, entrusting him with the manufacture of thirteen models. Reorganizes the atelier: there are now three assistants for marbles—Victor Bernard, Pierre-Narcisse Jacques, and Jean-Baptiste Bernaerts; one workman for bronzes, Jules Costamier; and two for terracottas, Pascal and Désiré Lacave (AMV Praticiens).

August 8. After the lifesize maquette for the Fountain of the Observatory is mounted, it wins final approval from the Commission of Fine Arts (Fromentin 1997, p. 173).

August. Stays in London with Chérier; presents the maquette of *Daphnis and Chloe* to Lord Ashburton.

August 12. Eugénie Fiocre pays 400 francs for the marble *Folly of Love* (AMV I. V, fol. 7v).

September 10. *Daphnis and Chloe* enjoys brilliant success in London (AMV Ugolin marbre).

September 20. In Puys, begins bust of Nadine Dumas (cats. 149, 150; letter from Carpeaux to Chérier, AMV I. V, fol. 21r).

September 21. Will begin bust of Alexandre Dumas  *fils* and asks Chérier to supervise the work of his assistant Joseph Osbach on *The Three Graces* (AMV I. V, fol. 21r).

Desires to “study” the bust of Dumas  *père* (letter from Carpeaux to Amélie Carpeaux, AMV I. V, fol. 21v).

December 6. Prince Anatole Demidoff wishes to acquire a marble of *Napoleon III* (AMV Bustes).

December 20. Auction at Drouot, Paris, of eighty-three pieces yields 90,095 francs (AMV I. VIII, fol. 20v).

December 27. Emile claims indemnities (AMV I. VI, fol. 4r).



December 29. Carpeaux, who according to doctors is suffering from a bladder infection, prepares for a sale in Brussels (letter from Amélie Carpeaux to her father, AMV I. VI, fol. 25r).

Emile handles the accounts for the 1873 sales of works in London and Brussels and draws up the balance sheet for what is owed him (AMV Atelier).

## 1874

January 1. Carpeaux entrusts the management of the atelier to Meynier (AMV I. VI, fol. 3v).

January 5. Despite worsening health, determines to go to Saint Petersburg by way of Brussels, where a sale is to take place (letter from Amélie Carpeaux to her father, AMV I. VI, fol. 7v).

January 6. Demidoff commissions bust of the emperor and probably one of the empress as a pendant to it (ibid.).

Probably January 18. Departs for Saint Petersburg via Brussels. General Emile-Félix Fleury recommends him to Princess Demidoff and solicits commissions for him in Russia (AMV Bustes).

January 19. Sale of fifty-five works in Brussels, Salle de Mol (AMV Atelier; I. VIII, fol. 20v).

January 20. Ailing, returns from Brussels. The sale realizes 2,500 francs, but financial problems continue (letter from Carpeaux to Amélie Carpeaux, AMV I. VI, fol. 8v).

January 30. Confirmation of a commission for *François Rabelais*; letter from Robert de Massy to Carpeaux, AMV Editions).

February 14. Dumas  *fils*  pays Bernard an advance of 1,000 francs for two marble busts (AMV Bustes).

February 16 and 18. Great success at a sale in Antwerp, which yields 16,190 francs (letter from Amélie Carpeaux to Nicquevert, AMV I. VI, fols. 11v, 12r, 10v, and AMV I. VIII, fol. 20r).

February 21. Birth of son Louis-Victor, who will live less than a year (AMV I. VI, fols. 12v, 14r).

February 27. The Antwerp sale leads to commissions, but he is too ill to work (letter from Amélie Carpeaux to Nicquevert, AMV I. VI, fols. 15r, 16r).

March 11. Auction in London of forty-five works at Christie, Manson and Woods totaling 9,048.70 francs (AMV I. VIII, fol. 20r).

March 22. Emergency summons to Dr. Verneuil to come to Auteuil (AMV I. VI, fol. 18r).

March 25. Baptism of Louis-Victor (AMV I. VI, fol. 13r).

April 17. Carpeaux, suffering from a cancerous tumor in his bladder, enters the Maison Dubois at 200, rue Faubourg Saint-Denis, run by Dr. Demarquay.

May 1. At the Salon, exhibits marble busts *Madame Sippiere* and *Dumas fils*, as well as marble *Wounded Cupid* (cat. 159).

May 3. Visit of the duchesse Castiglione Colonna (letter from Carpeaux to Castiglione Colonna, Archives de l'Etat, Fribourg).

Transported by his parents to his cousin Sophie Liet's home in Saint-Mandé. Amélie is kept away (AMV I. VI, fol. 24r).

May 7. Escapes to his parents' home in Boulogne-Billancourt (letter from Carpeaux to Amélie Carpeaux, AMV I. VI, fol. 25v).

Plans to draw up his will. Bust of Nadine Dumas completed (letter from Dumas to Carpeaux, AMV I. VII, fol. 6r).

May 9. Despite desperate state of health, proposes a plan for caryatids to Emile Dusart, charged with reconstituting the balcony of the Hôtel de Ville of Valenciennes, "to give a last testimony of my gratitude to my dear fellow citizens and my good city of Valenciennes" (BNF Estampes, s.n.r. 26, box 114).

May 15. Letter from Dalou full of admiration for his old teacher (AMV I. VII, fol. 2v).

Gounod commissions another terracotta of his bust (letter from Georgina Weldon and Charles Gounod to Carpeaux, AMV I. VI, fol. 4r).

Commission for marble statue *Saint Bernard* for the Pantheon for 20,000 francs (see figs. 95, 96; AMV Esquisses).

May 22. Bequeaths to the city of Valenciennes all his models in plaster and drawings (AMV I. VII, fol. 7r).

May 23. Auction at Hôtel Drouot of about sixty sculptures (AMV I. VIII, fol. 20r; I. VII, fol. 12r).

Reenters the Maison Dubois (AMV I. VII, fol. 7v).

June 2. Moves to Chérier's house. Paints numerous canvases. Begins a bust of Chérier, with preliminary paintings; models *Saint Bernard Preaching the Crusade* (cat. 106) and *Lafayette*. Begins marble of *Daphnis and Chloe*. Chérier paints his portrait (fig. 6; AMV I. VII, fol. 11v).

June 23. Miserable health obliges him to give up the decoration for the reception hall of the Hôtel de Ville in Valenciennes (letter from Carpeaux to Dusart, BNF Estampes, s.n.r., box 114).

June 27. Prince Georges B. Stirbey purchases *Wounded Cupid*, delivered the next day to the Château de Bécon (AMV I. VII, fol. 14r).

July 10. Leaves for the Hôtel de Londres in Dieppe with Osbach (letter from Carpeaux to Dumas, in Chesneau 1880, p. 160, and Fromentin 1997, p. 189). Worries about his trunkful of drawings, which has not yet arrived (letter from Carpeaux to Bernard, AMV I. VII, fol. 16r).



Fig. 6. Bruno Chérier (1819–1880). *Jean-Baptiste Carpeaux in His Atelier*, 1875. Oil on canvas, 63 × 47¼ in. (160 × 120 cm). Musée des Beaux-Arts, Valenciennes (P.46.1.208)

Pierre-Narcisse Jacques is assigned to execute the marble of *Daphnis and Chloe* for 3,000 francs. The work is expected to be delivered on December 10 (AMV *Daphnis et Chloé*).

Sends the half-size terracotta of *The Dance* (no. 1515) to the Royal Academy in London.

July 24. On the road to Puys, encounters a young fisherwoman, who inspires *Fisher of Sea Snails* (letter from Carpeaux to Chérier, AMV I. VII, fol. 17r). Works that very day on the statuette (letter from Carpeaux to Chérier, in Fromentin 1997, p. 190).

July 29. Attends the baptism of his eldest son, Charles, in Notre-Dame of Auteuil (AMV I. VII, fol. 19r and v).

August 2. Asked to refashion the hair of Europa for the Fountain of the Observatory (letter from Carpeaux to Dumas  *fils*, MS NAF 14663, fol. 249).

It is rumored that construction of the Watteau fountain will cost 100,000 francs; assures the mayor it will not exceed 27,000 francs (AMV *Watteau*).

August 4. Back in Puys, plans an October trip to Rome and proposes that Chérier join him (Fromentin 1997, p. 191). Paints his mother and Osbach.

August 8. Receives 2,500 francs for marble of *Napoleon III*, commissioned by Demidoff (letter from the comte de Clary to Carpeaux, AMV I. VII, fol. 22v).

August 10. Asks Bernard to send bust of the emperor; Bernard is also at work on marble bust of the empress (AMV *Bustes*).

August 13. Meynier asked to recover his materials from Marguerite Pelouze's house (ibid.).

August 24. The bronze Fountain of the Observatory installed in Carpeaux's absence.

After August 24. Dumas  *fils* commissions the marble of his bust (AMV I. VII, fol. 26r).

August 28. Asks Davioud to apply a patina appropriate to each race represented on the Fountain of the Observatory (Florian-Parmentier 1913, p. 183).

September 2. Asks Bernard to make his case to Davioud (AMV I. VII, fol. 27v).

September 7. Considers a trip to Rome with his student Gabrielle Foivard (AMV I. VII, fol. 28r).

September 8. Demidoff awaits the bust of the emperor, sent to Florence. Carpeaux regrets he is unable to complete certain works, including a statuette of the City of Paris (AMV I. VIII, fol. 13r).

September 9. At his worst. Osbach asks Amélie Carpeaux to come to Puys (AMV I. VII, fol. 28v). His mother arrives the same day (AMV I. VIII, fol. 2r).

September 10. Joseph tries to usurp some of his son's success: "You're forgetting and misjudging the one who made you what you are, you've forgotten that without me Carpeaux would never have brought back to Paris an *Ugolino* from Rome, the starting point for your current position. . . . Your publisher swore to me on his word of honor that your biography was written at your dictation" (letter from Joseph Carpeaux, AMV I. VIII, fol. 2v).

September 12. Amélie, who had come to Dieppe, is not admitted by her in-laws to see her husband (letter from Chérier to Bernard, AMV I. VIII, fol. 3v).

September 18. Edmond Turquet confirms his wife's commission for *Crouching Flora*, 200 francs, and *The Three Graces*, 700 francs (AMV *Amis de Carpeaux*).

September 20. Nicquevert writes to Amélie, informing her of her rights and those of her children in the event of her husband's death (AMV I. VIII, fol. 7r).

Late September. Moves back into Chérier's house (AMV I. VII, fol. 8v).

October 19. Sale in Amsterdam (AMV I. VIII, fol. 20r).

Asks Lacave to recover the drawings left behind in Auteuil (letter from Amélie Carpeaux to Nicquevert, AMV I. VIII, fols. 14, 10r).

October 28. Amélie files a complaint against Alexandre Delcroix for defamation publicly accusing her of adultery (Archives de la Préfecture de Police, série BA1, box 996).

November 18. The Crédit Foncier threatens to put the Auteuil property up for sale (AMV I. VI, fol. 2r).

December 11. Meynier is replaced by Lamy as manager of the Atelier Carpeaux and by Bernard as artistic director (AMV I. VIII, fol. 18v, and Atelier).

December 22. Delcroix is convicted of defaming Amélie (AMV I. VIII, fol. 23v).

December 28. Auction of eighty works at Hôtel Drouot (AMV I. VIII, fol. 20r).

December 31. Following the Delcroix trial, loses trust in Nicquevert (AMV I. VIII, fol. 24 and 25r).

In 1874, total sales increase to 28,848.20 francs in the atelier and 62,221.47 francs outside it (AMV I. VIII, fol. 20r), plus 36,000 francs for marbles commissioned from the artist.

## 1875

January 8. *Daphnis and Chloe* is delivered to Lord Ashburton (letter from Pierre-Narcisse Jacques erroneously dated 1874, AMV Daphnis et Chloé).

January 10. Writes to Turner regarding a marble; hopes to obtain commissions through him (AMV Daphnis et Chloé).

January 14. Lord Ashburton has 334 pounds sent as payment for *Daphnis and Chloe* (AMV Daphnis et Chloé).

January 23. Gives 1,500 francs to Jacques for the execution of *Daphnis and Chloe* (AMV Daphnis et Chloé).

January 27. Contemplates travels to Russia and Italy, which he must abandon (letter from Carpeaux to Bernard, AMV I. IX, fol. 5v).

February 10. The commission named to supervise *Watteau* asks to see the work (letter from Julien Dècle to Carpeaux, AMV Watteau).

February 16. Before departing for Nice to stay at the villa of Prince Stirbey, signs a power of attorney naming Lamy to manage his affairs and Atelier Carpeaux (AMV I. IX, fol. 9r).

February 17. Leaves for Nice, accompanied by Bernard.



Fig. 7. Photograph of Jean-Baptiste Carpeaux in the Atelier of Bruno Chérier, 1874. Musée des Beaux-Arts, Valenciennes (2004.3.1)

February 20. Amélie requests division of property, citing her husband's debts and his departure from the marital residence (AMV I. IX, fol. 12v).

February 22. Lamy has sent the model of *Watteau* to Valenciennes (BNF Estampes, s.n.r., box 114).

February 27. Stirbey has Carpeaux sign a receipt for 6,000 francs for the entire collection of drawings (AMN Carpeaux S-30).

Carpeaux recommends that the model of *Watteau* be installed high up to be judged fairly (letter from Carpeaux to Dusart, BNF Estampes, s.n.r., box 114).

March 2. Gives Stirbey power of attorney to manage his personal property (AMV I. IX, fol. 24v).

Amélie requests legal separation. Carpeaux is summoned to appear in court on March 8 (letter from Lamy to Carpeaux, AMV I. IX, fols. 25r and 28r).

- March 3. Donates his model for *Watteau* to Valenciennes (letter from Carpeaux to Dècle, in Fromentin 1997, p. 202).
- March 4. Order of division of property from Amélie (AMV I. IX, fol. 27v). The models and stock in the atelier are placed under seal. Production is interrupted for purposes of inventory.
- March 6. Nicquevert is named trustee of the atelier (AMV I. X, fol. 1).
- March 8. Nadar asks to take a photograph of Carpeaux for his gallery of illustrious contemporaries (letter from Lamy to Bernard, AMV I. X, fols. 4v and 5r). The photograph was never taken.
- March 18. Requests a legal separation (AMV I. X, fol. 10r).
- March 24. Stirbey wants to create a second atelier in order to exploit the many models for sale (letter from Carpeaux to Chérier, in Fromentin 1997, p. 205).
- Between March 24 and April 5. Visit from Blagny (AMV I. X, fols. 7v and 18r).
- March 27. Financial appraisal of Atelier Carpeaux by Lamy. Assets: Auteuil building, between 5,000 and 8,000 francs. Liabilities: 32,917 francs in bills, 50,000 francs from the Crédit Foncier, 20,000 francs for Amélie's dowry registration, and 40,000 francs for her share of the dowry held in common, for a total of between 142,917 and 145,917 francs (AMV I. X, fol. 21r).
- End of March–beginning of April. Bernard molds bust of Carpeaux (letter from Bernard to Stirbey, AMN S-30).
- April 1. Carpeaux will soon undergo surgery (letter from Adèle Carpeaux, AMV I. X, fol. 22v).
- April 2. The court entrusts Nicquevert with the general administration of the atelier beginning on April 4 (AMV I. X, fol. 23r).
- April 10. Wilhelmine Joséphine Fould, mistress of Prince Stirbey, prepares a residence for Carpeaux in the Château de Bécon at Courbevoie (AMV I. X, fol. 29r).
- April 17. Lamy advises Bernard to have a photograph of Carpeaux taken or to do a bust of him himself (AMV I. XI, fol. 3v).
- April 18. Carpeaux's portrait by Chérier is rejected by the Salon (see fig. 6; letter from Carpeaux to Chérier, in Chillaz 1997, aut. 159).
- April 21. Asks Stirbey to accept his building in Auteuil and his artistic properties as a whole in exchange for his acts of kindness (letter from Carpeaux to Stirbey, in Fromentin 1997, p. 209).
- April 24. Stirbey has arranged to expedite the legal separation hearing and to avoid Carpeaux's appearance in court (AMV I. XI, fol. 10v).
- May. Maître Boitard is appointed to prepare the accounts of the atelier.
- May 1. Bronze bust *Portrait of M Chérier* (cat. 151) and marble bust *Mme A.D.* [Alexandre Dumas fils] (cat. 150) exhibited at the Salon.
- May 3. Carpeaux draws his self-portrait in pencil (letter from Carpeaux to Chérier, in Chillaz 1997, aut. 160).
- May 15. Nicquevert tries to warn Carpeaux against Stirbey, who looks to him like a *déclassé* fortune-hunter (AMV I. XI, fol. 22v).
- May 15. Rejection of Carpeaux's appeal; Nicquevert retains management of the atelier (AMV I. XI, fol. 24v).
- June 4. Stirbey advises him to shut down the atelier (AMV I. XII, fol. 15r).
- Late June. Moves to Courbevoie (AMV I. XI, fol. 10v).
- June 20. In an article in *Le Figaro*, disavows the production of Atelier Carpeaux as of that day (AMV I. XII, fol. 38r).
- July 8. By judgment of the court, Amélie retains custody of the children and the residence in Auteuil (AMV I. XIII, fol. 4v).
- August 8. At Courbevoie, receives rank of officer of the Légion d'Honneur from Henri Wallon, minister of Instruction Publique, a fellow native of Valenciennes (decree of August 4, AN LH/432/10, Carpeaux to Chérier, Chillaz 1997, aut. 164).
- October 6. Nicquevert reproaches him for the piece in *Le Figaro*, which discredits the atelier (AMV I. XII, fol. 27r).
- October 10. Visit from Dr. Sampieri, sent by the deposed empress and her son.
- October 12. At 6:30 a.m., Carpeaux dies at the age of forty-eight, at 237, rue Saint-Denis in Courbevoie (AMV I. XII, fol. 30r).
- Amélie insists on organizing the religious service and burial (AMV I. XII, fols. 30v and 31v).
- The municipal council of Valenciennes, informed by Stirbey, agrees to hold the funeral and receive the artist's remains "if the family consents" (AMV I. XII, fols. 34r and 36r).
- October 14. Funeral service in the Church of Saint-Pierre-et-Saint-Paul in Courbevoie (Archives de la Police, Carpeaux 3, 136017 5257).
- November 12. The municipal council of Valenciennes votes to erect a tomb in the Saint-Roch cemetery.
- November 27. Funeral service in the Church of Notre-Dame in Auteuil (AMV I. XIV, fol. 3r).
- November 29. Funeral service at the Hôtel de Ville of Valenciennes, then at Notre-Dame du Saint-Cordon (AMV I. XIII, fol. 11v; XIV, fols. 3v, 4r).

## 1876

January 11. The will of May 22, 1874, filed in the office of Maître Emile Delapalme, notary in Paris, is disputed (AMV I. XIV, fol. 11r).

**1877**

Amélie is awarded management of the atelier.

**1879**

September 5. Lottery to erect a funerary monument to Carpeaux and the Watteau fountain (AMV Notes biographiques). Watteau fountain will be inaugurated October 12, 1884 (AMV Watteau).

**1881**

February 8. Municipal council of Valenciennes names a committee to collect Carpeaux's works for the purpose of creating a museum (Fromentin 1997, p. 224).

April 14. Ceremony to inaugurate the monument in the Saint-Roch cemetery (AMV I. XIV, fol. 4v).

December. Stirbey donates to the state three albums of drawings by Carpeaux, one destined for the Louvre, the other two for the Ecole des Beaux-Arts. He sets aside one large album of 600 drawings and 114 pocket-sized albums for the Valenciennes museum.

**1882**

Sept 24. Opening of the Musée Carpeaux in Valenciennes (AMV Atelier).

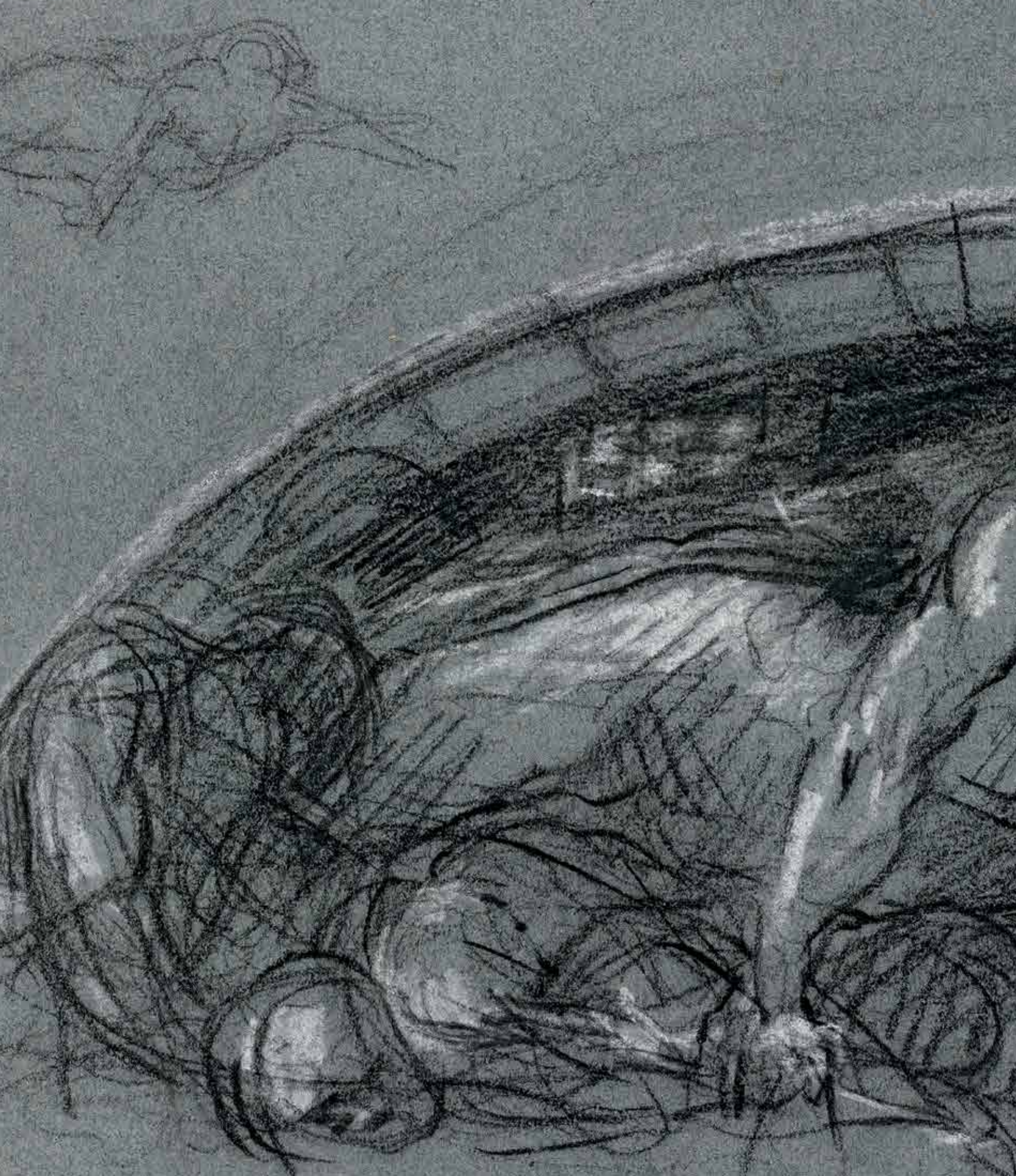
**1914**

The Carpeaux heirs, Louise Clément-Carpeaux and her brother, Louis, sign a contract in 1914 with Susse granting the foundry exclusive rights to reproduce all works in all media apart from those already pledged to other issuers, such as the Manufacture de Sèvres.

**1925**

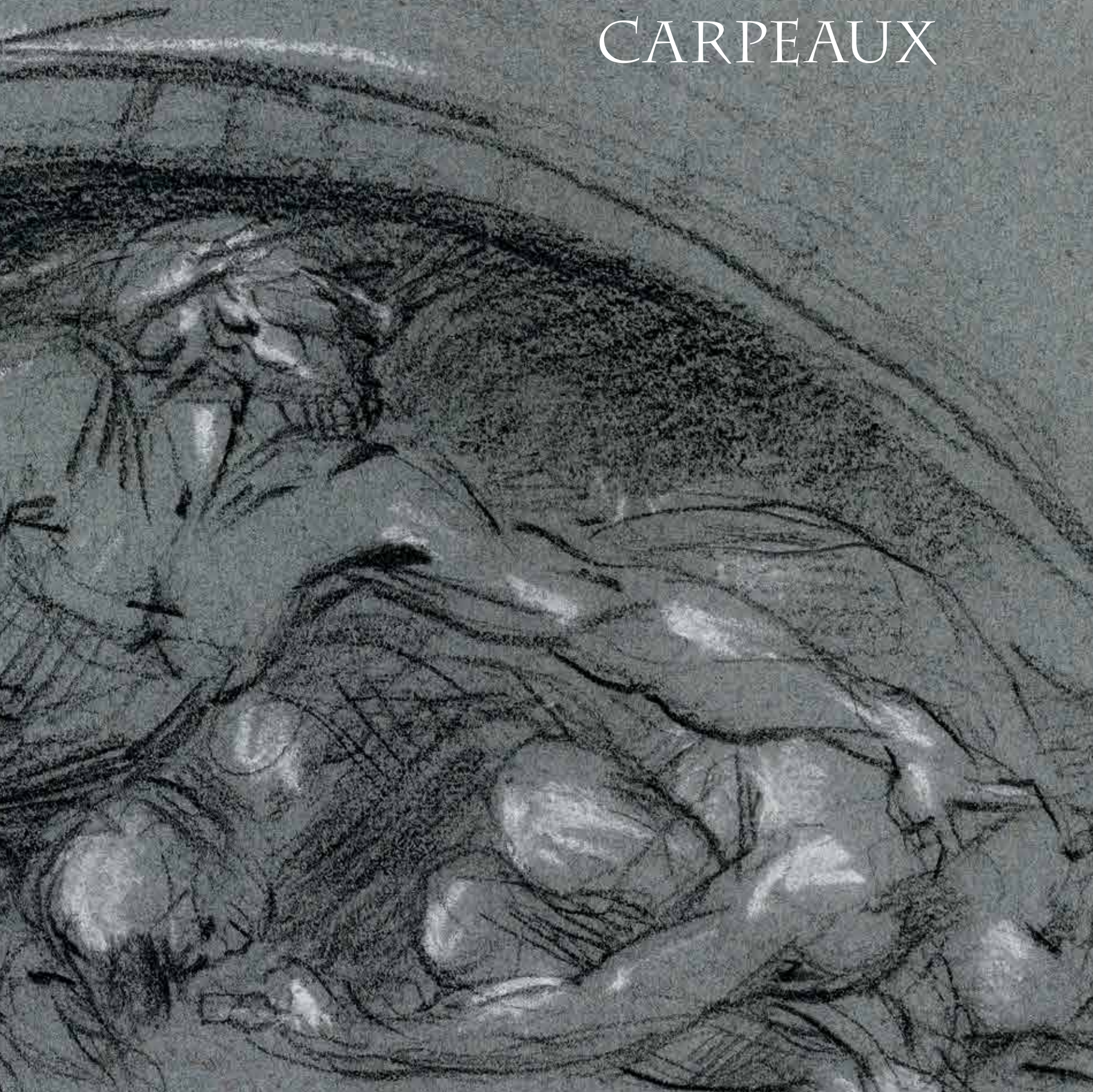
Carpeaux's works enter the public domain; his creations are free for any use.







BECOMING  
CARPEAUX





# HABITS AND HABITATS

## Carpeaux and His Peers in French Sculpture

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*James David Draper*

THE STUDY OF Classical antiquity was obligatory for every aspirant to the French Academy, and Carpeaux's borrowings from the past are duly noted throughout the text of this catalogue. Many of his sources are relatively unfamiliar, others surprisingly personal. Yet he was clearly more concerned with enlivening the subject matter and design of his motifs than he was with the prevailing effort to re-create formal "Greek" configurations, a trend among two preceding generations of his elders.<sup>1</sup> While such Neoclassical sculptors as Baron François-Joseph Bosio and James Pradier were determined to assimilate the shapes as well as the subjects of Greco-Roman sculpture, Carpeaux sought new themes that would reflect models of the past while appealing to contemporary sensibilities, adjusting to the twin challenges of Romanticism and Realism. The more recent past, which Carpeaux investigated in myriad drawings, served as a guide as he absorbed these currents.

It has always been stressed — and there will be ample occasion to reiterate this — that the Italian Renaissance, and Michelangelo in particular, virtually supplanted Classical antiquity as Carpeaux's sources for heroic expression. He left medieval sculpture pretty much alone. Charged as he was with a powerful personality of his own, it is as if he had no use for anonymity. Yet he knew and drew the Rouen tomb of Georges I d'Amboise, from the early French Renaissance, in a notebook of 1854.<sup>2</sup> His interest in the sixteenth century quickened when he was confronted with the *Nymph of Fontainebleau* by Benvenuto Cellini, which he drew in 1864, Germain Pilon's *Monument for the Heart of Henri II*, and especially Jean Goujon's *Fountain of the Innocents*;<sup>3</sup> Carpeaux drew the fountain whole and in parts. His taste for Belifontaine style, which endured over a decade, particularly influenced his sculptures with architectural settings. This was nothing new; Augustin Pajou had already invented three additional figures for the *Fountain of the Innocents* and paid Goujon due obeisance in his architectural reliefs.<sup>4</sup> Fontainebleau style would remain a major ingredient of building and theater ornamentation for many years to come.

Carpeaux embraced French Baroque sculpture at its most Italianate and emotive in the art of Pierre Puget. He knew Puget's *Atlantes* in Toulon probably in the form of plaster casts. Pages are dedicated to them and to Puget's marble saints in Marseille, and of course the terrific torsion and clenched toes of the *Milo of Crotona* (1682, Louvre) were not lost on the author of *Ugolino and His Sons*, who also singled out the macabre Medusa head of Puget's *Perseus and Andromeda* (1684, Louvre).<sup>5</sup> Carpeaux showed



Fig. 8. Jacques François Joseph Saly (1717–1776). *Antoine Joseph Pater*, ca. 1750. Terracotta. Musée des Beaux-Arts, Valenciennes (S.86.160)



Fig. 9. Jean-Baptiste Lemoigne the Younger (1704–1778). *Pierre-Honoré Robbé de Beauveset*, 1765. Terracotta, H. 22 $\frac{7}{8}$  in. (58 cm). Museu Calouste Gulbenkian, Lisbon (553)

less interest in sculpture from the balance of the reign of Louis XIV, which was dominated by classical Baroque lapidaries from François Girardon to Jean-Louis Lemoigne (but see cat. 173; fig. 149). In painting, he preferred the expressivity of Rubens, Ribera, and Rembrandt to the French school, and even his attachment to Puget is an exception. His devotion to specific geniuses was often obvious to his contemporaries. In his funeral oration, the marquis de Chennevières dubbed him “that latter-day heir of Rubens and Puget.”<sup>6</sup>

It was to be altogether different with the eighteenth century. His compatriot Antoine Watteau, undergoing a huge revival in the mid-nineteenth century, perhaps served as a conduit (see cats. 97–100). Watteau’s flickering draftsmanship would illuminate his own, whether he was making copies or jotting down casual little essays such as a capering Prince Imperial (cat. 60). Another local favorite was the sculptor Jacques François Joseph Saly, whose work he must have known more by reputation than directly, since Saly’s career was dominated by work for the Danish crown (he would become director of the fine arts academy in Copenhagen). We have it from Fromentin (providing no source) that in 1864 Carpeaux, while visiting the Musée des Beaux-Arts, Valenciennes, even before turning to the paintings of Rubens, stood “for a long lapse of time in ecstasy before the bust of the elder Pater, executed by the Valenciennois sculptor Jacques Saly.”<sup>7</sup> The bust still galvanizes one’s attention (fig. 8). Antoine Joseph Pater, father of Watteau’s contemporary, the painter Jean-Baptiste Joseph Pater, was an ornamental sculptor. Saly gives



Fig. 10. Jean-Baptiste Lemoyne the Younger. *Geneviève Françoise Randon de Malboissière*, 1768. Marble, H. 31½ in. (80 cm), H. of plinth, 2¾ in. (7 cm). The Metropolitan Museum of Art, New York, The Jules Bache Collection, 1949 (49.7.73)

him a shrewd glance, thin, sunken lips, and a knobby nose, but this remains a most engaging summation of a workman's pugnacity. It could well have spurred Carpeaux's zeal to integrate physical traits with psychology. If we cannot point to a specific use to which the Saly portrait was put, we can perhaps visualize its seemingly carefree but actually deeply meditated overlapping layers of garments reflected in the contrastingly suave and opulent *Alexandre Dumas fils* (cat. 148).

Carpeaux became the single most penetrating revivalist of Enlightenment sculpture, responding wholeheartedly to the warm sensibilities of its key luminaries: Jean-Baptiste Lemoyne the Younger, Jean-Baptiste Pigalle, Jean-Jacques Caffiéri, Augustin Pajou, and Jean Antoine Houdon. He relished the semblances of flesh and blood as well as the signs of keen intellect that each sought to deliver in portraiture.

Lemoyne, whose insight into character and deftness of touch are still insufficiently praised, affected him particularly. There are drawings after Lemoyne's busts of the pastellist Maurice Quentin de La Tour and Chancellor Maupeou, but more important for Carpeaux were the sculptor's witty countenances of writers and close friends and the imposing toilettes of society ladies that he limned.<sup>8</sup> Lemoyne was a consummate modeler, and although it is hard to establish how many of his terracotta portraits Carpeaux might have known, his close friend Dumas *fils* owned one of the liveliest, that of the satirist Pierre-Honoré Robbé de Beauveset (fig. 9). We

can easily imagine Carpeaux recalling its sideward movement, arched brows, and artfully tousled coiffure as he set to work on his bust of Jean-Léon Gérôme (cat. 144). As for the ostensibly effortless blocking out of contrasting textures in marble, he would have taken equal delight in "fancy" female portrait busts by Lemoyne such as that of Geneviève Françoise Randon de Malboissière, all swathed in satin, when arranging the appearance of a stylish model such as Marie Lefèvre (fig. 10; cat. 131).

At the time Pigalle was less well represented in French public collections than he is today. We cannot detect Carpeaux imitating his vigorous clay maquettes (precious few in number), which would have elated him, or his keenly described portrait heads, but there are strong indications that he responded to Pigalle's firm, elegant figural style (see cat. 36).

The *buste en négligée*, a device to render a personality as if presiding informally at home, was a commonplace by the time Carpeaux came along, but he frequently refreshed the type. There is a good drawing of Caffiéri's *Jean de Rotrou*, which attracted his eye not least because of the planned location of his own *Dumas fils* in the foyer of the Comédie Française, where it would invite comparison with the bust of the older dramatist (fig. 11; cat. 148). Another attraction besides location: the sitter already boasts the mustaches with which the mode-conscious Carpeaux supplied his Second Empire male sitters.

Distinct ties between Pajou and Carpeaux are less easy to prove, but Pajou's "friendship" bust of his master Lemoyne (fig. 12) continues to resonate in the *Gérôme* (cat. 144). The nude format, so effective for announcing truth-telling genius, is traditional, but the high-strung alertness of both makes it seem almost impossible that Carpeaux did not know the *Lemoyne* in some form. Pajou also specialized in candid busts of clever elder citizens, as witness his marble of the merchant Claude Edme Labille (fig. 118), which entered the Louvre in 1852 and which Carpeaux perhaps cited in his *Dr. Batailhé* (cat. 141). Carpeaux sometimes brought man and wife together in pairs with reciprocal effect, as Pajou did in, for instance, his pendants of the surgeon Jean-Baptiste Antoine Andouillé and his older but energetic spouse.<sup>9</sup> Carpeaux cannot have known these busts, but we can imagine how amazed and challenged he would have been by their earthy realism, akin to that which ultimately took shape in his own busts in this vein of the humble couple Pierre-Alfred and Marie-Pauline Chardon-Lagache (cats. 132, 133).

The Louvre in Carpeaux's day did not boast the large number of works by Houdon that it does today. He knew that master better through key examples of his work in the halls of the Comédie Française, where he drew the bust of Molière at least eight times,<sup>10</sup> and it will be seen what splendid use he made of it (cat. 95). Parallels between his *Charles Gounod* (cat. 145) and Houdon's *Christoph Willibald Gluck* suggest he continued to grapple with the *buste en négligée* as a challenge inherited from the Enlightenment.<sup>11</sup> He copied the *Seated Voltaire* twice,<sup>12</sup> and it is a pity that a commission by which he might have rivaled it never came his way. Whether or not he knew an example of Houdon's bust of his wife, we can at least speculate that her teeth-baring mirth would have been greatly to his liking (fig. 13). A work such as Houdon's *Comtesse du Cayla* would have stirred him not only as a prototype for his "society" busts but also as an inspiration for the fanciful, salable heads of bacchantes and other beauties that poured from his atelier (fig. 14). He would have been the first to relish its erotic suggestiveness as well as its enchanting form.

Among later, classically trained sculptors, he drew sparingly from Antoine-Denis Chaudet, James Pradier, Jean-Pierre Cortot, and Etienne-Hippolyte Maindron.<sup>13</sup> Neither of the two polar opposites who



Fig. 11. Carpeaux after Jean-Jacques Caffiéri (1725–1792). *Jean de Rotrou*, ca. 1873 (?). Black chalk heightened with white on brown paper, 10<sup>5</sup>/<sub>8</sub> × 8<sup>1</sup>/<sub>2</sub> in. (27 × 21.5 cm). Musée des Beaux-Arts, Valenciennes (CD 350)





Fig. 12. Augustin Pajou (1730–1809). *Jean-Baptiste Lemoyne the Younger*, modeled in 1758. Bronze,  $24\frac{3}{8} \times 12\frac{1}{4} \times 8\frac{1}{8}$  in. (62 × 31 × 20.5 cm). Musée du Louvre, Paris (RF 1211)



Fig. 13. Jean Antoine Houdon (1741–1828). *Maria-Ange-Cécile Houdon, née Langlois, the Artist's Wife*, 1786. Plaster,  $24\frac{1}{4} \times 15\frac{1}{2} \times 10\frac{1}{2}$  in. (61.5 × 39.5 × 26.7 cm). Musée du Louvre, Paris (RF 1391)

succeeded them, the ardent republican Pierre-Jean David d'Angers or the icier monarchist Pradier, would lastingly affect Carpeaux beyond his years at the Ecole des Beaux Arts. They stirred him far less than the eighteenth century and his immediate masters François Rude and Francisque-Joseph Duret.

Carpeaux's first important apprenticeship was with Rude, much of whose best work was long behind him.<sup>14</sup> The grand historical relief for which he will always be remembered, *The Marseillaise, or the Departures of the Volunteers* on the Arc de Triomphe, dates to 1828–36. Rude's own master, the elegant Neoclassicist Pierre Cartellier, had obtained the commission for him following Rude's lengthy exile in Brussels. Rude's politics were leftist and Bonapartist, and the big relief reflects those affiliations, but Louis-Philippe allowed the construction of the arch to go forward as a sign of national reconciliation. *The Marseillaise* would inspire one of Carpeaux's handsomest drawings (fig. 15).

Rude and even his students were ostracized by his colleagues in sculpture. He had never made it to Italy or taught at the Ecole des Beaux-Arts. Worse, he wore an outlandishly long beard! But he remained generally benevolent and taught a mathematically based code of figural ponderation to students as diverse as the staid statuary Jean-Espirit Marcellin, the wildly gifted animalier Emmanuel Fremiet, and Carpeaux. The elder sculptor still had dramatic statues in hand when Carpeaux learned from him



Fig. 14. Jean Antoine Houdon. *Comtesse du Cayla, née Elisabeth-Suzanne de Jaucourt*, 1777. Marble, H. 21¼ in. (54 cm). The Frick Collection, New York, Henry Clay Frick Bequest (1916.2.77)



Fig. 15. Carpeaux after François Rude (1784–1855). Study after the head of *La Marseillaise*, Arc de Triomphe, Paris, also called *La Patrie*, ca. 1850–56. Black chalk heightened with white on tan paper, 9¼ × 6¼ in. (23.6 × 15.5 cm). Musée d'Orsay, Paris (RF 1348)

intermittently between 1844 and 1850—statues of Gaspard Monge, Joan of Arc, Marshal Ney—but the Rude who left his mark on Carpeaux was the Rude of the 1830s, the Rude, somewhat hard to reconcile, of both *The Marseillaise* and *Fisherboy Playing with a Turtle* (fig. 58). The latter exerted its peculiar appeal on Carpeaux even when he was far away in Rome, a chief reason no doubt being its enduring popularity.

When Carpeaux transferred from Rude to Duret, he revealed the scope of his ambition, for Duret, if less known today than Rude, was the more polished and successful sculptor. He had been the pupil of the esteemed Baron Bosio and maintained excellent connections with colleagues. Admitted to the Ecole des Beaux-Arts in 1818, he shared the Grand Prix de Rome with Augustin Dumont in 1823. As master of “the speaking gesture,” of “the word represented,”<sup>15</sup> Duret would be of optimal value for Carpeaux, who joined him in 1852 after being promised help toward the Prix de Rome. Duret’s gracile alternative to Rude, *Fisherboy Dancing the Tarantella* (*Souvenir of Naples*), informed Carpeaux’s own *Fisherboy with a Seashell* (cat. 36), as did his elemental way of shaping clay models;<sup>16</sup> Carpeaux owned the model for Duret’s less successful Neapolitan subject, *Grape-Picker Improvising on a Comic Theme* (*Souvenir of Naples*).<sup>17</sup> Yet another prefiguration of Ugolino’s clenched toes is found in Duret’s subject from Chateaubriand, *Chactas Meditating on the Tomb of Atala* (1836, garden of the Palais des Arts, Lyon), and a foretaste



Fig. 16. Francisque-Joseph Duret (1804–1865). *Saint Michael Bringing down the Dragon*, 1860–61. Bronze, H. 216½ in. (550 cm). Place Saint-Michel, Paris

of the vertical thrust of the *Genius of the Dance* (cat. 75) is to be savored in Duret’s overwhelming but peculiarly underappreciated archangel in the Place Saint-Michel, Paris (fig. 16).

Extremely reticent about discussing his own work with writers, Duret was no doubt forthcoming in discussing the efforts of pupils, of whom two, Carpeaux’s onetime rival Henri-Michel-Antoine Chapu and the younger Jules Dalou, would remain Carpeaux’s long-term friends.<sup>18</sup> Another treasured acquaintance was Jean-Alexandre-Joseph Falguière, a student of François Jouffroy (the latter would be responsible for the relief *Harmony* on the façade of the Paris Opéra, 1865–69). Carpeaux knew Falguière from Rome and would paint his portrait (cat. 135). But these links were probably personal more than professional, and we can suppose that Carpeaux dominated the conversations. None of these men would even dream of attaining the dizzying heights of drama or the overwhelming physicality that he effected. He would leave a void not filled until Rodin.

## Carpeaux and Valenciennes

*Jean-Claude Poinignon*

**N**O DOUBT, the city where the great sculptor was born—and which he once referred to as a “second mother”—was dear to his heart; Valenciennes was where Carpeaux learned to read and write under the tutelage of the brothers of the Ecoles Chrésiennes and to draw under Jean-Baptiste Bernard at the Académie de Valenciennes.<sup>1</sup> His aesthetic sensibility developed early in a city where art had always held a prominent place. Carpeaux’s mother, Adèle Wargny, was a lace maker, and his father, Joseph, a mason, was decidedly not, as some have described him, uneducated. His life, his letters, and even his disputes with his son—just as irritable, quick-tempered, and extravagant as he



was—prove quite the opposite.<sup>2</sup> Jean-Baptiste’s brothers Charles and Emile also followed careers in the arts: the former would become a violinist, the latter an architect. The sculptor would never lack friends in Valenciennes and its surrounding area: republican notables, such as the lawyer Jean-Baptiste Foucart (fig. 17)—one of his closest friends from childhood and one of his most reliable supporters—and the notary Louis-Maximilien Beauvois; the architect Louis Dutouquet; Bruno Chérier, Louis Rossy, Gustave Housez, and Alphonse Chigot, all painters; and patrons or protectors such as Emile Delerue, Victor Liet, Louis Bracq-Dabencourt, and Alcide Boca. He enjoyed their company. He wrote to them, drew them, painted them, and modeled their likenesses. Perhaps just as important was the financial support—grants from the Société du Département du Nord and the municipal council of Valenciennes—that kept the artist afloat during his years of study at the Ecole des Beaux-Arts in Paris and even helped subsidize the completion of his *Ugolino* in Rome.

It was as a gesture of gratitude to the city that Carpeaux, still deeply immersed in work on the *Ugolino*, first proposed the creation of a statue of Watteau for the Place d’Armes, the main square of Valenciennes,<sup>3</sup> on April 27, 1860. Carpeaux confided his plan to Bracq, the mayor, and to his friend Foucart in letters of 1860 and stayed in Valenciennes with Foucart from May through late June of that year; the offer was accepted in July.<sup>4</sup> The half-size sketch that he was finally able to produce in 1863–64 shows a languid, dreamy Watteau in a rather casual attitude, supported by a decorative socle.<sup>5</sup> By way of compensation, Carpeaux received 6,000 francs from the city.<sup>6</sup> He continued to negotiate the site of this monument, holding out for a spot in the Place d’Armes, but owing to commissions for the Pavillon de Flore and the Opéra in Paris, the Watteau monument was temporarily set aside. Still, between 1860 and 1870 whenever he could find the time, the sculptor devoted passionate attention to this project.

In Paris, Carpeaux would soon come to know the architect Jules Batigny, another ambitious native of Valenciennes, who—although eleven years his junior—also exhibited regularly at the Salon during these years and had by 1867 become inspector of works for the Opéra project under Charles Garnier.<sup>7</sup> Relations between the two men were at first cordial, and it must have come as something of a surprise when Batigny, who cannot have been ignorant of Carpeaux’s intentions, exhibited a drawing at the



Fig. 17. Jean-Baptiste Foucart. Charcoal heightened with white on blue paper. Musée des Beaux-Arts, Valenciennes (CD 120)

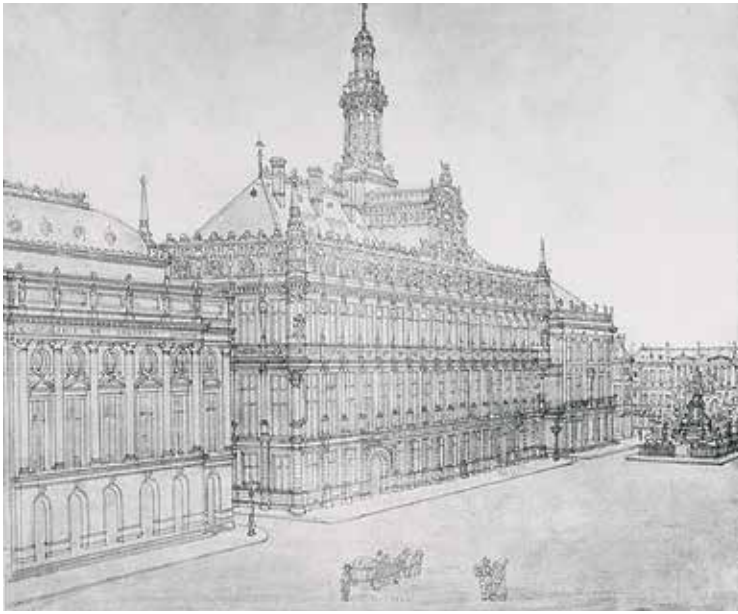


Fig. 18. Jules Batigny (1838–1909). *Plan of the Place d'Armes with Monument to Watteau.*  
Location unknown

Salon of 1867—a general plan for the Place d'Armes and its Hôtel de Ville, in which he had placed a statue of Watteau on the site of Saly's *Louis XV* (fig. 18). At the same Salon he exhibited an architectural rendering of the *Statue of Watteau*, for which he designed a socle adorned at the corners with stately allegorical figures. One can only imagine the fury of the hotheaded Carpeaux. Several months later, he would still be talking about “a despicable act of plagiarism by M. Batigny [of which he] was the victim. That man dared appropriate the plan for my statue of Watteau, placing it on a pedestal of his own composition. He even exhibited it publicly.”<sup>8</sup>

In the following year, Batigny was summoned to Valenciennes to supervise the restoration of the Hôtel de Ville. In accordance with widespread practice, he was anxious to offer a part of the decoration to each of the city's many talented sculptors. For the pediment of the building, therefore, he assigned to Henri Lemaire

the lateral figures of the river gods, the Escaut and the Rhonelle, anticipating that Carpeaux would create an allegorical figure of the city as a seated virgin for the center.<sup>9</sup> But the sculptor stubbornly insisted on a rather different subject, *The City of Valenciennes Defending the Homeland*, a group reminiscent of his beloved master Rude's *Marseillaise*. The disjuncture was complete.<sup>10</sup> Carpeaux's genius, apparently, had difficulty complying with the task of making his sculpture a “servant of architecture,” and there are extensive records from throughout this period of disagreements between sculptor and architect. It is hard to know which of them caused greater aggravation to the other. In the end, a Paris commission assembled to resolve the problem gave its definitive approval to Carpeaux's maquette, on condition that he eliminate all accessories that served as emblems of assailants and defenders, and that the single large figure be “enclosed in the sides of a broken pediment.”<sup>11</sup> In a fire of May 1940, the disappearance of the bell tower that had topped the edifice had the effect of casting *The City of Valenciennes Defending the Homeland* into sharp relief against the sky. As a result, the group is now the true crown of the Hôtel de Ville.

Foucart, looking back on these years in a letter of 1892, complained that during the construction of the Church of Notre-Dame du Saint-Cordon, completed in 1865, there was not “a churchwarden here who would want [Carpeaux's] work, even in Parian marble, to detract from that fake gothic temple.”<sup>12</sup> The sculptor, who attended the consecration of the church with his mother, dreamed of a monumental group for it, but in 1871 Batigny—once more in charge—turned to Ernest-Eugène Hiolle, Louis Auvray, René Fache, and Charles-César Boulanger for work on the apse's chapel dedicated to the Virgin.<sup>13</sup> He seems deliberately to have avoided Carpeaux, who had caused him so much trouble during the 1868–69 reconstruction of the Hôtel de Ville.

At about this time Carpeaux, still preoccupied with his monument to Watteau, had abandoned the idea of a languid Watteau in favor of his final, more assertive version, completed in a lifesize plaster

that would appear at the Salon of 1870.<sup>14</sup> He accepted that his statue would occupy not the center of the square but its far end, but he did not waver in his choice of medium, marble. The war, the fall of the Empire, and the subsequent disfavor experienced by an artist faithful to Napoleon III seemed destined to destroy his dream. He vented his resentment and discouragement in 1871 in a letter to Bracq: “I find myself, by the fateful decree, thrown down to the foot of Parnassus; my fall is terrible and the wounds I received are beyond remedy. *Watteau* would not have a good interpreter in me; my colleague Crauk will acquit himself better than I can. . . . There is also M. Lemaire. That one will do it for you for nothing.”<sup>15</sup> Carpeaux was already at death’s door when, yielding to entreaties from the municipality, he delivered the model of his statue on February 22, 1875. On November 29, 1875, Valenciennes spared no expense to provide Carpeaux with a “princely funeral.”<sup>16</sup>

It would take another nine years, after a fund-raiser in the form of a lottery,<sup>17</sup> a commitment from the state to bear two-thirds of the expense, and generous aid from Boca, before the *Watteau* monument would see the light of day.<sup>18</sup> Hiolle was assigned the statuary parts of the pedestal, which Carpeaux had left in the state of a sketch. Emile Dusart completed the architectural part of the fountain.<sup>19</sup> But the statue would be made of bronze, to respect “scrupulously the original work, immortalizing even the slightest marks imprinted in the clay by the great sculptor’s thumb.”<sup>20</sup> The location would ultimately be the small public park in the shadow of the former Capuchin monastic Church of Saint-Géry, dominated by its belfry-steeple. The ailing Madame Carpeaux apologized for being unable to accept the mayor’s invitation to the unveiling.<sup>21</sup>

A watercolor by Constant Moyaux records the unveiling of the *Watteau* Fountain on October 12, 1884.<sup>22</sup> Rain streaks a leaden sky, flags and banners wave in the wind, and water gushes generously from the fountain surrounding the monument. In front of and behind the statue are row upon row of umbrellas. Top hats and frock coats of officials rise in tiers, protected by a green awning, on the platform set up against the nave of Saint-Géry. The festivities were nevertheless splendid, unfolding over three days, October 12–14.<sup>23</sup> Posters and a program, designed by the painter Emile Gilliot, announced this “Second Centenary of Antoine WATEAU [*sic*].”<sup>24</sup> For it was truly the painter of the *Fêtes Galantes* who was being recognized, and although October 12 was indeed the anniversary of Carpeaux’s death, Jean-Antoine *Watteau* had been baptized on October 10.<sup>25</sup> Carpeaux played a part only because of the monument, which in reality was no longer really his.

Once *Watteau* had been honored, it must have seemed natural to similarly celebrate the illustrious Carpeaux.<sup>26</sup> In 1893, the Valenciennes sculptor Léon Fagel offered his services to the municipality, wishing to represent Carpeaux either “in his prime, when he executed the Pavillon de Flore, the Opéra group, and the fountain in the Jardin du Luxembourg, or already ill and close to death, when, in his suffering, his head had become as beautiful as that of a wounded lion.”<sup>27</sup> But he was forced to bow out when Félix Desruelles, another Valenciennois, made an appeal to execute an alternative *Carpeaux Monument*, the plan for which had already been seen and approved by a number of municipal councillors.<sup>28</sup>

Desruelles ultimately created the relief in which a meditating Carpeaux receives a visit from an allegorical figure of Inspiration. After numerous delays largely related to finding a suitable location, the fury of the journalist Edmond Goreau, spokesman for the progressive wing of the Valenciennes arts community, was provoked: “Carpeaux is not a local glory but a worldwide glory. . . . We already bear the shame of having haggled with him over the marble, let us not haggle over the space.”<sup>29</sup> The idea thus came to be accepted of installing the monument on a public square constructed beyond the former Porte Ferrand, which would harmoniously connect the old part of the city to the train station. The architect Paul Dusart completed the plans on October 15, 1910. Set against a curtain of trees in the center of a broad avenue, Desruelles’s relief would not officially be unveiled until July 17, 1921—at celebrations held for the bicentennial of the birth of Watteau no less.<sup>30</sup>

It was not until 1975 that a local homage befitting Carpeaux was finally paid to him alone, in an exhibition of eighty-four drawings at the Musée des Beaux-Arts in Valenciennes.<sup>31</sup> The sculptor’s most cherished wish remained to be fulfilled, however, that of having assembled in his native city an exemplar of each of his works. His last will and testament of 1874, albeit disputed, confirms his desire to create such a museum. On February 8, 1881, the municipal council named a committee charged with gathering originals or copies of works for this “Musée Carpeaux.” Madame Carpeaux, in allowing the reproduction of works for which she owned the molds, contributed greatly toward enriching the collection. Then Prince Stirbey donated 600 drawings, collected in an album, and 114 notebooks of drawings and sketches. A treasure!

On September 24, 1882, the Musée Carpeaux, composed of three rooms on the third floor of the Hôtel de Ville, opened to the public. To this day, donations and purchases have given preeminence to Carpeaux.<sup>32</sup> On June 16, 1925, Louise Clément-Carpeaux offered the city “the set of molds, almost complete, created by [her] father, to ensure the exact reproduction of his works.”<sup>33</sup> The rooms of the museum remained cramped, however, and the rich collections were not shown to their best advantage. In 1909 the new Palais des Beaux-Arts, admirably designed by Paul Dusart and financed by a national lottery, was unveiled. Carpeaux had a dedicated space in it, adjoining the large hall that housed sculpture. This configuration was restored in 1995. A worthy space allows visitors to discover Carpeaux through paintings, sketches, and drawings. In the main hall, his large models and a few beautiful busts stand side by side with works by Lemaire, Crauk, Desruelles, Hiolle, and Fagel. But the incredible lineup of busts, statues, and reliefs, which in the 1970s filled one of the great halls of the museum and an adjacent room, both devoted solely to Carpeaux, no longer exists. It is now allotted to the entire nineteenth century, both painting and sculpture. Valenciennes is, in fact, rich in talented sculptors, but also in painters, architects, and engravers, who are on display in the Valenciennes Pantheon painted by Lucien Jonas on the domed ceiling at the entrance to the museum. The glorious native son, though still cherished, no longer stands alone.<sup>34</sup>

## Carpeaux in London

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*Philip Ward-Jackson*

THE ARRIVAL OF the Carpeaux family in London added, demographically speaking, only a small ripple to the flood of Parisians exiting their beleaguered country in the spring of 1871. The political exiles, mainly Communards, who came over later in the same year were to be of necessity long-stay visitors, but Carpeaux differed from the majority of those who came in the earlier wave in his initial intention to make this a career move rather than a simple escape from the inconvenience of living in a city unwilling to accept defeat. This intention reflected his sense that, with the fall of the imperial regime, his prospects as an artist had been set at naught. The midcentury had seen several French, or French-trained, artists (Albert-Ernest Carrier-Belleuse, Pierre-Emile Jeannest, Hugues Protat, and Carlo Marochetti) making a living, and to some degree their reputations, across the Channel. For Carpeaux, there were no signs that this might be his destiny. Far from it. The bronze cast of *Fisherboy with a Seashell*<sup>1</sup> that he sent to the London International Exhibition of 1862 passed below the critical radar, submerged in the clutter of bric-a-brac that, give or take a few visual high points, the exhibition had become. Despite some positive responses during the 1860s to his *Prince Imperial* and sculpture for the Pavillon de Flore, the British press was quick to join the hue and cry against *The Dance* in the summer of 1869 (cats. 72–87).<sup>2</sup> It was reported to be immoral, and the public was not given a chance to judge for itself, since the work was nowhere illustrated. It was hardly surprising, then, that when the Royal Academy elected its first honorary foreign members in December of that year, Eugène Guillaume was the French sculptor chosen, and that Barye, rather than Carpeaux, was the runner-up.<sup>3</sup>

London was where Carpeaux now hoped to establish “all my future fortune,” as he told his wife. “My name, established so laboriously and with such difficulty in Paris, will have all its luster abroad, because no one is a prophet in his own country, as Jesus Christ said.”<sup>4</sup> There would be some continuity, however, since the arrival of the Carpeaux family in England in the very first days of March preceded by no more than a few weeks that of Napoleon III on March 20 at Camden Place, Chislehurst, following his release from Wilhelmshöhe.<sup>5</sup> The alacrity with which the sculptor thereafter responded to any call for his attendance at Camden Place suggests that maintaining contact with the imperial family was a priority for him. It could not have been clear what if any patronage he might now expect from that quarter, so, once established in his new lodgings at Brompton Square, it was with exemplary speed that he went about

familiarizing the British public with a sampling of his sculptural production to date, as well as seeking a new patronage base. We may reasonably be astonished at the energy with which he pursued these ends against a background of personal ill health, suspicions about his wife's fidelity, and the cradle death of his second child in August 1871.

Carpeaux's continuous presence in London between March and December of 1871 gave him the opportunity to plot an exhibition strategy, one that he would largely maintain despite only sporadic appearances in the city in the three subsequent years. Because of adverse circumstances at home, the French section of London's International Exhibition of that year would open late, on June 19, the main opening having taken place in May. Its artistic contents were contributed largely by collectors, dealers, and artists resident in England. With ten works in the show, Carpeaux was the French sculptor most generously represented, followed by Charles Henri Joseph Cordier and Auguste Clésinger, with seven each.<sup>6</sup> Far from being repaid for this largesse, he complained that Edmond Du Sommerard, the organizer, had put a bronze *Ugolino and His Sons* in the garden area, where its patina was ruined, and had obliged him to pay for his own pedestals.<sup>7</sup> Despite the presence among his exhibits of an important new work, the plaster model of his bust of the painter Jean-Léon Gérôme, executed quite recently in London, there was little press response (see cats. 143, 144).<sup>8</sup>

Carpeaux got off on the wrong foot with the Royal Academy and was forced to review his strategy. Clément-Carpeaux notes that his first submission, a rather decorative statuette called *La Frileuse*, probably intended to attract the attention of the British ceramic industry, was turned down by the selection committee. A personal apology from the committee's president, who would have been none other than the Royal Academy's president, Sir Francis Grant, was followed by a more imposing submission consisting of earlier works, including the bronze *Ugolino and His Sons* (cat. 35) and marble versions of the *Fisherboy with a Seashell* (cat. 36) and *Girl with a Seashell* (cat. 37).<sup>9</sup> The president's apology and the press response to Carpeaux's exhibits were indicative of a conciliatory attitude toward foreign, and, in this year, particularly French contributors. The *Art Journal* effusively proclaimed, with reference to Carpeaux, that "we honour a great artist in works which we gladly welcome to our English Academy," certainly marking a change of tone since its description in January 1870 of *The Dance* as "this most sinning of sculpture singularities."<sup>10</sup>

In the two following years, Carpeaux sent only recent works to the Academy: in 1872 three female portrait busts and in 1873 a marble entitled *Spring, Spring, Gentle Spring*, now generally referred to as *Crouching Flora*.<sup>11</sup> In 1874, however, he returned to retrospective mode, showing a half-size, though still monumental, terracotta of *The Dance*. Some modifications had been made to the group, in particular drapery added to the bacchante to the right of the figure of the Genius as a concession to British modesty.<sup>12</sup> The aim seems to have been to allow the London public to make up its own mind about this much-maligned work, and this, though achieved, did not bring about mass conversion. The production and exhibition of such a large terracotta represented a departure for Carpeaux's studio, and one that may well have come about as a direct consequence of the sculptor's promotional activities during his first year in London. In addition to showing at the Royal Academy and the International Exhibition in



1871, Carpeaux in that year also initiated a series of sales, mostly of reproductions of his work, through the auctioneers Christie, Manson and Woods. As it happened, the firm arranged that he would share the December 1, 1871, sale with his old friend and rival Carrier-Belleuse, who had established a reputation in England as a provider of models to the decorative arts industries. Carpeaux complained that Carrier-Belleuse had turned this sale into a “bakery” by swamping it with his reproductive terracottas, and from his own point of view the sale was not a success.<sup>13</sup> Nevertheless, it probably influenced his installation of a kiln in his Auteuil studio in the following year.<sup>14</sup> The object was to produce editions, but the version of *The Dance* that he exhibited at the Royal Academy in 1874, now in the Ny Carlsberg Glyptotek in Copenhagen, was a one-off, virtuoso feat, fired in separate sections.<sup>15</sup> The possession of this new facility accounts for the increased profitability, if not of the relatively modest sale in July 1872, in which Carpeaux was still testing the waters, then certainly of the much larger one in March 1874.<sup>16</sup>

Friendship with Gérôme, a fellow refugee, likely helped Carpeaux to make contacts with new English patrons (see cats. 143, 144). Gérôme had been in the first round of Honorary Foreign Royal Academicians elected in 1869, and besides having shown at the Royal Academy, his paintings had appeared regularly in Ernest Gambart’s French Gallery in Piccadilly.<sup>17</sup> The paint and varnish manufacturer Henry James Turner, whose collection in Hamilton Terrace, St. John’s Wood, included several works by Gérôme, would later acquire paintings by two Continental newcomers, James Tissot and Lawrence Alma-Tadema. Turner commissioned from Carpeaux busts of his wife (fig. 19) and himself as well as the *Crouching Flora* that was exhibited at the Royal Academy in 1873.<sup>18</sup> Another patron shared by Gérôme and Carpeaux was Joachim Lefèvre, a French financier involved in the dubious Honduras Inter-oceanic Railway loan. Having commissioned portraits from both men, this dodgy Amphitryon was obliged to flee back to France, despite already having a police record there.<sup>19</sup> Not surprisingly, he declined to return to England in 1875 to answer to the House of Commons Select Committee set up to investigate loans to foreign states.<sup>20</sup> Access to Lefèvre’s stables and the sittings of his teenage bride for her portrait (cat. 131), combined with the sight of female riders in Rotten Row, Hyde Park, gave Carpeaux the idea of producing an equestrian group of Lady Godiva



Fig. 19. *Madame Turner*, 1871. Carved marble, H. 31½ in. (80 cm), marble base 5/8 in. (1.5 cm). Victoria and Albert Museum, London (A.19-1984)



Fig. 20. *Daphnis and Chloe*, 1874. Marble, 55 $\frac{1}{8}$  × 29 $\frac{1}{8}$  × 22 $\frac{1}{2}$  in. (140 × 74 × 57 cm). Sterling and Francine Clark Art Institute, Williamstown, Mass. (2013.5)

riding naked through the streets of Coventry, a subject that had already inspired two noteworthy sculptural interpretations in recent years, though nothing to compare with the magical verses devoted to her by the poet Tennyson.<sup>21</sup> Evidence of Carpeaux's project survives only in large numbers of nervous sketches of horses and their riders, rather in the spirit of Théodore Géricault and Alfred de Dreux.

With Alexander Baring, 4th Baron Ashburton, whose family had built up a collection of old masters comparable to those of the great landed families, Carpeaux entered a more distinguished level of patronage. The fact that Lord Ashburton's mother was French<sup>22</sup> clearly facilitated communication with Carpeaux, who, despite his best efforts, never mastered English. On the other hand, there was the problem that Ashburton, unlike the Turners or the Lefèvres, prided himself on his taste, which by this time was recognizably English. There is a hint of the prescriptive in his suggestion of Classical subjects that Carpeaux might execute.<sup>23</sup> The one actually adopted, a "Daphnis and Chloe" group (fig. 20), was

commissioned as the pendant to a copy of Canova's *Cupid and Psyche*, already in Ashburton's gallery of "modern sculpture" at Bath House, Piccadilly. The "Canova" is no longer traceable, though, given the overall composition adopted by Carpeaux, it may be assumed that it was the standing group, of which the autograph versions are now in the Louvre and the Hermitage. Ashburton's insistence on seeing the plaster of Carpeaux's group in situ in Bath House before the marble was produced suggests some trepidation about what Carpeaux might come up with, though the outcome turned out to be a happy one for both parties.<sup>24</sup>

One opportunity that Carpeaux appears to have missed by a hair breadth was a commission from the British royal family. The probable reason for this oversight was that 1871 was a year in which the Prince of Wales—the family member most likely to have taken an interest—was beset by scandal, bereavement, and illness.<sup>25</sup> The prince appears later to have attempted to remedy this omission by making an offer to the sculptor's widow for the terracotta version of *The Dance*, though she rejected his offer as inadequate.<sup>26</sup> Carpeaux's cause in England was taken up by Joseph Edgar Boehm, later to be appointed Sculptor in Ordinary to the queen.<sup>27</sup> Already in 1871, Boehm had stepped effortlessly into the sphere of gilded privilege vacated by Baron Marochetti at his death in 1867, even to the extent of moving into the

baron's vast South Kensington studio. It is from the memoirs of the French sculptor Jules Salmson that we learn of Boehm's support for Carpeaux against British detractors.<sup>28</sup> Another reliable contemporary witness reports that Carpeaux turned down the offer to become sculpture tutor to Princess Louise, one of Queen Victoria's daughters, at this time a pupil of Boehm.<sup>29</sup>

Meanwhile, Carpeaux's relations with the family of Napoleon III were not problem-free. He was concerned about the political implications of continuing to exploit his popular images of the Prince Imperial, and by 1872 the emperor's health made sitting for the portrait commissioned by his son difficult to sustain.<sup>30</sup> Only after the emperor's death in 1873 was the portrait actually produced (cat. 127), and even then it remained uncertain whether the bust was to be the final outcome, or only preliminary to the production of a reclining effigy for the tomb.<sup>31</sup> In the immediate aftermath of his death, inaccurate reports in the British press must have exacerbated tensions between Carpeaux and Domenico Brucciani, the Italian-born molder commissioned to take the emperor's death mask.<sup>32</sup> On the positive side, however, a portrait exhibition dedicated to the memory of Napoleon III, held at the premises of Messrs Phillips in Cockspur Street, gave the public a chance to view a lifesize bronze of Carpeaux's *The Prince Imperial with the Dog Nero*, of which the *Morning Post* gave a glowing report (cat. 69).<sup>33</sup>

During his more protracted stays in London, and particularly during the first year, Carpeaux sought diversion, probably with his infant son in tow, drawing animals at the zoo. The animalier impulse was reflected, too, in the odd collection of pets acquired by the Carpeaux family at that time: a pair of toy terriers, a smelly bear cub, and a squirrel.<sup>34</sup> The more adult amusement of looking at paintings in the national collections was pursued in the company of Carpeaux's father-in-law, General Philogène de Montfort, and the genre painter François Bonvin, another refugee in London, whose own work related closely to the seventeenth-century Dutch masters.<sup>35</sup> A fine testament to the passion for Rembrandt shared by Carpeaux and Bonvin survives in one adept black-chalk sketch after the *Woman Bathing in a Stream* in the National Gallery, neatly filling a page of one of the sculptor's London notebooks (fig. 21).<sup>36</sup> Easier perhaps to relate to such idyllic sculptures as the *Crouching Flora* and *Daphnis and Chloe* is the attention Carpeaux paid to the National Gallery's Correggios. He made copies in oil of the latter's *Virgin of the Basket* and *Mercury, Venus, and Cupid*.<sup>37</sup> The attraction of these two very different earlier painters for Carpeaux no doubt resided in their obsession with the way the forms of the body are revealed by light.

The emperor's death and the demands of Lord Ashburton caused Carpeaux and his wife to make two visits to London in 1873, and it was during these visits that a friendship was formed with the composer Charles Gounod and his eccentric hostess, Georgina Weldon. Having left their residence in Brompton Square at the end of 1871, the Carpeaux family had since occupied a variety of lodgings and studio spaces in the district immediately north of Marylebone Road and east of Regent's Park.<sup>38</sup> Here they were in reasonable proximity to Tavistock Square, where Georgina Weldon and her husband, Harry, had set up a musical orphanage in what had been the home of Charles Dickens.<sup>39</sup> Tavistock House had strong literary associations for the many French visitors who came to the musical evenings there, and Carpeaux and his wife also knew and visited the family of Marie Roche, who was subsequently to marry



Fig. 21. Carpeaux after Rembrandt van Rijn (1606–1669). *Woman Bathing in a Stream* (1654, The National Gallery, London), ca. 1871–73. Black chalk on paper. Petit Palais, Musée des Beaux-Arts de la Ville de Paris (PPD 1871, fol. 56)

Dickens’s son Henry Fielding Dickens.<sup>40</sup> When he first took up residence in June of 1871 Gounod was clearly delighted with the place—with his hosts as well as with the opportunity to conduct the so-called Gounod Choir—but by the time Carpeaux became involved with the ménage things had begun to turn a little sour. One senses that Georgina welcomed Carpeaux as a suitable companion for Gounod and as a means of anchoring her “old man,” as she persisted in calling the composer, more securely at her side. Many of her other French visitors were Communards; indeed, this was increasingly the case, whereas these two éminences grises had been honored by the imperial regime.<sup>41</sup> Between bickerings, sulks, and reconciliations, Carpeaux executed his outstanding bust of the composer (cat. 145), and Georgina clearly looked forward to his producing a statue of herself as *Song*.<sup>42</sup> A drawing by Carpeaux, preserved in her scrapbook, shows her wearing the costume in which she had performed in Gounod’s *Gallia* in Paris in the winter of 1871, and may be a preparatory study.<sup>43</sup> However, like Lady Godiva, the statue of *Song*, if it ever existed outside the

imagination of Georgina Weldon, was to remain a pipe dream, and Carpeaux’s farewell to the occupants of Tavistock House on September 1, 1873, was in effect his farewell to London, to which he only returned very briefly for business reasons in the following year.<sup>44</sup>

After Carpeaux’s death, the *Art Journal* reverted to its judgmental tone, not only describing *The Dance* as “the most impure work by which modern sculpture has been desecrated” but ending its obituary with the astonishing words “Carpeaux should have lived longer, in order to have realised a reputation of unequivocal goodness.”<sup>45</sup> His reputation would suffer when compared to Jules Dalou, who arrived after the fall of the Commune in June 1871 and stayed until the general amnesty permitted his return to France in 1880. Dalou’s calmer sensuality and visions of maternal absorption instantly found their way to British hearts, while his modeling skills inspired a generation of students at the South Kensington and Lambeth Schools. Dalou established himself as the cleaned-up face of what the critics were inclined to call the picturesque school of sculpture, and comparisons with Carpeaux leaned toward the invidious. A writer in *Portfolio* claimed that “M. Dalou’s style of art is as natural and life-like as that of Carpeaux, without



that excessive vivacity of his master which sometimes became a defect of taste and a scarcely pardonable licence.”<sup>46</sup> Dalou had a far greater impact on British sculpture than did Carpeaux, but the first historian of what is known as the “New Sculpture,” Marion Spielmann, admitted that it was to Carpeaux that “the inspiration of the new trend was originally due.”<sup>47</sup>

Despite prejudice among critics (never universal, since the reporters for the *Athenaeum*, in particular, never shared in it), there is some evidence of the immediate success of Carpeaux’s efforts at self-promotion during his London years. We learn, for example, from the letters of his practitioner Pierre-Narcisse Jacques, that Lord Ashburton’s group of *Daphnis and Chloe* was delivered not to the modern sculpture gallery at Bath House, Piccadilly, but to Ashburton’s country seat, Grange Park.<sup>48</sup> In 1873, Ashburton had seen the plaster alongside his “Canova,” and it seems likely that this experience had persuaded him that here was a new type of sculpture, whose effect might be diminished if surrounded by Neoclassical marbles.<sup>49</sup> If so, his feeling was to be echoed in an interview with Boehm in 1880, of which a journalist reported the drift. To Boehm, this reporter claimed, “the names of Canova and [John] Gibson are but the whistling of an idle wind. He will have none of the pale reflex of the antique, holding it but an epicene phase of art infinitely inferior to the male strength of such sculptors as Carpeaux, in his opinion by far the first of this century.”<sup>50</sup>

At Boehm’s studio sale in 1891, his pupil, Alfred Gilbert, by this time proving himself the moving force behind the New Sculpture, appears to have purchased the plaster model of the bust of Gounod, one of three portraits by Carpeaux that Boehm had acquired.<sup>51</sup> Gilbert’s father, Alfred Gilbert senior, a musician by profession, would present it to the Royal Society of Musicians, of which he was a member, where it remains to this day, its provenance confirming some degree of acceptance of Carpeaux’s art among the British sculptural vanguard.<sup>52</sup>

## ITALY

### Prix de Rome

THE CHRONOLOGY documents the arduous steps taken by Carpeaux to compete for and obtain the Grand Prix de Rome, the prize awarded annually, or nearly annually, by the Ecole des Beaux-Arts in Paris that allowed the winner to attend the French Academy in Rome and learn from antiquity and the Italian masters. His passage was hindered by inexperience, money woes, and feeble health.<sup>1</sup>

In spring 1844 Carpeaux was taken into the studio of François Rude in Paris and in October registered to take classes at the Ecole. He relinquished both for a time to take odd jobs with his father, among others, but was rescued by subscriptions on his behalf from Valenciennes, which would prove a fairly consistent resource. He entered a competition in relief sculpture at the Ecole in May 1846, but a guard caught him cheating. The rules were strict. During the three months consumed by



Fig. 22. *Achilles Wounded in the Heel by the Arrow of Paris*, 1850. Patinated plaster, 48¼ × 22⅞ × 20 in. (122.5 × 56.2 × 50.8 cm). Musée des Beaux-Arts, Valenciennes (S.90.21)



Fig. 23. *Coriolanus among the Volsci*, 1851. Clay, dimensions unknown (destroyed)

the competitions, the students climbed to the cubicles (*loges*) assigned to them in the building of the Ecole next to the Palais des Etudes and were virtually without communication with the outside world. Carpeaux admitted to smuggling in some tracings to help him visualize the subject given for relief that year and was eliminated from the contest.<sup>2</sup> The themes allotted did not always inspire fresh approaches. By long tradition they were taken from Greek myth, Roman history, or the Bible. In 1847 Carpeaux competed for a prize in relief with *Joseph Recognized by His Brothers*<sup>3</sup> and lost, but he won a first prize in a category of a figure sketched from nature, *The Boy Oedipus Presented to Periboea* (lost), which earned him official admission to the Ecole.

Gradually it sank in that the antipathy of the Ecole toward Rude, always viewed as an outsider, extended to Rude's students. Rude had never been to Rome, nor had he taught at the Ecole. In 1850 Carpeaux turned to Francisque-Joseph Duret, a professor at the Ecole with roots in Valenciennes, who assured him that under his tutelage he would win the Rome prize in two years.<sup>4</sup> That year he tried for it with *Achilles Wounded in the Heel by the Arrow of Paris* (fig. 22), modeled in the prescribed three weeks, which won only an honorable mention but the praise of his elder compatriots at the Ecole, the painter Abel de Pujol, with whom he had studied briefly, and the sculptor Philippe-Joseph-Henri Lemaire, his distant kinsman.<sup>5</sup> *Achilles* exhibits a languor that may have been viewed unfavorably as effeminate. Carpeaux also mentions his study for admission to his *loge*, that same year, a relief with *The Death of Themistocles*.<sup>6</sup> He won



the quarterly competition in 1851 with a sketch in relief, *Coriolanus among the Volsci*, now known only through a photograph of a preliminary clay sketch (fig. 23).<sup>7</sup> The work may have succeeded because the episode, while not immediately recognizable, involves just three figures. The theme for the 1851 Prix de Rome competition was a relief, *Combat over the Body of Patroclus*, which does not survive. The prize went to another Valenciennois, Gustave-Adolphe-Désiré Crauk.

Carpeaux was hurt and insulted to receive only a first mention in the 1852 competition at the Ecole for the time-honored *tête d'expression*, a head expressing a specific emotion, the one chosen that year being "Attention" (lost). And he was enraged when his *Philoctetes on the Island of Lemnos* failed to take the Rome prize the same year. He had poured himself into it, claiming to have remodeled it ten times with varying attitudes. The plaster (cat. 1) after his clay model is Carpeaux's earliest surviving sketch for a figure. It does not differ significantly from a quick drawing made near the same time.<sup>8</sup> In a letter to Louis Dutouquet, a friend from Valenciennes, Carpeaux explained what he hoped to achieve in depicting the suffering of Philoctetes, whom, according to myth, the Greeks abandoned en route to Troy on the isle of Lemnos, because of a foul-smelling wound on his foot: "I felt my hero giving in to pain, leaning on his bow and against a rock, head turned to heaven as if to blame it for its harshness and to find some consolation, letting out sharp cries that fill the air with their keening."<sup>9</sup>

The 1852 contest received lively attention in the press, and critics agreed that Carpeaux's *Philoctetes* was the best of the lot, but the Grand Prix went to Alfred-Adolphe-Edouard Lepère. Carpeaux blamed his loss on the hostility of Lemaire.<sup>10</sup> One wonders. He couldn't help it that the subject was hackneyed, having been chosen for competitions as recently as 1848 and 1850, but in any case his brawny, despondent nude does not come across as totally convincing. The large plaster in Valenciennes is especially devoid of buoyancy, weighed down by Philoctetes's huge helmet and labored in its presentation of anatomy.<sup>11</sup> The work is overtly reliant upon prior academic performances such as David d'Angers's *Philopoemen* (1837, Louvre)<sup>12</sup> or, indeed, the *Wounded Achilles* by Charles-Alphonse-Achille Gumery that had prevailed over Carpeaux's entry in the Prix de Rome competition of 1850 (see fig. 22).<sup>13</sup> Perhaps Carpeaux overcompensated for the failure of his *Achilles* by privileging the masculine stresses of Rude over the gentler airs of Duret.



Cat. 1  
*Philoctetes on the Island of Lemnos*  
1852  
Plaster with terracotta patination

From approximately this time, we have what must be one of Carpeaux's earliest maquettes (cat. 2), probably portraying a Grecian warrior. Apart from the plaster of the maquette for *Philoctetes*, these preliminary clay models have been lost or have yet to be identified. The clay here results in a denser, less porous surface than that of plaster. The figure's arms being absent, its pose cannot be identified, but he may be a hero celebrating a victory. The title *Lutteur debout*, or standing fighter, assigned to the work by Louise Holfeld, friend and heiress of Clément-Carpeaux, may go too far in the direction of confrontation. The torso is scored vertically, yielding a plumb line around which the contrapposto is established.

The assignment of the contest of 1853 was a relief, *Alexander's Despair after Killing Cleitus* (cat. 3). The story of how Alexander the Great killed one of his most loyal officers by javelin in a drunken quarrel did not inspire Carpeaux much more than it did his peers. No Grand Prix was awarded; Henri-Michel-Antoine Chapu took Second Prize. In Carpeaux's version of the exercise, Alexander is the man with the weapon at the center, being restrained



Cat. 2.  
*Standing Warrior*  
1850–75  
Unfired clay

and approved after the deed, while Cleitus's corpse stretches behind him. Chapu's composition was not dissimilar.<sup>14</sup> Carpeaux's effort was judged to have betrayed "an aspect of painting."<sup>15</sup> His sketch in plaster, painterly indeed, with its flurry of simultaneously gesticulating nudes, could well have resulted from a generic recollection of Michelangelo's *Battle of the Centaurs*, which he would certainly have known from a cast.

In 1854, at age twenty-seven, Carpeaux felt he had to prevail or lose all self-esteem and the fruits of eight years of intensive labor. His entry for the *tête d'expression*, "Fright," received a mention. A blocky rendition of *Ulysses Recognizing Achilles Disguised as a Woman at the Court of King Lycomedes* placed second (fig. 24).<sup>16</sup> Undeterred, he wrote, "As for the second trial, I'm not afraid of it."<sup>17</sup> That was to be *Hector Imploring the Gods in Favor of His Son Astyanax* (cat. 4), which brilliantly unites a monumental physique with compassion and tenderness. The highly emotional scene is drawn from the *Iliad*, in



Cat. 3.  
*Alexander's Despair after Killing Cleitus*  
1853  
Plaster with terracotta patination



Fig. 24. *Ulysses Recognizing Achilles Disguised as a Woman at the Court of King Lycomedes*, 1854. Terracotta, 14¾ × 17⅜ in. (37.5 × 44 cm). Musée des Beaux-Arts, Valenciennes (S.90.18)



Cat. 4.  
*Hector Imploring the Gods in  
Favor of His Son Astyanax*  
1854  
Patinated plaster



which the Trojan warrior Hector bids farewell to his wife and child, knowing his death in battle is all but certain. Hector removes his helmet, which has terrified the young Astyanax, and, holding him in a maternally gentle embrace, prays that his son will become a greater hero than himself. Yet, in most tellings of the tale, Astyanax will be thrown to his death from Troy's walls by the Greek victors. A French variation, probably relevant here, has Astyanax rescued by Jupiter, renamed Francus, and crowned king of Celtic Gaul. He was thus founder of the line that led to Pépin and Charlemagne. Carpeaux's father and son hardly suggest war, the hero's helmet hidden by his mantle's superb spill of folds. His right hand both cups the boy's foot and makes a gesture of calm entreaty. The work could thus stand for the survival of the throne under divine protection, no matter the dynastic change from Bourbon to Bonaparte. In any event, it makes a clarion assertion of destiny and dynasty. By unanimous vote, Carpeaux was awarded the Grand Prix de Rome and could exult at last: "Honor is satisfied."<sup>18</sup>

Carpeaux developed the winning design at top speed. Three weeks before the expiration date for entries for the 1854 prize, he decided to try once more. According to his daughter, on August 15, he first prayed hard to the Virgin of Saint-Sulpice: "He entered Saint-Sulpice and prayed with fervor before the Virgin all haloed in mystic light. And here he seems to see the gracious image smile at him; more, he *hears* her promise him success!"<sup>19</sup> This is not mere family mythmaking. The sculptor of the Saint-Sulpice Virgin was none other than Pigalle, whose statue prompted several features of Carpeaux's *Hector*, notably the cupping hand and the graceful sideward sway. The child Astyanax, adorable and adored, may owe more to Michelangelo's *Bruges Madonna*. The authors of a leaflet for an exhibition in Valenciennes posit Greco-Roman sources. The familial grouping and the formation of Hector's stocky legs owe much to the marble *Hercules and Telephus* in the Louvre.<sup>20</sup> The Vatican *Commodus as Hercules*, with its curious addition of a baby boy (possibly Telephus), is another important precedent.<sup>21</sup> Masculinity is often tempered by tenderness in Carpeaux, and it is not wrong to consider his group a heroic type of male Madonna.

Clément-Carpeaux continues her account of the rapid genesis of her father's winning sculpture: "Transported by an ardor unknown, he decides immediately to take up the fight again with courage; three days later, the 18th of August, he arrives at the Ecole des Beaux-Arts and, throwing his hat on a table, says to his interrupted comrades, "I come to do the prize." Everyone thought he was mad, since the competition ended at the start of September. They laughed less good-naturedly when, eight days later, he mounted his beautiful figure of *Hector*."<sup>22</sup>

Carpeaux adhered closely to a brief pencil sketch in Valenciennes for the final group. It must be an interim study, for the jury in 1854 found that the full-scale model had departed too much from the initial clay sketch (a motion by one of the jurors to exclude Carpeaux for that reason was overruled).<sup>23</sup> The contrapposto is already firmly established in the drawing. In the end he brought the two heads a bit closer together. The competing plaster by Amédée-Donatien Doublemard survives and suffers by comparison, with a theatrically outflung arm for Hector (possibly a response to Rude's *Marshal Ney* completed the previous year) and a cloying attitude for Astyanax.<sup>24</sup> The critic Etienne-Jean Delécluze, assessing all eight of the sculpture entries, found Doublemard's "a little tainted by Christian humility." His sole criticism of Carpeaux was just: the right shoulder projects too far ("his clavicle is evidently too long").<sup>25</sup> Otherwise, the study of limbs and the integration of flesh and structure are extraordinarily dextrous. Anne Wagner has aptly written how, in the *Hector*, "surface and substance belong together. Muscles ripple because they are linked by transitions which convey continuous volume."<sup>26</sup> She adds that Carpeaux's "choice of physical types was impeccable." He seems to have consulted muscle-bound academic sculptures of earlier decades, such as Philippe Laurent Roland's well-knit *Homer* (1812, Louvre) and Denis Foyatier's buff *Spartacus* (1830, Louvre).<sup>27</sup> Yet he infused his with energy and finally delivered a masterpiece in every way worthy of the Grand Prix de Rome. The Ecole Nationale Supérieure des Beaux-Arts in Paris still owns the plaster, damaged, that was Carpeaux's statutory deposit for the competition.<sup>28</sup>

JDD

## Carpeaux in Italy

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*Elena Carrara*

**I**N 1853, his sights set on winning the Prix de Rome, Carpeaux encouraged his friend Bruno Chérier: “Patience, and we will collect together all the secrets of art in this beautiful Italy, we will be inspired by the immortal school of our great masters. . . . This is where hearts like ours should have been born.”<sup>1</sup> Carpeaux finally arrived in Rome in January 1856. Having been awarded the Prix de Rome in 1854, he was more than a year later than expected at the French Academy.

The Academy’s director, Jean-Victor Schnetz,<sup>2</sup> wrote that month to Frédéric de Mercey, head of the Bureau of Fine Arts at the Ministry of State in Paris: “The new residents seem to have a good working attitude and, after the little chats I had with each of them, I have a good idea of their intelligence.



Cat. 5.  
After Michelangelo  
(1475–1564)  
Studies of Hands  
1856–57  
Pen and brown ink on blue  
paper

Cat. 6.  
After Michelangelo  
*Head of a Faun*  
1856-60  
Pencil, red chalk, pen and  
brown ink on paper







Cat. 7.  
After Michelangelo  
*Day and Dusk* from the  
Medici Tombs  
ca. 1863  
Black chalk heightened with  
white on gray-brown paper

The most unpolished, as you say, is M. Carpeau [*sic*], but I think he will eventually adjust as well.”<sup>3</sup> Carpeaux got off to a bad start with Schnetz with this initial delay, and the two had a tumultuous relationship, a leitmotif in Clément-Carpeaux’s biography of her father. She saw Schnetz, twice director, as a despot who demanded absolute observance of the rules.<sup>4</sup> Other *pensionnaires* of the Academy described him as a kind, understanding man who, having experienced hardships himself, offered support willingly.<sup>5</sup> Henry Lapauze, historian of the Academy, rendered a balanced judgment: “If genius was on Carpeaux’s side, perfect good grace and clairvoyance were on Schnetz’s, since the director never had any doubts about the future of his student.”<sup>6</sup>

The sculptor’s numerous letters to his family and friends in France attest to his difficulties in adjusting to his new surroundings, poor health, and acrimony toward the director and his peers. “Here at the Academy I am the unhappiest of all,” he wrote to Charlotte Foucart. “I live apart from all the other *pensionnaires* and I am never seen in the *Salon de réception*.”<sup>7</sup> His manifestly rebellious nature did not help matters. The biographer of Henri-Michel-Antoine Chappu, his fellow sculptor in Rome, reports of Carpeaux: “Capricious and whimsical, he worked only in fits and starts, boasting — falsely and out of sheer bravado — that he could only find inspiration at the bottom of a bottle. He was the stereotype of the ‘bad student.’”<sup>8</sup> Carpeaux’s friend Louis Barnet, an art-loving French army officer stationed in



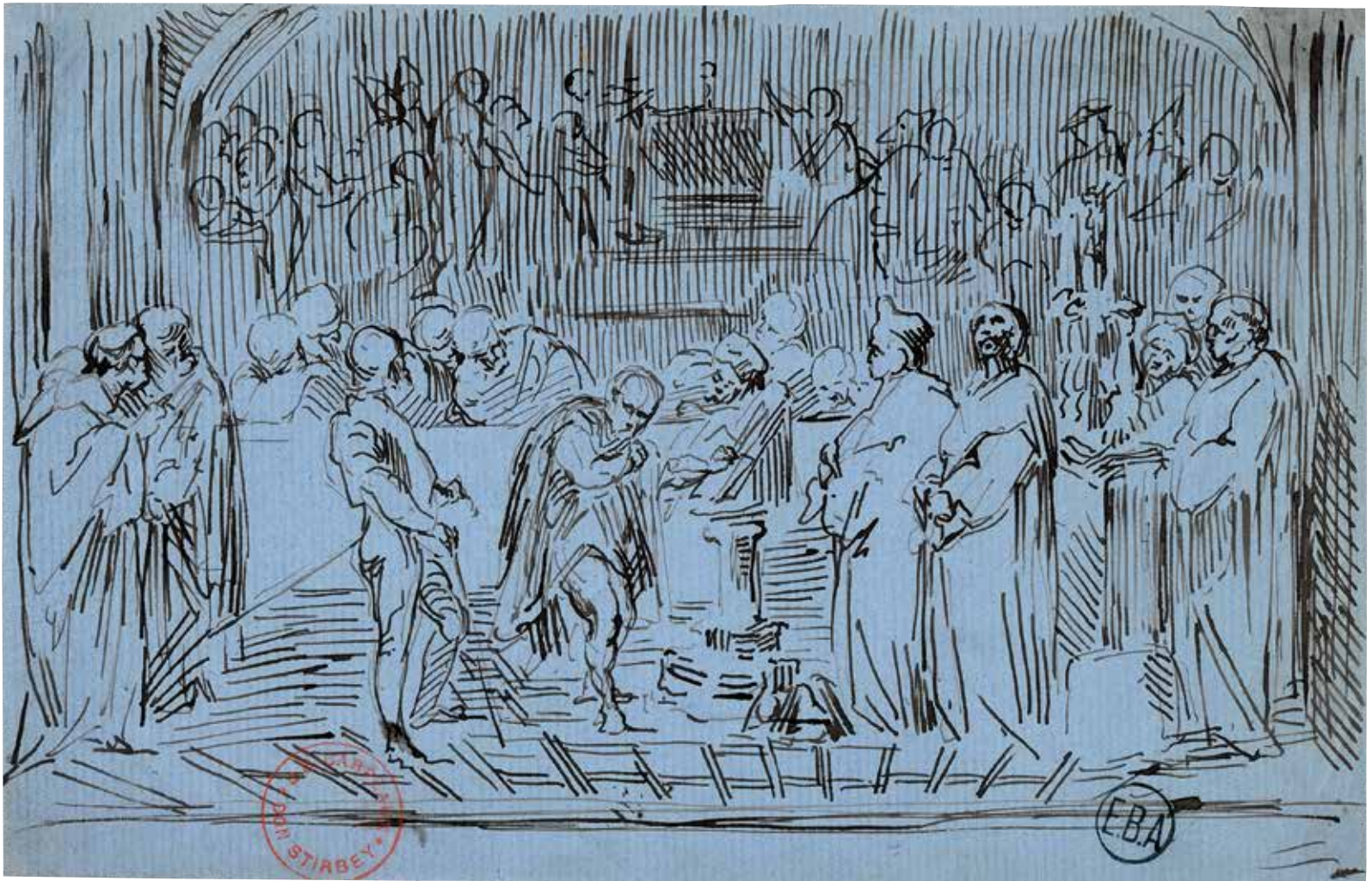


Fig. 25. Carpeaux after Raphael (1483–1520). *Disputa*, 1856–61 (?). Pen and black ink on paper. Ecole Nationale Supérieure des Beaux-Arts, Paris (1787–2-476)

Civitavecchia, recounted that at a dinner at the Villa Medici hosted by the architect Joseph-Auguste-Emile Vaudremer he witnessed Carpeaux and the painter François-Nicolas Chiffart wrestling on the floor after too much absinthe.<sup>9</sup>

Despite his complaints and occasional excesses, Carpeaux established deep and lasting relationships with certain *pensionnaires* as they shared experiences and feelings and exchanged ideas about art.<sup>10</sup> Carpeaux’s studio at the Villa Medici—for a while number 12—was filled with portraits of his friends: Félix-Henri Giacomotti, Emile Lévy, Félix-Auguste Clément, Jean-Alexandre-Joseph Falguière (see cat. 135), and Vaudremer among others.<sup>11</sup> He was attracted to introverted personalities such as the painter Charles Sellier, “a solitary figure who hardly bonded with anybody but Carpeaux,”<sup>12</sup> and the engraver and painter Joseph-Paul-Marius Soumy.<sup>13</sup> He never really became friends with Chapu, “being his living antithesis,” as Chapu’s biographer notes, “though later, under different circumstances, they demonstrated a mutual esteem.”<sup>14</sup> A lifelong music lover, the sculptor became a good friend of the composer





Fig. 26. Carpeaux after Raphael. *Creator, after Creation of the World* (Chigi Chapel, Santa Maria del Popolo), 1856–61. Charcoal heightened with white on paper. Ecole Nationale Supérieure des Beaux-Arts, Paris (1787-2-399)

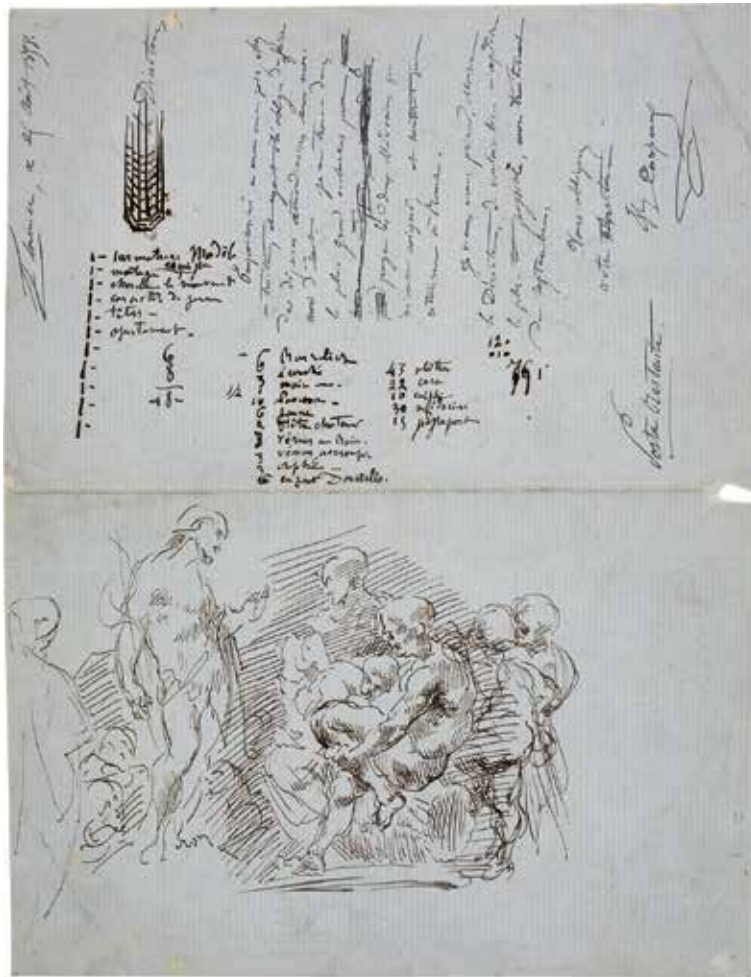


Fig. 27. Carpeaux after Andrea del Sarto (1486–1530). *Sermon of the Baptist*, August 25, 1858. Pen and brown ink on blue laid paper, 10½ × 8⅞ in. (26.8 × 20.5 cm). The Art Institute of Chicago, Worcester Sketch Fund (1974.43)

Samuel David,<sup>15</sup> asking him to play pieces from *Norma* and *Sonnambula*, his favorite operas, and often passing out and forcing the musician to take his key and spend the night in his room.<sup>16</sup>

Of all the artists at the Academy, Soumy became Carpeaux's favorite companion. A melancholic soul and a highly educated artist, he introduced Carpeaux to Dante, to painting and engraving, and especially to the art of Michelangelo. Carpeaux was thunderstruck by the actual experience of the great artist, writing to a friend: "One cannot get an idea of Michelangelo, he crushes all, he is terrible of aspect, overwhelming of nature, and incomparable in his science. His *Last Judgment* was never reproduced by engraving or painting."<sup>17</sup> During countless pilgrimages to the Sistine Chapel, Carpeaux would study and sketch the *Last Judgment*. Presumably he also followed Soumy up the scaffolding that the engraver had erected to copy Michelangelo's *Libyan Sybil* and *Adam*, his two *envois* to Paris, required yearly of each *pensionnaire*.<sup>18</sup> With unprecedented care, Carpeaux copied *Adam* as well.<sup>19</sup> Clément-Carpeaux states that he befriended the custodian to secure access at any desired time.<sup>20</sup> Wrapped in a big cape, he spent hours



Cat. 8.  
After Giambologna  
(1529–1608)  
*Fountain of the Ocean,  
Centerpiece of the Isolotto  
in the Boboli Gardens*  
1858  
Pen and brown ink  
heightened with white  
gouache on gray-blue paper

on the chapel floor studying the frescoes, which he copied in countless sketches, many of them quite incisive, such as the pen-and-ink *Studies of Hands* (cat. 5), based on the *Creation of Adam*.

Michelangelo had a transformative effect on Carpeaux's art before and after Rome.<sup>21</sup> Over the years Carpeaux meditated relentlessly over the master's models, transforming and adapting them to his own compositions. Possibly dating from before, the *Head of a Faun* (cat. 6), a faithful copy of Michelangelo's ravishing pen drawing in the Louvre, remains Carpeaux's most vigorous and spectacular homage to the master's graphic art.<sup>22</sup> He would evoke the faun's grotesque but severe head, with its strong cheekbones, prominent chin, and deeply hollowed eyes, in the head of Ugolino (see cat. 19) and later quote it in the satyr's head hidden in shadow at the back of *The Dance* (cat. 78). In his vigorous, rounded sketch of the heads of the allegories of *Day* and *Dusk* on the Medici Tombs in Florence, Carpeaux engages profoundly with the massive plasticity of the original sculptures by Michelangelo, even if he probably drew them some years after his return to France (cat. 7).<sup>23</sup> *Dusk* not only inspired the reclining allegories on the Pavillon de Flore (see cats. 46, 47) and the seated figures for the monument to Dom Pedro IV, emperor of Brazil (fig. 94), but was also evoked in the pendulous head of Carpeaux's final self-portrait, the bust made in collaboration with his pupil Victor Bernard (fig. 145).



In addition to discovering Michelangelo firsthand, during his time in Rome, Carpeaux deepened his acquaintance with the Italian old masters—Guido Reni, Domenichino, and the Carracci—and he developed a predilection for Raphael, then “unknown in Paris,” finding that “his frescoes, though feminine, are admirable too.”<sup>24</sup> Carpeaux absorbed Raphael’s inventions by making a drawing of the fresco *Disputation of the Holy Sacrament* (*Disputa*) in the Stanze at the Vatican (fig. 25) and one based on the mosaic *Creation of the World*, designed by Raphael for the dome of the Chigi Chapel in Rome’s Santa Maria del Popolo (fig. 26).

In August 1858 the desire to see more of Michelangelo and the early Raphael took Carpeaux to Florence.<sup>25</sup> His visit, documented by a few letters to his friend Barnet,<sup>26</sup> was short, lasting just under a month, most of which he spent in pain resulting from food poisoning and made worse by an uncomfortable hotel.<sup>27</sup> His itinerary, jotted down in one of his notebooks, was not much different from that of any fashionable tourist of the time: “St. Spirito, Casa Buonarroti [*sic*], Madonna della Seggiola, Madonna del Baldacchino, Vision of Ezekiel, bronzes, drawings, Medici Chapel, Andrea del Sarto, St. Maria Annunziata.”<sup>28</sup>

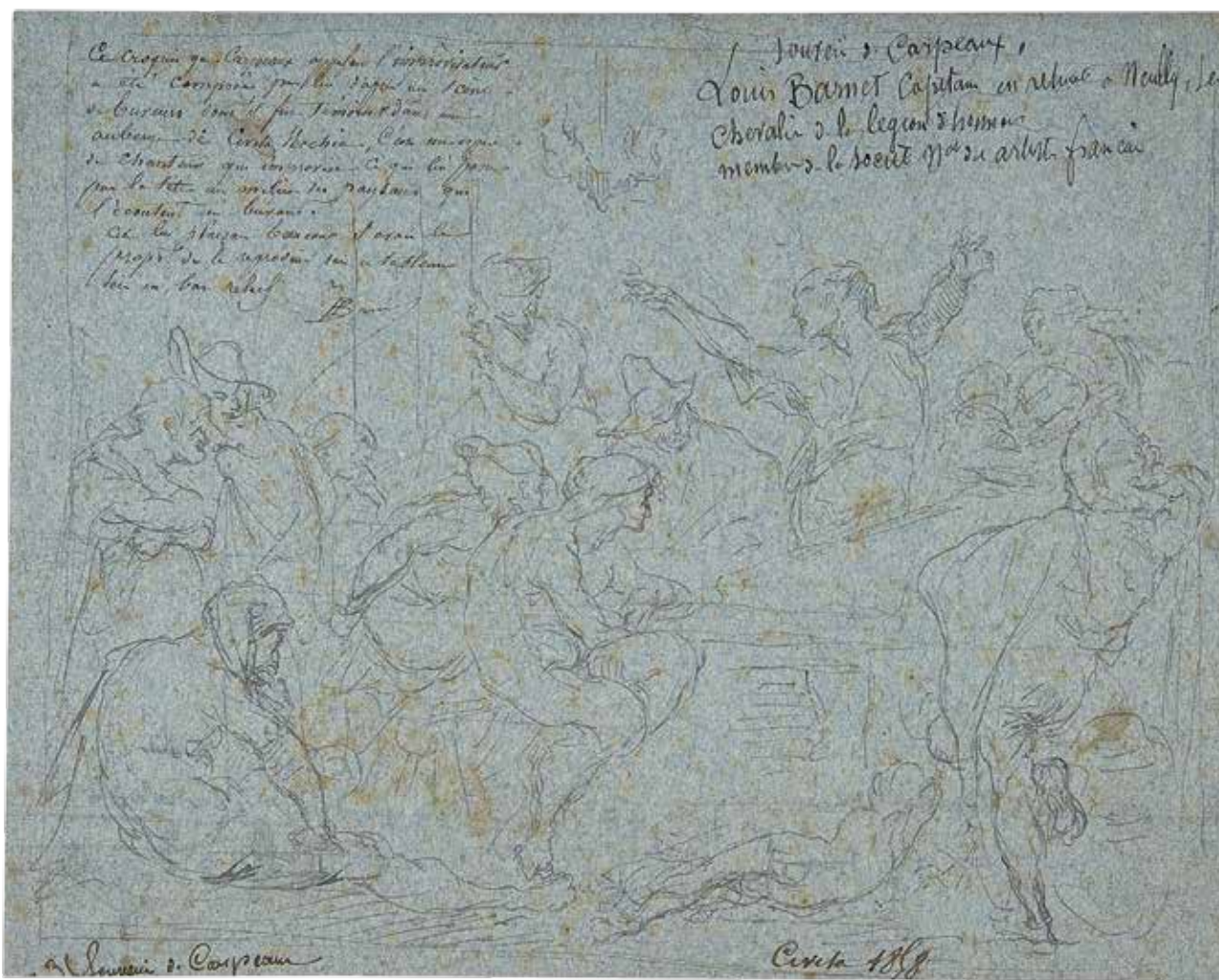


Fig. 28. *Scene in a Tavern*, 1858. Pen and black ink on paper, 6<sup>7</sup>/<sub>8</sub> × 8<sup>3</sup>/<sub>4</sub> in. (17.6 × 22.2 cm). The Metropolitan Museum of Art, New York, Rogers Fund, 1961 (61.136.2)

Cat. 9.  
*The Tiber in Rome*  
1856–62  
Oil on paper glued to  
cardboard



Everything appeared just “marvelous,” he told Barnet. “Here all artists make copies in quantity, a whole commerce profits from the Virgin by Raphael, called ‘della Seggiola,’ which is in my opinion the most beautiful thing in Florence. The Pitti Gallery is of an incredible richness. The Venetians abound. Ezekiel’s Vision is also there.<sup>29</sup> . . . Squares and palaces are decorated with fountains, with ancient and Renaissance statues. . . . The Uffizi, the Grand Duke’s Palace and the splendid square [Piazza della Signoria] form a ravishing ensemble.”<sup>30</sup> Sketches of the ancient statues of the Niobids in the Uffizi, the restored *Menelaus and Patroclus* and Giambologna’s *Hercules and Nessus* in the Loggia dei Lanzi in Piazza della Signoria,<sup>31</sup> and the piazza’s *Fountain of Neptune* by Bartolomeo Ammannati fill the pages of his notebooks. The draft of a letter to Schnetz with annotations and expenses contains a quick pen sketch of the frescoes of Andrea del Sarto in the Cloister of the Scalzo (fig. 27).<sup>32</sup> Andrea del Sarto had been rediscovered fairly recently, and the frescoes, representing scenes from the life of Saint John the Baptist, exerted great fascination with artists by reason of their incomparable grisaille technique. Carpeaux may have heard about them from Schnetz, who listed them among the sights “that are most to my taste.”<sup>33</sup> One can imagine Carpeaux, back in his room after a visit there, reproducing their effect from memory.<sup>34</sup>

While in Florence, Carpeaux sought out and drew the *Fountain of the Ocean*, the centerpiece of the Isolotto, a moated, oval-shaped space in the Boboli Gardens (cat. 8). Sculpted by Giambologna in 1576, the fountain comprises a standing statue of Neptune and four river gods clearly inspired by





Fig. 29. Study for *Celebration of the Eucharist* or *Midnight Mass in Rome*. Petit Palais, Musée des Beaux-Arts de la Ville de Paris (CD 1779, p. 163)



Michelangelo's Sistine *Ignudi*. By facing the left side of Neptune and looking upward, Carpeaux got a perfect view of three of the figures standing out against a light blue sky. Dialoguing with Giambologna, he employs a network of cross-hatching and white highlighting to re-create the massive volumes and deep shadows of the sculptures and their base.<sup>35</sup> Obsessively collecting ideas for *Ugolino*, Carpeaux would evoke the profile of the figure on the right—later reworked in an etching—in his masterpiece.<sup>36</sup> Indeed, the necessity to get back to *Ugolino* compelled Carpeaux “to sacrifice the pleasure of getting to know Florence better.”<sup>37</sup> The end of his visit was confirmed laconically by Edgar Degas, also in Florence, to Gustave Moreau: “Carpeaux left.”<sup>38</sup>

Apart from his trip to Florence and short stays in Naples, and despite frequent returns to France, Carpeaux was enchanted by Rome, every corner of which he explored alone or with friends. “Do you remember our walks through the streets of Rome, I as Dante and you as Virgil?” he wrote to the painter Clément.<sup>39</sup> Barnet, who often accompanied him, collected and preserved a series of sketches and memories of their repasts at Papa Giulio, a tavern popular among artists (fig. 28).<sup>40</sup> Other times Carpeaux would join his friends in trattorie in Trastevere, such as Da Petronilla, listening to musicians and dancing far into the night.<sup>41</sup> He virtually lived in the streets, seeking inspiration he could not find at the Academy. “This city is artistic and feeds my imagination with a choice of subjects that I would not see in France. . . . Rome will always be the great school for centuries to come,” he wrote.<sup>42</sup>

Cat. 10.  
*Celebration of the Eucharist*  
or *Midnight Mass in Rome*  
1859  
Oil on canvas

Cat. 11.  
After Théodore Géricault  
(1791–1824)  
*Start of the Race of the  
Barberi Horses, Rome*  
1860  
Pen and ink and watercolor,  
heightened with white,  
on wove paper



Cat. 12.  
After Théodore Géricault  
Study after the *Race of the  
Barberi Horses, Rome*  
1856–62  
Pen and black ink and  
gouache on blue paper

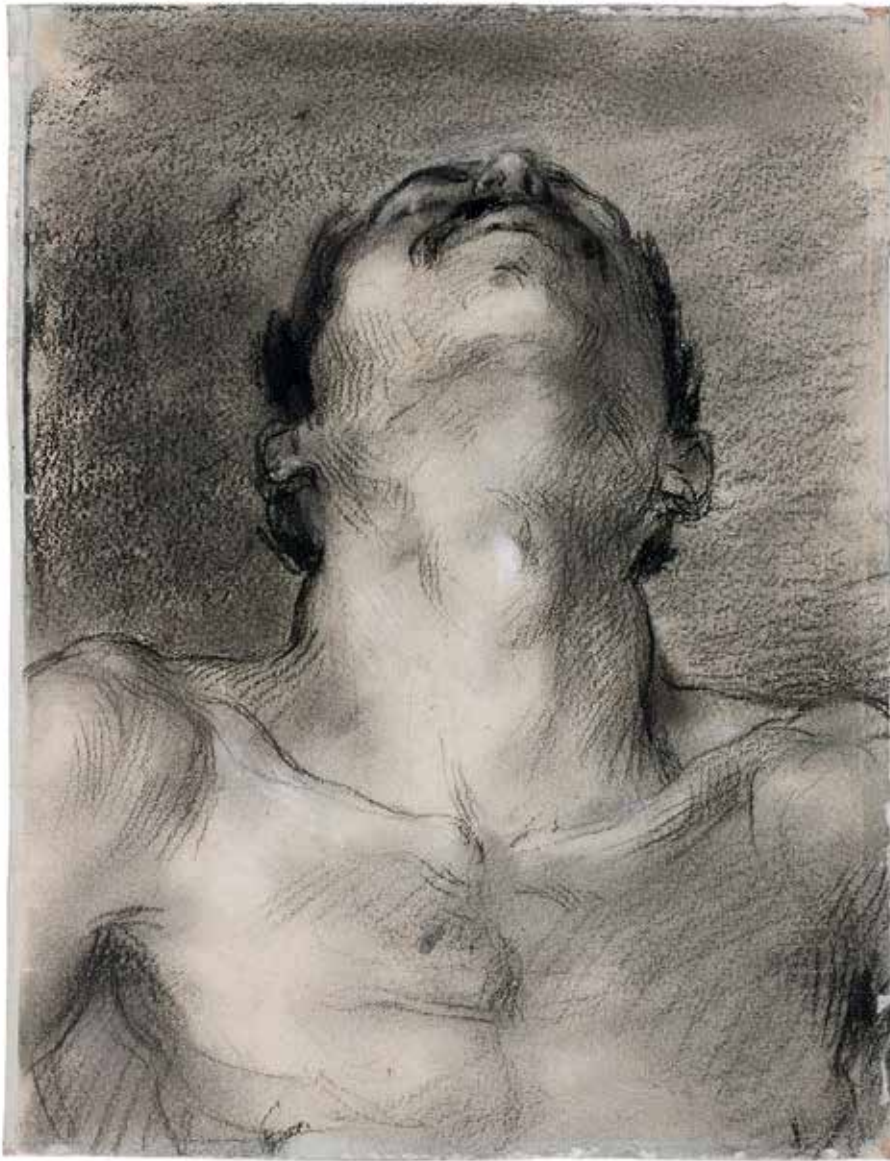






Fig. 30. Study of Model. Ecole Nationale Supérieure des Beaux-Arts, Paris (1787-1-196)

In the summer of 1857, Carpeaux took advantage of Schnetz's absence to escape: his school became the city itself.<sup>43</sup> He rented a studio outside the Villa Medici, a small house traditionally said to have been inhabited by Raphael.<sup>44</sup> His daughter recounted colorfully that Carpeaux would roam the streets, brushes in hand, and "capture the finest types of Trastevere, the landscapes and monuments of Rome made golden by the warm rays of the setting sun reflecting in the shimmering waters of the Tiber."<sup>45</sup> She must allude to *The Tiber in Rome*, originally called *The Tiber at Dusk* (cat. 9),<sup>46</sup> an oil in the landscape



Cat. 13.  
*Male Torso with Head  
 Thrown Back*  
 ca. 1860  
 Charcoal heightened with  
 white on paper



Fig. 31. *Head of a Young Man*, 1860. Charcoal on brown paper, 11 $\frac{3}{4}$  × 9 $\frac{3}{8}$  in. (30 × 23.7 cm). Musée du Louvre, Paris, Département des Arts Graphiques (RF 29107r)

tradition of the 1840s, in particular that of Corot.<sup>47</sup> Through his growing understanding of chiaroscuro, Carpeaux emphasizes the geometry of Rome’s architecture (perhaps by the Porto di Ripetta) and captures the ineffable Italian “mixture of irregularity and symmetry” that Pierre Henri de Valenciennes had recommended to young landscapists of the early nineteenth century.<sup>48</sup>

In his wanderings, Carpeaux was attracted by the regular cycle of religious rites celebrated in anonymous churches. His eyes were always drawn to the outward manifestations of the event: the assembly, the garments, the occasional source of light. Sketchbook ever at the ready, he made countless records of scenes of collective worship. None achieved the quality of *Celebration of the Eucharist*, known as *Midnight Mass in Rome* (cat. 10), an image first furtively sketched (fig. 29), then painted in 1859. The church cannot be identified, and the setting is not midnight, as there are sunbeams filtering through the windows. The composition establishes the orthogonal intersection of the two masses of the pillars and the



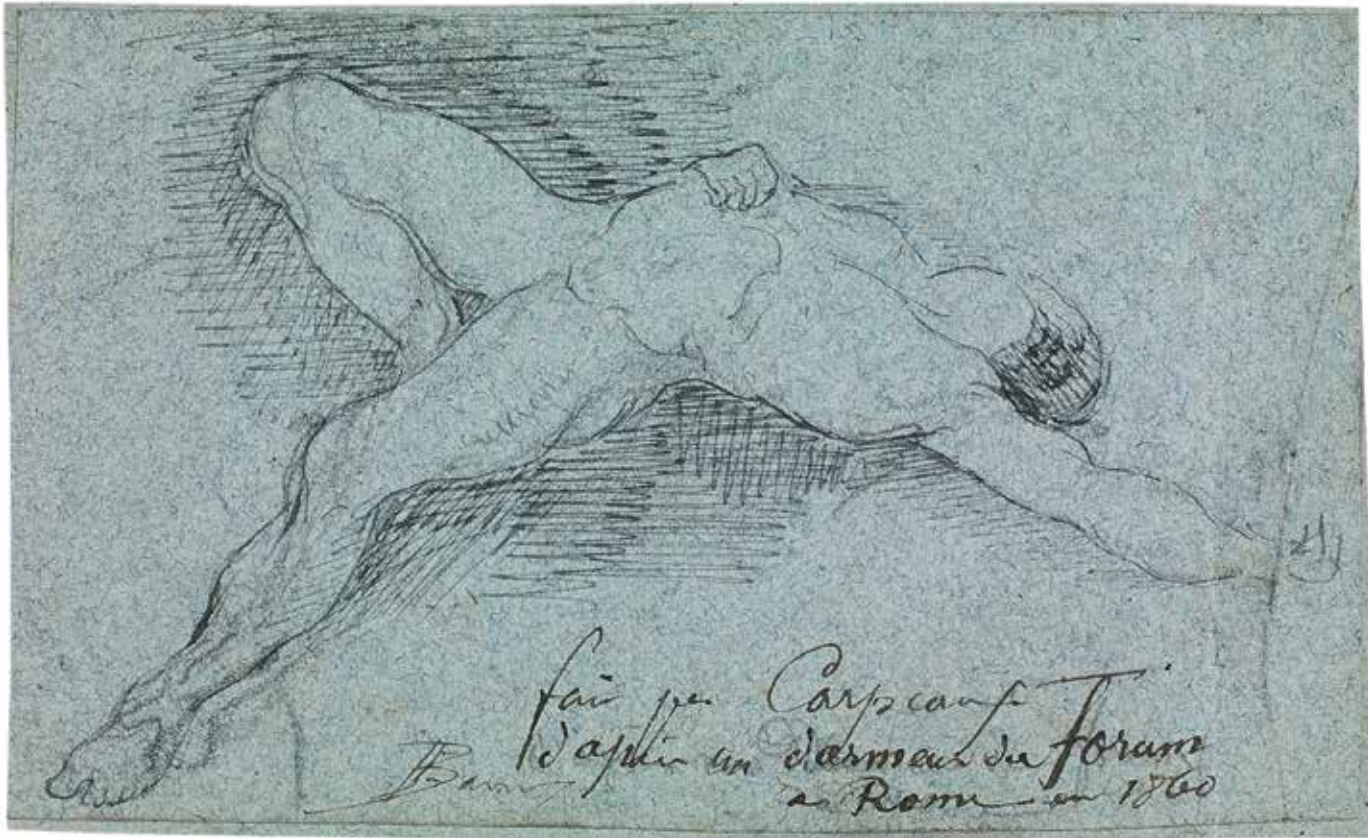


Fig. 32. *A Sleeper in the Forum*, 1856–61 (?). Bibliothèque de l’Institut National d’Histoire de l’Art, Paris, Collections Jacques Doucet (Carpeaux MS 101)

gathering of the faithful. Piercing through the darkness of the church interior, a heavenly light floods the space, echoed in the flickering flames of the votive candles, and becomes concentrated on the altar. In this painting, Paul Jamot observed, Carpeaux “is already concerned with the effects of artificial light indoors.”<sup>49</sup> Indeed the artist offers a preview of the glittering atmosphere that he would fully capture in his paintings of the imperial court.

Through exploring and recording Roman life, Carpeaux became increasingly confident in his draftsmanship: “People tell me that nobody draws like I do at the Academy,” he reported.<sup>50</sup> He investigated traditional subjects, such as the Roman Carnival, with fresh eyes. The pre-Lenten festival at Rome ended with the race of riderless Berber horses—spirited and fast—from the Piazza del Popolo along Via del Corso, which took its name from the event. After observing the ritual in 1817, Théodore Géricault illustrated the different stages of the race in several oil studies that were famous by Carpeaux’s day. Largely inspired by them, Carpeaux depicted the race in a series of drawings.<sup>51</sup> One ink drawing captures the moment of the *Mossa*, the tumultuous start of the race (cat. 11). Here Carpeaux, like Géricault, transforms a civic moment into an epic battle: the nude men struggling with horses emerge from the sheet like the figures of a Classical sarcophagus relief.<sup>52</sup> Like Géricault, he also has Michelangelo in mind: the two male figures in the foreground are evocative of the Damned in the *Last Judgment*. In an ink-and-gouache drawing in the Ecole Nationale Supérieure des Beaux-Arts (cat. 12) and in another pen-and-ink





Cat. 14.  
*Street Scene in Rome*  
 1860  
 Pen and brown ink on paper



Fig. 33. *Stairway to the Santa Maria in Aracoeli Basilica, Rome.*  
 Charcoal heightened with white on gray paper, 5¾ × 4½ in.  
 (14.7 × 11.5 cm). Musée d'Orsay, Paris (RF 1271r)

sketch (Louvre, RF 1302), Carpeaux retains Géricault's architectural background, thus anchoring the episode in contemporary Rome. In the latter image, with dynamic strokes, Carpeaux seizes what Alexandre Dumas *père* called the "marvelous rapidity" of the race.<sup>53</sup> One can almost hear the horses' thunderous noise.

Above all, Carpeaux used his habit of energetic drawing to capture the vibrant character and natural ease of the Roman people. Years later Falguière recalled Carpeaux telling him: "It is not by looking at the Belvedere Apollo that you will become a great sculptor. Sculpture is life, life is movement and it is here [in the streets] that you will learn how to render it. Impress in your mind the physiognomies, the appearances, the gestures of all those people there, watch them going, running, playing, arguing, fighting. And, back in the studio, close your eyes, recall their attitudes, fix them in a drawing or in a clay sketch. Models at the Academy are all stiff; they cannot teach us the exact structure of bodies; it is in the street that we must study our art, not in the Vatican."<sup>54</sup> Even if he studied ancient sculpture and drew from academic models more attentively than this implies (figs. 30, 31), it was in the street that Carpeaux would rediscover the same models that had once inspired Michelangelo: beggars, peasant women, and common folk.

A striking charcoal drawing, *Male Torso with Head Thrown Back*, may be a memory of one of the occasional people sleeping in public whom Carpeaux encountered on his walks through the Forum in Rome (cat. 13).<sup>55</sup> He recorded one of them in a drawing (fig. 32). The *Torso* is very close in style to the portrait of Charles-Joseph Tissot (cat. 140) and may date to the time of the artist's return to France.



In an ink drawing dated 1860, five men, whether street people or Carpeaux's fellow *pensionnaires*, recline leisurely on some steps, while a sixth stands facing them, absorbed in a book (cat. 14). Two of the figures are nude, not unusual in artists' studies of the period, as they stripped away clothing to reveal form. Carpeaux filtered real life through the lessons of the old masters, in particular Michelangelo, whose *Adam* and *Ignudi* represent the primary sources for the nudes here. The reading figure imparts a scholarly note to the scene, reminiscent of Raphael's fresco *School of Athens*. In a rapid charcoal drawing, Carpeaux captured the coming and going of people on the stairway leading to Santa Maria in Aracoeli Basilica, the church on the summit of the Campidoglio (fig. 33). The ascent is crowded with graceful silhouettes of unidentifiable women, while beggars are stationed alongside the wall, striking characteristic poses for curious artists.

From the early nineteenth century, the common people of Rome, long celebrated by Romantic writers, inspired painters with their distinctive looks, attitudes, and garments.<sup>56</sup> Both Schnetz and Louis-Léopold Robert capitalized on this new genre.<sup>57</sup> Carpeaux participated in it with many sketches using a wide variety of graphic techniques.<sup>58</sup> In *Head of an Old Italian Woman*, a drawing in the Musée d'Orsay, lean pen markings seize the model's hard frown and fatigued eyes (cat. 15). There is nothing of the picturesque in the brittle line. In a similar drawing in the Ecole Nationale Supérieure des Beaux-Arts, Carpeaux wields his pen almost as a scalpel, carving deeply into the model's strong physiognomy with swift arcs of cross-hatching (cat. 16). This woman is most likely a street model, though she has been identified with the

Cat. 15.  
*Head of an Old Italian Woman*  
1856–60  
Pen and brown ink and pencil on thick beige vellum

Cat. 16.  
*Head of an Old Woman*  
1856–60  
Pen and brown ink on dark brown cardstock



Cat. 17.  
*Italian Woman with a Spindle*  
ca. 1860  
Pencil and watercolor on  
paper



Cat. 18.  
*La Palombella in  
Ancient Style*  
1856-61  
Patinated plaster





Fig. 34. Carpeaux after Francesco Laurana (ca. 1430–1502). *Unknown Princess*. Black charcoal heightened with white on brown paper, 6 × 4<sup>3</sup>/<sub>8</sub> in. (15.2 × 11 cm). Musée des Beaux-Arts, Valenciennes (CD 91, fol. 38)

duchesse de Cadore, mother of the secretary at the French embassy in Rome, of whom Carpeaux painted a portrait.<sup>59</sup> She also resembles the figure in *An Old Woman from Trastevere*, usually identified as the mother of Carpeaux’s model and lover Palombella.<sup>60</sup>

Italian women in traditional costumes engaged in daily tasks would receive the attention of Carpeaux’s contemporaries—Antoine-Auguste-Ernest Hébert, Jean-Jacques Henner, Chapu, Sellier, and Degas, among others—who depicted them with remarkably similar results. Carpeaux’s *Italian Woman with a Spindle*, fits firmly in this tradition (cat. 17),<sup>61</sup> yet her erect posture, the headcloth falling heavily on her shoulders, and the plasticity of the volumes around her bent knee give the woman the dignity of a Renaissance Madonna. Another type of Italian woman was idealized as an object of passion, with artists rescuing several from anonymity. Schnetz’s *Grazia* and Soumy’s *Carolina* are just two examples. These models were perceived as offering a host of visual attractions, being “beau-

tiful for the most part, with vigorous expressive heads, black shiny hair carefully pulled back at both temples, bright eyes, strong and flourishing complexion evincing health, a fresh dress, a golden comb, a chain, jewels.”<sup>62</sup> Carpeaux’s Palombella belongs to this category.

Somewhere in Trastevere, the artist met a beautiful peasant girl named Barbara Pasquarelli, who came from the village of Palombara Sabina.<sup>63</sup> The people there called her Palombella, she told him, because doves liked to rest on her shoulders and hair and peck corn from her fingers.<sup>64</sup> Carpeaux was immediately struck and asked her to model for him. His emotions soon deepened. “Carpeaux has over his eyes no other blindfold than love,” Edmond Guillaume, the architect from Valenciennes, wrote to his father from Rome.<sup>65</sup> Carpeaux thought of marrying the girl, but students at the Academy were not allowed to wed, and she was already betrothed to a man from her village. She died in 1860 after giving birth to a child, named Giulio after Jules, the name his parents used for Carpeaux when he was a boy.<sup>66</sup>

The composed and sober *La Palombella in Ancient Style* (cat. 18), featuring only the head, neck, and the top of the chest, is in the spirit of the Classical portrait bust embraced by early Renaissance artists such as Francesco Laurana, who was a major rediscovery of the nineteenth century. Carpeaux copied Laurana’s *Unknown Princess* in the Louvre in a sketchbook (fig. 34).<sup>67</sup> According to Carpeaux’s daughter,



no preliminary studies preceded the bust: after the first session of posing, Palombella's features were engraved in Carpeaux's mind and he worked from memory. Unfortunately nothing confirms that she is the dark-haired, statuesque girl depicted in a rather large drawing in the Ecole Nationale Supérieure des Beaux-Arts.<sup>68</sup> Along with *Pouting Child*, *La Palombella* was Carpeaux's first *envoi* from Rome. He brought the original models home with him in 1856.<sup>69</sup>

Carpeaux's bond with the captivating young woman did not fade with time. He reworked her likeness in the marble *La Palombella, Souvenir of the Sabine Women*, exhibited at the 1864 Salon to his great satisfaction. "My bust of Palombella is quite well done," he announced to his friend Chérier; "the dress of Sabine women gives the marvelous creature whom I had the happiness to encounter an antique character." Subsequently reworked in commercial versions as *La Palombella with Necklace*, *La Palombella with Headcloth*, and *Summer* (fig. 35), the bust of the beloved Italian model also provided the features for the personification of France on the Pavillon de Flore (cat. 48).



Fig. 35. *Summer*. Original patinated plaster with traces of paint, 26<sup>3</sup>/<sub>8</sub> × 19<sup>1</sup>/<sub>4</sub> × 15 in. (67 × 49 × 38 cm). Private collection

# Ugolino

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*Edouard Papet*

FACING PAGE  
Cat. 19.  
*Ugolino and His Sons*  
1865–67  
Saint-Béat marble

I HAVE NEVER FELT so physically and mentally strong. . . . I have just found the composition for my final year: it is a group of four figures. . . . The subject is dramatic in the extreme, there is a considerable analogy to *Laocoön*.<sup>1</sup> Carpeaux wrote on December 19, 1857, to his friend Laurent-Daragon, marking the beginning of an artistic adventure the vicissitudes of which he could never have imagined. Like all *pensionnaires* in sculpture at the French Academy in Rome, Carpeaux was expected to execute a figure in relief for the second year; for the third year, a figure for a composition; and for the fourth, a freestanding sculpture to be carved in marble. From the start, Carpeaux's idea, as much in its subject as in its handling, pushed at the limits of the mandatory exercises for the submissions from Rome, which were generally inspired by Classical history or the Bible. He chose instead to depict a passage from Dante's *Inferno* that until then had interested mostly painters: "When I beheld / My sons, and in four faces saw my own / Despair reflected, either hand I gnawed / For anguish, which they construed hunger. Straight / Arising all they cried, Far less shall be / Our sufferings, sir, if you resume your gift; / These miserable limbs with flesh you clothed; / Take back what once was yours."<sup>2</sup> The tyrant of Pisa, Count Ugolino della Gherardesca (ca. 1200–1289), tells Dante how, after having betrayed his city to the Ghibellines, he was deposed by his rival, the archbishop Ruggiero Ubaldino, and imprisoned with his two sons, Gaddo and Uguiccione, and two grandsons, Nino il Brigata and Anselmuccio, in the Tower of the Gualandi. The dungeon was walled in and, after the death of the four boys, Ugolino, plagued by guilt and hunger, crawled over their bodies and ate their flesh.

Carpeaux's *Ugolino* remains a work of profoundly Romantic and pictorial inspiration (cat. 19). With the exception of a group by another young sculptor, Louis Rochet, shown at the Salon of 1838,<sup>3</sup> the subject had hardly been addressed in sculpture. Dirk Kocks, in 1981, was the first to explore seriously the possible contemporary pictorial sources for Carpeaux's group.<sup>4</sup> Rather than Italian or English influences, as recently advanced,<sup>5</sup> French sources seem to have played a more significant role. While this Dantesque subject was somewhat less in fashion at the end of the 1850s, Delacroix still took it up again in 1856–60 and Gustave Doré illustrated it in 1861.<sup>6</sup> There are no indications that Carpeaux had knowledge of Delacroix's *Ugolino*, but he did know the figure of the damned in the latter's *The Barque of Dante* (Louvre, Paris), which has affinities with that of the eldest son. Taking Kocks's idea a bit further, we also suggest







Fig. 36. Charles-Auguste-Romain Lobbedez (1825–1882). *Ugolino and His Sons*, 1856. Oil sketch on canvas, 15¾ × 22½ in. (40 × 57 cm). Palais des Beaux-Arts, Lille (P 1143)

the influence of a major work by the Lille painter Charles-Auguste-Romain Lobbedez, *Ugolino and His Sons*, executed in 1856 and shown at the Salon of 1857. This work must have attracted Carpeaux's attention, beyond the usual solidarity between artists from the north of France, and many details offer surprising analogies (fig. 36).

Since the 1980s<sup>7</sup> and until the exhibition at Valenciennes in 1989, scholars rightly emphasized the strong Michelangelesque aspect of the group, noting in particular Carpeaux's study of *The Desperate Man Led by the Vices* in the *Last Judgment*.<sup>8</sup> As soon as he arrived in Rome in 1856, Carpeaux expressed his enthusiasm for Michelangelo: "We need a greater, more powerful model: Michelangelo of course, and *Lady Nature*."<sup>9</sup> For Carpeaux, however, from its very first mention in 1857, the Ugolino group was designed as an "analogy to *Laocoön*," the tumultuous Hellenistic marble group in the Vatican that was supposed to have been partially restored by Michelangelo.<sup>10</sup> Carpeaux made several drawings of it and borrowed from *Philoctetes on the Island of Lemnos* for the pose of the son on the right (cat. 1).<sup>11</sup>

Like all of Carpeaux's monumental works, *Ugolino* was the product of a complex integration of disparate sources, both literary and visual, the latter absorbed on-site or in reproductions. This synthesis was combined with a nervous curiosity and irrepressible desire for formal renewal, which, in the days





Fig. 37. Jehan Duseigneur (1808–1866). *Orlando Furioso*, 1831, cast 1867. Bronze, 51 $\frac{1}{8}$  × 57 $\frac{1}{2}$  × 35 $\frac{3}{8}$  in. (130 × 146 × 90 cm). Musée du Louvre, Paris, Département des Sculptures (RF 2993)



Cat. 20.  
Study for *Ugolino*  
1860  
Pen and ink on paper

of eclecticism, in no way meant starting from a tabula rasa. For a pupil of Rude who wanted to illustrate Dante with a subject “dramatic in the extreme,”<sup>12</sup> *Ugolino* presented all the necessary features: structural complexity, narrative, *terribilità*, and a variety of expressions. Another archetype of antique sculpture integrated into the general economy of *Ugolino* was the *Belvedere Torso*,<sup>13</sup> which also partook of Michelangelesque mythology and is particularly visible in the treatment of *Ugolino*’s back. Carpeaux’s composition closes in upon themselves the open forms of the antique drama of *Laocoön* and turns it in on itself, while retaining its fundamental elements: nudity, a central paternal figure, conspicuous muscularity, the dying adolescent on the right, and the contrast between a body in its prime and youthful anatomies.

Michelangelesque influences are combined with reminiscences of French Romantic sculpture. As the last expressive Romantic work, *Ugolino* cannot be understood without knowledge of Jehan Duseigneur’s *Orlando Furioso* (fig. 37), the superimposed feet of Jean-Jacques Feuchère’s *Satan* (1833), or the tragic pyramid of Antoine Etex’s group, *Cain and His Race Cursed by God*, which Carpeaux would have seen at the Exposition Universelle of 1855.<sup>14</sup> However, he avoided the pitfalls of an overly learned eclecticism: the modeling of the figures demonstrates his mastery of the teachings received at the Ecole des Beaux-Arts, and tracking down his models in the streets of Rome (cat. 20),<sup>15</sup> Carpeaux infused his *Ugolino* with a powerful naturalism that anticipates, in a more virile mode, the neo-Florentinism of Falguière, his fellow sculptor and friend in Rome.

### *First Idea: Relief*

Reconstructing the long gestation of Carpeaux's first "grand work," as documented in his correspondence, raises numerous questions.<sup>16</sup> *Ugolino* was first designed as a relief: many drawn studies reveal his early interest in one of the first representations of this episode, a terracotta relief by Pierino da Vinci, then attributed to Michelangelo, which had a certain notoriety at the time.<sup>17</sup> In what is probably the first idea for the composition, the flying and howling figure of Hunger has been transposed into that of Ugolino, who also cries out, above a mass of more youthful figures (Ecole Nationale Supérieure des Beaux-Arts, Paris). The top of the image is lowered like an arcosolium, a form often used in funerary sculpture, and the general economy of the gestures also evokes the compactness of Auguste Préault's *Slaughter*.<sup>18</sup> Carpeaux refined this first design in a pen-and-ink study on blue paper, creating a denser composition and also extending it to fit into the horizontal, claustrophobic dungeon (cat. 21; see also fig. 38). A nude Ugolino covers the corpses of the boys with the entire length of his body, superimposing on the cannibalistic allusions of the tale a hint of incestuous necrophilia. As Kocks pointed out and Anne Wagner later emphasized, this idea was closest to an engraving by John Flaxman also illustrating Dante's text; the painter Soumy, who was close to Carpeaux at the time, borrowed a copy of it from the library of the Villa Medici on June 28, 1856.<sup>19</sup>

These pictorial relief versions could then be dated to the summer of 1856. The sheet of studies for *Ugolino* preserved in Chicago (fig. 39) reveals that the project was moving in the direction of a more

Cat. 21.  
*Ugolino Crawling Over the  
Bodies of His Children*  
1856–57  
Pen and ink on blue paper







Fig. 38. Study for *Ugolino and His Sons*, ca. 1861. Pen and black ink on light blue paper,  $8\frac{3}{4} \times 11\frac{1}{2}$  in. (22.3 × 29.2 cm). Ecole Nationale Supérieure des Beaux-Arts, Paris (1787-2-541)

controlled form: Carpeaux kept the tight, lunette-type framing of a low dungeon vault, even indicating the stonework. Lying in another direction, still nude, on the corpses of the four boys, Ugolino's pose approximates that of an antique river god. In a third study, Carpeaux fleshed out his figures and avoided the traps that threatened the previous composition: the overdoor and the fountain motif. He slightly modified the composition again, developing the work in three dimensions with the use of black chalk and white highlights, a process he would subsequently use repeatedly (cat. 22). This time Ugolino raises his head to the ceiling of the dungeon, which he almost touches, and which is lit by a barred window at the left. In an elegant and powerful gesture, his left hand grips the throat of one of the older sons, a movement clearly inspired by Flaxman's engraving. The project was probably more or less in this state when Carpeaux left Rome for Naples in August 1856. At the end of the month he returned to France, staying until February 1857. During this period he decided to model a group of several figures, a composition he would gradually refine until 1861.





Fig. 39. *Standing Figure in a Niche* and Studies for the *Ugolino and His Sons* Group, 1856. Pen and brown ink on blue paper, 11 $\frac{5}{8}$  × 1 $\frac{1}{8}$  in. (29.4 × 2.9 cm). The Art Institute of Chicago, Worcester Sketch Fund (1974.32r)

From the spring of 1857, the Michelangelesque inspiration became decisive in the genesis of *Ugolino*,<sup>20</sup> and Carpeaux chose to bring his figures into deeper relief—as he would do in other works (see cats. 49–54). The absence of surviving modeled sketches could suggest that he turned more to drawing at this stage. Placing the father in a seated pose, he depicted the moment before the deaths of the boys, reinforcing the ineluctability of the tragedy and leaving a wide margin for the representation of different expressions in his efforts to create an “opposition of sentiments.”<sup>21</sup> A small pen-and-ink study in a private collection represents the pivotal stage between the relief and the group in the round.<sup>22</sup> In the study, Carpeaux returns to the initial idea of a relief with a lowered upper edge. The background is suggested by hatching. The dungeon’s window is still present, but shifted to the right. Ugolino,



Cat. 22.  
Study for a Relief of *Ugolino*  
ca. 1856–57  
Black chalk heightened with  
white on blue paper



Cat. 23.  
*Ugolino and Three Children*  
ca. 1858  
Pen and India ink on paper





Cat. 24.  
*Seated Male Nude*  
 1857–58  
 Terracotta



Fig. 40. Unfinished Letter with Studies for the *Ugolino and His Sons* Group, 1858. Pen and brown ink on paper, 10½ × 8⅞ in. (26.8 × 20.5 cm). The Art Institute of Chicago, Worcester Sketch Fund (1974.45)

however, is seated and already puts his hand to his mouth, surrounded by the four children, all alive and imploring him.

The fine drawing in Dijon (cat. 23) reveals some hesitation between a relief and a freestanding group: the hatching is the same as in the previous study, but the pyramidal composition marks the decision in favor of the latter format. The variety in the children's attitudes heralds the final composition; one of them, lying on the ground with his face down, already seems to be dead. Between the end of 1857 and the sojourn to Florence in the summer of 1858, Carpeaux produced a number of studies. In August 1858, in the draft of a letter to Schnetz, the director of the Academy, Carpeaux had turned Giuliano de' Medici from the tomb by Michelangelo into a figure of distress, around which we can make out the attitudes of some of Ugolino's children (fig. 40). The powerful terracotta in the Musée des Arts Décoratifs, Paris, which also contains a resonance of the *Belvedere Torso*, is probably closely related to it (cat. 24).<sup>23</sup>



## *The First Sketches of the Group*

The various stages in the development and finalization of the group are particularly complex, with the composition changing considerably between the initial sketch and the full-scale final version executed in marble ten years later (cat. 19).<sup>24</sup> Carpeaux sketched three states of the group's composition, one of which includes four, and the two others, five figures, placed in each case on an irregular oval base. The bozzetto is Carpeaux's first idea for the *Ugolino* project.<sup>25</sup> It represents only four figures, thus three children, and the dating of the original clay model—long since lost<sup>26</sup>—can be situated between late 1857, when Carpeaux mentioned a “group of four figures”<sup>27</sup> for the first time, and mid-August 1858, when he wrote to his parents: “My group is already entirely constructed.”<sup>28</sup>

The figure of Ugolino retains some elements of the composition conceived in relief: the beard and the piece of cloak that covers the back of his head; the hair is longer. The position of the hands at the mouth has been established, as well as that of the left foot over the right one. The placing of the children differs from the final composition: the adolescent on the right, his legs crossed essentially as they are in the definitive version, already collapses on his father's left knee, but his head and his extended right arm are *in front* of Ugolino's bent right arm. Meanwhile the latter's left arm already rests on the youth's back. Below the base we see the schematic shape of the body of the youngest boy lying facedown. Carpeaux found a model for Ugolino: “a seaman of rare beauty, so I used him to construct my Ugolino, within six days I saw my work take on an interesting appearance.”<sup>29</sup> The first stage of the full-scale clay model posed problems for the sculptor, who on October 12, 1858, confided to his friend the sculptor Laurent-Daragon his lack of experience in constructing free-standing statuary on this scale: “You who have the habit of execution could give me some advice on constructing the group; already the irons do not fit well, and I am avoiding the problem.”<sup>30</sup>

In December, Schnetz confirmed that the first state of the group comprised only four figures: “During my absence, M. Carpeaux, who is incapable of doing things like everyone else and who always forgets that he is subject to regulations here, made the sketch of an Ugolino group in prison with his three sons.”<sup>31</sup> Schnetz told Carpeaux that “[he] could not

Cat. 25.  
*Ugolino Devouring the  
Skull of the Archbishop*  
ca. 1860–63  
Terracotta





Fig. 41. *Paul and Virginie*, 1859–62. Terracotta,  $12\frac{3}{4} \times 5\frac{7}{8} \times 5\frac{7}{8}$  in. (32.5 × 15 × 15 cm).  
Musée d'Orsay, Paris (RF 986)



Fig. 42. View of Fig. 41

authorize him to make this group, that he would do better to take a subject with a single figure . . . but he is so 'crazy about' his group that he told me he was unable to take up anything else."<sup>32</sup>

On December 25 and 28, 1858, Carpeaux, sickened by the administration's refusal, complained bitterly to Foucart and Chérier.<sup>33</sup> Then came a five-month period, between January and May 1859, during which he abandoned the group. It may have been during this period that he modeled a particularly violent sketch—usually dated to 1863<sup>34</sup>—showing a muscular Ugolino on top of the archbishop Ubaldino and eating from his skull (cat. 25). The vigor of the modeling, built up out of nervously assembled balls of clay, suggests both the barbarism then associated with medieval mores and a post-Romantic attraction to the darkness of a famous story that read like a gothic tale. Given the rejection of the original group by the administration, could the two-figure alternative have permitted him to retain the subject? Or was it





Fig. 43. Study for *Ugolino and His Sons*, 1860. Pen and brown and black ink, heightened with white and gray gouache, on cardboard prepared with brown wash, 24 $\frac{5}{8}$  × 18 $\frac{7}{8}$  in. (62.4 × 47.9 cm). The Art Institute of Chicago, Helen Regenstein Collection (1963.264)

instead a somewhat unpredictable metaphorical outlet inspired by his difficulties? “My poor Ugolino, I will not write in bronze your famous and horrible end. Director Schnetz has a fair resemblance to the archbishop Ruggieri [*sic*], he is after me so much that my group is destroyed. . . . I have been assassinated by a man whose heart has never beaten. . . . I wanted to say at the age of thirty-two what my masters did not tell me at sixty. They put their iron hands on my head, they succeeded in crushing me.”<sup>35</sup>

On January 4, 1859, Chérier advised Carpeaux to set *Ugolino* aside and take up a religious subject, as Schnetz had asked.<sup>36</sup> The latter wrote to Mercey on January 29 that “Carpeaux has indeed understood that he did not have enough time left to make his Ugolino as he wishes. He will probably do a St. Jerome, a nice figure for study.”<sup>37</sup> On February 1, Carpeaux confided to Laurent-Daragon: “I am the outcast, but *not the Defeated one*. I need another field to operate in; I am looking for it, but my mind always returns to my *Ugolino*.”<sup>38</sup> He would model neither a Saint Jerome—not “dramatic” enough—nor the group of *Paul and Virginie* that he had briefly considered, because it did not offer “enough nudity for a sculptor” (figs. 41, 42).<sup>39</sup> On February 12, as a last resort, he asked his parents for extra funds in order to resume



Cat. 26.  
*Ugolino and Four Children*  
ca. 1860  
Terracotta



Cat. 27.  
Study of the Head of One  
of *Ugolino's Sons*  
ca. 1860  
Black and white chalk on  
brown paper



work on his large model of *Ugolino*, the deterioration of which dismayed him,<sup>40</sup> and recommenced shortly afterward, writing to Foucart on May 21: “I am continuing my *Ugolino*, I gathered up its debris on Ash Wednesday. I picked up the pieces and continued my project. . . . I told my dear parents, who sent me a hundred francs a month to meet my costs.”<sup>41</sup>

In the spring of 1859 Carpeaux changed to a five-figure composition, apparently working directly in clay at full scale. The date of the second sketch with five figures, in the Musée d’Orsay, is probably 1860 (cat. 26). According to Clément-Carpeaux, he modeled it from memory in Paris in 1860 in order to convince the Beaux-Arts administration to let him continue his work.<sup>42</sup> It does not represent the final composition of the great clay model but is reproduced exactly in the drawing presented to Achille Fould in April 1860 so as to obtain permission to continue the *Ugolino* (fig. 43). It clearly shows the position of the bent arm, an arm that will be stretched out later (cat. 26), of the last figure to be added corresponding exactly to the sketch in the Musée d’Orsay. In this second sketch, the eldest son has been significantly altered: of the kneeling and imploring figure—probably deemed too effeminate—Carpeaux kept only the violently tensed face, the object of a remarkable drawn study (cat. 27), and the father’s intertwined legs. The position of the body was also elegantly lengthened in the second sketch, which permitted the fifth figure of the dying adolescent to be added between the folded legs of the young adult.

A recent restoration of the Musée d’Orsay terracotta (cat. 26) revealed that the elder son’s arm was modeled in patinated plaster, undoubtedly restored by Carpeaux himself. Did he repair at a later date the

Cat. 28.  
*Ugolino*  
1860  
Etching on thin laid Japan  
paper with platetone



damage that had been done when he left Rome in spring 1863, or was he introducing a further change? We cannot follow Mehdi Korchane on the anteriority of the wax version in Valenciennes over these first two sketches.<sup>43</sup> In this wax, the only figures visible on a square base are Ugolino, the child on the right, and the dead child lying on the ground, still facedown and only schematically depicted. The absence of Ugolino's beard, his hair, the adolescent's position (moved behind his father's arm), and the piece







of cloak on the shoulder correspond precisely to the sketch in the Musée d'Orsay. This wax sketch, the provenance of which needs clarification, may instead reveal an intermediary attempt to fit within the Academy's norms at the climax of the conflict with Schnetz. If the broad outlines of the large clay model with five figures were established by December 1859, it was still not finished, since Carpeaux wrote to Foucart on December 10: "Five figures, this is so rare that I know of no group with so many figures. If I do not have the time to do everything, I will complete the three main statues and then add the other two in Paris."<sup>44</sup> These last two figures must have been those of the dead child and the dying adolescent. On December 21, he returned to Paris, before the end of his tenure on the thirty-first of the month, and obtained an appointment with Fould in April 1860. He showed him the powerful drawing done from the clay sketch (fig. 43) and was awarded a compensation of 3,000 francs in order to complete and exhibit *Ugolino* in 1861 as well as *Fisherboy with a Seashell*.<sup>45</sup> He then traveled to Valenciennes to stay with the Foucarts in May and June. There he worked on printmaking, as is evident from an etching representing Ugolino, alone and completely nude (cat. 28), the pose of which recalls the terracotta in the Musée des Arts Décoratifs (cat. 24).

### *The Completion of Ugolino*

After some moments of uncertainty, Carpeaux held on to his studio at the Villa Medici, since the mass of clay that constituted the modeling of *Ugolino* was too unwieldy to transport. On August 10, 1860, he wrote to Laurent-Daragon: "The condition of my Ugolino is perfect. . . . My models are in prison, the thing to do is to get them out and this will be difficult: it involves theft."<sup>46</sup> In Rome, between late July and October, he confessed to Foucart that he had "restarted his statue again a dozen times since [his] return."<sup>47</sup> Carpeaux improved and stabilized the general composition, and modified some figures, in particular the last one added at the left. He probably made a last sketch in three dimensions (Musée des Beaux Arts, Valenciennes, ex-coll. Fabius) that reflects the final state of his studies and corresponds to the original plaster (cat. 29; figs. 44, 45). Also at this point, Carpeaux completely undressed Ugolino, removing the drapery from the knees and back to reveal his musculature—almost an *écorché*—and turned over the body of the dead child. In the second sketch (cat. 26), the boy had been positioned with his face against Ugolino's foot—a detail that is visible in the formal drawing—who rests his chin on the dead child's little torso and folds his legs toward the back of the group. On this third sketch, the arm of the figure at the left, the last one to be included, is also stretched out on Ugolino's thigh. On the full-scale model (cat. 29), Carpeaux undid this gesture, and the arm is pressed against the father's right thigh, the thumb dug into the skin.

Now all the protagonists had been positioned in relation to one another, both frontally and from the back; the group is balanced in a smartly reconfigured mass. The final changes to the figures can probably be dated shortly before October 14, as Carpeaux wrote to Foucart then: "It needs unity and this last figure did not fit with the others. I have just removed the problem and am happy to tell you that the

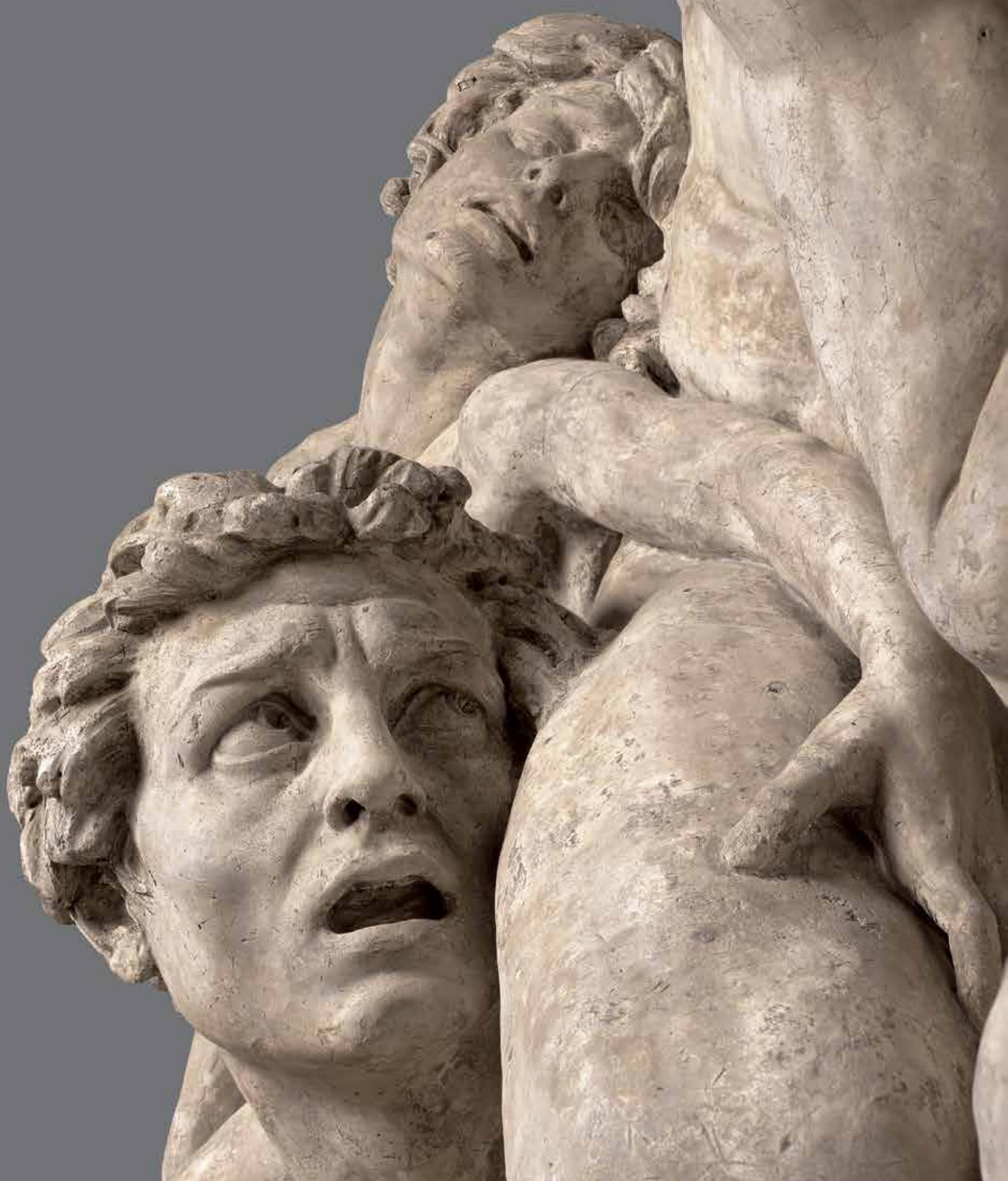
execution is going very well.”<sup>48</sup> The drawings that grouped or isolated the figures, trying out poses that did not appear in the final composition (cats. 30–33), could therefore be dated to 1860–61. The definitive composition of the full-scale model seems to have been established in mid-October 1860. The delightful caricature depicting Carpeaux modeling *Ugolino* shows its state at full scale (fig. 46). It is the one Carpeaux reproduced in the remarkable drawing in the Metropolitan Museum—not a study for the work itself, but a project with specifications for a large revolving stand designed to permit all the profiles of the figures to be examined (cat. 34). It bears precise manuscript indications in French on the metal straps of the three platforms that constituted what was then called a *tournette*.<sup>49</sup> On February 16, 1861, the now-lost clay model of *Ugolino* was advanced enough for Carpeaux to consider having it molded for the plaster (cat. 29), but he was unable to finance this operation and made a request to the municipal council of Valenciennes for 2,000 francs, 1,200 of which he received on March 9, 1861.<sup>50</sup> The rest of spring 1861—during which Schnetz reversed course and decided to support Carpeaux<sup>51</sup>—was spent soliciting the balance of the funds and moving forward with the modeling, judging the work complete. In May, Schnetz urged him, in vain, to hurry up the modeling.<sup>52</sup> Instead, Carpeaux devoted May and June to searching for a model for the figure of *Ugolino*.<sup>53</sup> The fame of the group in Rome spread to French diplomatic circles, in which Carpeaux had friends such as the marquis de Piennes, to Roman society at large, to French visitors in Rome, such as the sculptress Marcello (the duchesse de Castiglione Colonna), who later became a close friend of his, and to the comte Emilien de Nieuwerkerke, minister of fine arts, who was there to finalize the acquisition of the Campana collection and who congratulated and encouraged him.<sup>54</sup> After devoting the summer of 1861 to work and searching for financial support, Carpeaux wrote to Foucart on October 12, “*O terminato il mio Ugolino*,”<sup>55</sup> and on November 26, 1861, announced to Nieuwerkerke that he had just had the group cast after working on it “for over eighteen months.”<sup>56</sup>

Three full-scale plaster versions were made during Carpeaux’s lifetime: that in Compiègne (cat. 29); the one given by the artist in 1863 to Valenciennes (patinated); and the one given by Clément-Carpeaux in 1938 to the Petit Palais (with bronze patination). There is also a terracotta from an *estampage* of 1873, in the Ny Carlsberg Glyptotek, Copenhagen.<sup>57</sup> Throughout the group’s drawn-out genesis, Carpeaux was torn between having it executed in marble or in bronze, “a material that suits the dark character of my work very well.”<sup>58</sup> Finally, he had it cast in bronze (cat. 35; figs. 47, 51, 53, 55 acquired by the State in 1863) and subsequently carved in marble between 1865 and 1867 by the owner of the Saint-Béat quarry, Cyr-Adolphe Dervillé (cat. 19; figs. 48, 49, 50, 52, 54).

According to Clément-Carpeaux, the original plaster of *Ugolino* remained in the Dervillé studio and made its way to the Musée National du Château de Compiègne in 1931.<sup>59</sup> An inspection we were able to conduct of the plaster during its restoration in February 2012<sup>60</sup> confirmed to us that it is indeed the original, and it has now been restored to its initial vibrancy. It also preserves precious traces of the original clay, which was destroyed during the molding process. Under the nose of the eldest son we spotted the impression of the woven cloth in which the clay was wrapped between modeling sessions to keep it from drying out. The clarity of these traces rules out any possibility that this plaster is a mold from a casting.







On the back of the knee of the son at right, the restorer noticed a superimposed nail that was employed in the pointing process when the model was translated into marble. This is confirmed by the seam that splits the group into two equal parts, produced from a bivalve mold. Such molds were used in the nineteenth century for the molding of the original clay model, which was destroyed in the operation.

Was the plaster in Compiègne the one that was taken out of the mold in late November 1861? There are some suggestions in the source material that Carpeaux could have made two plasters. Did a first one arrive in Paris on January 20, 1862, as a telegram from Nieuwerkerke suggests: "Group



FACING PAGE  
Fig. 45. Detail of cat. 29

Cat. 30.  
Study for One of  
*Ugolino's Sons*  
ca. 1859–61  
Pen and brown ink on paper



Cat. 31.  
Study for One of  
*Ugolino's Sons*  
ca. 1859–61  
Pen and ink on bister paper



Cat. 32.  
Study for the Final  
Composition of *Ugolino  
and His Sons*  
ca. 1860–61  
Pen and brown ink over  
pencil underdrawing on  
blue paper







Cat. 33.  
Studies for *Ugolino*  
1860s  
Pen and brown ink on beige  
paper

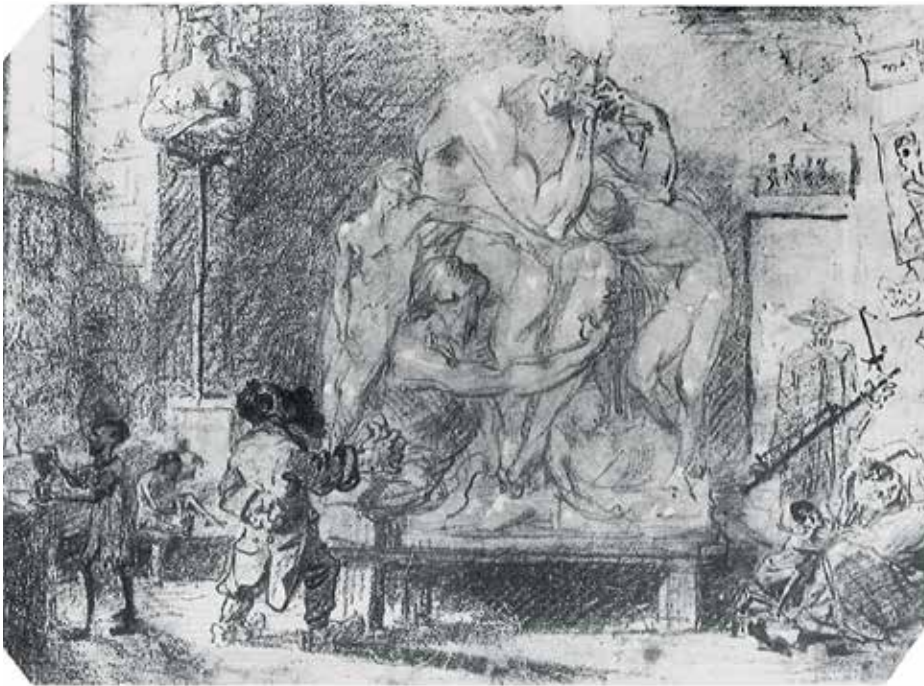


Fig. 46. Anonymous. *Carpeaux Modeling Ugolino in His Atelier at the Villa Medici, Rome, 1860–61*. Black pencil on paper. Bibliothèque Nationale de France, Paris, Département des Estampes et de la Photographie

Cat. 34.  
 Design for the Modeling  
 Stand of *Ugolino and  
 His Sons*  
 ca. 1860  
 Pen and brown ink on paper

FACING PAGE  
 Cat. 35  
*Ugolino and His Sons*  
 1862  
 Bronze



received and exhibited at the Ecole des Beaux-Arts upon arrival”?<sup>61</sup> Yet on the next day, Carpeaux thanked him and pointed out:

Unfortunately I have been delaying my departure until now owing to financial difficulties. My Group cast in plaster in the last days of the last month is hardly in a state to be packed now and, despite my wish to leave, I had to give in to the advice of the casters who said that the sawdust that I was obliged to use to cover my piece would take all the plaster’s strength away and that a hasty departure would expose me to the risk of serious accidents. I had braziers placed around the group and intend to leave for Paris next Tuesday.<sup>62</sup>







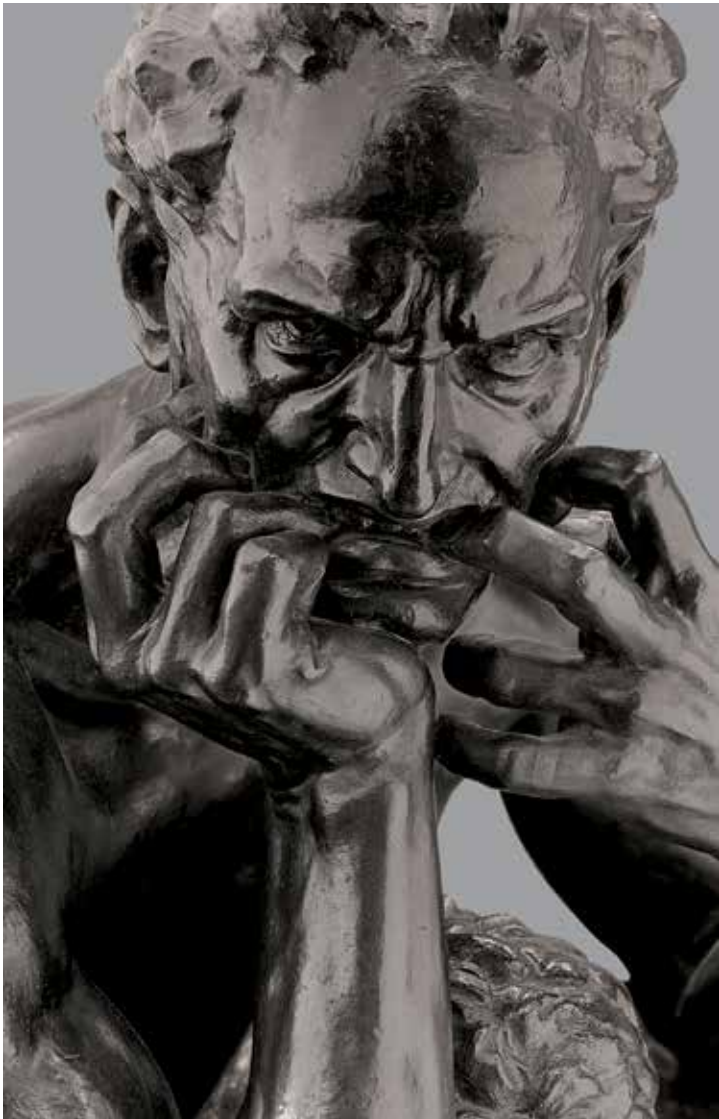


Fig. 47. Detail of cat. 35

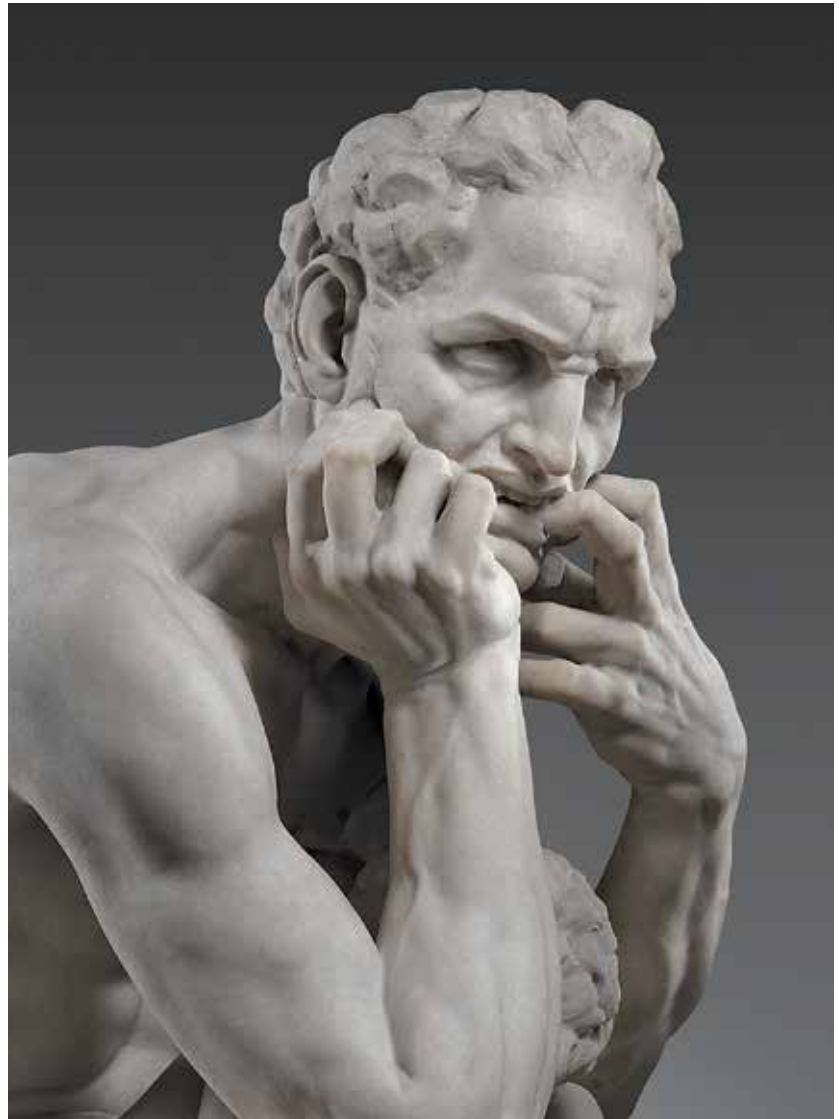


Fig. 48. Detail of cat. 19

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Fig. 49. Detail of cat. 19

Did Nieuwerkerke instead mean “group received *will be* exhibited upon arrival,” and was there an error in the transcription of the telegram? Casting two groups of this size and complexity in winter would have been both costly and risky. Carpeaux mentioned only one plaster in his letter, the one that he was sailing with near the French coast on February 3 and that would be exhibited at the Ecole des Beaux-Arts from February 25 to March 9. The plaster in Compiègne was used to make the foundry plaster for the bronze, as seen in the deep traces of the caster’s knife, a result of molding in several parts. The copy in the Petit Palais<sup>63</sup> is the one mentioned by Clément-Carpeaux: “Patinated by Carpeaux himself for the sake of studying the definitive appearance of his work before casting it in bronze.”<sup>64</sup> The status of the plaster in Valenciennes remains to be determined pending examination of the now-inaccessible molds in the Musée des Beaux-Arts.





Fig. 50. Detail of cat. 19



Fig. 51. Detail of cat. 35

The misadventures of *Ugolino* continued in Paris and turned into a veritable ordeal imposed on Carpeaux by the Institute. Although the promise of a marble version was made on April 19, 1862, by Comte Alexandre Walewski, minister of state, the funds provided for its execution were insufficient. Then, on May 21, the Commission of the Académie des Beaux-Arts declared that the group was “not recognized as being worthy of reproduction in a lasting material” and only the acquisition of the original plaster was approved, by way of compensation<sup>65</sup>—provoking Carpeaux’s fury and despair, in spite of the support of his friends. On June 21, he finally received a commission from the State for the casting of *Ugolino* in bronze for a sum of 30,000 francs. It was executed by Victor Thiébaud in February 1863.<sup>66</sup>

At the Salon of 1863, critics’ remarks were generally laudatory on the power of the modeling, but many preferred to praise the *Princess Mathilde* bust (cat. 119). Emile Cantrel recognized in *Ugolino* “the manner of M. Préault” and Charles de Sault, “the proof of a great talent, but a proof that is painful to see.”<sup>67</sup> Mantz opined maliciously that Carpeaux was undoubtedly a sculptor, but “not yet a statuary” and





Fig. 52. Back of cat. 19



Fig. 53. Back of cat. 35

condemned the hands at Ugolino’s mouth as a gesture “more bizarre than rational.” He also expressed annoyance at “all the skin and bones, all these agonies,” which for him were only the “undesirable expression of ugliness,”<sup>68</sup> a judgment that was humorously taken up by the caricaturists.<sup>69</sup> Among the rare enthusiasts was Charles Yriarte, who in sculpture preferred “the epic to the pretty and the terrible to the graceful.”<sup>70</sup> Carpeaux was awarded a first-place medal and, writing from Brussels, confided to Dutouquet: “The big step has been made: everyone in Paris knows the name Carpeaux.”<sup>71</sup>

The bronze *Ugolino* (cat. 35) was erected in December 1863, in the garden of the Tuileries,<sup>72</sup> as a “pendant” (until 1870) to the bronze copy of the *Laocoön* made for King François I in the mid-sixteenth century. The execution of the marble (cat. 19), proposed in 1865 by the Parisian marble carver Dervillé in view of the Exposition Universelle of 1867, constitutes the other instalment of the story. The carving in an off-white marble from Saint-Béat, a quarry in the Pyrenees that belonged to Dervillé, was to be executed by Victor Bernard, as stipulated by the contract that was drawn up in Paris on December 23, 1865.<sup>73</sup>



Fig. 54. Detail of cat. 19

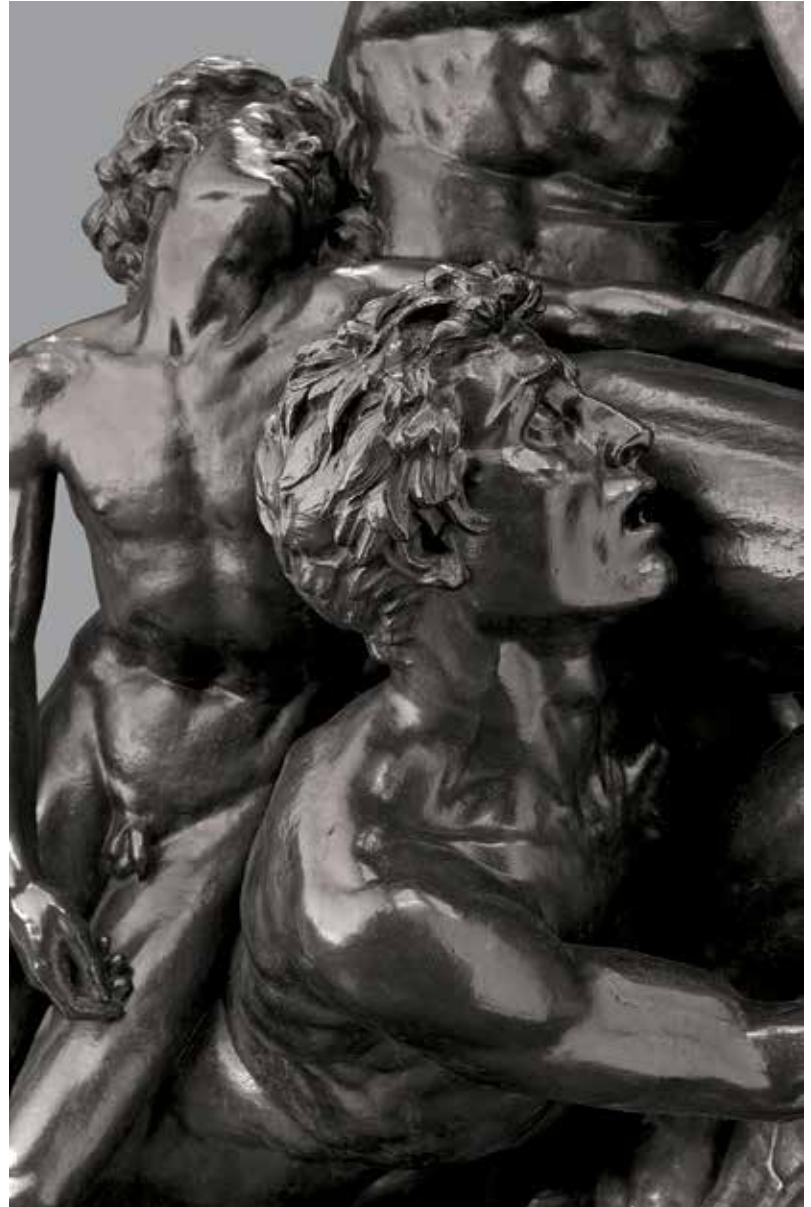


Fig. 55. Detail of cat. 35

The contract further stated that “the full-scale model for execution will be provided by M. Carpeaux and remain at the entire and exclusive disposal of MM Dervillé et Cie until the work is completely finished.”<sup>74</sup> Carpeaux therefore supplied in 1865 the original plaster that should have belonged to the State. The bronze-patinated plaster did not lend itself to the precision required for carving, and pressed by Hector Lefuel over delays at the Pavillon de Flore, Carpeaux probably had neither the time nor the means to have a new mold made. Presented at the Exposition Universelle of 1867, the marble won a first-place medal. However, until Carpeaux’s death, Dervillé considered the marble “unfinished,” which permitted him to keep it in his possession under the terms of the contract of 1865, generating a series of repercussions bitterly summarized by Clément-Carpeaux.<sup>75</sup> Rarely has the material used for a work of sculpture

had such a strong influence on its perception: the dark patina of the bronze drew *Ugolino* toward the dark dramaturgy of its Romantic sources, while the marble equally underscored the Michelangelesque influence and the naturalistic effects of flesh on the part of the figures. Clément-Carpeaux believed that the marble, and the terracotta version in Copenhagen, were the true “definitive versions” of the *Ugolino*. In 1904, a *surmoulage* was executed at the request of the descendents of Count Ugolino; it is now in the garden of Castello di Castagneto-Carduccio.

The artistic posterity of *Ugolino* deserves an exhibition in itself. Here, we cite only Rodin, who masterfully reinterpreted the subject between 1876 and 1882 (fig. 56). The seemingly presumptuous statement that Carpeaux made in a letter to Chérier in 1861, “I am about to give the artistic world one of the most moving works of the century,”<sup>76</sup> proved correct. *Ugolino* remains the first milestone in the emancipation of modern sculpture.



Fig. 56. Auguste Rodin (1840–1917). *Ugolino*, 1906 enlargement of the 1882 version. Plaster, 54¾ in. × 68⅛ in. × 12 ft. 1¾ in. (139.2 × 173 × 278.6 cm). Musée d’Orsay, Paris (DO 1986-1)





## Fisherboy and Friend

HAVING ARRIVED in 1856 at the French Academy in Rome for five years of study, Carpeaux soon faced the requirement to send a midterm *envoi* to Paris as a demonstration of his proficiency and progress. His response — the indubitable masterwork *Fisherboy with a Seashell* (cat. 36) — was remarkable for the excited reception it elicited and the tribute it paid to Carpeaux's teachers in Paris, Rude and Duret. Each had made picturesque sculptures of naked fisherboys, drawing on popular notions of the sunny, uncomplicated disposition of Neapolitans. With his corresponding piece, Carpeaux not only identified with their Romantic realism, but outdid them with his superbly skillful rendering of the human form and delicate details of objects in nature. His *Fisherboy* was such a success in Paris, where the marble version was shown in 1861, that some three years later he created *Girl with a Seashell* to make an interacting pair (cat. 37).

While Naples loomed large as a locus of the natural way of life in the imagination of Carpeaux's epoch, and his sculpture is often given the title "Neapolitan Fisherboy with a Seashell," the city is absent from early references to the work. Carpeaux went there for a few weeks in 1856, becoming dangerously ill from food poisoning, and again briefly in 1857. While he may have caught sight of a local fisherboy or another of Naples's brazen *scugnizzi*, all he said in a letter of 1858 to Foucart was, "My subject exhibited at this moment is taken from nature. It's a young Fisherboy of eleven, listening to the echo of a shell and laughing."<sup>1</sup> By another account, the boy he found for a model came from the area of Rome known as the Borgo.<sup>2</sup> Carpeaux lavished attention on his model's lithe musculature, bouncy locks, infectious smile, and, following Rude and Duret, equipped him with a floppy Neapolitan fisherman's cap.

The central motif of *Fisherboy* is the lad's acoustic delight in hearing the ocean's roar-like sounds inside the big conch shell that he raises to his ear with both hands. The act of listening to shells was not limited to Italy. William Wordsworth celebrated its appeal to English children who could pretend to determine the tides thereby and discover the harmonies of sounds and the universe.<sup>3</sup> As a subject for visual art, it was used in a standing male nude carved in Florence by Hiram Powers of the United States in 1844, but even if Carpeaux saw this statue, its Neoclassicism would hardly have been to his taste.<sup>4</sup> Two fine canvases by William-Adolphe



Cat. 37.  
*Girl with a Seashell*  
1867  
White marble

Bouguereau would domesticate the subject: one shows an unclothed girl listening to a shell (fig. 57), the other a mother holding a shell to her daughter's ear.<sup>5</sup> They are not reliant on Carpeaux, but in later paintings Bouguereau frankly parrots both Carpeaux's *Fisherboy* and its companion *Girl with a Seashell*, commingling the gestures and poses of male and female physiognomies.<sup>6</sup>

Carpeaux worked on a series of clay models in Rome in 1856 to 1857, exploring concepts for his *envoi*.<sup>7</sup> One plaster from this period shows a youth discovering something that amuses him — a shell? — on the beach (fig. 59). It is a rarity: as a general rule, Carpeaux's clay models were destroyed when they were molded to make plasters, and typically these were not sent home to

FACING PAGE  
Cat. 36.  
*Fisherboy with a Seashell*  
1861–62  
White marble



Fig. 57. William-Adolphe Bouguereau (1825–1905). *Girl Listening to a Seashell*, 1885. Oil on canvas, 51 $\frac{1}{8}$  × 34 in. (131 × 86.5 cm). Private collection



Fig. 58. François Rude. *Neapolitan Fisherboy Playing with a Turtle*, 1833. Marble, 32 $\frac{1}{4}$  × 34 $\frac{5}{8}$  × 18 $\frac{7}{8}$  in. (82 × 88 × 48 cm). Musée du Louvre, Paris (LP 63)

France from Rome but were lost. The definitive pose for *Fisherboy* would crystallize rapidly. In a letter from Rome of December 19, 1857, Carpeaux announced to a friend in Paris, the sculptor Charles Laurent-Daragon, that “my figure of the young Fisherboy is already applauded by my colleagues,” and even that “the Director [Jean-Victor Schnetz] came to confirm the noise made by my début.” He goes on to thank Laurent-Daragon for agreeing to send him his watch, his lorgnette, and “the fisherboy by Rude.”<sup>8</sup> He anticipates that Laurent-Daragon will join him in Rome for the execution of the marble.

Carpeaux was referring to the statue by his master that had won popularity in the 1830s, was shown anew at the Salon of 1855, and served as one of his chief inspirations (fig. 58). To gauge from the full-scale painted plaster sent



Fig. 59. *Boy with One Knee on the Ground*, ca. 1857 (?). Plaster, 9 × 10 $\frac{5}{8}$  × 5 $\frac{3}{8}$  in. (23 × 27 × 13.5 cm). Petit Palais, Musée des Beaux-Arts de la Ville de Paris (PPS 1590)



Cat. 38.  
*Fisherboy with a Seashell*  
1858  
Plaster





Fig. 60. Francisque-Joseph Duret (1804–1865). *Young Fisherboy Dancing the Tarantella (Souvenir of Naples)*, 1832. Bronze, cast using lost-wax process by Jean-Honoré Gonon, 62¼ × 26¾ × 22⅞ in. (158 × 67 × 58 cm). Musée du Louvre, Paris (LP 62)

from Rome, now in the Petit Palais (PPS 1568), Rude’s limber youth was engraved in Carpeaux’s memory and he did not need a copy of the whole. Yet on March 27, 1856, he had exhorted Laurent-Daragon to send “the head of the Fisherboy by Rude, which I want to consult and not to copy; for the rest, mine is done so I’m not afraid to

get distracted by the copy.”<sup>9</sup> By 1858 he was desperately beseeching Laurent “to send me the head of the Fisherboy by Rude with the least delay. I have had a discussion with the director over my *envoi*, I want to finish it as soon as possible, but I can’t complete it without having this information [the head], which I await with the liveliest impatience. Do it so that I receive your mail before the casting of my figure which will take place next week, the exhibition taking place April 22nd.”<sup>10</sup>

Following custom, the plaster for the *envoi* was shown at the Academy in Rome before being sent on to Paris (cat. 38). The response in Rome rewarded Carpeaux’s hopes that his *Fisherboy* would compare favorably with people’s memories of the composition by Rude. He positively crowed to Laurent-Daragon about its success: “Rejoice, my dear, because your friend Carpeaux has just made a figure which is worth all the votes of my colleagues. It’s the first victory that unveils a brilliant future for me.” At the Academy the distinguished painter Hébert assured him “that my statue can stand comparison with that by my master Rude. I daren’t believe it! Even so I receive compliments, my studio is visited so often that it stops me from working. Now this is in confidence, my friend: Hébert is going to get me to have a marble from the minister of state and also wants me to have a bronze made.”<sup>11</sup> Carpeaux’s letters from this time to both Laurent-Daragon and his parents are laced with financial worries, which threatened his ability to reproduce his work in expensive media. Laurent-Daragon did come to Rome to carve the marble; by mid-October 1858 it was in the process of being blocked out.<sup>12</sup>

Despite Carpeaux’s fixation on Rude’s prior example, his *Fisherboy* does not in the end have a great deal in common with it, apart from the boys’ nakedness and Neapolitan caps. Rude’s boy merely sits, stretching playfully toward a tortoise, and is far less sinewy and tense. No doubt, its commercial success made it extra appealing, but for further inspiration, Carpeaux turned to his second master, Duret, and his 1832 sculpture *Young Fisherboy Dancing the Tarantella*, which also sold well and was seen anew at the Salon of 1855 (fig. 60). The easy rhythms of Duret’s youth and his superb balance are more closely related to Carpeaux’s boy than Rude’s. Significantly for Carpeaux, both Rude and Duret had given the boys vivid grins, signals of the liberation these sculptures are meant to express.

Carpeaux took from numerous other sources and certainly was aware of precedents from antiquity. Critic



Fig. 61. *Naked Aphrodite Crouching at Her Bath or Lely Venus*, Roman copy of Hellenistic original, 2nd century. Marble, H. 44 $\frac{1}{8}$  in. (112 cm). British Museum, London, on loan from Her Majesty the Queen (GR 1963.10-29.1)

Delécluze found *Fisherboy* reminiscent of the *Spinario*, the Greco-Roman thorn-puller.<sup>13</sup> Carpeaux emulated it in a drawing, probably when he was at the “Petite Ecole,”<sup>14</sup> and it was the subject for his marble copy after the antique (now lost), another exercise required of *pensionnaires* of the Academy. But the *Spinario*’s air of extreme concentration is the only feature that Carpeaux borrowed. Several statues of Venus may have provided ideas: as early as 1851 he copied an ancient *Crouching Venus*,<sup>15</sup> and a good match for *Fisherboy* is a type exemplified by the *Lely Venus* (fig. 61).<sup>16</sup> To the extent that Carpeaux consulted these feminine icons for his male nude, he was engaging in a method we might call cross-sourcing and perhaps quite consciously imbuing his work with a certain androgyny. In back and side views of *Fisherboy*, one senses the depth and power of the *Belvedere Torso*, an ancient fragment with hypermasculine musculature that

Michelangelo studied in Rome, as Carpeaux would have known.

A classic eighteenth-century source for Carpeaux’s work has previously been overlooked: Pigalle’s *Mercury Attaching His Sandals* (fig. 62). The way the figure of the god turns and bends, with knees projecting forward and feet beneath the body, is an evident precursor to the *Fisherboy*’s pose. The muscles and folds of skin on Mercury’s chest and underarms are remembered at a distance, but quite accurately.<sup>17</sup> In adopting these aspects of Pigalle’s sculpture, Carpeaux calculated shifts from divine to mortal nature in order to proclaim the charm of the everyday.

When the plaster for Carpeaux’s *envoi* reached Paris, the reaction was less consistently jubilant than in Rome. Now in the Louvre (cat. 38), it is apparently the first one taken from the clay model (lost) in preparation for the marble version expected of a Prix de Rome winner. It was shown at the Ecole in fall 1858 to mixed reviews. The least sympathetic was that by Paul Mantz: “Works of unequal value comprise the *envois* of the young sculptors. *The Death of Abel* by M. Maniglier, and the *Thorn*



Fig. 62. Jean-Baptiste Pigalle (1714–1785). *Mercury Attaching His Sandals*, 1744. Marble, 22 $\frac{7}{8}$  × 14 × 13 in. (58 × 35.5 × 33 cm). Musée du Louvre, Paris (MR 1957)

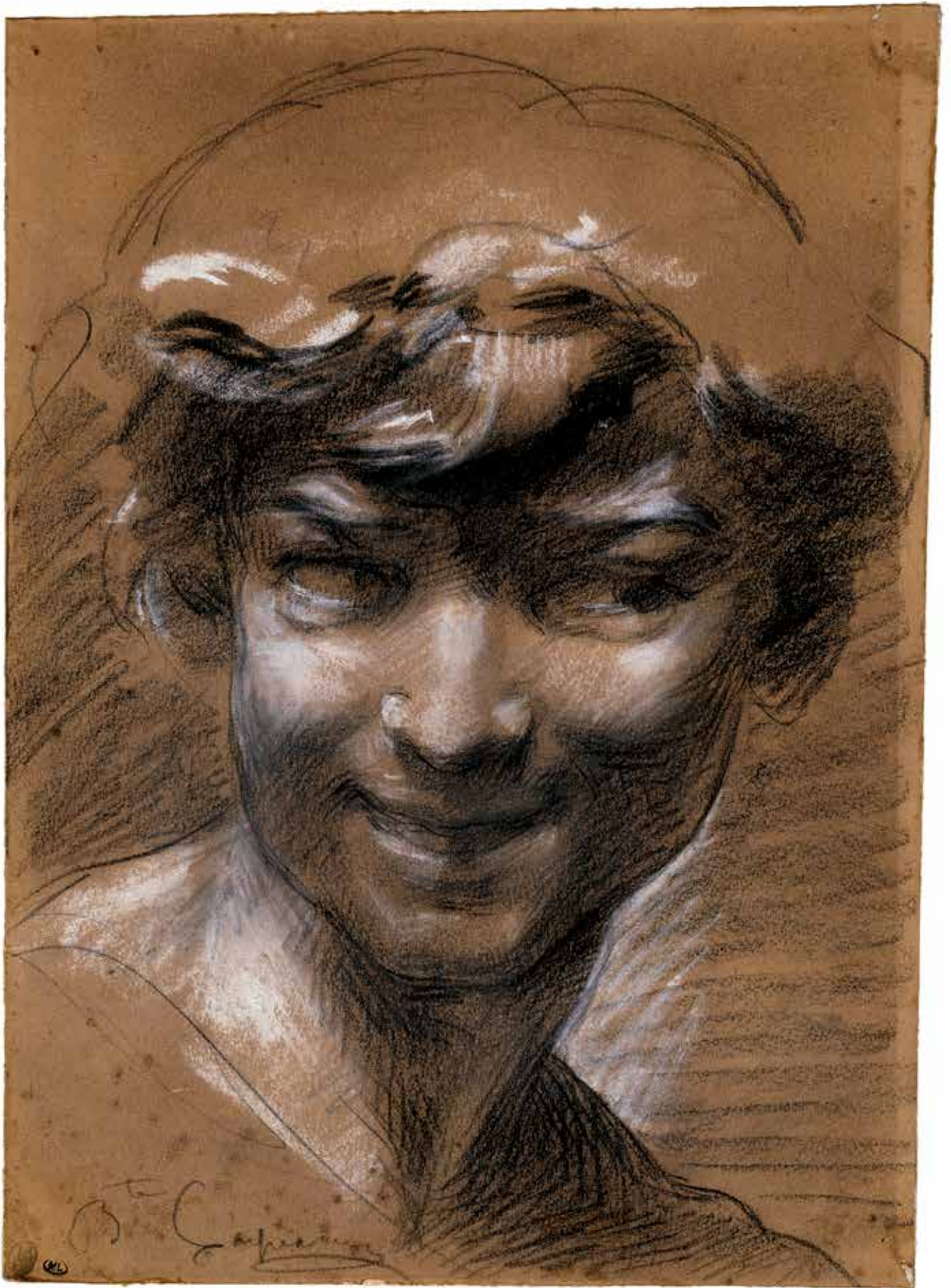


Cat. 39.

*Head of the Fisherboy*

ca. 1863–67

Black pencil heightened  
with white on bister paper





*Puller*, copy after the antique by M. Carpeaux, do not yet permit them to be judged. The latter has given us, it's true, a more personal production, his *Boy with Shell*, model in plaster of a figure in which any research into style has been systematically avoided. A boy has found a seashell and he applies it to his ear to listen to the confused murmurs that hum inside the sea conch. He smiles; unfortunately his smile builds into a grimace, and the little scamp, who is not as naïve as he would like to seem, turns and twists like a monkey with a stolen nut. Further, the flesh has no youth and no freshness. If M. Carpeaux must later execute his statue in marble, he will have to tranquilize his model and simplify it.<sup>18</sup> *Fisherboy's* fixed rictus is the first in a long list of Carpeaux smiling heads. Impossible for a model to maintain for long, the expression was arrived at only after skilled manipulation of clay and steady contemplation of effect. Smiles in art sometimes produce disconcerting effects. Mantz's simian analogy is easily ignored, but the rest of his snide dismissal is appalling. The real target is lack of decorum, and specifically the nudity of a generic subject. It is noteworthy that the three earliest plasters of *Fisherboy*—in the Louvre, the Petit Palais, and Valenciennes<sup>19</sup>—lack the little strip of loincloth that was added to mask the boy's sex in versions produced for conventional taste and commercial purposes. The *Fisherboy* remains titillatingly true to Carpeaux's intentions only in the three plasters and in the early marble versions that resulted from them.

We have read Carpeaux anticipating bronzes as well as marbles. Indeed, the founder Thiébault cast two full-size bronzes,<sup>20</sup> and three marbles ensued, the first bought by the Empress Eugénie (cat. 36).<sup>21</sup> Certain oddities—the inscription is crudely scratched in and the tiny strut connecting the little finger of the boy's left hand to the heel of his right hand was never filed away—indicate that the marble was not under the artist's control at critical times. Even if it was never altogether finished, Carpeaux clearly deemed it sufficiently spectacular to exhibit on several occasions.

That Carpeaux continued to revisit the concepts he had explored in *Fisherboy* is evidenced by a drawing of the head, made after a definitive plaster or marble (cat. 39).<sup>22</sup> The buoyant plasticity of the hair is especially striking, and the forms seem excavated as if in imitation of chisel and file. Poletti and Richarme suspected that Carpeaux wanted to pinpoint just the boy's mirthful expression for the benefit of an atelier assistant at work on one of several decorative busts that the model



generated.<sup>23</sup> In a creamy grisaille painting of the full figure, the smiling expression becomes pointless, as Carpeaux omits the shell to which the three-dimensional boy listens, leaving the action as obscure as the atmosphere is airless (cat. 40). None of the paintings after his sculptures achieved success, and this is the least satisfying.<sup>24</sup>

In the aftermath of *Fisherboy's* overall success, Carpeaux began the female pendant, *Girl with a Seashell*, whose

Cat. 40.  
*Fisherboy*  
ca. 1860–70 (?)  
Oil on canvas



Cat. 41.  
*Girl with a Seashell or  
Joan of Arc*  
ca. 1863  
Terracotta

Cat. 42.  
*Girl with a Seashell*  
ca. 1863  
Terracotta

evolution is not always easy to trace (cat. 37; see also cat. 41). One early model is a terracotta sketch made in 1863 of a nude woman who seems to comb her hair and sits with legs folded to the side (cat. 42). Another terracotta more clearly represents a woman arranging her tresses, drawing them horizontally through her hands.<sup>25</sup> As with *Fisherboy*, Carpeaux seems to have employed cross-sourcing in developing the girl's pose: the characteristically feminine poses are rooted in a highly masculine precursor, the kneeling *écorché* then believed to be by Michelangelo. Carpeaux drew after a plaster of it at least four times and sketched a variant kneeling male athlete in wax.<sup>26</sup> Its impress on *Girl* is perhaps most vividly seen in a muscly black-chalk sketch.<sup>27</sup> A pen-and-ink drawing included on a page of an undated letter to Chérier advanced *Girl* beyond the early terracottas (cat. 43). At least three drawings of lesser quality preceded it, as Carpeaux tried ideas for her pose and continued to reorient the arms to complement those of *Fisherboy*.<sup>28</sup>

Once perfected, Carpeaux's composition was minutely calculated to make *Girl* a foil for *Boy*. The

first marble, finished in 1867, was acquired by Empress Eugénie to make a pair (cat. 37). As if bowing away from each other, *Girl* looks toward her left and *Boy* turns to his right. Her lovely thighs and knees mirror his, as she perches delicately on a seine and a basket teeming with fish. With raised arm, she has a slightly more vertical and open orientation, while his is more enclosed. She is as unembarrassedly naked as he, and equally or more playful in the way she raises a shell with one hand to her head, as if trying it out, somewhat ludicrously, as a hat. The statue abounds in superb grace notes, from the tresses escaping from her braids and the exquisitely detailed wicker basketry to the legs daintily crossing at the ankles and the pressure on her delectable bottom. The coquettishly curved fingers of her right hand frame a smile responding to that of *Fisherboy*. Suzanne Lindsay found these two free-spirited forces of nature suggestive of the senses of sight (she) and hearing (he).<sup>29</sup>

Lindsay and Dirk Kocks both marshaled a variety of sources for *Girl*, including antique ones.<sup>30</sup> For the most part, the figure belongs in the wake of French



eighteenth-century achievements, such as Watteau's painting *Lady at Her Toilet*<sup>31</sup> and the marble *Nymph Drying Her Hair* by Louis Claude Vassé (1763), at the Château de Dampierre in Carpeaux's day.<sup>32</sup> But more important than these precedents was Carpeaux's own *Fisherboy*, which determined the *Girl*'s compositional responses.

There is no sign of how and where the empress's *Fisherboy* and *Girl* were displayed in the Tuileries. They went with Napoleon and Eugénie into exile in England, reaching Farnborough Hill, where she eventually resided, without pedestals. There Eugénie placed them in a hall past the entrance; the back of *Fisherboy* can be glimpsed close to the floor in an old photograph.<sup>33</sup> Just as seemingly endless reductions and adaptations of *Fisherboy*, including busts, were produced in Carpeaux's atelier and by founders in many media over several decades, a host of versions and reductions of the popular *Girl* also exist.<sup>34</sup> In them a net often conceals the upper left thigh and crotch, in deference to prevailing morals. JDD



Cat. 43.  
*Girl with a Seashell*  
1863  
Pen and wash on blue  
paper





A detailed stone relief sculpture, likely made of marble or limestone, featuring a woman on the left and a child in the center. The woman has a serene expression and is looking towards the child. The child is depicted in a dynamic, almost dancing pose, with a joyful expression. The background is filled with intricate carvings of foliage and other figures, creating a rich, textured scene. The overall style is characteristic of the Second Empire period, emphasizing naturalistic detail and emotional expression.

SCULPTOR OF THE  
SECOND EMPIRE



## Carpeaux: Sculptor of His Time

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*Edouard Papet*

SOME DAY WE will understand that the Second Empire was an age of style. And the purest expression of this artistic style is to be found in the works of the sculptor Carpeaux, who—more completely than any other—was a man of his time.”<sup>1</sup> When Guillaume Apollinaire made this remarkably perceptive observation nearly forty years after Carpeaux’s death, the sculptor’s work had not been forgotten but was relegated to the limbo of the history of taste. Yet during Carpeaux’s lifetime most of his contemporaries recognized the singular, exalted nature of his sculpture. After the success of his *Fisherboy with a Seashell* in 1858 (cat. 36), a cheerful homage to his master François Rude, Carpeaux confirmed his preeminent position in contemporary sculpture at the Salon of 1863 with *Ugolino and His Sons* (cats. 19–35), which owed a great deal to the dark side of Romanticism, even though it was misunderstood by many of his contemporaries. Apart from this work, the bust of the emperor’s cousin, Princess Mathilde (cat. 119), opened the doors to Second Empire officialdom for him and paved the way for a brief, mercurial career that was inseparable from his fraught, complex personality: fifteen years of relentless activity that coincided with the reign of Napoleon III. Carpeaux’s name and work were the talk of the town in 1869, when *The Dance* (cats. 72–87) was unveiled on the façade of the Opéra, causing such a scandal that its scheduled removal was prevented only by the outbreak of the Franco-Prussian War.

Carpeaux might have become the official sculptor that many of his contemporaries assumed he was, and, after the fall of the empire, his ties to the imperial family made him suspect. For a long time *The Dance* crystallized republican assessment of the previous government: “It is the most accurate allegory of our present mores and tastes. It is the very personification of Art for Art’s sake, of literature and pleasure under the Second Empire. . . . This is truly the art of this quarter century, an art qualifiable as mad, nervous, spasmodic, shaken, incomparably sick, . . . [an] unleashing of appetites, a craving for pleasure and the burning desire for brutal sensual delights that drive this age.”<sup>2</sup> Still, it had been Carpeaux’s good fortune to make a name for himself in the midst of the great construction projects of an empire that placed sculpture at the heart of public and private space: monuments and residential buildings were laden with sculpted decoration; a statuomania took over the squares and avenues of urban centers then in the throes of town planning and bent on modernization. Reduced replicas of sculptures that had been presented at the Salon or that were produced for the market were made available through mass distribution.



Fig. 63. *Emperor Receiving Abd-el-Kader at the Château de Saint-Cloud*, 1852–96. Marble relief, 5 × 9 ft.  $\frac{3}{4}$  in. (155 × 298 cm). Musée des Beaux-Arts, Valenciennes (S.92.1)

Like most nineteenth-century sculptors, Carpeaux was born into modest provincial circumstances and found a place for himself in a post-Balzacian Paris in which the regime, in the acerbic words of his friends the Foucart, “had nothing against people who asserted themselves and proclaimed their own merits.”<sup>3</sup> At the beginning of his career, Carpeaux adopted a rather pragmatic attitude toward the new rulers, whose coup d’état he had witnessed in Paris. His opportunistic adventures to present the relief *Emperor Receiving Abd-el-Kader at the Château de Saint-Cloud* (fig. 63) to the emperor and empress during their trip to the north of France illustrate the point in a near-pathetic manner. He had the relief, unnoticed at the Salon by Napoleon III and critics alike—with the exception of Nadar’s scathing comment, “Harder, M. Carpeaux”<sup>4</sup>—shipped to the north in the fall on the occasion of an imperial tour in which he stalked the imperial couple.<sup>5</sup> Finally, he brazenly asked the emperor for the commission and obtained it several months later, in May 1854, delaying his departure for Rome.

Shortly thereafter, on his own initiative, he produced a group called *The Empress Eugénie as Protectress of Orphans and the Arts* (cat. 44), which would have been perfect imperial propaganda, making a contract for an edition with the bronze-caster Victor Paillard, but this concept failed to bring him the hoped-for patronage. This was to come later, with the statue of the Prince Imperial (cat. 66). Passing through Rome, comte Emilien de Nieuwerkerke, director of fine arts and a sculptor himself, noticed the young artist and convinced him that “the Emperor [would] be happy to encourage [him] and have yet another artist to illustrate his age.”<sup>6</sup> Carpeaux found favor at the imperial court, to which he was invited, and was appreciated by Napoleon III, who seems to have had a true affection for him. But not to the point of ennobling him, as the sculptor wished at the time of his wedding, with the emperor finding the



Cat. 44.  
*The Empress Eugénie as  
Protectress of Orphans  
and the Arts*  
ca. 1855  
Original terracotta

right words to turn him down: “Being Carpeaux is much more than being a baron.”<sup>7</sup> Nor to the point of flying in the face of public opinion and defending *The Dance* on the Opéra façade (cat. 78). In spite of the imperial couple’s acquisition of major pieces for their private collection,<sup>8</sup> Carpeaux cannot be considered the official sculptor of a regime that granted commissions for the decoration of the Louvre to most of the major talents of the day. Contrary to his wishes, Carpeaux did not obtain the commission for an official bust of the empress or a full-size statue of the emperor. Yet the commission for a statue of the Prince Imperial confirmed his position, which was further strengthened by the emperor’s purchase of reproduction rights to it (cat. 69).

*The Dance*, as we have seen, became a target for critics of the reign. In March 1870, in a famous review inspired by the announcement of the removal of the group from the façade of the Opéra the previous December, Emile Zola brushed a paradoxical and perfidious portrait of Carpeaux, whose works he liked in other respects: “M. Carpeaux’s group is the empire: it is the violent satire of the contemporary dance, this furious dance of the millions, of women for sale and men who have sold out. On the stupid and pretentious façade of the new Opéra, in the midst of this hybrid, shamefully vulgar architecture in the style of Napoleon III, explodes the true symbol of the reign. . . . M. Carpeaux, naively thinking that he was

carving a completely innocent group, carved the hostile allegory that posterity will no doubt call: the pleasures of the Second Empire.”<sup>9</sup> Faithful to his benefactors, Carpeaux left in January 1873 for London, where he made a drawing of Napoleon III in his coffin and finished modeling his bust in plaster (cats. 127, 128). In the same year he rubbed elbows with the new republican elite in Paris, executing the portrait of the future president of the Republic, Jules Grévy.

Carpeaux was a demanding artist from the start, and the career of a sculptor was challenging, as many of his letters attest: “To hell with sculpture and talent; who wants to starve? Better to have a good craft or ignorance.”<sup>10</sup> Often, he did not have much good to say about his fellow artists, if we are to judge by the few lines that escaped the censorship of his widow and daughter.<sup>11</sup> Biting remarks were often aimed at his compatriots Henri Lemaire and Gustave-Adolphe-Désiré Crauk: “I am expecting



their fauns, their Venuses plundered from Antiquity; all they're making is bargain sculpture."<sup>12</sup> Amid a network of cordial and faithful relationships with such characters as Jean-Léon Gérôme and Joseph-Auguste-Emile Vaudremer (Architect of the City of Paris), a few solid friendships stand out, such as that with Jean-Alexandre-Joseph Falguière. The two budding sculptors took an immediate liking to each other at the Villa Medici, and the young man from Toulouse reminisced with much feeling about their "wild rides through the Roman countryside."<sup>13</sup>

The other sculptor who mattered to Carpeaux was Marcello, pseudonym of Adèle d'Affry, duchesse de Castiglione Colonna. They were united by a love for Michelangelo, and Carpeaux convinced himself that theirs was an encounter between soul mates. Nonetheless, it was a true friendship between male and female fellow artists, rare at the time, and it involved everything from exchanging addresses of models and "loans" of practitioners for carving marble to frequent discussions about their own work: "Do you remember, adorable duchess, that you promised to send me your projects reciprocally, that we would talk about our works, and I think that we could find some interest in our very useful critiques or our applause."<sup>14</sup> Marcello seems to have played an important part in helping Carpeaux establish the final composition of *Temperance* (fig. 90), especially in 1863–64: "My Trinity group has resumed its true form and from now on I only want to follow your inspirations. They are sublime, friendly, enlightened—what am I saying, divine!"<sup>15</sup>

Mastering academic teachings while revolting against the rules, obstinately defending his ideas to the point of audacity and awkwardness, and working without letup, Carpeaux was above all the man of the hour for a much-needed renewal, in which no one else seemed to be taking the lead. His immense vitality, his casual sensuality, and his ambitious rereadings of the portrait tradition, devoid of any servility, overturned the disorganized landscape of French sculpture at the beginning of the 1860s and would dominate the artistic scene until the beginning of the 1870s in works such as *Flora*, which "projects" from the architectural framework, and *The Dance*, which "breaks everything,"<sup>16</sup> or, according to Joris-Karl Huysmans, "leaps, twirls, jumps from the pedestal, encroaches on the street,"<sup>17</sup> in its swirl of vigorous and full-blooded bodies. Carpeaux's irrepressible sense of freedom put an end to the century-old subordination of decoration to architecture. This relationship seems always to have interested him, as he wrote in 1860 with reference to his *Watteau*: "I will also study the pedestal. . . . It will be an opportunity for me to do a little architecture."<sup>18</sup> Without respecting any set proportions, arranging his sculpted groups according to his own architectonic instincts, Carpeaux became the "nightmare" of the profession, as Charles Garnier quipped.<sup>19</sup>

Carpeaux was almost unanimously credited with a "talent of singular power," but reproached for having spoiled it with "works of appalling vulgarity," as Jules Claretie put it in 1872.<sup>20</sup> His death was greeted by the same dialectic, which swung between regret for an irreparable loss for modern French sculpture and condemnation of a perceived inability to transcend his sources of inspiration. This inability was the result, it was believed, of the contradictions in his high artistic aims—"life in sculpture"—and a fault—"fever"<sup>21</sup>—which resulted formally in an exaggerated expression that upset the standard

categories of sculpture: “Carpeaux accentuates features, highlights details, underscores intention, exaggerates the accent, and so endows his works with the most astonishing character of reality and life. But it is devoid of the ideal, or tranquility. . . . It is the human form represented in its given accidentals by an artist of much knowledge, much talent, and even endowed with a sense of elegance that should have preserved him from these errors.”<sup>22</sup>

Since *Ugolino and His Sons* and the *Triumph of Flora*, critics had generally agreed that he was the only worthy heir to his masters, Rude and Francisque-Joseph Duret, or as Léonce Bénédite summarized: “After Barye, and after Rude, Carpeaux links our time to the slow undercurrent of revolt that strives to break the constraints of school teachings. . . . It is the great tradition of [Pierre] Puget, continued by [Pierre Etienne] Falconet, [Jean-Baptiste] Pigalle, and [Jean Antoine] Houdon.”<sup>23</sup> At the time, trends in sculpture evolved slowly, almost always a decade behind the lead of painting. The force of the aesthetic revolution that constitutes Carpeaux’s work stands out all the more in the context from which it emerged: the beginning of the Second Empire. This was a period during which many sources of inspiration, the limits of which proved to be more permeable than was officially recognized,<sup>24</sup> were interwoven: a classicism always faithful to the antique model perpetuated by the Academy, a late version of Romanticism, and elegant historicisms, led in the 1850s to a kind of formal dead end and a dispersal of trends. The sculptors of Carpeaux’s generation, born in the 1820s, were trained during the final years of the July Monarchy, a time when the epic scope of Rude and the sensual nudes of James Pradier reigned supreme, while Auguste Préault’s works were still being rejected at the Salon. During the 1850s, these upcoming talents tried for the most part to reconcile study after the antique with truth to nature, subject with style. As noted by a critic at the Exposition Universelle of 1855, statuary seemed to have “separated into two caravans: the one seeking beauty amid the ruins of Athens and Rome, and the other seeking life in the Christian monuments of the Middle Ages and the Renaissance.”<sup>25</sup> The spirit of the period found its expression in a juxtaposition of historicisms, either Neoclassical—revisited and strict (Cavelier, Guillaume, Robert) or sensitive (Jaley, Perraud, Millet)—or erudite and virtuoso, paying homage to the great periods of French art of the past: the Fontainebleau Renaissance and the seventeenth and eighteenth centuries, as in the work of the prolific Albert-Ernest Carrier-Belleuse.

The new generation had appropriated the legacy of Romantic sculpture established in the works of Rude and Duret. Carpeaux’s masters received the highest awards at the Exposition Universelle of 1855 with *Neapolitan Fisherman* and *Grape Harvester Improvising*, which were both originally presented at the Salon of 1833. Préault, who would survive Carpeaux by five years and would seem to have been a like-minded precursor, does not appear in Carpeaux’s correspondence,<sup>26</sup> but he shared the same taste for Dantesque and Shakespearean subjects.<sup>27</sup> Carpeaux’s series of sketches of fallen or shipwrecked women (cats. 186, 187), an *Ophelia* full of twisted curves, recall the relief by Préault that was rejected at the Salon of 1849 (fig. 64). In the middle of the 1850s, a number of Carpeaux’s fellow sculptors, like Auguste Ottin, had learned their lesson from Romantic expressiveness and movement, yet however inventive and virtuoso these spectacular groups can seem, they did not offer new formulas for modern sculpture.



Fig. 64. Auguste Préault (1809–1879). *Ophelia*, 1843, cast 1876. Bronze, 29½ × 78¾ × 7⅞ in. (75 × 200 × 20 cm). Musée d'Orsay, Paris (RF 3641)

Carpeaux was not the only member of his generation to have learned from the dark side of Romanticism, as we can see from Ernest Christophe's *Slave* of 1851 (fig. 66).<sup>28</sup> For *Ugolino*, the Dantesque inspiration, the attraction to horror, the tortured modeling of some of the figures were all derived from sculptures as well as from paintings of previous generations, which nourished Carpeaux's stylistic freedom. Théodore Géricault had a central and recurrent place in his work, both in his study drawings (cat. 176) and in the references to *The Raft of the Medusa* (Louvre) that can be seen in his *Shipwreck*, a plaster with a group of figures writhing in mortal agony (cat. 186). He again invoked this legacy in Brussels in an 1863 letter to Bruno Chérier, after *Ugolino* had been presented at the Salon and while he still felt an aesthetic shock upon rediscovering Flemish painting: "Drama is necessary in simple as well as in sad subjects. Emotion is required: we cannot do figures for their great beauty alone, richly adorned to please the eye, rather we need to do Descents from the Cross, Last Judgments, Survivors of the Medusa, Massacres at Chios—humanity lifted up as if by gusts of wind sending generations crashing against generations, like the wind making dust swirl in its fury; this, I think, is the expression of our times: it is despair."<sup>29</sup> At the Salon of 1863, *Ugolino*, the result of seven years of work, anguish, and struggle, represented simultaneously the final throes of Romantic sculpture and the manifesto for a radical renewal of modern sculpture through expressivity: "Expressiveness is my cry to the sublime, it is my power."<sup>30</sup> We can only agree with the immodestly apt words that Carpeaux wrote from Rome in April 1861 to his friend Louis Dutouquet: "I am saying at the age of thirty-three what a generation barely explains in the course of a long career."<sup>31</sup>

Carpeaux would never again complete as darkly dramatic and violent a sculpture as *Ugolino*, his parallel efforts in painting seeming to canalize that impetus. Kept busy with commissions for monuments and portraits, his quest for expression was channeled into a nervous naturalism, full of vitality and sensuality, in stark contrast to his own life, which was deeply tormented by anxiety and doubt, as his correspondence discloses.<sup>32</sup> The bright smile of the *Fisherboy with a Seashell* had descendents in many faces, real or imaginary, sculpted by Carpeaux. As the mainspring for an immediate empathetic





Fig. 65. *Reclining Female Nude*, ca. 1870. Clay,  $2\frac{3}{4} \times 8\frac{1}{4} \times 3\frac{3}{8}$  in. (6.9 × 20.9 × 8.5 cm). Musée d'Orsay, Paris (RF 2853)



Fig. 66. Ernest Christophe (1827–1892). *Slave*, 1851. Bronze,  $12\frac{1}{8} \times 5\frac{3}{8} \times 8\frac{1}{4}$  in. (30.8 × 13.6 × 21 cm). Musée d'Orsay, Paris (RF 3452)

absorption into a work, this broad, toothy smile, debased by the many posthumous editions, remains his second signature. Naturalism was the matrix of Carpeaux's creative spirit, and the critics agreed in welcoming his choice not to "pursue the dangerous nonsense of the ideal" and to adhere "strictly to nature."<sup>33</sup> As he would write to Falguière: "If you think of Antique sculpture, you will cool down your work. Choose a model . . . and copy it all the way."<sup>34</sup> The hundreds of drawings Carpeaux made to establish a sculptural design are as much snapshots of reality as they are a feverish rewriting of the placement of a body, the attitude of a limb, without forgetting the material presence of the work-to-be: plinths and terraces were often very precisely indicated. At the hour of his triumph, it was certainly under the sign of naturalism that Carpeaux related most closely to his masters: "I am merely an observer, a child of nature. . . . Contemplation being constant in my life, my enthusiasm at the sight of the various characters that nature presents us sometimes makes me express form and movement with a bit more trembling than usual."<sup>35</sup> His sculpture as a whole manifests the fire of a sincere verism. In 1865 the Goncourts wrote of "being on a train with Carpeaux, who abounds in a febrile aesthetics. Beauty is always nature for him; beauty found and beauty yet to be found. . . . For him, as for all people with

talent and a future nowadays, there is no idealization of beauty, only its encounter and perception.”<sup>36</sup>

His rejection, both spontaneous and deliberate, of the dead grammar of antiquity, the exalted fascination with Michelangelo, the taste for Rubens and Van Dyck, the total mastery of anatomical correctness, all contributed to liberating this naturalism. The same attempt remained otherwise tame in such contemporaries as Henri-Michel-Antoine Chapu, however skilled, and paved the way for a more animated and emotional sculpture, almost the lay version of a “counter-reformation” of the industrial age, sensual and accessible to all. The lesson was not lost on Falguière, who, out of admiration for the figure of Ugolino’s youngest son, launched a major trend that became a liberating moment in the sculpture of the Second Empire: neo-Florentinism. After Carpeaux’s death, Falguière testified that he had found “the rendering of this frail body with so much truth to be extraordinarily daring; this poor, bloodless flesh that let the bones show. I realized how much of beauty and novelty there was in all this . . . profounder than in all the imitations of antique copies. . . . It was under this strong impression that I composed the sketch of my second submission: *The Winner of the Cockfight*” (fig. 67).<sup>37</sup> Carpeaux seemed to be one answer to Zola’s statement about the Salon of 1868: “It’s high time, if we don’t want sculpture to be dying, to reconcile her with modern times, making her a daughter of our civilization. Let’s have the courage to leave the Greeks at home, with their ideal, their dream of smooth curves, and let’s speak our artistic language, our contemporary language of reality and analysis.”<sup>38</sup>

Carpeaux’s sculpture announced realism more than it truly explored it, that is, in the sense in which Gustave Courbet or Millet had already painted it. Yet it was to realism in painting that the liberal critic Jules-Antoine Castagnary compared Carpeaux’s art in 1872:

M. Carpeaux—no one would dream of questioning this—possesses the genius of sculpture: he thinks and speaks in marble and bronze. Since the deaths of Rude and [Pierre-Jean] David d’Angers, it is he who holds the scepter, as does Courbet since the deaths of [Eugène] Delacroix and [Jean-Auguste-Dominique] Ingres. Courbet holds it in another order. Both have a feeling for life, expressing it through different but equal means. What characterizes them is the perfect lucidity of their artistic intelligence. . . . Like the great artists of all periods, they combine the two master skills: invention and execution. If painting had not



Fig. 67. Jean-Alexandre-Joseph Falguière (1831–1900). *The Winner of the Cockfight*, 1862–64. Bronze, 68½ × 39¾ × 32¼ in. (174 × 100 × 82 cm). Musée d’Orsay, Paris (RF 144)

existed, Courbet would have found it: if sculpture did not exist, Carpeaux would have invented it. One cannot conceive of another mode of translation for their ideas. The language that they chose was the fitting form for the conceptions that came out of their brains.<sup>39</sup>

Yet, except for the anecdotal *Winkle Gatherer*, Carpeaux did not set out to depict the life of workers of his day, subjects that were to preoccupy the next generation under more political auspices—especially Jules Dalou, his former pupil<sup>40</sup>—in an ever deeper exploration of his illusionistic groundwork.<sup>41</sup>

Almost every year at the Salon in the 1860s, the main stumbling block to the nude in sculpture was the achievement of a proper distance between trivial sensuality and academic elegance, genre and allegory. Carpeaux managed to avoid these pitfalls and enhance life in flesh at a time when critics “so often [saw] sculpture of style put the gesture to sleep and stiffen grace.”<sup>42</sup> The truth of the nude, the skill to translate into sculpture the tremors of living flesh, were the major stakes in Carpeaux’s sculpture, and, as in painting, this most noble and equivocal of genres crystallized the antagonism in artistic circles, which were divided over the expression of a contemporary vision. As Zola put it, “There is only one way to have us appreciate nudes, which is to make them true to life. . . . Naturalist sculptors will be tomorrow’s masters.”<sup>43</sup> Carpeaux’s training, visual imagination, and dexterity in modeling gave him all the means necessary to construct the bodies of his figures with the greatest possible degree of truth; with a mastery unique for his generation, he achieved a “virtuosity of feeling and execution to which France [had] always been sensitive.”<sup>44</sup> *Fisherboy with a Seashell* stood on the unclear frontier between genre and the nude, and was, as Anne Wagner noted, “an excuse to model a nude figure, one not modern, yet nonetheless not ancient.”<sup>45</sup> A work whose appeal is undiminished, the *Fisherboy* was one of the first true sculptures of Carpeaux’s time, that is, of the Second Empire.<sup>46</sup> It was a transitional work that elevated a genre subject to the rank of an official submission from Rome, or that lowered it, to take the Academy’s point of view, which praised the “fine and true study of nature,” yet deplored the subject’s commonness.<sup>47</sup> Carpeaux found his own language, transcending genre with a composition rendered more effective in its instability than Rude’s fisherman, and he wrought the semblance of flesh with great honesty. Paul Mantz found the figure “violent and exaggerated.”<sup>48</sup> It was the dynamic whole that was disturbing in Carpeaux’s sculpture, something that would always disturb.

Ever since the scandal of Auguste Clésinger’s *Woman Bitten by a Snake* at the Salon of 1847, the year in which Carpeaux was chosen fifteenth out of sixteen candidates for the first trial competition for the Grand Prix, every sculptor knew that too marked a departure from established codes was bound to prompt a debate (fig. 68). Clésinger lacked the necessary disengagement from his female nudes—whose verism owed much to casts made from life—for them to be easily distinguishable from outright eroticism.<sup>49</sup> Contrary to such orchestrated Salon provocations, Carpeaux’s nudes embodied without apparent effort a directness in the representation of the modern body, as the Goncourts noted in 1865: “For him, today’s human body, in its finer examples, offers specimens as fine as Greece.”<sup>50</sup> The continued pursuit of his early inclination toward “too literal a reality,”<sup>51</sup> which had not been flattened by the ideal, was a frequent reproach, and this was intensified by the monumental scale of his works. A contemporary





Fig. 68. Auguste Clésinger (1814–1883). *Woman Bitten by a Snake*, 1847. Marble,  $22\frac{1}{4} \times 70\frac{7}{8} \times 27\frac{1}{2}$  in. (56.5 × 180 × 70 cm). Musée d'Orsay, Paris (RF 2053)

testimony can be found in the reservations voiced by Mantz: “Carpeaux sometimes made mistakes in his choice of models. Too easily charmed by the seductions offered by living nature, too oblivious to the fact that nature can be intoxicating, he often copied it without choosing. . . . The arms are furiously virile, the backsides are ultracopious and superabundant.”<sup>52</sup> Yet it was a certain magnetism that did not aspire to illusionism, derived from models endowed with generous forms, or, for his few masculine nudes, an elegant musculature (like the torso of the carpenter Sébastien Visat, on which the genius of *The Dance* was based) that gave Carpeaux once and for all the “courage of his curves,” upsetting sculpture until the end of the century.<sup>53</sup>

It is no doubt in his maquettes—divided today for the most part among the museum in Valenciennes, the Musée d'Orsay, and the Petit Palais—that one can best grasp Carpeaux's expressive originality, although he was not the first to leave behind a collection of expressive and lively wax, unfired clay, and terracotta sketches. In the cases of Dalou and Auguste Rodin (fig. 69), these were preserved, thus permitting a fairly complete idea of the long process toward the final work.<sup>54</sup> Intuitions, pentimenti, and changes of direction are stages of a story in miniature that Carpeaux's hands seem to have been unable to let go. This went so far that he even represented himself in motion or in the act of modeling, “stalking essence in the ephemeral.”<sup>55</sup> This aspect of his work already interested his contemporaries. Mantz instructively quotes Préault, who “liked to say of sculptors whose languid tool was unable to make the material speak: ‘They don't have the madness of the thumb.’ . . . Carpeaux, kneading clay, had delirium of the hand.”<sup>56</sup> Many of these modeled sketches can be connected to scribbles in his sketchbooks, but



Fig. 69. Jules Dalou (1838–1902). *Laughing Bacchante*, Study for the *Triumph of Silenus*, 1884. Clay, 8¼ × 6½ × 5 in. (20.9 × 15.5 × 12.6 cm). Musée d’Orsay, Paris (RF 3769)

they are usually difficult to date. The wax sketches are few, highly summary, often with a smooth modeling that contrasts with the coarseness of the fired or unfired clay or terracotta sketches. The latter, usually modeled in gray clay, present the entire range of the bozzetto, from the most constructed (cat. 2) to the least explicit. Their sketchiness led Carpeaux to be considered a precursor of modernism in the 1960s and 1970s.<sup>57</sup>

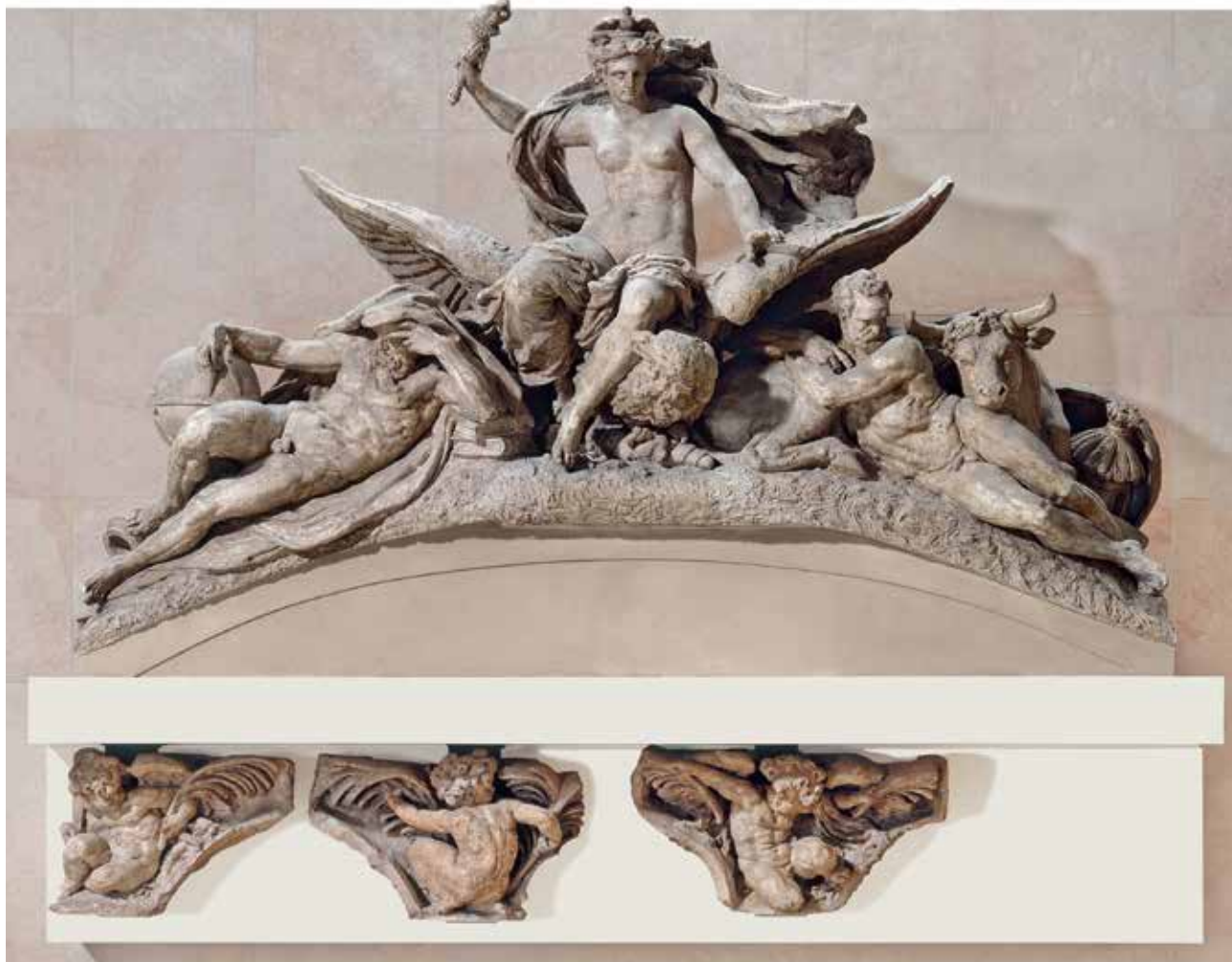
Carpeaux hesitated constantly while elaborating a work, leaving an accumulation of sketches and variations, as if he was overwhelmed by the daily repetition of the creative act. A similar kind of profusion—almost dispersion—can be found in the various editions after the work was finished and in its fastidious supervision. Carpeaux’s creative rush could be painful. He risked being overcome by a “creative fever.”<sup>58</sup> And his relentless labor was constantly undermined by doubt: “Sculpture is a sublime art, but how many torments to bring a work to completion . . . not to run aground in the course of execution.”<sup>59</sup> A month before he died, facing the wreckage of his life, no longer able to model, he wrote: “I am burning to make something.”<sup>60</sup>

## Decoration of the Louvre: *Imperial France* and the *Triumph of Flora*

IN THE 1850s and 1860s Napoleon III ordered a major building program at the Palais du Louvre, carrying forward work begun by Napoleon I. By extending the complex to the west, with a northern wing along the rue de Rivoli and a southern wing along the Seine, he connected the Louvre to the Palais des Tuileries, enclosed the central court and garden, and created the “New Louvre.” As part of this project, in 1861 the decision was made to demolish the Pavillon de Flore, a structure on the southern side then in a ruinous state, which was to be rebuilt for the apartments of the Prince Imperial.<sup>1</sup> The architect Hector-Martin Lefuel was entrusted with the reconstruction, parallel to his work on the Grande Galerie, also on the south side. Demolition was finished in the fall of 1861 and the main work in the spring of 1863, when the

commission for the sculptures crowning the pediments went to Pierre-Jules Cavelier and Carpeaux.<sup>2</sup>

The program for the external decoration of the new Pavillon de Flore was characterized by an opulent historicism celebrating the triumph of imperial France in military and civic realms. Cavelier’s pediment on the garden side displays “The Imperial Genius between War and Peace.” On the attic story, two statues of sentinels stand on the cornice; beneath them, a frieze of children carrying palm fronds set above three round windows, or oculi.<sup>3</sup> Carpeaux was assigned the decoration on the Seine side, on the axis of the Pont Royal: on the pediment, “Imperial France Bringing Light to the World and Protecting Science, Agriculture, and Industry”; on the attic level, a relief depicting “Flora amid the Geniuses of Spring and Gardens”; and again a frieze of children with palm fronds above three oculi. Flora, the Roman goddess of flowers and spring, would advertise the name of the pavilion and the sunny bounty of the Second



Cat. 45.  
*Imperial France Bringing Light to the World and Protecting Science and Agriculture*, pediment of the south façade of the Pavillon de Flore  
1865  
Original plaster model, half-scale, as installed in the Musée d’Orsay, Paris



Cat. 46.  
*Science*  
1863  
Patinated plaster, old copy



Cat. 47.  
*Agriculture*  
1863  
Patinated plaster, old copy





Cat. 48.  
*Imperial France Bringing  
Light to the World*, Study for  
the Central Figure of the  
Pediment of the Pavillon  
de Flore  
1863  
Patinated plaster, old copy

Cat. 49.  
*Flora*  
1863  
Original plaster and metal  
maquette



Empire. Carpeaux accepted a fee of 32,000 francs, which he considered barely enough for the expenses, and committed himself to adhering to the models he had already submitted.<sup>4</sup> The decoration of the pavilion was the first prestigious commission that confirmed, after the exhibition of *Ugolino*, the recognition of his talent, as he was well aware. He called it “huge in its composition and the finest to be done in our day.”<sup>5</sup>

Details of the pavilion’s iconography do not seem to have been clearly defined at the start.<sup>6</sup> The French Renaissance undoubtedly served as the stylistic connecting thread, along with Lefuel’s need to ensure that the imperial allegories were not discordant with the nearby neo-Greek groups by Antoine-Louis Barye that had been added in 1856 to the Pavillon Richelieu.<sup>7</sup> Cavalier executed an elegant ensemble in Bellifontaine taste and finished on schedule to the architect’s satisfaction. While Carpeaux’s sketches of Imperial France, Science, Agriculture, and Flora were promptly approved, he subsequently

made many changes (cats. 45–47). Among other adjustments, he omitted a figure of Industry from plans for the pediment sculptures. The lengthy evolution of the pediment and attic-story relief and the cumulative delays in delivering the final plaster models soon made for tension between him and Lefuel.

Carpeaux told Lefuel in April 1863 that he would need at least eighteen months to complete the commission,<sup>8</sup> but as early as November 25 the architect threatened to have the existing models cast by the molders of the Louvre if he did not submit his final sculpture at once.<sup>9</sup> On May 23, 1864, Lefuel reminded him that the deadline for beginning the carving was to be in August.<sup>10</sup> Though Carpeaux’s submission was approved and signed on June 4 and July 9, Lefuel pointed out to him on the latter date that he had visited his studio three times and saw no real progress on the project. Cavalier’s central figure was already advanced enough for the carver to take measurements, and Lefuel threatened to cancel the commission if



Carpeaux did not catch up.<sup>11</sup> At the beginning of August, Cavalier changed the proportions of his central figure and Carpeaux followed suit. On August 8, Lefuel, exasperated with both sculptors, wrote to Carpeaux to inform him that he had had to order Cavalier “to bring this figure back to the [given] measurements . . . and subject the two reclining figures to the same proportional reduction.” He expected to be able to make a final calculation of the proportions when he received the model for Imperial France: “I pray, take care only of these two things: 1) to follow as exactly as possible the proportions of your sketch, which were excellent . . . 2) to hurry as much as possible to permit us to determine the size of the stones required.”<sup>12</sup>

On May 12, 1865, after a number of considerable changes relative to the first sketches, Carpeaux delivered the large model of the pediment, which was photographed almost immediately by Edouard Baldus.<sup>13</sup> The carving of the group, *Imperial France Bringing Light to the World and Protecting Science and Agriculture*, was finished by the end of the year in Chauvigny limestone.<sup>14</sup> At the same time, the relief of Flora occasioned further conflict between the sculptor and the architect: the half-scale plaster model was far from finished late in 1864, and it took the emperor’s intervention to ensure that the execution was left to Carpeaux.<sup>15</sup> When shown the final version, Lefuel did not accept the relief’s considerable projection, which extended beyond the alignment foreseen for the attic, and he threatened to level the head of the sculpture. Carpeaux refused to yield and requested the arbitration of the emperor, who is reported to have looked at the work in situ and given it its present title: “It really is the triumph of Flora.”<sup>16</sup>

At Carpeaux’s suggestion, part of the scaffolding was removed from the pavilion in July 1866 in order to present the *Triumph of Flora* to the judgment of the public, which had been able to see the plasters at the Salon a short time before (cat. 45).<sup>17</sup> That August he was named chevalier of the Légion d’Honneur, a clear sign of his personal ascendance as well as that of the art of sculpture. The discrepancy between Carpeaux’s creative resilience and Lefuel’s functional rigor, their contentious relationship, and Carpeaux’s appeal to the sovereign’s judgment document exceptionally well a time when the long-standing subservience of sculpture to architecture was nearing an end. The Pavillon de Flore constitutes a major milestone in the liberation of sculpted decoration under the Second Empire, effected spontaneously by Carpeaux’s groups.



Fig. 70. Sketch of the Figure of Flora amid the Geniuses of Spring and Gardens, 1864–65. Black crayon on notepaper, 3 × 5<sup>7</sup>/<sub>8</sub> in. (7.5 × 14.8 cm). Musée d’Orsay, Paris (RF 8657)

Many sketches and drawings bear witness to his intense efforts, showing that he thought from the start about the totality of the pavilion’s decoration.<sup>18</sup> Did he intend to renew the iconography of Imperial France? Ever since the Exposition Universelle of 1855, the severe neo-Greek group of Louis-Valentin-Elias Robert, *France Crowning the Arts and Industry with Laurels*, which topped the main façade of the Palais de l’Industrie on the Champs Elysées, had propounded a version of France standing with a crown of rays.<sup>19</sup> This attribute is alluded to in many of Carpeaux’s drawings,<sup>20</sup> but Carpeaux abandoned it fairly soon, replacing it with an eagle-shaped, neo-Renaissance diadem, comparable to the one worn by Princess Mathilde (see cats. 119, 120). From the beginning, the head of his Imperial France was turned to her left, toward the heart of the Louvre,<sup>21</sup> and that of Flora to her right, toward the Jardin des Tuileries. In a drawing now in Valenciennes, the attitude of the various children carrying palm fronds is almost established, and the relief of Flora—with a winged putto extending beyond the upper cornice—corresponds exactly to the plaster model of the first design.<sup>22</sup>

In the Pavillon de Flore pediment, Carpeaux avoided the formalist trap of a crowded triangular composition by having the central figure of the allegory, France, sit on an eagle with outspread wings, a motif that was not entirely new. James Pradier had proposed it unsuccessfully for the top of the Arc de Triomphe at the Etoile.<sup>23</sup> Carpeaux

Cat. 50.  
*Triumph of Flora*  
ca. 1863  
Plaster



drew many eagles from life at the Jardin des Plantes.<sup>24</sup> The dynamic combination of the drapery billowing in the wind at France's back and the imperial emblem enveloping the reclining male figures in its wings—inspired by Michelangelo—structures the whole pediment with rhetorical eloquence. The muscular physicality of the three human figures creates a powerful image that is easily legible from the ground and that renews the motif of apotheosis in an eclectic style.<sup>25</sup>

As the critic Paul Mantz noted, “For some contemporaries, the tribute to Michelangelo was perhaps not sufficiently hidden, and we know that, even among Carpeaux's friends, he was reproached for having so loudly confessed his esteem for Michelangelo and having used too conspicuously the ideas of the eternal master.”<sup>26</sup> Nonetheless, all the extant drawings made in preparation for the pavilion sculptures clearly indicate that the visual culture Carpeaux acquired in Rome and the devotion to Michelangelo were infused into the general design

of the project.<sup>27</sup> As Carpeaux wrote to Jean-Alexandre-Joseph Falguière: “My composition is good and I have the opportunity here to show the power of the studies that I had the good fortune to make in Rome with you.”<sup>28</sup>

Carpeaux's masterful study of Giambologna's sculptures for the *Fountain of the Ocean* in the Boboli Gardens in Florence shows he was long interested in pyramidal compositions (see cat. 8).<sup>29</sup> The composition for the Pavillon de Flore pediment was tripartite, according to the architect's wishes, and very deliberately borrowed from Michelangelo's Medici Tombs in San Lorenzo, Florence, especially that of Lorenzo de' Medici.<sup>30</sup> The head of Agriculture adopts the tilt and dreamy expression of *Day* on the Tomb of Giuliano de' Medici, which Carpeaux had paired with *Dusk* on the Tomb of Lorenzo in one of his finest drawings linked to this project (cat. 7). Many of his studies of the Medici figures are closely related to the design of the pediment, raising the thorny question of the dating: they may have been done not in Rome,

Cat. 51.  
*Triumph of Flora*  
ca. 1866  
Plaster model



but in Paris, from plaster casts displayed in the Chapel of the Ecole des Beaux-Arts. Lastly, as in the case of *Ugolino*, the antique sources remain apparent: a black-chalk drawing by Carpeaux juxtaposes a study of the seated figure of Lorenzo with two seated and draped antique female figures.<sup>31</sup> The latter recall the influence of another antique model on the figure of Imperial France, a Seated Minerva, then considered a Dea Roma, in the Louvre, which Carpeaux drew.<sup>32</sup>

The stages in the long genesis of the composition of the pediment group are worth detailing. The first design, done in the spring of 1863, can be seen in three drawings that were pasted together (today in Valenciennes): a draped Imperial France wearing a sketchily indicated diadem of laurel or rays is seated on a pedestal, her legs crossed, a mantle covering a pleated, chiton-like tunic, while figures of Science and Agriculture recline on either side of her. Her left hand, resting on her knee, holds a torch, while the right is lowered in the direction of

Science.<sup>33</sup> The drawing demonstrates a complex synthesis based on the imagery of the Medici Tombs and the Sistine Chapel: the folded left leg of Science reproduces the position of *Night* on the Tomb of Giuliano, while the left foot is elegantly set under the right leg—a distant echo of the Sistine *Ignudi*. The general position of the body of Agriculture is the same as that of *Dawn* on the Tomb of Lorenzo, but the arm resting on the knee more closely recalls the figure of Adam in the Sistine *Creation of Adam*, which Carpeaux drew on several occasions. In Carpeaux's combined drawing, the two male figures raise their beardless heads toward the central figure of France.

The major changes that led to the final composition can be seen in a black-chalk drawing that is probably one of Carpeaux's last studies for the final overall design of the pavilion's façade and still shows some hesitations.<sup>34</sup> The figure of Imperial France raises its right arm skyward; there is no eagle; Science still looks toward the central figure, but Agriculture has been given its final



Cat. 52.  
*Triumph of Flora*  
1865  
Terracotta, high-relief, with  
rose-colored engobe



form, propped up with its elbows on a bull like those in ancient Roman reliefs of religious processions. Science and Agriculture rest on well-defined volutes, with end scrolls that were clearly inspired by the sarcophagi of the Medici Chapel. A rapid pen-and-ink sketch in Valenciennes synthesizes the whole.<sup>35</sup> Imperial France is still very close to one of the small separate models in patinated plaster (cat. 48); the figure is entirely draped and seated on the eagle, her left leg emerging bare, her left arm stretched downward to create the continuity of a pleasing rhythmic diagonal, and Science no longer looks in her direction.

An undated testimony from the marquis de Piennes, probably from the winter of 1864–65,<sup>36</sup> illuminates the pediment's lengthy evolution: "For several days Carpeaux never stopped talking to me about how he was going to place his figures: we had constant conversations on the subject."<sup>37</sup> One of these conversations continued late

into the night, and on the next day when Piennes visited Carpeaux's studio in the rue du Faubourg Saint-Honoré, "adopting the theatrical air that he sometimes liked to affect, he opened the door and cried out: 'What do you say to that? Is it not what we settled on?' The decoration of the Pavillon de Flore, was there, just as it is. When he [Piennes] had left and gone home, Carpeaux had lit twenty candles and sketched out the clay model of his project, one meter twenty to thirty high, in such a manner that all he had to do was to execute it."<sup>38</sup>

What Piennes saw was probably the large final clay sketch, now lost, the plaster of which is preserved in the Petit Palais and displays a nervous modeling that did not bother overmuch with details of texture. With her powerful nude torso set against flying drapery, the figure of Imperial France has the regular and haughty features of Barbara Pasquarelli, known as Palombella, who had been Carpeaux's beloved model in Italy (see cat. 18). Here her



Cat. 53.  
*Children Bearing Palm  
 Fronds*  
 1866 (?)  
 Original plaster, high-relief

brow is furrowed as if in awareness of France's civilizing mission.

The large, half-scale model for execution (cat. 45) simplifies the volumes, adjusting for the eventual high placement, and modifies a number of details in relation to the small models. Carpeaux bares the central figure a bit more; Science no longer reads with elbows propped on two books but is transformed into a cross between a figure of Geography and a river god, measuring the Earth with a protractor, one foot resting on a toppled urn. Agriculture no longer has its shepherd's crook but has kept the bull and a beehive. The composition has also lost its symmetry: Imperial France sits astride the eagle almost sidesaddle, and Agriculture's bull counterbalances but does not mirror Science's globe. The crossed arms of the figure of Agriculture present a modern, robust, naturalistic alternative to the traditional iconography of Study. The final version of the figure of Imperial France, for



Cat. 54.  
*Child in Three-quarters View  
 Holding Palms*  
 1863–66  
 Plaster, high-relief

which Lefuel had waited so long, majestically unfolds in a blend of earthiness and allegorical dynamism.

The reception of the plasters at the Salon of 1866, before the unveiling of the sculptures on the Pavillon de Flore in the fall, was mixed. The coarseness of the models, designed to be executed on a colossal scale, departed



Cat. 55.  
*Spring or Crouching Flora*  
 1864 (?)  
 Terracotta

from the ones usually displayed at the Salon. The critic Edmond About, for example, panned the composition: “*Imperial France* . . . is no doubt a very ingenious allegory, but the figures of M. Carpeaux, seen close up, represent nothing but pleasantly twisted sacks of beans. I understand what the artist wanted to say: the goods of the Earth will be so abundant that every citizen, man, woman, and child will be able to fill themselves with beans until they burst. So much for agriculture. But what about science? Ah, science! I look for it, but do not see

it.”<sup>39</sup> For Auguste Rodin in 1912, however, there was no ambiguity: “I also want to tell you of my great admiration for this pediment of the Pavillon de Flore, for this France rising in full daylight into the sky, with incomparable lightness, while, thanks to an ingenious idea, her outspread wings wrap in a deep and magnificent shadow the two figures calmly symbolizing Work and Thought [*sic*] . . . They recall the Medici tombs, but this is so beautiful from the distribution of planes and understanding of the light that one does not notice; the composition carries the whole.”<sup>40</sup>

In designing the relief for the attic level, *Flora amid the Geniuses of Spring and Gardens*, Carpeaux was again influenced initially by the Bellifontaine renaissance. As an 1863 relief of a female dancer shows, he seems initially to have had a standing figure in mind, distributing flowers with wide-open arms in an echo of his early work the *Holy Alliance of the Peoples* (fig. 4).<sup>41</sup> However, a vertical Flora would not have fit into the architectural scheme of the Pavillon de Flore, and so he experimented with a reclining figure. The sketch in moderate relief as a Prix de Rome format (cat. 49) probably appealed to Lefuel and displayed the combined influences of the following sixteenth-century works: *Nymph of Fontainebleau* by Benvenuto Cellini, which Carpeaux had drawn;<sup>42</sup> Jean Goujon’s relief sculptures on the Louvre’s Pavillon Henri II; and the *Diane d’Anet* that was still attributed to Goujon at the time. The drawing of a recumbent Diana with her bow, which has always been associated with Carpeaux’s first designs for the Flora relief, reflects this genesis.<sup>43</sup>

In another drawing, Carpeaux juxtaposed three studies for the design of what became the *Triumph of Flora*.<sup>44</sup> One of them presents a young woman with a raised arm, surrounded by a welter of plants and putti. The plaster shows the goddess dressing her hair, reclining on a background of foliage, and surrounded by seven putti. Carpeaux seems to have decided that his Flora would embody eclectic elegance. One of the putti, who projects beyond the cornice of the attic, provides the gesture of outstretched arms that Carpeaux will take up for the figure of Flora in the final composition. The ring of three children on the right evokes the art of seventeenth- and eighteenth-century France,<sup>45</sup> while the recumbent child on the left announces in reverse the figure of *Amour à la Folie* (Mad Love) at the bottom of *The Dance*. This initial design would have fit in perfectly with the decoration of the reconstructed Grande Galerie and Cavalier’s pediment on the garden side of the Pavillon de Flore.





Fig. 71. *Crouching Woman Dressing Her Hair*, 1864. Terracotta.  $7\frac{1}{8} \times 3\frac{7}{8} \times 3\frac{3}{4}$  in. (18.2 × 9.7 × 9.6 cm). Musée des Beaux-Arts, Valenciennes (S.61.21)



Yet, most likely as a result of the pressure exerted by Lefuel in the summer of 1864, Carpeaux modified the attic relief of Flora in the direction of a more personal, unprecedented design, which upset not only Lefuel's project but also the decorative sculpture of the Second Empire. Rejecting the reclining posture of Flora, Carpeaux gave her gaily outstretched arms and had her crouch in the manner of an antique Venus—a winning formula. Heralded by a barely distinct thumbnail sketch on a page of squared paper,<sup>46</sup> the final composition was established on another piece of squared paper by a concise drawing of uncommon vigor (fig. 70). The plaster sketch of the new composition took up the drawing exactly in volume; literally radiant, it is perhaps one of the finest of its kind left by Carpeaux (see cats. 50, 51). The architectural context is suggested only by the base, with the corners of the top already rounded off.

In the half-lifesize model (cat. 52), seven putti—more mischievous this time—still animate the sides of the composition, but Carpeaux tightened their dance around the goddess and none has the butterfly wings that could be seen in the first version.

The overall exuberance of Carpeaux's new conception of the Flora relief is announced in the ornamentation of the cornice and windows above it by the frieze of children with palm fronds (see cats. 53, 54).<sup>47</sup> Their modeling is particularly powerful and projects very clearly. Certainly the children are intimately linked to the radical modification of the relief, whether Carpeaux modeled them before or—as we are inclined to believe—at the same time as the final version of the *Triumph of Flora*. One of them, *Child in Frontal View, Carrying Palm Fronds*, reproduces almost exactly, but more frontally, the crouching pose and gesture of the arms of the goddess.<sup>48</sup>

Cat. 56.  
*Crouching Flora*  
ca. 1863  
Terracotta

Cat. 57.  
*Spring or Crouching Flora*  
1873  
Marble





A similar play of correspondences is involved between the groups of two or three children dancing on either side of Flora and their counterparts in the frieze, shown from the back or in three-quarters view. The terracotta in Valenciennes, a model for the group at the left corner of the Flora relief (cat. 55), intertwines arms and palm fronds that become so many wings and form a chiasma in resonance with the frieze.

At its unveiling critics either praised or deplored the “pictorial” qualities of *Triumph of Flora*, which one, Edouard Sarradin, considered a “Rubens in stone.”<sup>49</sup> While Poussin’s *Triumph of Flora* and certain Northern European paintings could be cited as forerunners, Carpeaux’s idea called for a pronounced sculptural depth of relief that perforates the façade. The figure of Flora is almost freestanding, as are at least three of the putti, and

only the cave of flowers that surrounds the figures could be considered pictorial. Flowers are a daunting trap for naturalist sculpture, but owing to his training, Carpeaux avoided it with brio: the bindweed, roses, and peonies can easily be identified as such and are elementary enough to be deciphered from far below. A number of terracotta sketches have correctly been related to the exuberant, fleshed-out Flora. The more condensed sketch in Valenciennes (fig. 71) has an obvious elegance that somewhat recalls *Girl with a Seashell* (cat. 37). The one in The Metropolitan Museum of Art (cat. 56), in spite of its damaged arms, is more developed, with an ambiguous smile and the earthy power of broad hips that were to be further accentuated when carved in stone.

The Flora relief generated as much praise as criticism, though its pictorial nature was considered out of place

Cat. 58.  
*Anna Foucart*  
1860  
Bronze

Cat. 59.  
*Mask of Anna Foucart*  
1860  
Patinated plaster



because of its high position on the building. Reporting on decorative arts at the Exposition Universelle of 1878, Edouard Didron wrote, “One cannot deny the charming grace of this Flora surrounded by cupids of such notoriety. . . . So animated a figure would have needed more air and space; the architectonic imperatives smother it. The architect of the Tuileries Palace was no doubt hard put to fit in the purely pictorial work—akin to an easel painting—of the exuberant sculptor. The statuary must have given the architect a lot of trouble, all the while striving to restrain his ardor. In short, the association of the one and the other led to the most mediocre result that it was possible to achieve.”<sup>50</sup> But most of the critics, including Théophile Thoré-Bürger, agreed in preferring Flora to the figure of Imperial France.<sup>51</sup> After Carpeaux’s death, *Triumph of Flora* was unanimously appreciated. Writing in 1876, Mantz admired the “ease of the movement, the sense of flesh” and believed that it was “the work in which Carpeaux gave the greatest measure of his power, in which he best translated his ideal.”<sup>52</sup> Anatole de Montaiglon went even further in 1878: “Carpeaux’s hand was never better; we have only his best qualities there. We will forget *Ugolino*, we will not forget the *Dance*, but we will place above it *Flora*. It made a name for itself from the start, and it is this figure that will leave the most vivid memory of Carpeaux.”<sup>53</sup> For Louis Gonse in 1895, “in no other period has statuary produced such a warm, more quivering piece.”<sup>54</sup>

On October 26, 1866, Carpeaux wrote to Piennes: “The Pavillon de Flore is being unveiled today, but the weather is terrible.”<sup>55</sup> This huge work was already a thing of the past for him, as he was completely absorbed in working on *The Dance*. Nevertheless, he had just created the manifesto of a new French sculpture.<sup>56</sup> At the western end of Napoleon III’s New Louvre, *Triumph of Flora*’s energetic projections, vitality of composition, and freedom in the treatment of volume present the recapitulation of a complex period, eager for naturalist modernity and reassuring references. The *Flora* relief is an Ovidian scene devoid of all mythological ponderousness. The charming genius at its center watched over the apartments of a crown prince who was never to rule, and only the mold that was cast in 1933 preserves the marvelously human smile of this *tyche* of the industrial age.<sup>57</sup> A few years later, *Crouching Flora* was a direct quotation (cat. 57).

The naturalness and warmth of *Flora*’s smile derive from a portrait. In June 1860, Carpeaux had returned to Valenciennes, where he visited with his friend

Jean-Baptiste Foucart. He was particularly attached to Anna, the eldest of Foucart’s four children, sixteen years old at the time. In several delightful sittings in the Foucart’s house, where a studio had been set up for him, Carpeaux modeled one of his first masterpieces in a genre that he definitively renewed: the portrait bust. The few drawings of Anna that exist<sup>58</sup> are of much lesser quality than the bust, which brims with life (cat. 58). Many elements depart from earlier conventions: the tight, trapezoidal cut, the hair strictly bound in a then-fashionable net that leaves the face completely free, the deeply carved eyes, the lively pupils with incised iris, and the broad smile clearly showing the teeth. The bust has none of the noble gravity of the portraits of Palombella, Carpeaux’s Italian model (see cat. 18).

Carpeaux had captured smiles ever since the mirthful grin of *Fisherboy with a Seashell* (cat. 36). Anna’s naturalistic smile extended the trend. Dirk Kocks, after André Mabillet de Poncheville, considered it an expression of the influence of Leonardo da Vinci’s *Mona Lisa*,<sup>59</sup> though she does not show her teeth. The little monument to Anna, full of life and grace, is indebted to the French eighteenth century (see fig. 13). As an intimate portrait, the bust was not exhibited at the Salon, but it demonstrates that by 1860 Carpeaux had fully come into his own. Mabillet de Poncheville remarked that “this bust of a girl in bloom contains almost the entire Carpeaux to come.”<sup>60</sup> Anna’s pretty face would indeed inspire, more or less directly, Carpeaux’s most expressive work, reappearing only slightly modified in the *Flora* relief (cat. 50) and conjugated in an extroverted mode in the figures of *The Dance* (cat. 72).

Evidence indicates that the portrait of Anna was an accurate likeness. The young model was discomfited at seeing herself depicted “without a blouse.”<sup>61</sup> Her father professed himself satisfied with the resemblance, “although Carpeaux gave her a look of contrived innocence that she does not usually have.” He added, “This portrait makes me regret not having those of the rest of the family. The great man should do all of you so that I will always have images of you.”<sup>62</sup> Two bronzes, including catalogue number 58, were cast in October 1860, as known from a letter from Carpeaux to Foucart: “Have you received the two busts of Anna from Thiébaud [the founder]? I think they will be good. The price was from 100 to 110 F per copy, which is quite a moderate price.”<sup>63</sup> The bronze in the Musée des Beaux-Arts in Angers, lacking the sitter’s name, was probably cast at the same time.<sup>64</sup>

By 1863 Carpeaux was creating allegorical arrangements based on the bust of Anna Foucart. In one the sculptor combined reminiscences of the Roman girl Palombella and the young girl from Valenciennes in a strange synthesis that may express the confusion of sentiments that plagued him before his marriage (*Laughing Neapolitan Girl*, 1863). Other variants inspired by the bust, the models for which were executed between 1864 and 1872,<sup>65</sup> bear such generic titles as *The Mischief Maker* (1860s), *Laughing Girl with Festoons* (1860s), *Spring* (1870), and *Laughing Girl with Roses* (1872). Their subsequent mass production did little to help Carpeaux's posthumous reputation.

Two masks reproduce the features of Anna Foucart (see cat. 59; the other is in a private collection). One of them seems to be directly related to the bust, but the origin of these unusual works raises many questions. Paul Foucart, Anna's brother and sometime assistant to Carpeaux, recounted the accidental genesis of a mask of Anna/Flora, a "fairy tale for apprentice sculptors. . . . When we cast the relief of Flora for the Tuileries in terracotta, I was in the studio in the Faubourg Saint-Honoré. Since this mask of the goddess inadvertently came out

of the mold intact, Carpeaux gave it to me as a present; I had it fired [crossed out in original] later."<sup>66</sup> This story is confirmed in a letter from the same, of July 5, 1866: "Mousry brought back the head of Flora that I had given to him to fire. It is well fired, but a bit marred. I had it mounted on a small pedestal in black wood. This work of art came to 1 F 90 cent. in all. At that price, one could afford an entire museum."<sup>67</sup>

Jean-René Gaborit rightly believed that it was unlikely that Paul Foucart's charming terracotta mask came from the original plaster model for *Triumph of Flora* (cat. 51) because of its obvious differences from the relief: the head of the goddess is turned to the other side and slightly downcast.<sup>68</sup> Might this terracotta record an intermediary state? It seems to come from a work that was designed as a portrait from the start. Did it perhaps come from the face of a first version of *Crouching Flora* (cat. 57)? The plaster mask in the Musée d'Orsay has an intense crispness that preserves all the force of the original model in clay. Carefully isolated, this nice fragment shows Carpeaux's manner at its most spontaneous and brings us face-to-face with his muse.

EP

## *The Prince Imperial*

AT COMPIÈGNE, on November 13, 1864, having accepted that he was not going to be permitted to sculpt the bust of the empress, Carpeaux wrote his parents that he would ask to do “the bust of the little Prince Imperial; I think that he has time: he who asks for nothing, gets nothing, I am going to give it a try.”<sup>1</sup> The eight-year-old Louis-Eugène-Napoléon-Jean-Joseph Bonaparte, the only child of the imperial couple, had already been sent to the sculptor for lessons in drawing and modeling.<sup>2</sup> From the emperor himself, Carpeaux got the informal commission for the child’s full-length statue,<sup>3</sup> while the empress wanted his bust, the two works to be executed simultaneously. A princely case of measles in February 1865 followed by a cold in March probably

delayed the first sittings.<sup>4</sup> On April 15, 1865, Easter Sunday, Carpeaux received from the imperial tutor, Francis Monnier,<sup>5</sup> official permission to have the child come to sit, but only the bust was mentioned in this letter.<sup>6</sup>

From mid-April to mid-July 1865, the sculptor worked jointly on a nude bust and a statue (the clothed bust was developed from the latter).<sup>7</sup> As usual, he made many sketches: the prince dancing (cat. 60), playing the cello, marching in the uniform of a grenadier corporal of the Imperial Guard. The uniform was the costume Carpeaux initially had in mind for the statue, but elegant civilian attire was ultimately decided upon.<sup>8</sup> A studio, called his “tent,”<sup>9</sup> was set up for him in the Orangerie of the Tuileries. The terracotta sketch of the Prince Imperial standing near his mother can probably be dated to the same period (cat. 61).<sup>10</sup> This idea, which never went

Cat. 60.  
*The Prince Imperial Dancing*  
1865  
Pen and brown ink on  
tracing paper







beyond the sketch, recalls both *The Empress Eugénie as Protectress of Orphans and the Arts* (cat. 44) and a marble by Emile Chatrousse, *Queen Hortense and Her Son, Prince Louis-Napoleon*, executed in 1852.<sup>11</sup> Carpeaux's relationship with the prince's tutor grew tense: "I wanted to study my bust. . . . I had hardly made two strokes when he stood up to sit in a spot where he disturbed the prince. . . . He did return to his seat, but burst out in a very sharp tone: 'But the prince poses well, Monsieur, and you are not satisfied.'"<sup>12</sup> The little boy was distracted by his own precocity in sculpture and modeled several figures, including a bust of his father that the empress supposedly wanted to have cast,<sup>13</sup> provoking the tutor's displeasure: "The child had clay on his hands, I wanted to wipe them, but this gentleman refused and dragged the child away with a

manner that wrenched my heart. Imagine the prince arriving at the Palace in that state, ah! my friend."<sup>14</sup>

Pressed for time, Carpeaux worked simultaneously on the bust and the full-length statue under conditions both privileged and uncomfortable. To the marquis de Piennes, he wrote, "I would be lost if I had not followed your good advice in making a mold of the bust and stamping the mold in clay."<sup>15</sup> This last remark confirms the importance for Carpeaux of securing sessions to model the bust, for which he had the prince or a soldier's child of the same build, J. Turtoglia, pose.<sup>16</sup> A drawing in the Musée de Calais documents a decisive phase in the development of these twin works: this unflattering study of the head, surrounded by sketchy silhouettes of the child, displays exactly the slight turn used for the plaster

Cat. 61.  
*The Empress Eugénie  
and the Prince Imperial*  
1865  
Terracotta

Cat. 62.  
*Head of the Prince Imperial*  
1865  
Plaster



Cat. 63.  
*The Prince Imperial*  
 1865  
 Marble



Cat. 64.  
*The Prince Imperial*  
 1865  
 Marble

head in the Musée d'Orsay (cat. 62) and for the final marble nude bust (cat. 63). The lively plaster was made during the first modeling in April 1865. A self-portrait records another phase in the bust's evolution: it very likely shows a plaster in three-quarters view from the back and includes the start of the shoulders and suggests the base, which could be the stage that followed the modeling of the head alone.<sup>17</sup>

It is difficult to establish which plaster bust was presented to the empress in early May 1865.<sup>18</sup> The example in the Musée d'Orsay, which has a seam down the middle and displays marks of the toothed chisel under the shoulders, is most likely the original plaster.<sup>19</sup> The placement on a separate base came later, and the crosses for affixing

attest to the fact that it was used for the carving of a marble.<sup>20</sup> Carpeaux had previously used an original plaster in the production of the marble *Ugolino*. The marble of the nude bust was delivered at the end of 1866,<sup>21</sup> and on January 21, 1867, Carpeaux asked the empress if he could send the work to the Palais de l'Industrie for submission to the jury of the Exposition Universelle.<sup>22</sup> The plaster bust in the Musée Jules-Chéret, Nice, a 1934 gift of Clément-Carpeaux, has not been given the attention it deserves (cat. 65). It is fairly close to the Musée d'Orsay head, but clearly differs from the final nude version and might help to clarify an incident in the carving of the definitive marble statue. On November 21, 1865, while the marble was being executed, Carpeaux made an important



Cat. 65.  
*The Prince Imperial*  
1865  
Plaster

change to the bust: “I am toiling away, not to say working furiously. Today, I reworked the bust of the prince in marble [statue]. This bust has changed form and expression. It seems alive . . . but I plan on another eight or ten days of labor, for the practitioner works without taste or spirit. . . . I resolved to have [him] sleep at my place in order to take advantage of the evenings and dawn—well, I’m doing the impossible.”<sup>23</sup> An invoice of April 20, 1866, submitted by the practitioner Jean-Baptiste Bernaerts, reviews the stages of the carving and mentions “the transfer of the head of the bust to the statue.”<sup>24</sup> Subtle variations are apparent—especially in the treatment of the hair, the amount of flesh on the lower part of the face, and the expression of the eyes—in the original plaster,

the one in Nice, the nude bust in the final marble, and the head of the full-length statue (cat. 66). The traces of a knife on the edges of the Nice plaster confirm that it was used for casting and inclusion and suggest that this could be the model used for the later modification of the statue’s head. The mask in the Musée des Arts Décoratifs, Paris, was probably executed during the same period.<sup>25</sup>

The statue was conceived and executed relatively quickly. Many drawings show the progressive establishment of the composition, which Carpeaux said was completed on April 10, 1865.<sup>26</sup> The “first idea,” an ink drawing, shows the prince in civilian dress and without the dog; it reflects the contrapposto of the statue of *Henri IV as a Child* by Baron Bosio (fig. 74), in accordance with the





Cat. 66.  
*The Prince Imperial  
 with the Dog Nero*  
 1865–66  
 Marble



Fig. 72. Detail of cat. 66

wishes of the emperor,<sup>27</sup> confirmed by a study of the earlier statue's back.<sup>28</sup> The plaster sketch in the Musée d'Orsay (cat. 67) lacks the fluidity of the drawings, rendering the legs with a certain stiffness, but introduces the dog, which is smaller than in the final work. The visit of the empress and her retinue in early May finally calmed the sculptor's fears: "I have been reassured today about the future of my work. Two days ago I was despairing, today, thank God and our dear Michel-Angelo [*sic*], I overcame the difficulty. The empress is charmed with the bust and statue of the prince: the public already applauds and I feel inferior to my task; I want to push it further."<sup>29</sup>



Fig. 73. Detail of cat. 66

On April 29, Napoleon III left to make a tour of Algeria, letting the empress act as regent. After her visit to the Orangerie, she expressed the wish that the model for the statue be ready for the emperor's return on June 10.<sup>30</sup> Carpeaux does not seem to have met that deadline. On July 15, the marquis de Piennes pressed

him so that "the statue of the Prince Imperial could be delivered to the Emperor on Thursday. I still have a lot to do, but I have made a commitment and the Emperor has been informed."<sup>31</sup> Whether owing to opportunism on Carpeaux's part or the desires of his patron, the date of the emperor's feast day is inscribed on the definitive



Fig. 74. François-Joseph Bosio (1768–1845). *Henri IV as a Child*, 1824. Silver, softened, 49¼ × 16½ × 15¾ in. (125 × 42 × 40 cm). Musée du Louvre, Paris, Département des Sculptures (CC 37)

marble:<sup>32</sup> *Tuileries 15 août 1865*. The carving began in early October 1865,<sup>33</sup> but a defect in the stone called a halt to it: “The prince’s statue has given me a lot of trouble, a crack appeared in the marble that seemed superb at first and I feared seeing my statue break in two. Ah! what an art, full of toil and disappointments.”<sup>34</sup> On November 5, a new marble block was delivered, as we know from an order accompanied by a drawing with indications of the statue’s proportions.<sup>35</sup> It was on this block that Carpeaux modified the head of the Prince Imperial at a later stage, as discussed above.

A plaster of the subject appears in a photograph of the sculpture section of the Salon of 1866, but it cannot

be confirmed that this was the original.<sup>36</sup> Three lifesize copies in plaster were executed in 1866: one in Compiègne that bears on the front of the base the inscription *S.A. LE PRINCE IMPERIAL*, which does not appear on the marble; a patinated example in Valenciennes, given by Carpeaux to the museum there on June 27, 1866;<sup>37</sup> and one sold to the city of Lille on the occasion of the exhibition organized in that year.<sup>38</sup> Carpeaux apparently tried to exhibit the marble, which was finished in May (as per the above-mentioned invoice of Bernaerts), since on June 17, he wrote to the comte de Nieuwerkerke: “I had my marble statue of the Prince Imperial carried to the Exhibition Palace. . . . I had hoped to find your orders to go through with the placement [and] grant me the favor of judging the effect of my work by submitting it to the public before setting it up at the Tuileries.”<sup>39</sup> The marble was installed in the Palais des Tuileries in 1866, in the Galerie de Diane. It was presented at the Exposition Universelle of 1867, saved from the burning of the Palace in 1871, then returned to the dethroned emperor and empress, whose homes it graced during their British exile,<sup>40</sup> before it was moved to the crypt of the family chapel at Farnborough Hill. It eventually found its way back to France, entering the Louvre in 1930.<sup>41</sup>

An imperial commission for a silver or silvered bronze copy was as yet unrealized; when Carpeaux wrote Nieuwerkerke about the situation in November 1869, the latter annotated the letter to the effect that the work had not been executed.<sup>42</sup> A preexisting galvanoplasty in silvered bronze was displayed by the Christofle firm at its stand at the 1867 Exposition Universelle,<sup>43</sup> where its oxidized silver patina was admired by George Wallis, curator of the South Kensington Museum.<sup>44</sup> It was only in 1873, after Napoleon III’s death, that the empress commissioned Carpeaux to have a silvered bronze replica cast by Victor Thiébaud. In a letter from the sculptor datable to 1875, he indicates that the patina was to be “done with old silver.”<sup>45</sup> Left unclaimed by the empress at the foundry, it was bought back by Amélie Carpeaux in 1886,<sup>46</sup> then sold to the Ny Carlsberg Glyptotek, Copenhagen, in 1907 (cat. 68).<sup>47</sup>

From the moment Carpeaux submitted his original project, the emperor associated it with a work that had been popular since the Restoration (fig. 74), and as the artist reminded Piennes in 1865, the statue representing the dynastic heir had to be placed within the historical continuity of the French kings.<sup>48</sup> Yet in contrast to this posthumous portrait reminiscent of a troubadour tableau





Cat. 67.  
*The Prince Imperial with  
the Dog Nero*  
1865  
Plaster



Cat. 68.  
*The Prince Imperial  
with the Dog Nero*  
1873  
Silvered bronze

vivant, which Rude had taken up in his *Louis XIII at the Age of Sixteen* (bronze, Musée des Beaux-Arts, Dijon), Carpeaux reinterpreted the full-length children's portraits that were popular in high society, representing the prince clad in the same kind of costume as the children of the upper bourgeoisie in Paris, under the enveloping protection of his father's dog, Nero.<sup>49</sup> A Braque, Nero had been given to Napoleon III by a chamberlain, baron de Bulach, and was much loved by the imperial family. The dog's expression of absolute devotion endows the work, the last French variation on the full-length statue of a crown prince, with a powerful presence. Depicted without any particular attributes, the Prince Imperial is characterized by a natural and elegant bearing, expressed both in the dynamic contrapposto of the pose and in

the slightly turned head. The wavy hair and intense gaze give the figure a lifelikeness made poignant by its perfect resemblance to the sitter.

Intended as a private portrait, Carpeaux's statue offered, through its easeful, modern iconography, an image ambiguously private and public. The sculptor was completely absorbed in this work without losing sight of his ambition: "My Statue of the Prince Imperial will bear the fine stamp of modern times for the future, I put my whole being into it, all my knowledge, my whole life; it will be one of the steps on my path to Glory."<sup>50</sup> With its influence already reflected in Jules Franceschi's *Portrait of a Little Boy* (marble, 1868, Musée National du Château de Compiègne) and later in Henri Chapu's *The Young Robert Desmarres* (marble, 1879, Musée d'Orsay, Paris), it

Cat. 69.  
*The Prince Imperial  
with the Dog Nero*  
after 1865  
Bronze reduction



is undoubtedly one of the major successes of Carpeaux's portraiture.

The empathy generated by the emotional bond between child and dog shown in the statue proved to be a remarkable instrument of propaganda (figs. 72, 73). The immediate success of the portrait, which was presented in various exhibitions (1866, 1867, and 1868), was exploited by the sculptor and the imperial family. Carpeaux's statue, renewing a genre by eliminating the accoutrements of the royal portrait, contained all the ambiguities of the regime.<sup>51</sup> As Jean-Baptiste Foucart remarked, "At the moment, he is making a statue of the heir to the empire and the subject who, when it falls, will remain the most faithful: his favorite dog."<sup>52</sup> All in all, the work did not inspire much comment when exhibited, probably owing to the sitter's prominence.<sup>53</sup> Few critics discounted the fact that the effective simplicity of its composition profoundly renewed the sculpted portrait. Alex Hemmel, however, noted that the statue is "more looked at than admired. It is a very empty work,"<sup>54</sup>

while Théophile Gautier did not go beyond descriptive approval.<sup>55</sup> Arthur Baignères wrote an unexpected and pertinent commendation: "M. Carpeaux avoided with rare good taste the majestic and the grandiose. . . . The group is well done and natural, and M. Carpeaux was well inspired. His statue is excellent."<sup>56</sup>

The work's success was confirmed at the Exposition Universelle of 1867, and, as Carpeaux informed Dr. Batailhé, he began making editions of reductions in several different sizes and materials starting in October: in bronze, at first in collaboration with Ferdinand Barbedienne (cat. 69), then in plaster and terracotta: "My brother Emile is in charge of commercializing the statue of the Prince Imperial. Either we are making a fortune or going broke."<sup>57</sup> On March 17, 1869, he sold his reproduction rights to the two versions of the statue,<sup>58</sup> giving the imperial administration exclusive supervision over the distribution of this major piece of propaganda.<sup>59</sup> Thus the Manufacture de Sèvres produced a biscuit porcelain edition starting in 1870 (cat. 70).<sup>60</sup>

A judgment handed down by the Civil Tribunal of the Seine in 1867 sheds light on a little-known aspect of the photographic reproduction of this work, which was so famous in its own time, while attesting to a lively discussion concerning intellectual property of works under the Second Empire. Carpeaux had asked Etienne Carjat in early November 1866 to make three unique photographs (13¾ inches [35 cm] high), of the front, back, and profile that he wanted to give to the emperor in Compiègne on the 14th. At Carjat's request, a lifesize plaster of the sculpture was shipped to his studio.<sup>61</sup> When Emile Carpeaux went to pick up the photographs for his brother on the day of his departure for Compiègne, he noticed that other prints had been made. Upon his return on the 17th of November, Carpeaux asked for the extra copies and the plates, and, without paying, had them impounded on the 27th and entrusted to the publisher Adolphe Goupil.<sup>62</sup>

A variant of the original statue of the Prince Imperial, but without the dog, was commissioned for the purpose of installing it in the more formal context of the Hôtel de Ville. Carpeaux executed only two versions of this subject, both showing the prince with a boater's hat in his left hand and his jacket completely open, revealing the sash of the Légion d'Honneur across his chest. In the two lifesize plaster copies, the gesture of the folded right arm and the hand with the thumb stuck in the vest pocket are the same, but the pile of books and scroll that

replace the pet in the first—apparently the original plaster (cat. 71)—is missing in the second, which is covered by the seams of a mold in several places,<sup>63</sup> as is the case with the patinated terracotta reduction in Valenciennes. This difference may be explained by some hesitation over the iconography and choice of material for an image that was intended to be more official than the marble version with the dog from which it was derived. A marble would have required reinforcement of the left leg so as not to interfere with the carving, a constraint that did not pertain to bronze.

Neither Gautier’s praise<sup>64</sup> nor Zola’s biting comments on the silvered bronze shown at the Salon of 1868 mentions books: “As decency forbids a dog to have its portrait at the Hôtel de Ville, it was decided that the dog would disappear and that it be replaced by a hat. This is quite ingenious.”<sup>65</sup> Finally, the reversal of the original contrapposto, the new positioning of the arm, and the lack of accessories on the terrace almost turned this version of the statue into a conversation between it and Bosio’s *Henri IV as a Child*, since the municipal councilors intended to make pendants of them. Zola objected: “It was announced that the statue of the prince would be a pendant to that of Henri IV as a child. I will refrain from making any parallels. I will permit myself only to point out that it would have been more fitting to wait until his young highness reached the age of sixty before depicting him in his twelfth year. Furthermore, as soon as the prefect of Valenciennes found out that there was a statue of the Prince Imperial, reproductions of which could be had for the modest sum of three hundred and ninety francs, he bade the general council to vote this sum. All other prefects will be forced to do the same so as not to appear lukewarm.”<sup>66</sup> Already in 1869, a biscuit porcelain edition of the variant with a hat was produced by the Manufacture de Sèvres.<sup>67</sup> Paul Vitry noted in 1930, on the occasion of the Louvre’s acquisition of the *Prince Imperial with the Dog Nero* (cat. 66): “among various debris: the head and a hand in silvered bronze that belong to the collection of M. Marcel Guérin.” He believed these were fragments of the statue that was destroyed when the Hôtel de Ville was burned down in 1871.<sup>68</sup>

EP



Cat. 70.  
*The Prince Imperial  
with the Dog Nero*  
1870  
Biscuit porcelain



Cat. 71.  
*The Prince Imperial with  
a Hat and Books*  
1868  
Plaster



## The Dance

AS THE OLD Paris opera house in rue Le Peletier was small and inconvenient, a competition was launched for the design of a new building. The commission went to the young architect and Prix de Rome laureate Charles Garnier in 1861, and two years later he called on the services of Carpeaux, a fellow student at the “Petite Ecole,” for one of the three figure groups to decorate the lower façade. In the fall of 1865, Carpeaux worked on drawings and sketches illustrating allegories of Lyric Drama and Light Comedy that featured a winged Genius hovering above the two personifications. When the sculptor submitted a plaster sketch to Garnier in November, the architect’s reaction was clear: “A naked man standing upright who seemed to be leaning against a club; a naked woman, also standing upright, as motionless as the man; a sort of large column that looked like a funerary cippus, and above that, with its feet embedded in the wall, its body leaning forward, with billowing wings, a demon of sorts with its hand to its mouth and its head against those of the other figures, seeming to be telling them a secret. This sketch was wonderfully modeled, but unacceptable. . . . Everyone who saw this sketch had the same impression: a group with Adam and Eve getting bad advice from the devil.”<sup>1</sup> Accordingly, he refused the sketch and advised Carpeaux to treat instead the subject of “Dance,” to which the sculptor devoted himself from then on. The three other groups for the façade were assigned to Jean-Joseph Perraud (“Lyric Drama”), Eugène Guillaume (“Instrumental Music”) and François Jouffroy (“Harmony”).

Garnier was unsparing in his advice to Carpeaux, providing him with two sketches that included precise specifications about dimensions and recommending that he consult with his fellow sculptors. The two men finally agreed upon a composition: “A sort of airy dance around the inspiring genius.”<sup>2</sup> However, the silhouette of the group modeled by Carpeaux (cat. 72) did not fit into the overall plan for the façade that Garnier had indicated to him, and he had increased the number of figures from three to nine. Garnier, far from holding out for his initial idea, decided instead to accept Carpeaux’s group as it was: “I do not know which of us made the greatest sacrifice in giving in to the other: what I do know is that, for my part, if he didn’t want to listen to me, I had resolved to let Carpeaux have his way. I found his model superb, I was struck by the vivacity of the composition,

the palpitating modeling of his clay figures and, all in all, I told myself: ‘Well, if the monument suffers a bit from my sculptor’s exuberance, that will be only a minor drawback, but it would be a major one if, by being stubborn in my ideas, I were to deprive France of a work that will surely be a masterpiece.’”<sup>3</sup>

Carpeaux made many preparatory drawings for *The Dance* in the mid-1860s (cats. 73, 74), borrowing from his master Rude’s composition for the Arc de Triomphe and one of his own early works, *Holy Alliance of the Peoples* (fig. 4), layering two different worlds, the allegorical figures floating above the human ones. In the eyes of many contemporary critics, the bacchantes of the Opéra appeared to be women of their own century. Carpeaux freely mixed sources from the past with contemporary observations. Thus the face of the *Genius* was a combination of Raphael’s *Saint Michael* (1518, Louvre) with the features of Princess Hélène de Racowitza, a famous German adventuress and the widow of a Romanian prince.<sup>4</sup> As for the torso of the figure of the *Genius* (cat. 75), the cabinetmaker Sébastien Visat let it be known that it had been modeled after his own,<sup>5</sup> and Mademoiselle Miette, an actress at the Palais-Royal, posed for the *Bacchante with Roses*. Similarly, Carpeaux’s figures of dancers and bacchantes were inspired by antique reliefs and vases, circus acrobats, models who came to his studio, but most of all by dancers from the Salle Le Peletier, whom he drew incessantly in sketches so fast that a few pencil strokes sufficed to render a movement (cat. 76).

Once Carpeaux had established his definitive composition, there were many delays before he was able to produce a clay version in January 1868 in order to provide the practitioners with a half-scale plaster model (cat. 77; fig. 75). In the meantime, the carpentry that had masked the outside of the new Opéra was removed, and within an hour on August 15, 1867, the façade—still bare of sculptures—was unveiled to the Parisian public.

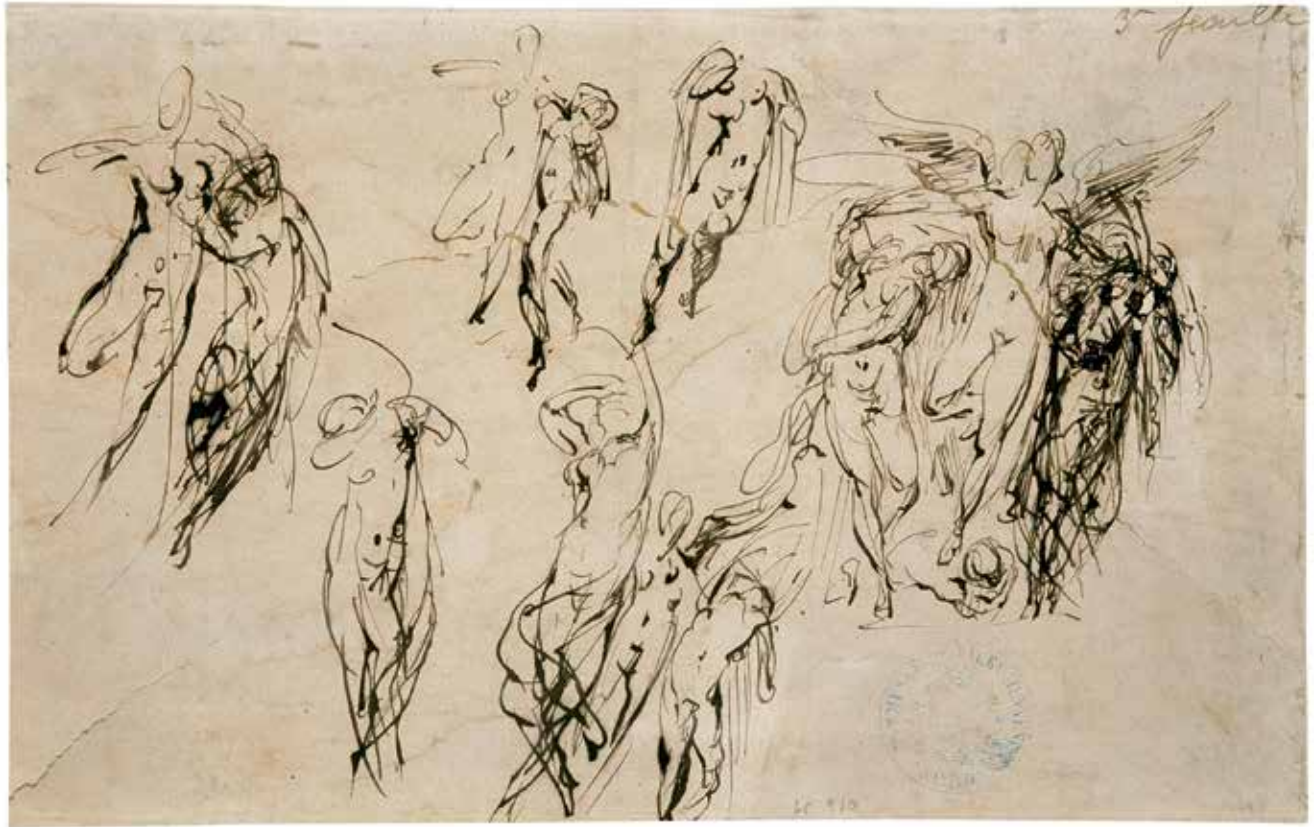
Carpeaux entrusted the half-scale plaster to practitioners to enlarge and carve in Echaillon limestone (cat. 78). He had called on a student for assistance with the modeling, but the carving process would occupy a sizable team throughout 1868 and into the first quarter of 1869, with Carpeaux himself pitching in with calipers and chisel.<sup>6</sup> Because of the increase in the number of figures and the complexity of the task, the practitioners’ wages had to be doubled, resulting in much higher costs than the allotted 30,000 francs. The additional expenses



Cat. 72.  
*The Dance*  
1865–66  
Plaster



Cat. 73.  
*The Dance, No. 1,*  
and Studies of Dancers  
1865–66  
Pen and India ink on  
cream-colored paper



Cat. 74.  
Study for *The Dance*  
before 1869  
Black chalk on paper



were covered by the architect, and then by Amélie de Montfort.

The year 1869 was particularly fortunate for Carpeaux's private life. In April, he married Amélie de Montfort, and the newlyweds established themselves on rue Michel-Ange in Auteuil. Jean-Baptiste, however, spent most of his time at the Opéra, and had a small salon set up where Amélie could join him. The sculptures of the façade were unveiled in several stages in late July 1869: first the groups of Guillaume and Jouffroy (fig. 76), then those of Carpeaux and Perraud,<sup>7</sup> and, last of all, four freestanding statues.<sup>8</sup> For the Feast of the Assumption (August 15), the group crowning the Opéra was unveiled, and the hoardings that had hidden the balustrade and grand staircase were removed.

From the start, critics contrasted Carpeaux's group with those of the other sculptors: "The Poetry of M. Jouffroy, the Music of M. Guillaume, and the Drama of M. Perraud carry on the sober, gray and inert tradition from which only Rude and David [d'Angers] in this century have had the courage to distance themselves and to which all of our wielders of clay adhere, as devoid of daring as they are of power! These three compositions demonstrate unquestionably—alas!—the mediocrity





of the geniuses who swear by the Ecole! MM. Perraud, Jouffroy, and Guillaume did not even manage to be bad—they were mediocre, which is worse! Thus their groups seem to have been put there only the better to highlight M. Carpeaux’s *Dance*, to serve as foils for it.”<sup>9</sup> Several journalists concluded that either Carpeaux’s group or those of the other three sculptors should be removed. Offended prudes decried what they considered the obscenity of the Carpeaux, as the critic Adolphe Guérout summarized: “Women spurred on by the Genius of the dance conduct a frenzied round, and the artist chose the moment when, exhausted and intoxicated by their own fatigue, they feel their limbs give and abandon themselves to the movement that drives them on, and which they no longer have the strength to continue or to stop—that, in all its horror, is what makes for the obscenity of this group.”<sup>10</sup> Of course, Carpeaux could

not have foreseen the new meaning that his group would acquire. A passage in Edmond de Goncourt’s *Journal* recounts the amorous practices of the actress Alice Regnault (future wife of the writer Octave Mirbeau) and her lover, the actor José Dupuis: “And after that day one or the other of them would pick up a woman at the theater and take her home, where they slept together à trois. . . . One night Monsieur Dupuis lifted the coverlet and said, gazing at the way their bodies were entwined, ‘Look, it’s the group by Carpeaux!’ Afterwards this became their private expression . . . : ‘This evening, shall we do the groupe de Carpeaux?’”<sup>11</sup>

Negative critiques piled up until the incident of the ink bottle. During the night of August 26–27, 1869, someone threw a bottle of ink at *The Dance*: it smashed against the hip of the bacchante on the left and stained the adjacent figures (fig. 77). The sculptor, his father-in-law,

Cat. 75.  
*Genius of the Dance*  
1868  
Plaster

Cat. 76.  
Sketch of Eight Dancers  
1865–66  
Black pencil on paper

Cat. 77.  
*The Dance*  
1868  
Original plaster model

FACING PAGE  
Fig. 75.









Cat. 78.  
*The Dance*  
1869  
Echaillon limestone

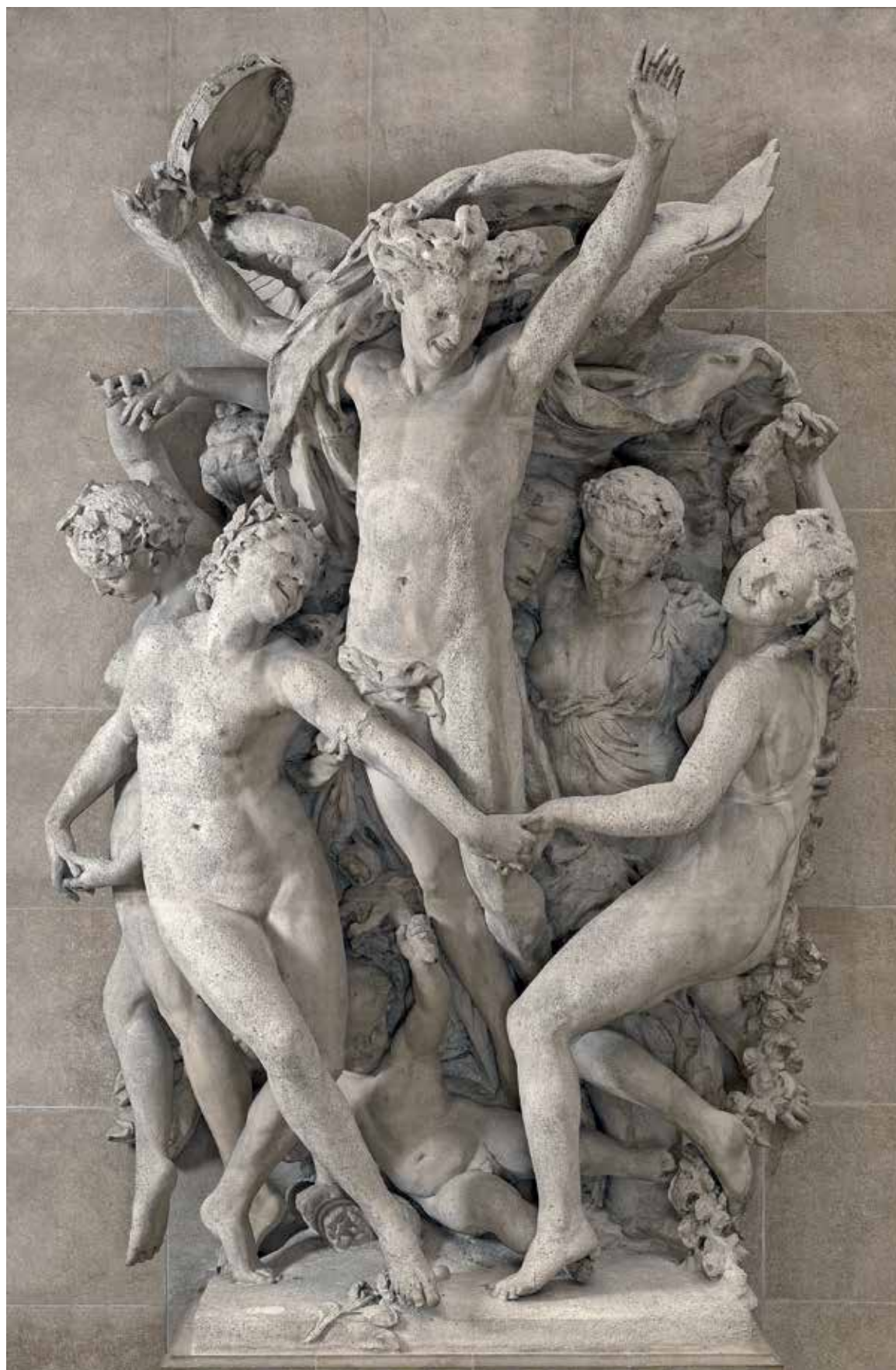




Fig. 76. François Jouffroy (1806–1882). *Harmony*, 1869. Stone, H. 8 ft. 6 $\frac{3}{8}$  in. (260 cm). Façade of the Opéra, Paris



Fig. 77. Photograph of *The Dance* stained with ink, night of August 26–27, 1869. 6 × 4 in. (15.2 × 10.2 cm). Musée d'Orsay, Paris, fonds Clément-Carpeaux (ODO 1996-42)

General Philogène de Montfort, and the Garnier team immediately filed a complaint. A flood of letters reached Carpeaux and Garnier in support of the new martyr. The Opéra management received countless recipes for stain removal. On August 30, Carpeaux visited the site and “was recognized and surrounded by many spectators of all ages and social stations who heatedly expressed the great indignation felt by all well-meaning people, as well as their profound and respectful sympathy.”<sup>12</sup> The public’s infatuation grew to the point that a railroad company had the idea of organizing special train excursions to permit people from the provinces to take in the spectacle.<sup>13</sup> A chemist finally found a way to remove the stain, and on the first of September the sculpture was cleaned. The perpetrator of the deed remained an object of conjecture: some insinuated that it must have been an artist,<sup>14</sup> perhaps a sculptor,<sup>15</sup> and why not even Carpeaux himself,<sup>16</sup>

but the name people usually mentioned was Basil. This character from the *Barber of Seville* and the *Marriage of Figaro* was “traditionally clad in a costume that was ecclesiastical in style . . . and had become famous as a type of smooth-talking, hypocritical and self-serving scoundrel, and a narrow-minded one at that.”<sup>17</sup>

The detractors of Carpeaux’s group were not satisfied: “It’s not the ink stain that had to be gotten rid of, but this group of such revolting indecency. It has to disappear, otherwise it will be smashed.”<sup>18</sup> The idea of removing the group from the façade was not new. It had already been voiced in the first days following its unveiling.<sup>19</sup> For his part, Carpeaux did not shrink from soliciting the support of the emperor and even of the Prince Imperial, then thirteen years old. There was so much pressure that the government seemed resolved to have the group removed and to commission a new one in its stead. Finally the



Cat. 79.  
 Sketch for the *Genius of the Dance*  
 ca. 1872  
 Black chalk on newspaper



emperor—taking public opinion into account—decided on the group’s removal. Garnier regretted the situation and tried to persuade Carpeaux to accept the commission for a new group, but Carpeaux was not one to give up easily. In a spectacular gesture, he published the following letter in the November 29, 1869, issue of *Le Figaro*: “Some newspapers announced yesterday that my group of the Dance at the new Opera was going to be removed, and that I would be asked to execute another one in its place. I have the honor to inform you that: 1) I think it is impossible for the Administration to remove my group, *short of an official order by H. M. the Emperor*, the model of this work having been seen, examined and fully approved by the Administration and the architect; 2) I officially refuse to undertake a new work to replace the one that is now proposed to be eliminated after having been officially accepted.”<sup>20</sup> Garnier’s reply was immediate: “There is something more decisive than the wishes of the architect, the good will of the administration and the Emperor’s orders, and that is public opinion, and it is this opinion that obliges us all to have the group removed.”<sup>21</sup>

On December 8, 1869, the sculptor Charles-Alphonse-Achille Gumery was commissioned to execute the new

Cat. 80.  
*Amour à la Folie (Mad Love)*  
 ca. 1867  
 Terracotta







group.<sup>22</sup> He submitted his sketch to Garnier on February 22, 1870. In Garnier's words: "It was not without pangs that I went to see this sketch and model. It gave me the kind of feeling that you would get when visiting a gentleman who was only waiting for your death to marry your wife."<sup>23</sup> Then came the war of 1870–71, when the Opéra was turned into a supply depot. Gumery, already quite ill, died during the Siege of Paris, and the whole affair was forgotten for the next two years. In 1872, the newspapers once again mentioned the removal of the group.<sup>24</sup> Garnier would later explain that, having been attacked in the Chambre des Députés owing to the considerable outlay for construction of the Opéra, he would remove *The Dance* if he could obtain the extra subsidies he needed.<sup>25</sup> He pressed the practitioners of the late Gumery, and the replacement group was finally completed. However, Carpeaux's death in October 1875 conferred upon his work a semisacred status, and the "sympathy earned by his great talent grew with as much force as his former denigration."<sup>26</sup> Gumery's group was sent in 1885 to the Musée des Beaux-Arts in Angers.<sup>27</sup> In 1932, *The Dance* was

restored for the first time and, despite the fierce opposition of Louise Clément-Carpeaux, was replaced in 1964 by a copy executed by Paul Belmondo. It was then moved to the Louvre, where it was exhibited until its transfer to the nave of the Musée d'Orsay in 1986.

The huge sums invested by Carpeaux, and especially by his wife, in the execution of *The Dance* left them almost ruined financially. As a result, he decided to produce reduced editions of his group, which resulted in the creation of nine independent sculptures (cats. 80–87; see also cat. 79). These quickly became exceedingly popular, as we learn from Henry James's account of February 6, 1875: "The shop windows just now are full of reproductions of his figures and busts. They are the most modern things in all sculpture. That undressed lady and gentleman who, as distinguished from the unconsciously naked heroes and heroines of Greek art, are the subjects of modern sculpture, have reached in Carpeaux's hands their most curious development. In this vicious winter weather of Paris, behind their clear glass plates, they make the passerby shiver; their poor, lean, individualized

Cat. 81.  
*Genius of the Dance, No. 1*  
ca. 1872  
Bronze

Cat. 82.  
*Genius of the Dance, No. 2*  
ca. 1872  
Bronze

Cat. 83.  
*Genius of the Dance, No. 3*  
ca. 1872  
Bronze

Cat. 84.  
*Genius of the Dance, No. 3*  
ca. 1872  
Bronze





Cat. 85.  
*Bacchante with Laurel Leaves*  
ca. 1872  
Plaster



Cat. 86.  
*The Dance of the Three Graces*  
ca. 1872  
Patinated terracotta

bodies are pitifully real. And to make the matter worse, they are always smiling that fixed, painful smile of hilarious statues. The smile in marble was Carpeaux's specialty. Those who have seen it have not forgotten the magnificent tipsy laugh of the figures in the dancing group on the front of the Opera; you seem to hear it, as you pass, above the uproar of the street."<sup>28</sup> LDM



Cat. 87.  
*The Three Graces*  
ca. 1872  
Varnished plaster model



## Fountain of the Observatory

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*Laure de Margerie*

THE FIERCEST CRITICISMS triggered by the display of the Fountain of the Observatory at the Salon of 1872 were long forgotten when Edmond de Goncourt wrote in his journal: “My castle in the air would be to have . . . a winter garden planted with the prettiest evergreen shrubs, concealing inside, in the middle of their green leaves, Carpeaux’s *Four Parts of the World* in beautiful white stone.”<sup>1</sup> Now a landmark for those who stroll through the Luxembourg Gardens, identifiable by its silhouette rising up at the end of the avenue and a basin conducive to frolicking at student demonstrations, the fountain is among the universally beloved monuments of Paris (fig. 78).

Under the Second Empire, Baron Georges-Eugène Haussmann, prefect of the Seine, the engineer Belgrand, head of the Office of Paris Waterworks, and Alphand, head of the Office of Promenades and Plantings, implemented Napoleon III’s urban policy, largely inspired by the example of London, which the emperor had had ample time to appreciate during his years of exile. Paris became overspread with new fountains, whether utilitarian or purely decorative, the vast majority of them entrusted to Gabriel Davioud, architect for the Office of Promenades and Plantings.

In 1867, when at Haussmann’s request he designed a fountain for the south end of the Avenue de l’Observatoire, Davioud had just completed a series of construction projects inside the Luxembourg Gardens, property of the Sénat, and had created two municipal gardens along the Avenue de l’Observatoire, designing gates, columns, and streetlamps. The axis formed by the avenue between the Palais du Luxembourg to the north and the Observatory to the south is the meridian line of Paris. The general iconographic theme that Davioud conceived for the sculpted decoration in the public gardens and on the fountain therefore imposed itself. For the gardens, he opted for four groups, each consisting of a man and a woman, representing the Hours of the Day. For the fountain, he first considered the Chariot of Apollo, in the great tradition of the Gardens of Versailles; however, the administration did not want a project that turned its back on one of the city’s neighborhoods.

In August 1867, Davioud proposed that Carpeaux, his classmate at the “Petite Ecole,” treat the theme of the Hours of the Day Supporting the Heavenly Sphere. Carpeaux’s frenetic search for a composition began at that time. This is one of the works by Carpeaux for which we have astonishingly few drawings



Fig. 78. Jean-Baptiste Carpeaux and Emmanuel Fremiet. *Fountain of the Observatory*, 1868–72. Bronze. Avenue de l'Observatoire, Paris

and a great many sculpted sketches, made between August 1867, the date at which he received the commission, and November 1867, when he submitted a maquette.

Three sketches, two in the Musée d'Orsay (cats. 88, 89) and one in the Petit Palais (cat. 90), reveal a relatively classic and static composition. The sketches replicate the structure of Germain Pilon's *Monument for the Heart of Henry II*, which Carpeaux had drawn many times in the galleries of the Louvre (fig. 79).<sup>2</sup> A compact group of four women supports a globe at arm's length. The axes of the figures are still vertical, the bodies decorously juxtaposed; only the arms overlap in their joint effort. Linked to this group of sculptures are a drawing that individualizes two of the four figures<sup>3</sup>—one full-face, the other in profile—plus the only general drawing known for the fountain.<sup>4</sup> The armillary sphere is clearly drawn but not yet surrounded by the signs of the zodiac, and the base has a gadroon motif.

But Carpeaux was not satisfied with the theme or with the static treatment that resulted from it. He is said to have told the critic Ernest Chesneau (the sculptor's future biographer) that it did not suit him "to do again, for the hundred thousandth time, four caryatids with their backs to one another, supporting a ball. . . . It would look like a big candelabra."<sup>5</sup> Chesneau published an undated letter from Carpeaux that tells of his decisive brainstorm: "Davioud comes tomorrow in the early hours to see the definitive plan for the Luxembourg fountain. That plan has finally been found. Galileo put me on the right track

Cat. 88.  
*Four Parts of the World  
Supporting the Heavenly  
Sphere*  
1867–68  
Terracotta



Cat. 89.  
*Four Parts of the World  
Supporting the Heavenly  
Sphere*  
1867–68  
Unbaked clay



by saying, ‘The earth turns!’ I therefore represented the four cardinal points turning, as if to follow the globe’s rotation. Their attitude follows their polar orientation. So I have one full-face, one in three-quarters profile, one in profile, and one viewed from the back. You’ll see it, and I daresay you’ll be satisfied with it.”<sup>6</sup> Although the composition had been found, the subject was not quite there, since the four cardinal points would eventually become the four continents.

The sketch reflecting the definitive overall composition of the fountain that Carpeaux showed Davioud that Sunday morning “in the early hours” is most likely the very same one presented on November 6, 1867, to the Commission des Beaux-Arts for the City of Paris. It is known in two variants, both reproduced by the Atelier Carpeaux. The version with the signs of the zodiac surrounding the armillary sphere was reproduced in plaster (cat. 91, a rare example with only the figures), and the version without the zodiac was reproduced in terracotta.<sup>7</sup> The terracottas bear, incised in the clay, the date of the edition (1875), which must not be mistaken for the date of the work. The group of women rests on a base adorned with motifs of garlands, foliage, stringcourses, and escutcheons, a prefiguration of what





Fig. 79. Carpeaux after Germain Pilon (ca. 1525–1590). *Monument for the Heart of Henry II* (1561–66, Musée du Louvre, Paris). Black chalk heightened with white on paper, Musée des Beaux-Arts, Valenciennes (CD 457)



Cat. 90.  
*Four Parts of the World Supporting the Heavenly Sphere*  
ca. 1867  
Terracotta

the base of the fountain would be many years later. The four female figures are surprisingly close to the final model. America with her feathered headdress and Europe with her windblown hair are already recognizable. Asia and Africa are less well characterized; for these two figures Carpeaux would resort to live models.

Like Emmanuel Fremiet, who was approached for the sea horses that would complete the fountain, Carpeaux had to submit his maquette to a committee. The need for homogeneity among the different elements of the iconographic program—groups of public gardens and a fountain—made that administrative stage all the more necessary. According to the minutes, the committee that met on November 6, 1867, approved the maquette submitted by Carpeaux but nonetheless called for a few modifications: “The revolution of the globe carrying with it the four parts of the world, such is the subject treated by Carpeaux. Its composition is satisfactory. The figures are well connected to one another; but there is occasion to recommend that the artist reduce the size of the draperies to give a greater lightness to the whole and to let the air circulate freely between the figures. The globe itself is too small, the large circles

Cat. 91.  
*Four Parts of the World  
Supporting the Heavenly  
Sphere*  
1867–68  
Plaster



representing the meridian, the equator, and the ecliptic, if projected farther outward and given different dimensions in relation to one another, would increase the volume of the globe, which is too spindly when compared to the figures.”<sup>8</sup> The minutes also specify that Carpeaux would have to submit his models in clay before having them cast in plaster.

Fremiet’s sea horses were also accepted with some reservations: “They are too long and seem ill at ease in the basin; they rear up in an exaggerated fashion, which produces an excessive torsion of their backs, and their elevation above water level overpowers the principal group.”<sup>9</sup> On December 23, 1867, the commission for the Luxembourg fountain was definitively granted to Carpeaux for 25,000 francs.



Cat. 92.  
*Chinese Man*  
1872  
Patinated plaster

The subject was not specified, but the committee had already described it as “the revolution of the globe carrying with it the four parts of the world.” Reassured to have settled on his overall composition, in 1868 Carpeaux embarked on studies from life for two of the four figures, Asia and Africa.

Like Charles Cordier, who in 1851 had been inspired to sculpt a Chinese couple by a Chinese family visiting Paris, Carpeaux drew Chinese people who passed through the city, studying their physiognomy, hairstyles, and costumes.<sup>10</sup> The poses in the drawings are not transcribed literally onto the sculptures, but the same distant and serious gaze, with nothing picturesque about it, can be found there. Two busts of Chinese people are among the most felicitous examples of Carpeaux’s art of the portrait. The



Cat. 93.  
*Woman of  
African Descent*  
1868  
Marble



sketched version displays a multiplicity of facets, especially in the costume, which gives it a vibrant surface. The completed version, for which Clément-Carpeaux lists an “edition of 1872” (the only plaster known) in the Petit Palais (cat. 92), may have been finished in 1868 on the heels of the sketched version, or it may have been reworked in 1872, when the edition in bronze was launched by the Atelier Carpeaux. The face is almost the same; the traditional costume crosses over itself on one side, and a braid twists around the bust in back. The bronze edition is sometimes slightly polychrome, giving a golden glint to the skin. Aware of the commercial success of the bust, the Atelier Carpeaux also offered it as a half-size reduction in plaster, terracotta, and bronze. For the fountain, the Chinese man would be transformed into a Chinese woman.

Without question, the most famous of the fountain figures is Africa. As with *Chinese Man*, Carpeaux prepared for it by studying a live model and created a bust independent of the full-length figure. The tradition claiming that the same woman posed for Cordier’s *Capresse des Colonies* in 1861 and for Carpeaux in 1868 is hardly credible, since the expressions of the two women are quite different. Carpeaux’s first sketch for his bust was done in unbaked clay; it already displays the massive structure of the face and the woman’s haunted eyes. The physiognomy reflects that of the *Wise Man* in the Strasbourg Cathedral, the plaster mask of which was a frequent accessory in artists’ studios. Carpeaux displayed his bust at the Salon of 1869, in marble or bronze (the accounts differ) under the title *La Nègresse* (cat 93). The emperor purchased it there for his apartments at Saint-Cloud. A marble was delivered, but the empress wanted a bronze, and the exchange was made. That bust would perish in the fire that ruined the château in 1870. The base bears the inscription *POURQUOI NAITRE ESCLAVE* (Why be born a slave), though it is not known whether that inscription appeared on the Salon bust also. Théophile Gautier expressed the general admiration: “The Negress, with the rope that binds her arms behind her back and creases her breast, raises to heaven the only free thing the slave has, her gaze, the gaze of despair and mute reproach, a useless appeal for justification, a grim protest against the crushing weight of destiny. It is a piece of rare vigor, where ethnographic exactitude is dramatized through a profound sense of suffering.”<sup>11</sup>

The success of the bust can be attributed primarily to the beauty of the woman’s expression and the powerful emotion to which it gives rise. It partook of the prolonged enthusiasm generated by the abolition of slavery in France in 1848 and in the United States in 1865, after the Civil War, and benefited from the vogue for Cordier’s ethnographic busts, in which the artist combined art and science. That success is confirmed by the large number of editions in plaster, terracotta, and bronze produced by the Atelier



Cat. 94.  
*Woman of African  
Descent Kneeling*  
ca. 1867–68  
Terracotta

Cat. 95.  
*Four Parts of the World  
Supporting the Heavenly  
Sphere*  
1872  
Varnished plaster model



Carpeaux and the Maison Susse, both lifesize and as reductions. Even the Manufacture de Sèvres offered it in its catalogue.<sup>12</sup>

The same model posed for the terracotta sketch *Woman of African Descent Kneeling* (cat. 94). Here, the absence of arms further reinforces the impression of vulnerability. In the full-length figure on the fountain, the arms, finally free, rise up to support the sphere, and the broken chain of slavery no longer shackles the feet.





Cat. 96.  
*Four Parts of the World  
Supporting the Heavenly  
Sphere*  
1867–68  
Plaster

Several accounts attest to Carpeaux's work on the fountain in 1868 and 1869. Even his marriage to Amélie de Montfort did not hold him back: "My husband was very touched by your letter. Do not believe that the sweetness of the honeymoon is the cause of his silence! The day after our wedding, M. Carpeaux was already at work: his group for the Opéra, his large Luxembourg fountain etc. leave him no respite."<sup>13</sup> On June 1, 1869, he asked for authorization to "view the unmounted lion and tiger skins at the Museum of Natural History. . . I may need to borrow one or two of them to complete the fountain for the Luxembourg Gardens that the city has commissioned from me."<sup>14</sup> Soon, however, war and the Commune drew Carpeaux into the streets, where he chronicled chaotic scenes of the soldier's life. His work on the fountain was interrupted for two years. Then trips to London kept him far from Auteuil, where he had been working on the large model in clay.

Finally, on January 15, 1872, in conformance with the request by the committee in November 1867, Carpeaux submitted the lifesize clay model before having it cast in plaster. “In the group of the four parts of the world, we once again find M. Carpeaux’s original talent, as well as imagination, movement, and life; but a somewhat more finished work, especially for the draperies, would have more fully realized its merit. The committee recognizes the intelligence and skill the artist has displayed on this large and difficult task. It thinks fit, however, to address a few observations to him. The figures of Africa and Asia, for example, appear too far away from each other, and the overlarge space that results seems to destroy the harmony of the whole. The support peg placed in the center of the plinth does not produce a good effect and could be omitted without any disadvantage to the solidity of a group that is to be cast in bronze.”<sup>15</sup> Carpeaux had plaster casts (cats. 95, 96) made from the clay model, then sent it to the Salon of 1872, where it was exhibited under the central vault of the Palais de l’Industrie, its whiteness standing out against the usual green plants.

The critical outcry that followed can be explained by the general association of the sculptor with the fallen regime; moreover, the scandal of *The Dance* was still fresh in people’s minds. Critics also disapproved of what appeared to be a disorderly agitation, marked by a realism inappropriate for a public monument. The comments were unequivocal: “To my regret, therefore, this year it is impossible for me to admire M. Carpeaux, who, having to represent the four parts of the world supporting the sphere for a public monument, could make as his subject nothing but a colossal clock: no firmness in the lines, no clarity in the masses, no solidity in the attitudes, no precision in the gestures. Four undressed, gangling women, recognizable with difficulty—by a few vulgar attributes much more than by their physical construction—as Europe, America, Africa, and Asia, thrash about in a feverish daze under a large, scooped-out globe, which they do not support. The forms are poor, the bodies tired, the physiognomies commonplace. That stylistic slovenliness . . . is decidedly intolerable for works in the round intended for the out-of-doors.”<sup>16</sup> Or: “This group, intended to surmount a fountain, is not reassuring. It represents four savage and malnourished women making merry for no good reason and, hand in hand, dancing a wild saraband, on the pretext of bearing a sphere, which they are going to drop. The Luxembourg Gardens, where the catalogue wants to locate that gangling dance party, will be poorly embellished by it.”<sup>17</sup> Jules Barbey d’Aurevilly commented with pleasure: “Nothing is uglier (I say the word boldly) than these four pairs of legs and these eight feet, which run in a circle one after another! All the more so in that these are not women’s legs. They are the legs of young boys, skinny, muscular, without grace and without richly shaped curves, in which the tension of the sinews is ill defined; legs, in the end, of young apprentice porters who will never be Hercules.”<sup>18</sup>

Davioud recounts that some members of the committee called into question the commission that had been granted. In May 1873, when the founder was about to be selected, the sculptor Eugène Guillaume, a member of the committee, future director of fine arts, and one of Carpeaux’s supporters, proposed that the work be judged on the evidence. In what was an extremely rare case of a lifesize maquette being installed in situ, on August 8, 1873, the plaster model was set in place on the already-finished base, to

assess its overall effect (fig. 80). “Prejudice was followed by interest, interest by approval, and for many, that approval turned into enthusiasm.”<sup>19</sup> A month later, the founder Matifat received the commission to cast Carpeaux’s group.<sup>20</sup> He also cast the other elements in bronze (horses, turtles, and dolphins by Emmanuel Fremiet, zodiac by Pierre Legrain, garland of seashells and marine plants by Louis Villeminot).

The bronze was installed in August 1874, seven years after Carpeaux had secured the commission, at a time when he was already ill. His friends and students, such as Gabrielle Foivard, and his assistant Victor Bernard provided him with a description. It is probable that the sculptor never saw his group in place. Nevertheless, he had an *idée fixe*: “How to get Davioud to consent to let me patinate my group as I dreamed, with the coloring of the races? I entrust that mission to you, that of proving to him how the forms and lines will gain in being distinguished by hue. I can see from here the horrid green wax caking on the form and marring the suppleness of the details.”<sup>21</sup> But the architect retorted: “You ask me whether it would be suitable to patinate the various figures of the group in terms of the races that compose it. I would be of your opinion if the group were not exposed to the elements, but you know better than I how rapidly the chemical agents applied to bronze disappear in contact with the air, sun, rain, and frost. We could therefore do nothing lasting, and I think your work must confront the effects of the weather and not seem to defy it with short-lived preciosities of execution. What we need is to produce an overall effect in the major lines. Would not the division into different-toned figures remove its character of monumental unity, which suits compositions placed on a public thoroughfare so well?”<sup>22</sup> Davioud repeated the same argument to Fromentin in 1879, turning it into a general statement: “Every art must remain within the conditions of its aesthetic. Statuary is the ideal of form, and I am inclined to think that it has little to gain by taking from painting some of its means of seduction.”<sup>23</sup>



Fig. 80. Photograph of *Four Parts of the World Supporting the Heavenly Sphere*, plaster model in situ, August 8, 1873. Musée d’Orsay, Paris, fonds Clément-Carpeaux (ODO 1996-42)



## Watteau

THE STATUE on the fountain in Valenciennes that dominates a small square beside the medieval Church of Saint-Géry had the longest gestation of Carpeaux's major projects (fig. 82).<sup>1</sup> The sculptor's devotion to his fellow native of Valenciennes, Antoine Watteau, whom many acknowledge to have been the greatest painter of his age, increased in strength over the years, and along with it, his extraordinarily sensitive approach to the project of creating a memorial to his artistic forebear. A public monument to an artist was still a novelty at the time. François Rude's statue *Houdon*, then in the Cour Napoléon of the Louvre (1854–55), was a timid, decorative work by comparison to the wholehearted homage Carpeaux had in mind.<sup>2</sup>

France was then awash in revivalist statuary of her famous men in period dress, and it cannot be overstressed that Carpeaux's sensuous *Watteau*, while it belonged to the trend, was a strong, elegant rebuke to the major part of it. Paul Raymond's *Colbert*, completed in 1857, is not dissimilar in its contraposto and unbuttoned coat, but Carpeaux, constantly passing by it and its kind in the Cour Napoléon, surely found its dense blockiness abhorrent.<sup>3</sup>

Watteau, always elusive by nature, was not nearly as well known then as he is today. Nonetheless, a widespread mystique built up around him, exemplified by the obsession over the "Watteau fan" related by Honoré de Balzac in his great novel about collectors and their quirks, *Le Cousin Pons* (1847). It is not always clear when and where Carpeaux saw Watteau's works, but he copied from the early engravings *Figures de modes*, paying keenest attention to details of costume, and he owned a scintillating drawing by him.<sup>4</sup> His imitations often succeed as works of art in their own right. Through rapt observation and respectful imitation of Watteau's fleet brushstrokes and feathery chalk drawings, the exceedingly painterly monument with its crisply modeled, subtly shifting surfaces evolved.

Carpeaux had already contemplated the project when in Rome. He had an ally in the mayor of Valenciennes, Louis Bracq-Dabencourt, whose daughter he was trying unsuccessfully to woo.<sup>5</sup> In May 1860 he wrote in florid manner to Bracq:

On the day that Valenciennes will try to do for Watteau what Amsterdam did not long ago for Rembrandt, I like to hope that she will entrust this pious charge to me. This



Fig. 81. Detail of Nicolas-Henry Tardieu (1674–1749) after Watteau (1684–1721). *Watteau and His Friend Jean de Jullienne*, 1731. Etching with engraving, 16 $\frac{7}{8}$  × 12 $\frac{1}{4}$  in. (43 × 31 cm). The Metropolitan Museum of Art, New York, Gift of Georgiana W. Sargent, in memory of John Osborne Sargent, 1924 (24.63.1085)

hope must, I think, be all the less forbidden to me since I have renounced all thought of lucre and am determined, should the Council confide the execution of this idea to me, to content myself, for the charges and expenses that would be occasioned for me by the preparation of the model ready to be cast, with an indemnity that the Council itself would determine as the sovereign arbiter following the completion of the model.<sup>6</sup>

Carpeaux wanted the sculpture to be placed conspicuously in the middle of the Place d'Armes, the main square, and continued to insist on this as the project evolved, writing to the artist Jean-Alexandre-Joseph Falguière, "I warn you that I would rather forgo the execution of the statue than to accept another placement than the Place d'Armes, at the site of the former bell tower."<sup>7</sup> He hoped that for its casting "the Government would consent to give over to the city the bronze from some old cannons" for melting down.<sup>8</sup> On July 16, the town council looked with favor on the proposal but postponed a decision on the placement. The official commission followed



Fig. 82. After Carpeaux's model. *Watteau*, cast 1879. Bronze, H. 98 $\frac{3}{8}$  in. (250 cm), on a pedestal and base of bronze and marble. Place Carpeaux, Valenciennes



Fig. 83. *Watteau*, ca. 1860. Patinated plaster,  $10\frac{1}{2} \times 3\frac{3}{8} \times 3\frac{1}{2}$  in. (26.6 × 9.2 × 8.9 cm). Musée des Beaux-Arts, Valenciennes (S.90.121)



Fig. 84. *Watteau*, 1863–64. Plaster,  $49\frac{1}{4} \times 16\frac{1}{2} \times 18\frac{1}{2}$  in. (125 × 42 × 47 cm). Musée des Beaux-Arts, Valenciennes (S.91.6)

with unusual alacrity less than two weeks later. He was to be recompensed with two subsidies of 3,000 francs (the figures would go much higher).<sup>9</sup> Carpeaux responded saying that he had composed the work and that he “took pleasure in studying it from every angle.”<sup>10</sup> He planned to turn his attention next to the pedestal: “I will also study the pedestal of my Watteau: it will be an opportunity for me to do a little architecture, which appeals so much to me and which our older masters have always practiced successfully.”<sup>11</sup>

In fact, Carpeaux’s earliest cogitations were not promising. To the marquis de Piennes he confessed to having

been “too hasty in destroying the statue of Watteau that I had begun. I remained without having the courage to make this confession to you. I was overwhelmed by disgust for everything having to do with my art.”<sup>12</sup> At times his confidence failed him: “The *Watteau* would not have a good interpreter in me. My colleague Crauk will acquit himself better than I can.”<sup>13</sup> One drawing shows an unimposing fellow with wig and palette on a pedestal; a more sprightly torso-length drawing is closer in spirit to the subject’s élan.<sup>14</sup> These derive from one of the few old images of Watteau, a double portrait etching and engraving that shows him standing behind the collector





Cat. 97.  
*Watteau*  
 1867  
 Black chalk heightened with  
 white on blue-gray paper

Jean de Jullienne (fig. 81). It is significant that the engraving includes instruments of music, which Carpeaux would add to the statue, as well as those of painting. A painting of Watteau supposed to have been lent to Carpeaux by Julien Dècle of Valenciennes has left no trace.<sup>15</sup> The description of Watteau given by the comte de Caylus could only have discouraged Carpeaux: “For the rest he was of middling height; he had no facial appearance at all; his eyes didn’t indicate his talent or the vivacity of his

wit. He was somber, melancholy like all bilious people, naturally sober, and incapable of any excess.”<sup>16</sup>

Early on Carpeaux decided to convey the painter’s poetic temperament rather than try to record his physical appearance. The elegant plaster after one of his earliest clay maquettes is elegiac and elongated, with closed contours and flickering surfaces (fig. 83). It led to the next step, worked out between 1863 and 1864, represented by a large, magnificent plaster (fig. 84). Here the composition

Cat. 98.  
*Head of Watteau*  
ca. 1869  
Patinated plaster



captures the languid inwardness and the tinge of melancholy present even amid seeming gaiety in Watteau's oeuvre, while the crinkly textures evoke the impasto of his dancing brushwork.

A still larger plaster model languished in Carpeaux's atelier in the rue du Faubourg Saint-Honoré, and he eventually rejected it, probably because he decided the posture was too relaxed and slumped. In fits of temper or despair, he destroyed the clay model representing this stage, as well as a second model. An assistant,

Pierre-Marie-François Ogé, told of the second assault, in which Carpeaux got some masons who were at work in the building "to knock down all that clay."<sup>17</sup> In 1867 he set to work again, albeit with some trepidation.

One evening in May 1867 Carpeaux told his pupil, Ogé, to uncover the statue for the following day at 5:30. Ogé executed the order but when he saw his master arrive with a preoccupied, wrathful air about him, he took fright. Carpeaux looked at his work in a bizarre fashion, saying to himself that the statue was going to suffer the same



Cat. 99.  
*Watteau*  
ca. 1867–69  
Patinated plaster

fate as the others. With this situation going on, the pupil positioned himself near his master and ventured to say to him: 'I don't know if I'm right but it seems to me I'm not finding you in good spirits, perhaps you'd better go for a breath of air, it's nice outside, you'll get inspired away from your studio.' Carpeaux didn't reply but took his hat and went out. He was seen no more that day; the statue was saved.<sup>18</sup>

Despite the destruction of clay models, the state of the project in 1867 can be seen in a drawing that shows

Watteau in freer pose than earlier, though still leaning against a support (cat. 97). Carpeaux directed his gaze downward, suggesting that he was studying the light effects on a small-scale clay or plaster model in the studio. A patinated plaster reveals further advances: the left arm with the palette swings free of the artist's side, and his attributes of guitar, mask, and fan are grouped alongside his right leg (cat. 99).

Dissatisfied with these developments, Carpeaux sensed the need for a new source of inspiration, a model





Fig. 85. Watteau. *Two Studies of a Standing Man*, ca. 1715–16. Red chalk heightened with white on tan paper,  $9\frac{5}{8} \times 7\frac{1}{8}$  in. (24.5 × 18 cm). Musée du Louvre, Paris, Département des Arts Graphiques (RF 33371)



Fig. 86. Carpeaux after Watteau. *Legs of a Standing Man*, ca. 1867. Red and black chalk on gray paper,  $5\frac{3}{4} \times 3\frac{1}{2}$  in. (14.7 × 9 cm). Musée d'Orsay, Paris (RF 1347)

worthy of his subject. He turned to a painter friend, Henri Coroënne, also from Valenciennes, who recommended a handsome fellow named Fuscot.<sup>19</sup> The examination of Fuscot plus renewed exploration of Watteau's drawings gave new life to the head and a new bounce to the whole figure. For the head, Carpeaux now adopted a ruggedly elegant look with deeply gouged eye sockets for an effect of incisive penetration (cat. 98). Jean Antoine Houdon's *Molière*, a work Carpeaux had drawn several times, provided a contemporary model with its full, buoyant wig and broad, all-encompassing gaze. A good prototype for the wig was essential, as Watteau was

known to take particular delight in this accessory. The comte de Caylus records him trading a painting for an especially excellent "perruque naturelle."<sup>20</sup> At the same time, the statue's figure became more lithe and limber, with a balletic stance and wearing a beautifully articulated long waistcoat, surcoat, stockings, and daintily positioned square-toed shoes (fig. 84). The painter's ruffled, open shirt with loosely knotted tie denotes inspiration. The costume comes from rapt absorption of Watteau's drawings in the Louvre, to which the sculptor obviously had free access. The legs follow with precision those of one in particular (fig. 85). He copied the whole figure,

then refined the legs in a brisk, diminutive sketch that captures the pull of the silk exactly (fig. 86). These are the legs as they would appear in the final monument.

Carpeaux spent much of 1868 wheedling for extensions of payment and trying to convince the city of Valenciennes that the statue had to be executed in marble.<sup>21</sup> From 1867 to 1869 he worked on elaborating its pedestal above a fountain with basin displaying four children playing characters from the commedia dell'arte, and four malevolent swans. He was proud of his involvement with the architectural side: "I've taken care of everything, architecture, ornamental decoration, adjustment."<sup>22</sup> The pedestal and base would bring the total height of the monument to more than twenty-seven feet.

The plan for the monument complete, Carpeaux and his allies devoted 1869 to 1872 to a campaign for its realization. Painted plaster models used as advertisements suggest the coloristic effect the monument would have had if executed in marble and bronze, as Carpeaux hoped. In one example (cat. 100), which belonged to Alcide Boca, the deputy mayor of Valenciennes, who offered at one point to pay for the fountain, coats of cream and bronze paint indicate marbles for the statue and its *régence* pedestal and bronze for the pedestal's figural and decorative embellishments. In another, given by Carpeaux to the museum in Valenciennes, the pedestal is lightly incised with the outlines of two Watteau paintings. Other routinely patinated plasters document the broad effort to garner support for the project.<sup>23</sup>

The placement in a small garden instead of the crowded Place d'Armes, though not what Carpeaux desired, encourages intimate contemplation. Bringing the viewer even closer than the bronze in the garden, the definitive plaster figure in the museum at Valenciennes offers an even better means of judging the figure (fig. 87). Carpeaux had it shown on the Champs Elysées across from the Palais de l'Industrie in 1870. War and economic hardship intervened. In 1872 he showed the plasters of the statue and the fountain project at the Société d'Agriculture, Sciences & Arts of Valenciennes. He was still pushing for realization of the whole in various marbles in 1873 to 1874. His estimate for the execution amounted to 27,000 francs, and he annotated it airily: "the marble can be obtained from the State" and "the intake of water is easily routed via public drinking water."<sup>24</sup> He didn't live to see the plan progress beyond there. The statue was only cast in bronze in 1879 by the Parisian firm of Moltz. The execution of the rest of the bronzes was entrusted to



Ernest-Eugène Hiolle, whose forebears were from Valenciennes. In assembling the monument, he was assisted by the architects Emile Dusart, Edmond Guillaume, and Constant Moyaux. Occasionally inspired, as in his marble *Narcissus* of 1869, Hiolle was probably under orders to follow Carpeaux's designs slavishly.<sup>25</sup> The mincing *dix-huitième* children and flapping swans on the fountain's base do little more than distract attention from the great brooding figure above.

Louise Clément-Carpeaux inveighs against the casting of the "phantom statue" in bronze and its setting in the small square by Saint-Géry, and castigates Foucart

Cat. 100.  
Project for the  
*Watteau Fountain*  
1869–72  
Painted plaster maquette





Fig. 87. *Watteau*, ca. 1867–69. Patinated plaster, H. 98 $\frac{3}{8}$  in. (250 cm). Musée des Beaux-Arts, Valenciennes (S.92.15)





Fig. 88. Auguste Rodin. *Claude Lorrain*, inaugurated 1892. Bronze, H. 84½ in. (214.6 cm). Parc de la Pépinière, Nancy

father and son alike as traitors for acquiescing in both decisions.<sup>26</sup> However, it must be admitted that the work's execution in bronze has mercifully guarded it from ruination by the elements. Jean-Claude Poinignon defends the town's ultimate wisdom because metal preserves the complexities of the modeling better than stone would have: "This solution had seemed preferable to marble since it respected more scrupulously the least details in the work left by the deceased artist."<sup>27</sup> The dark patination of the sturdy metal creates its own mood, and the crinkly surfaces give off myriad reflections of light. Even if these superb effects could have been assimilated in stone, they would long since have vanished.



Fig. 89. Antoine-Emile Bourdelle (1861–1929). *Carpeaux*, modeled ca. 1908–9. Bronze, 98¾ × 42 × 29 in. (250 × 106.6 × 73.6 cm). The Metropolitan Museum of Art, New York, Gift of Mr. and Mrs. B. Gerald Cantor, 1983 (1983.562)

Although more calm and contemplative, *Watteau* would motivate Rodin's *Claude Lorrain*, with its Baroque attire and dashing air, in Nancy (fig. 88). Indeed Rodin said of *Watteau* that "it translates so exactly the spirit of the Master that it seems that his spirit returned to earth in order to inspire Carpeaux when he modeled it."<sup>28</sup> In turn, had he lived, Carpeaux would have seen a fair amount of statuary erected in his own honor. Antoine-Emile Bourdelle's bronze (fig. 89) would surely have puzzled him. The smocked man of the people rather gauchely displays a statuette that proves to be Rodin's *Galatea*. Perhaps significantly, he has precisely the same height as Carpeaux's final *Watteau*.<sup>29</sup> JDD

## Other Commissions and Projected Monuments

THE FOUR great commissions—*Flora*, *The Dance*, *The Fountain of the Observatory*, and *Watteau*—followed each other so swiftly that they inevitably overlapped. Other opportunities arose simultaneously, and Carpeaux was never free to limit himself to just one project at a time. In every case, the overall planning of a composition extended far beyond his own meditations to time-consuming consultations with architects and the assembling and supervising of large teams of specialists such as carpenters, mold makers, carvers, and founders.

Not all of the sculptor's completed projects have been equally admired. An early commission that has not received adequate attention, probably because the figure is placed so high that it is difficult to judge, is *Temperance*, on the side of the Church of the Trinity in Paris, built by Théodore Ballu, the official architect of Parisian religious edifices. In 1863, orders for four tall statues of the Cardinal Virtues were given to Carpeaux, Crauk, Pierre-Jules Cavalier, and Jacques-Léonard Maillet. In models, the head of *Temperance*, based on that of Empress Eugénie, is one of Carpeaux's most winning, and the embracing action of the arms is quite appealing, but Carpeaux did not factor perspective sufficiently into his calculations for the curvilinear, hip-shot body (fig. 90). Some further degree of elongation would have rendered the figure more legible to spectators down below.

One of Carpeaux's later designs resulted in a commission that does not really belong in the august company of the masterpieces cited above, largely because of conflicts with the architect that prevented him from seeing the project through to his satisfaction (see the essay "Carpeaux and Valenciennes" in the present volume). The rather top-heavy and overwrought relief *The City of Valenciennes Defending the Homeland*, which occupied Carpeaux in 1868–69, was a deeply frustrating project. Only the preliminary models have the zest and integrity of vision that we associate with him (fig. 91). The present one illustrates his architectural flair as well. He also participated in a number of competitions for which he failed to receive commissions. In the absence of completed projects, the surviving drawings and terracotta sketches provide intriguing glimpses into the artist's mind at work and his constant powers of invention.<sup>1</sup>

In August 1864, still in Rome, Carpeaux was invited by the City of Paris to participate in the competition for a monument commemorating the defense of Paris at the Porte de Clichy on March 1814 (cat. 101). Marshal Bon-Adrien Jeannot de Moncey was to "play the principal part, but without appearing as an isolated statue."<sup>2</sup> Carpeaux sketched out the masses of his first idea on the letter of invitation itself.<sup>3</sup> Against a background of urban architecture with only the roofline suggested, the powerfully surging horseman with outstretched arms looms over a twisted mass of indistinct figures, contrasting starkly with the molded pedestal. Another drawing concentrates on the figure of the horseman as seen from the front, and many other equestrian sketches appear to be preparatory for the monument.<sup>4</sup> Although related in design to the innovative equestrian monuments of the eighteenth century, such as Pierre-Etienne Falconet's *Peter the Great* (completed 1782; Senate Square, Saint Petersburg), the most worked-up design with gouache proposes a completely new formula that relinquishes the traditional pedestal and anticipates the "compositions-socle"—the aggressive pictorial involvement of sculpture in the forms of the bases—that would flourish in the 1880s.<sup>5</sup> The tectonic<sup>6</sup> nature of the whole is emphasized by the sloping mound with toppled palisades from which the equestrian group rears up, and which is attacked by allied soldiers and mounted by the defenders of Paris. Below, a male nude on his back recalls a figure from Théodore Géricault's *Raft of the Medusa* (Louvre, Paris), and the horseman his *Mounted Officer of the Imperial Guard Charging* (Louvre, Paris), as well as David d'Angers's *Monument to General Gobert* (Père-Lachaise Cemetery, Paris), the agitation of which had been the subject of controversy at the time.<sup>7</sup> The vehemence of this "human avalanche"<sup>8</sup> underscores the strong diagonal of the equestrian statue and highlights the central figure of the motherland brandishing a flag in the lower register. The latter recalls Eugène Delacroix's *Liberty Leading the People* (Musée d'Orsay, Paris), which Carpeaux had drawn, and François Rude's great patriotic relief on the Arc de Triomphe (fig. 15) of which *Moncey* seems to represent a freestanding development.

Carpeaux seldom achieved so tight an intermingling of pictoriality and relief in a sketch as he did in the gouache. In order to establish the profiles and volumes of the monument's apparently spiraling confusion, Carpeaux drew a general view of the profile from the



Fig. 90. *Temperance*, model for a sculpture in the Church of the Trinity, Paris, 1863–65. Patinated plaster, H. 61 $\frac{3}{8}$  in. (156 cm). Musée des Beaux-Arts, Valenciennes (S.92.33)

plaster, exerting strokes of black and white on dark brown paper to striking, luminous effect (cat. 102). It is difficult to establish the date of these sketches: were they his first efforts following his return to Paris in 1862 or a reworking of the project in 1864 in anticipation of its submission to a new jury in December?<sup>9</sup> A dating of about 1862 seems reasonable.<sup>10</sup> Yet Carpeaux, who habitually talked about his projects, makes no mention of the Moncey monument in his letters of 1862, and by 1864 he

was working intensively on the decoration of the Pavillon de Flore. Jean-Alexandre-Joseph Falguière, in fact, remembered *Moncey* in 1880 on the occasion of the secret competition for a monument to Victor Hugo (fig. 92).<sup>11</sup>

At about the same time he was mulling over the Moncey memorial, Carpeaux entered two competitions for public monuments, in Lisbon and Nantes, that were strongly recommended by his friend the marquis de Piennes, who collaborated with him on the thematic





Fig. 91. *The City of Valenciennes Defending the Homeland*, 1868–69. Patinated plaster original, 15 ft. × 13 ft. 1½ in. (4.57 × 4 m). Musée des Beaux-Arts, Valenciennes (S.90.101)

development of many projects. It is doubtful that he had much time in 1864 to give the Moncey project all his energy. In the end, the competition was won by the sculptor Amédée-Donatien Doublemard, whom Carpeaux had met in Rome, and the architect Edmond Guillaume; the monument to Moncey was unveiled on the Place Clichy in 1869 (fig. 93).

Carpeaux participated, along with no fewer than eighty-seven other artists, in the international competition for the monument in Lisbon to Emperor Dom

Pedro IV,<sup>12</sup> working actively between June and October 1864.<sup>13</sup> A number of drawings linked to his definitive model (fig. 94) are in the Musée des Beaux-Arts, Valenciennes.<sup>14</sup> Planning such a colossus made the sculptor particularly anxious, owing to the large financial investment required and the work involved, which included designing the monument's architecture: "It's strange, almost impossible to conceive. My feeble mind balks at the task. Michelangelo would have tackled the gigantic idea for this design in a more straightforward manner."<sup>15</sup>



Piennes suggested many iconographic details and offered advice on financial aspects of the project. The elaboration cramped Carpeaux's spontaneity somewhat and took up a good part of the summer of 1864, causing progress to lag on the Pavillon de Flore.

The artist participated at the same time in the competition for a public memorial to the attorney and statesman Auguste Billault initiated by the municipal council of Nantes.<sup>16</sup> Here again, the project was developed in consultation with Piennes: "Before leaving, I finished the monument to Billault. The rest is up to you, for I have done my work well. The program came to me only this morning. *Narration, Inspiration, Prudence*—ideas that seem to me to be worthy of my master Michelangelo—and *Law* compose the allegories. This is a good monument and I took it up only for you."<sup>17</sup> Many drawings document the genesis of the project, which gave



Carpeaux not a little trouble. One, probably the first, is Classical in inspiration and uninventive: on a tall, square pedestal bearing the dedication, a static, full-length figure in modern dress stands near an antique-style chair. Another idea recalls the fountain in Place Saint-Sulpice in Paris, erected by the architect Louis Visconti between 1844 and 1847. Carpeaux again adopted the square form of Renaissance-style aedicules for the niches with seated figures, replacing the dome with a full-length statue, now somewhat more energetic, this time animated by a gesture recalling Rude's statue of Marshal Ney (1852–53, Place de l'Observatoire, Paris). The third, most interesting idea combined the monument with a large fountain set against the façade of an Italian-style palace—clearly reminiscent of the Trevi Fountain in Rome—with the orders placed in proper Classical sequence: Doric or Tuscan at ground level and Ionic on the next (cat. 104).

Cat. 101.  
Project for the *Monument to Marshal Moncey*  
1864  
Original plaster

Cat. 102.  
Project for the *Monument to Marshal Moncey*  
1864  
Brush and black and white gouache on brown paper





Fig. 92. Jean-Alexandre-Joseph Falguière. *Pegasus Carrying the Poet Victor Hugo toward the Region of the Dream*, 1880. Plaster, 26 $\frac{3}{8}$  × 17 $\frac{3}{4}$  × 18 $\frac{1}{2}$  in. (67 × 45 × 47 cm). Musée d'Orsay, Paris (RF 2681)



Fig. 93. Amédée-Donatien Doublemard (1826–1900) and Edmond Guillaume (1826–1894). *Monument to Marshal Moncey*, 1869. Bronze, granite. Place Clichy, Paris

The reference to Gabriel Davioud and Francisque-Joseph Duret's fountain in the Place Saint-Michel (inaugurated 1860) is patent. The drawing, rigorously structured, is enlivened by the perspective lines of the streets. An inky mass suggesting a group of spectators gives an idea of the colossal scale of this ambitious plan (cat. 102). A sheet of studies devoted to the main figure—clad either in contemporary or antique-style dress (cat. 103)—all in the heat of rhetorical eloquence. No three-dimensional sketch seems to have survived.

Excruciating health problems prohibited Carpeaux from taking two late commissions—Rabelais and Saint Bernard—beyond his preliminary models, which suggest that they would easily have been among his most engaging productions (cats. 105, 106).

On January 30, 1874, Carpeaux received from Robert de Massy, an industrialist in the hamlet of Ricourt, an order for a lifesize statue of the French Renaissance writer and humanist François Rabelais to be erected in Saint-Quentin. Clément-Carpeaux inherited her father's marked-up copy of *Gargantua et Pantagruel*, and it is clear





Fig. 94. Model for the *Monument to Dom Pedro IV*, 1864. Original plaster,  $43\frac{7}{8} \times 24\frac{1}{2} \times 24\frac{1}{2}$  in. (111.4 × 62.2 × 62.2 cm). Musée des Beaux-Arts, Valenciennes (S.92.37)

Cat. 103.  
 Studies for the *Monument to Auguste Billault*: Project for a Fountain  
 1864  
 Pen and ink and wash on white paper



Cat. 104.  
 Study for the *Monument to Auguste Billault*: Sketch for a Figure  
 1864  
 Pen and ink and wash on white paper



from the maquette (cat. 105) that the writer's pungent wit appealed strongly to him. One fist stabbing the air to score a point, the storyteller looks like a send-up of that eighteenth-century French genre, the monument to the Great Man. Carpeaux reached back to one of the best, the 1785 marble of Jean de La Fontaine by Pierre Julien.<sup>18</sup> By now the pantheon of past geniuses had expanded to include independent and even anticlassical types such as Rabelais, of whom no reliable portraits exist. Ferdinand Denis, administrator of the Bibliothèque Sainte-Geneviève, busied himself with finding a good prototype,<sup>19</sup> while Carpeaux had in mind one of the posthumous engravings typically showing an avid, almost simian countenance.<sup>20</sup> The same words could describe the features in another rare instance of the Rabelais revival, a bust by Louis-Valentin-Elias Robert.<sup>21</sup> Alas, Carpeaux's worsening condition ruled out his pursuit of the scheme beyond this vivacious, little-known sketch.

In May of 1874, as part of a new project to decorate the Pantheon in Paris, a statue of Saint Bernard leaning against one of the great pillars of the dome and facing the



Cat. 105.  
*François Rabelais*  
1874  
Original terracotta maquette

apse was also commissioned from Carpeaux.<sup>22</sup> In spite of waning strength, he undertook the design enthusiastically. All that survives of this fervent activity are some drawings and a terracotta sketch, anticipating what would have been an exceptionally vivid sculpture. He may have been aware of Emile Signol's 1840 painting *Saint Bernard Preaching the Second Crusade*, a large work in which the saint dominates the scene with a theatrical skyward elevation of the cross in his right hand, while extending his left arm in a sweeping rhetorical gesture,<sup>23</sup> and must

certainly have known the more composed statue by François Jouffroy, in which the saint's right arm is raised and his left hand holds the cross.<sup>24</sup> Without departing much from the saint's traditional iconography, Carpeaux uses the nude figure, whose anatomy is detectable beneath the robes, as his starting point.<sup>25</sup> He focused on the arms as the crucial element to convey the expressive gesture of this great preacher. In a sheet always associated with the sculpture (fig. 95) and two other sketches in the Ecole Nationale Supérieure des Beaux-Arts



Cat. 106.  
*Saint Bernard Preaching  
the Crusade*  
1874  
Original terracotta





Fig. 95. Studies for the Sculpture of *Saint Bernard*, 1874. Pen and brown ink on paper, 8 1/4 × 5 3/8 in. (20.9 × 13.5 cm). Musée du Louvre, Paris, Département des Arts Graphiques (RF 1226r)



Fig. 96. Studies for *Saint Bernard*, 1874. Pen and black ink on paper, 7 3/4 × 3 3/8 in. (19.6 × 8.6 cm). Ecole Nationale Supérieure des Beaux-Arts, Paris (1787-2-409)

(see fig. 96),<sup>26</sup> Carpeaux developed different solutions for the limbs, resulting in a dynamic and almost unbalanced contrapposto. His indecision and dissatisfaction are evident.

Carpeaux eventually modeled a more elongated figure, layering tiny strips of clay to form the habit, cincture, and beard. The absence of arms, probably lost during the firing, hardly affects the figure's dynamic

exaltation.<sup>27</sup> Carpeaux places the severe, slender figure on a support in imitation of the church pillar from which the saint was intended to face downward.

In his last days, Carpeaux's thoughts reverted to the terracotta he had left in Bruno Chérier's studio and asked his friend to send it back: "It's stuck," he told Chérier, "on one of the planks above the drawing table."<sup>28</sup>

JDD and EP

## Celebrations and Fancy Dress

CARPEAUX DEVELOPED a taste for formal dress fairly early on, though he was no clotheshorse to start with. In 1850, when he won an honorable mention from the Ecole des Beaux-Arts for *Achilles Wounded in the Heel by the Arrow of Paris* (fig. 22) and was invited to a party, he had to borrow evening clothes from his concierge. He lovingly explained each item in an amusing letter to Bruno Chérier.<sup>1</sup> After his return from Rome and his first successes, he took pains to dress well, for example, carrying only the finest gloves. His dashing appearance helped him adapt swiftly to the ceremonial life of the imperial court. Somewhat surprisingly, his correspondence barely mentions details of court events or court etiquette. Perhaps he did not want old friends to find him conceited, acting above his station.

Carpeaux's position as teacher to the Prince Imperial brought invitations to the *série*, the series of relatively small gatherings (about one hundred people at a time) at the Château de Compiègne, where he was expected to hunt as well as dance and converse with fellow guests.<sup>2</sup> These were Carpeaux's entrée into court society. At Compiègne, and at larger, more regimented court assemblies in the Palais des Tuileries, he clearly had recourse

to his sketchbooks for recording what he saw, even if he had to utilize them somewhat covertly at receptions or balls. He cannot have worked on large sheets of paper, nor would he even have thought of trying to paint on an easel amid bowing courtiers, swaying dancers, and hungry diners. The large drawing and all the paintings catalogued in this section must have been worked up from smaller pages once he got home. He had to rely on his memory for details of shape and color when dashing off these fleet impressions.

Louise Clément-Carpeaux identifies the large drawing she calls "the imperial quadrille at Compiègne" as Carpeaux's debut in recording festivities at the court (cat. 107).<sup>3</sup> The figures in this handsome work are mingling, not yet dancing. Emperor Napoleon III's curious sideward tilt identifies him at right of center, and the gracious lady seen from behind at center as she apparently receives guests may well be Empress Eugénie. Perhaps this is one of the comparatively relaxed yet well organized gatherings at Compiègne where Carpeaux first figured as a guest himself.

Carpeaux's most vivid paintings and drawings of court society commemorate the formal celebrations that marked the Exposition Universelle, the world's fair held from April to November 1867, a high point of the Second

Cat. 107.  
*Reception at the Imperial Court*  
ca. 1864–67  
Black chalk heightened with white on gray paper







Cat. 108.  
*Ball at the Palais des Tuileries  
in the Salle des Maréchaux*  
1867  
Oil on canvas

Empire that drew many heads of state to Paris. Two paintings show the emperor and empress presiding over a masked ball at the Tuileries (cats. 108, 109), an especially grand occasion, and a third shows Czar Alexander II and his consort at a party at the Tuileries (cat. 110). Several drawings record features of fancy dress and costume.

The Exposition provided the imperial family an opportunity to assert its dynastic ambitions in public.

The Prince Imperial, at the tender age of ten, was named the Exposition's honorary president. An engraving of the day shows him shyly bestowing a medal on the emperor, his father, awarded for a design for workers' housing (fig. 97).<sup>4</sup> Carpeaux's enigmatic canvas in Valenciennes, long said to depict the prince distributing additional prizes at the fair, must, however, represent some other concept (fig. 98).<sup>5</sup> The central figure is not the boy



Cat. 109.  
*Ball at the Palais des Tuileries  
in the Salle des Maréchaux*  
1867  
Oil on canvas



prince, but a slim young adult, similar to the first Napoleon as first consul. Further, while the costumes of many nations, such as that of an Italian peasant woman, fit the context of a world's fair, the inclusion of a little angel and a seated nude does not. Perhaps this painting is an allegory of Bonaparte hegemony.

In his paintings of the grand masked ball occasioned by the Exposition, Carpeaux emphasized the elegant clothing of the imperial family and their guests, and the sumptuous setting in the Tuileries. The earliest mentions of the larger canvas misguidedly name the woman on the emperor's arm as his long-extinguished flame, the duchesse de Castiglione Colonna (see cat. 108).<sup>6</sup> There is no question that she is the Empress Eugénie, dazzlingly done up as Marie Antoinette in powdered hair, diamond aigrette, and a gray gown striped with black under a red velvet overdress, nimbly adapted by her couturier (Worth?) from the celebrated painting of that queen

amid her brood by Elisabeth Louise Vigée Le Brun (1787, Château de Versailles). The emperor wears evening clothes and domino (a short white and red cape), his usual garb at masked balls. Hovering at Eugénie's side, the Prince Imperial wears a red cap and a tan wrap over his shoulder. His costume evokes the seventeenth-century Neapolitan fisherman-insurrectionist Masaniello, who was immortalized in Daniel Auber's opera *La Muette de Portici*.<sup>7</sup> Political meaning was probably not intended; the outfit could even have been prompted by Carpeaux's own Neapolitanesque *Fisherboy with a Seashell* (cat. 36). The woman at left is presumably one of the prince's governesses. Glimpsed among the quickly sketched background figures are masks, a white fan at right, and what may be long red wings at left; extreme fancy-dress motifs were all the rage at balls. The overall color scheme is amber with flashes of white, black, and vermillion. The long-gone setting in the Tuileries,





Cat. 110.  
*Ball at the Palais des Tuileries  
in the Salle des Maréchaux*  
June 1867  
Oil on canvas

recognizable because of its tall gilt caryatids, is the vast Salle des Maréchaux (Hall of the Marshals), the chief venue for the largest imperial happenings.

In the smaller canvas of the masked ball, Carpeaux focuses more closely on the imperial family (cat. 109). They may have moved to a private room in the palace or a less hectic corner of the Salle des Maréchaux. He barely tries to characterize the emperor apart from his

mustache and the shoulder of his domino. The prince looks up politely at a masked lady in white who stoops to address him. The great flounce of the empress's red overdress, which dominates the painting, is now gracefully described in profile and her skirt is now solid black. Daubs of the brush do not elicit much detail, but a red diagonal at upper left may be one of the avian wings observed in the larger painting. A drawing of a lady in





Fig. 97. Edmond Morin (1824–1882). Detail of *Prince Imperial Presenting Medal to Napoleon III at the Exposition Universelle of 1867*. Engraving. Thomas J. Watson Library, The Metropolitan Museum of Art, New York

court dress from about 1867 exemplifies Carpeaux's keen understanding of the drapery and movement of women's clothing (cat. 112). The figure, conceivably the empress, whom Carpeaux drew obsessively, skillfully maneuvers a wide crinoline and a long train in her wake. Elsewhere Carpeaux would caricature crinolines and the obstacles they created.<sup>8</sup> Incongruously, a male nude reminiscent of Michelangelo's *Day* is glimpsed here at right.

The multiple balls and fêtes hosted by the imperial family allowed Carpeaux to record the range of European royalty gathered in Paris for the Exposition. In a black-chalk drawing, the bare shoulders of four ladies are seen from behind, one apparently beating the air with her fan, another receiving the attentions of a gentleman (cat. 111). This study led to the foreground figures in the unfinished painting *Ball at the Palais des Tuileries in the Salle des*



Fig. 98. *Allegory*, 1867. Oil on canvas, 15 × 18 1/8 in. (38 × 46 cm). Musée des Beaux-Arts, Valenciennes (P.46.1.465)





Fig. 99. *Ball at the Palais des Tuileries in the Salle des Maréchaux*, 1867. Oil on canvas, 23 $\frac{5}{8}$  × 28 $\frac{3}{4}$  in. (60 × 73 cm). Collection François Fabius



Cat. 111.  
*Ball at the Palais des Tuileries in the Salle des Maréchaux*  
May 1867  
Black chalk heightened with white on blue paper



Cat. 112.  
*Lady in Court Dress*  
ca. 1867  
Black chalk heightened with white on brown paper

Cat. 113.  
*The First Long Dress*  
ca. 1873–74  
Original terracotta



*Maréchaux*, which commemorates a soiree of May 18–19 (fig. 99). The imperial couple occupies the dais with the king and queen of Belgium and Princess Mathilde, “sculptural in her green robe,” at far right.<sup>9</sup>

In a large oil depicting a party held in June in the state apartments of the Tuileries, Czar Alexander II of Russia is the focal point (cat. 110). Whatever the fête, it involved long stems of pink blossoms, which several guests seem to be waving. The woman on the czar’s arm has been

said to be Eugénie.<sup>10</sup> There is not enough detail in her headdress and pale gown with green bodice to allow for certainty, but her figure seems insufficiently elegant for the empress. She is more likely to be the Czarina Maria Alexandrovna, born a princess of Hesse-Darmstadt. The pair came to Paris for the Exposition, like most of the crowned heads of Europe, but their visit was marred by Antoni Berezowski’s assassination attempt on the czar (see cat. 178). Alexander, imposingly tall and still



slender in his mid-forties, is usually shown with dark straight hair. Here his hair appears to be dressed in a blondish wavy cut, which accords well with the later recollections of the veteran Second Empire social observer Madame Carette: “His features were regular, his posture straight and noble, his hair blond. The emperor wore his mustache with side whiskers.”<sup>11</sup> The czar wears the red-breasted uniform of the Preobrazhensky Regiment, in which he was buried after the last attempt on his life proved fatal. None of the other people in this flurry of paint has been recognized.

As Carpeaux and his atelier moved in the direction of genre pieces, the sculptural expression of his fascination with elite society and clothing was realized in decorative pieces that seize modes and moods perfectly. *The First Long Dress* presents a teenage girl swooning with delight, swirling the skirt of the hard-won symbol of her coming-of-age (cat. 113).<sup>12</sup> The terracotta acquired its title at its 1894 sale. It partakes of the eighteenth- and nineteenth-century interest in commemorating the stages of life from infancy to puberty and young adulthood, from the first kiss to the first earring, and so on. A similar terracotta maquette, known as *Pensive Woman Seated* (cat. 114), seems to be a reprise of an earlier, smaller contemplative female figure sometimes called *Sappho*.<sup>13</sup> Here the young *élégante*, lightly gowned, perhaps for a summer dance, pauses to rest her chin upon a raised hand in a moment summarizing meditation. Despite its modishness, there is a hint of monumental statuary in the lobed front of the base. As in *The First Long Dress*, extremes of elongation are accented by thin strips of clay attached vertically. This is a late method related to the model for *Saint Bernard* of 1874 (cat. 106).

JDD



Cat. 114.  
*Pensive Woman Seated*  
ca. 1873–74  
Original terracotta maquette



# PORTRAITS





## Portraits: “Life Itself”

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*Edouard Papet*

IN THE HOME of Alexandre Dumas fils I saw some busts by Carpeaux, placed next to busts by Houdon. Compared to such a master, they seemed somewhat ponderous, but they were quite beautiful all the same. In any case, I can say that Carpeaux has made the finest busts of our time.”<sup>1</sup> The genuine admiration that Auguste Rodin expressed for these works in 1912, the year the Jeu de Paume exhibition relaunched a taste for Carpeaux, reflects a point of view that had prevailed for some time within the artistic circles and fashionable society of Paris. Edmond de Goncourt — not favorably impressed by Carpeaux at their first meeting at Philippe Burty’s in 1865<sup>2</sup> — had already taken this position in 1894: “Among the Greeks, no; I know of no busts such as these. Yes, busts that are better than those of Houdon, in fact a bit dry and shriveled. Yes, busts in which no other sculptor could, like him, put the whole life of the flesh into marble, bronze or terracotta.”<sup>3</sup>

In less than ten years, during a period that saw the proliferation of painted and sculpted portraits, Carpeaux had fundamentally renewed a genre that was unloved and often badly presented at the Salon—one that both conservative and progressive critics believed was trapped in an aesthetic dead end (fig. 100). Like many sculptors at the time, Carpeaux indulged in other types of portraiture: statuettes like *The Empress Eugénie as Protectress of Orphans and the Arts*<sup>4</sup> and, later, reductions of *The Prince Imperial with the Dog Nero* (cat. 70) and medallions (which he did not continue, though his medallions competed with the subtle skill of the ones by Carpu).

The sculptor of portrait busts catered to a fringe of the urban bourgeoisie that mimicked the aristocracy’s belief that having one’s bust displayed from time to time at the Salon, preferably in marble, served a prestigious social and memorial function.<sup>5</sup> More reserved images were favored during the 1850s, ranging from smooth, idealized likenesses inspired by Neoclassical formulas—antique-style ovals on molded bases or herms—to an almost photographic realism committed to the depiction of contemporary dress (fig. 101). Portrayals of the emperor and empress were in this vein, as seen in the marbles executed by Auguste Barre that reflect the prevailing predilections at European courts. Napoleon III never seemed to want to favor any one aesthetic, and official portraits were commissioned from various artists.

In the porous boundary between tastes of the court and those of the city, a tempered naturalism eventually took over during the 1860s. Some of the busts that Carpeaux executed in 1862 reflect this



Fig. 100. Léon-Auguste Michelez (1830–1895). Salon of 1866, commissioned sculptures, 1866. Albumen print. Bibliothèque Centrale des Musées Nationaux, Musée du Louvre, Paris (no. 25)

spirit, attesting above all to the relationship between him and his clients. Those depicting Ernest André (fig. 102) and Louis-Maximilien Beauvois, the notary public of Valenciennes (fig. 103) strongly contrast in style. The former, in marble, is not devoid of psychology, but the demure cut at the start of the shoulders, the smooth handling—perhaps an expression of the sitter’s correctness—differs from other contemporary production only in the sparkling life that emerges from the deeply carved eyes. Carpeaux gave this commission particular attention; he was never more confident than when he set out to execute the bust of a close friend, a fellow artist, or a striking face. Thus the asymmetrical cut of the shoulders and the earthy power that inhabits the bronze of his friend Beauvois compose an uncompromising transcription of Jean-Auguste-Dominique Ingres’s portrait of Monsieur Bertin into the medium of sculpture, with a Romantic shock of hair worthy of Pierre-Jean David d’Angers.<sup>6</sup>

Carpeaux’s contemporaries were clearly struck by the expressivity of the busts: “Carpeaux excelled in capturing the dominant character of a face, in extracting and accentuating it; he preferred to exaggerate rather than to weaken it. He hated lack of expression and banality, and threw himself with a vengeance towards the opposite extreme.”<sup>7</sup> Carpeaux was viewed as a proponent of this post-Romantic exaggeration: “Without pursuing the dangerous foolishness of the ideal, he adhered strictly to nature.”<sup>8</sup> Reliance on nature made it possible to guarantee a likeness, a prerequisite of nineteenth-century patrons. Many of the sculptor’s letters reveal the pains he took to capture a sitter’s appearance.<sup>9</sup>

As will be discussed, the marquise de la Valette, a distinguished woman who had reached middle age, was not satisfied with the likeness Carpeaux produced of her in 1861 (cat. 115). Nevertheless, this, his first



Fig. 101. Henri-Frédéric Iselin (1825–1905). *President Boileau*, 1860. Marble,  $33\frac{1}{2} \times 26\frac{3}{4} \times 14\frac{1}{8}$  in. (85 × 68 × 36 cm). Musée d'Orsay, Paris (RF 182)

society commission, was a sensitive portrait that confirmed in a more restrained manner the talent he had displayed in the bust of Anna Foucart, made in Valenciennes the previous year (cat. 58). In less than a year, in an unprecedented emancipation that did not completely do away with the past, the portraitist found his own path, which he never stopped refining and which he summarized simply as “I made my best busts by instinct.”<sup>10</sup>

Carpeaux's busts were always lifesize, or downscaled just slightly. He lapsed a few times into the herm format, which had become a cliché, and in 1873 reinvigorated it with a few masterful lessons in humanity, as, for example, with the busts of Napoleon III (cat. 127) and marquis Léon de Laborde.<sup>11</sup> Otherwise he resorted mainly to Classical formulas for the bust—including the shoulders completely or in part—presented on an independent pedestal. The latter could vary according to a work's genesis. Many original plasters were affixed afterward to prefabricated plaster bases, some of which were readapted by the sculptor or his studio. These bases were usually square, but on occasion they were round, as in *Princess Mathilde* (cat. 121) and *Giraud*.<sup>12</sup> Carpeaux modeled some of the square bases himself and was fond of such refined details as antique-style

cartouches (cats. 62, 151). The various stages of the bust of the marquise de la Valette have no base, probably due to the challenges and vicissitudes of the project. In his ceremonial busts of the 1860s, Carpeaux sometimes partially hid the base, including it in his model and using drapery to endow the portrait with a theatrical scope, as is the case in *Mademoiselle Fiocre* (cat. 130) and *Princess Mathilde* (cat. 119).

With the “intimate” patinated plaster version of *Princess Mathilde* (cat. 121), comparable in its freedom to the *portraits négligés* of eighteenth-century France, Carpeaux established a formula of the bust reduced to the head and neck. With a great economy of means, tight framings of the face and neck, highlighted by either a round, antique-style cut or an angular one, create an eclectic synthesis (see fig. 103, cats. 58, 141). They were perhaps linked from the very beginning to Carpeaux's method of building the





Fig. 102. *Ernest André*, 1862. Marble,  $34\frac{3}{8} \times 13\frac{1}{2} \times 12\frac{1}{8}$  in. ( $62 \times 34.4 \times 30.9$  cm). Musée d'Orsay, Paris (RF 1062)



Fig. 103. *Louis-Maximilien Beauvois*, 1862. Bronze,  $25\frac{3}{4} \times 15\frac{5}{8} \times 12\frac{7}{8}$  in. ( $65.4 \times 39.8 \times 32.7$  cm). Musée d'Orsay, Paris (RF 645)

heads and shoulders of his bust separately, as recently revealed during restoration of the original plasters at the Musée d'Orsay by Anne Liégey and her colleagues. A number of original plasters are composed of a head and neck, sometimes including the top of the chest, cut in an almost identical manner, and held to the shoulders by the insertion of a square steel rod joined to the plaster at the bottom of the bust. Carpeaux was also one of the first to give the mask the status of a portrait. *Anna Foucart* (private collection) was a first timid move toward what was to become a genre of its own by the end of the century.<sup>13</sup>

Under the Second Empire and after its fall, Carpeaux linked elegance with virtuosity, as in his portraits of Louisa Turner (fig. 19), Comtesse Armand, Madame Demarçay, and Baronne Sippiere.<sup>14</sup> He also renewed the tradition of the bust with arms, the “demi-statue” deployed since the time of Louis XIV, a formula that had fallen into disuse since the first decade of the century, despite some isolated efforts, such as Auguste Clésinger’s *Mademoiselle Rachel in the Role of Phèdre* from the end of the 1850s. Carpeaux, as a sculptor of eclecticism, achieved an appealing formal synthesis in the portrait of the duchesse de Mouchy, whose arms he cast from life (fig. 104).<sup>15</sup> At the Salon of 1868, Théophile Thoré-Bürger complained of the “vulgarity” of the portrait busts, making an exception only for that of the duchesse de



Fig. 104. *Duchesse de Mouchy*, 1868. Patinated plaster,  $38\frac{1}{2} \times 25\frac{3}{8} \times 18\frac{5}{8}$  in. (97.7 × 64.5 × 47.3 cm). Musée des Beaux-Arts, Valenciennes (S.92.43)



Fig. 105. Jules Dalou. *Victor-Henri Rochefort, Marquis de Rochefort-Luçay*, 1888. Bronze,  $28\frac{1}{8} \times 16\frac{1}{8} \times 10\frac{1}{4}$  in. (71.5 × 41 × 26 cm). Musée d'Orsay, Paris (RF 2577)

Mouchy, which “stands out almost alone amid this gallery of heads poorly formed by nature and by the art that strove to reproduce them. In this proud and charming portrait, the author, M. Carpeaux, a pupil of Rude and Duret, almost achieves the elegance of Coysevox and Coustou.”<sup>16</sup>

Carpeaux’s busts all displayed signs of the “rush of being” that captivated his contemporaries and maintains its force to this day.<sup>17</sup> As Jules Claretie aptly remarked with regard to the bust of Jean-Léon Gérôme, “It is life itself this time, and this bust is worth more than all the busts that this sculptor has signed until now. . . . The neck, which seems a bit too detached from the body, because of the deliberate ripples in the bronze, has the superb curve of an antique.”<sup>18</sup> The intensity of the gaze absorbed the sculptor’s attention. Except for the marble bust *La Palombella*, which has solid eyes, Carpeaux carved out the pupils and irises, a feature of some eighteenth-century portraits.<sup>19</sup> Their gazes seem to be averted, such as the sidelong glance of Anna Foucart (cat. 58), the haughty and piercing gaze of Gérôme (cat. 144), or the weary eyes of the emperor in exile (cat. 127). Smiles were challenging to produce in three dimensions, but the elegant and masterful smile of *Mademoiselle Fiocre* (cat. 130) aptly represents the intense

concentration of Carpeaux's portraits. A smile that reveals teeth lightens the face of Anna Foucart with a disarming naturalness and in subsequent works became a veritable second signature (see cat. 58). Often the entire expression of a face makes a portrait seem effortless or "chic," the reproach that some critics leveled at Carpeaux, while still recognizing his superiority as a portraitist. Paul Casimir-Périer, for example, said that the bust of Charles Garnier (cat. 142) "could be taken for a sketch (*pochade*), in a sense, so furious is the modeling, but also for the vehemence of unmatched talent."<sup>20</sup>

The lively expression, playful intimacy, and plastic opulence of Carpeaux's busts corresponded with the tastes of the public during the Second Empire and the beginning of the Third Republic, qualities that would influence the entire generation of sculptors who dominated the 1880s. Their portraits display the lessons of the renewal effected by Carpeaux, who embodied a complex transitional period in sculpture. Dalou's 1888 *Rochefort* probably constituted its last phase, when the mimetic expressivity inherited from Carpeaux became a vector for the reappropriation of a new republican *exemplum virtutis* (fig. 105). A page was turned when, in that same year, Rodin exhibited a portrait that renewed the lessons of the man he admired so much: the smooth face and refined handling of the bust of the beautiful Madame Vicuña emerges from its marble matrix (left rough-hewn by the practitioner Escoula), her bouquet, with its organic, deeply carved details, shifted to the side.<sup>21</sup>



## The Marquise de la Valette

THE SUCCESS of *Ugolino and His Sons* in French diplomatic circles in Rome earned Carpeaux portrait commissions that would introduce him to the world of the aristocracy. The marquis de Piennes, then secretary of the embassy and future chamberlain to the empress, became a sincere friend, the confidant and often the moderator of the artist's mood swings. He played a key role in the commission for the bust of the marquise de la Valette. Born in the United States and the widow of Samuel Welles, an American banker based in Paris, Adeline Fowle married her second husband, Charles-Jean-Marie-Félix de la Valette, in 1843. A relative of the duc de Morny, he served as minister plenipotentiary to the Holy See between August 1861 and October 1862, causing some waves in the Catholic community, as the marquise was a Protestant.<sup>1</sup> Upon Piennes's recommendation, La Valette commissioned the bust from Carpeaux in late

Cat. 115.  
*The Marquise de la Valette*  
1861  
Original plaster



Fig. 106. Carpeaux, *Unhappy with His Work, Smashes His Bust of the Marquise de la Valette*, from the *Album des Fiançailles*, 1869 (?). Pen and black ink on paper. Musée des Beaux-Arts, Valenciennes (CD 109, fol. 42r, no. 105)

1861 (cat. 115). The delay in shipping the plaster of *Ugolino* to Paris permitted him to work on this portrait in January 1862, as evidenced by a letter to Emilien de Nieuwerkerke: “The few days of waiting to which I had to resign myself were not completely lost on me. M. le marquis de La Valette asked me for a bust of Madame la Marquise. It would be a good fortune that would give me — if I succeed — a place next to my masters.”<sup>2</sup> It was indeed a key work in Carpeaux's career.

Carpeaux was introduced by the La Valettes to Princess Mathilde, cousin of Napoleon III, who heaped “pompous praise” on him for his *Ugolino* and for the bust of the marquise “amid a circle composed of the cream of the art world and nobility” (see cat. 119).<sup>3</sup> Carpeaux got a commission for the marble, but in December 1862



Fig. 107. *The Marquise de la Valette*, 1869. Marble, 23<sup>7</sup>/<sub>8</sub> × 23<sup>3</sup>/<sub>4</sub> × 13<sup>1</sup>/<sub>8</sub> in. (60.7 × 65.5 × 33.5 cm). Musée des Beaux-Arts, Valenciennes (S.92.11)

he informed Paul Foucart that it had been “broken from the effects of an unfortunate blow by a practitioner while [he was busy] at Thiébaud’s.”<sup>4</sup> However, Edouard-Désiré Fromentin relates a completely different version of the accident, related to him by Piennes:

When the bust was finished, Mme de la Valette came to see [it] with her husband & Monsieur de Morny [who] found the bust admirable and could not compliment the

artist enough; unfortunately, Madame la Marquise de la Valette, who had been one of the most beautiful women of her day, who was perfectly conscious of her beauty & did not sufficiently realize the havoc that time had wreaked on it, remained silent . . . & she allowed herself to express what she thought, though politely. Carpeaux . . . was extremely hurt . . . and as soon as his visitors had left, he took the practitioner’s iron hammer & broke the bust with a single blow. An hour later, he arrived at my house, the marquis de Piennes told me . . . no comment





Cat. 116.  
*The Marquise de la Valette*  
*in Frontal View*  
 1869  
 Pen and brown ink and  
 wash on paper

could be made at such a moment because he did not stop repeating: 'Never will I let a work to which I have devoted all my care & which was certainly one of my best productions come into the hands of someone . . . who will never sufficiently understand what there was of refinement and beauty in this work.' . . . His anger was such that he used the word *SAUVAGE*.<sup>5</sup>



Cat. 117.  
*The Marquise de la Valette*  
*in Profile View*  
 1869  
 Pen and brown ink and  
 wash on paper

Whichever version of the marble's destruction reflects the truth, work that, according to a letter to Foucart, was already underway on a copy of it must have been stopped since the marquis did not commission another marble until January 1869. The marquise, who died three months later, went to Auteuil to sit again for her portrait, surrounded by a fawning retinue of intimates who did not stop asking Carpeaux to "attenuate the outrages that time had engraved on that noble face."<sup>6</sup> According to

Clément-Carpeaux, Carpeaux shattered the nearly finished bust (fig. 107) with a hammer one morning and is supposed to have told his crestfallen wife: "I saw clearly in time, if Mme de la Valette wants to entrust me with her portrait she will let me do what I see, otherwise I will refuse."<sup>7</sup> These two stories may only be variants of a single inaccurately dated incident. The details, however, provided by Clément-Carpeaux on the final marble, which is preserved in the sitter's family and bears the double date 1861/1869,<sup>8</sup> lead us to assume the destruction of two versions of the same work and for the same reasons—a rather unusual case in nineteenth-century sculpture. The damaged copy in Valenciennes was preserved nevertheless: like a modern "antique," it constitutes a rare document of the sculptor's intensity and intransigence, and of the difficult relationship between artist and sitter when



the faithfulness of a portrait was at stake. In a sketch that has both documentary and cathartic value, Carpeaux depicted himself—not without humor, for once—in the heat of the action (fig. 106). As Clément-Carpeaux rightly maintained, the mutilated marble had indeed been based on the plaster that Carpeaux then kept at Auteuil;<sup>9</sup> the latter incorporates several nails as proof. Two pen-and-ink studies (frontal and in profile) that are very close to the bust, but difficult to date, raise the question: do they represent an advanced version of the first idea drawn in Rome in late 1861 and January 1862, or an “adjustment” from 1869 that combines a study from life on the occasion of the marquise’s visits and an observation of the plaster model that was left in the studio (cats. 116, 117)? The volumes are composed in broad, bold strokes, and the profile, with the sagging flesh of the chin, seems to be closest to a study from life. The shoulders are less exposed than on the sculpture, and the facial features—summarily suggested by hatching—reveal both the sitter’s age and her elegant slimness. If it is true, as Clément-Carpeaux claims, that the pearl necklace was entrusted to the fretful Carpeaux between sittings,<sup>10</sup> this would have permitted a fairly precise study of the clasp and avoided too close a scrutiny of the marquise’s august neck; it would also support a date of 1869 for both drawings.

Five plaster copies of the bust exist, none displaying the brooch that adorns the damaged marble in Valenciennes.<sup>11</sup> The first society portrait that Carpeaux created proved to be one of his masterpieces. With its psychological perspicacity it avoids the verist dryness that plagues the works of many of his contemporaries, however good they may have been as portraitists. The smile and the intensity of the gaze lend an uncommon depth and warmth to a ceremonial portrait, and the aristocratic distinction of the marquise, who seems absorbed by melancholic memories of her past beauty, could not but impress the high society audience whose favor Carpeaux was seeking. In spite of abundant lace, six rows of pearls hiding the sitter’s sagging breast, the hairdo with its mix of hair, flowers, and ribbons, the work does not lapse into one of these *chiffonnier* portraits in which accessories prevail over the subject. Worldly only insofar as the sitter was concerned, without any concessions or artifice, Carpeaux renewed a category of sculpture that held little interest for his contemporaries. Paradoxically, this bust that was so badly treated by its creator helped open the doors of Parisian society for him. Carpeaux’s gesture seems not to have displeased the faithful marquis de Piennes: “Excuse the expression, you are a fool, not because you smashed the bust of the marquise, far from it, that goes over well.”<sup>12</sup>

EP

## Princess Mathilde

THE MARQUIS de Piennes and the marquise de la Valette, whose bust Carpeaux had just modeled in Rome (cat. 115), introduced the sculptor to Princesse Mathilde, an event that marked the Valenciennes native's debut in high society (cat. 119). The daughter of Jérôme Bonaparte and Catharina of Württemberg, and cousin to Napoleon III, Mathilde Bonaparte (fig. 108) separated in 1845 from her Russian husband, Prince Anatole Demidoff, and settled permanently in Paris.<sup>1</sup> Under the Second Empire, she divided her life between her mansion at 24, rue de Courcelles and her château in Saint-Gratien, near Enghien-les-Bains, north of Paris. Her salons were privileged places where, on Wednesdays in Paris and during the summer in Saint-Gratien, all the political, literary, and artistic personalities who counted for something came together for evening parties. Alexandre Dumas  *fils*  (cat. 148), Gustave Flaubert, Théophile Gautier, Edmond and Jules de Goncourt,



Fig. 108. Carte de visite of Princess Mathilde, from *Album de photos du 2nd Empire reunies par l' Abbe Misset*, ca. 1862

Sainte-Beuve, Gustave Doré, Paul Baudry, Jean-Léon Gérôme (see cat. 144), Bouguereau, Antoine-Auguste-Ernest Hébert, Carolus-Duran, Eugène and Charles Giraud, the comte de Laborde, and Ernest and Edouard André were all regulars. There Carpeaux established solid relationships, and it was through the princess that he was officially introduced to the court in 1864. In addition, the love affair between the princess and Nieuwerkerke, a sculptor and superintendent of fine arts, made her a key figure in the art world gravitating toward the imperial circle.

The princess accepted Carpeaux's proposal to make a bust portrait of her and posed for him in 1862 at Saint-Gratien, during sittings that were the object of a humorously evocative souvenir by Eugène Giraud (fig. 109).<sup>2</sup> Carpeaux modeled a bust of Giraud during the same period as well as a medallion of Madame Defly (cat. 118), the eighty-one-year-old reader to the princess, who in 1824 had translated Luigi Lanzi's *Storia pittorica della Italia*.<sup>3</sup> This may have been a clever and no doubt



Fig. 109. Pierre-François-Eugène Giraud (1806–1881). *Jean-Baptiste Carpeaux Modeling the Bust of Princess Mathilde*, 1862. Watercolor and wash on paper. Bibliothèque Nationale de France, Paris (88 C 136 830)



Cat. 118.  
*Armande Defly, née Dieudé*  
1863  
Bronze medallion

enjoyable means of gaining access to the princess, a process he would repeat later with Empress Eugénie's reader Mademoiselle Bouvet, later Madame Carette.<sup>4</sup>

As with the bust of the marquise de la Valette, Carpeaux prepared the layout for his bust of the princess with drawn studies. The monumental study in black chalk heightened with white, a method frequently used by the artist before or after he set out his compositions in three dimensions, contains all the dynamism of the final work. Producing a good likeness was not the main objective here, but the sitter's vitality shines through, an apt example of the immediacy of the sculptor's most remarkable drawings (cat. 120).

The original plaster, in the Ny Carlsberg Glyptotek, Copenhagen, is energetic and vivacious.<sup>5</sup> Carpeaux has transcribed the physical appearance of a woman who, at the age of forty-two, preserved "a surprising aspect of

vigor and youth. She is the flower in full bloom but not at all faded."<sup>6</sup> The Goncourts, invited to Saint-Gratien for the first time on August 16, 1862, described her as "the remnant of a beautiful woman with the air of a *lorette* past her prime and an easygoing manner, which does not altogether hide an underlying dryness."<sup>7</sup> Carpeaux skillfully placed himself within the Baroque tradition of the *portrait d'apparat*,<sup>8</sup> privileging, through a deliberate historicism, the full-face view of the model and capturing an opulent and flourishing majesty that seduced a number of her contemporaries: "That is truly the imperial bearing, the deep-set eyes, the chin already forming a fold of flesh underneath but retaining its Napoleonic firmness—the chin of the emperor at Wagram."<sup>9</sup>

The marble, displayed at the Salon of 1863 (cat. 119), has a majestic dignity that Carpeaux would fail to achieve







Cat. 120.  
*Princess Mathilde*  
 1862–63  
 Black chalk heightened with  
 white on blue paper

in his bust of the empress (Petit Palais) or that of the emperor in exile, completed after Napoleon III's death (cat. 127). The critics, laudatory for the most part, compared the bust of the princess to works of Coysevox and Coustou, and Paul Mantz encouraged Carpeaux to pursue that vein of large portraits *à la française*.<sup>10</sup> Louis Auvray, though he appreciated the monumentality and natural nobility of the pose, did not find in it "the sitter's delicacy of expression, her frank and penetrating gaze."<sup>11</sup>

Princesse Mathilde is surrounded by the attributes of the Napoleonic dynasty to which she belonged: ermine, the bees bordering her gown, a diadem with the imperial eagle, and an Etruscan necklace in the manner of the Roman firm Castellani, which was enjoying a great vogue at the time.<sup>12</sup> But the expression is truly that of a strong-minded woman of the Second Empire, a woman of her time.<sup>13</sup> In drawing from the past, but not slavishly so, Carpeaux turned upside down the rigid codes of

FACING PAGE  
 Cat. 119.  
*Princess Mathilde*  
 1862  
 Marble

Cat. 121.  
*Princess Mathilde*  
1863  
Patinated plaster



contemporary court portraiture—marked by an insipid form of Neoclassicism, often combined with an obsessiveness that derailed the progress of realism. Although the bust definitively allowed Carpeaux to move into the highest spheres of imperial society, it did not solve his money problems. He wrote to his friend Louis Barnet that he had 2,700 francs in expenses for the commission of 3,000 francs.<sup>14</sup>

A variant, dated 1863 and likely commissioned shortly after the official bust, is a particularly expressive work reduced to the neck and bust, without the diadem. That bust, or rather, that “intimate” head, was likely the product of one of Carpeaux’s first studies. The princess was very satisfied and disseminated it, especially within her close circle. In the summer of 1863, a plaster was sent to

the great literary critic Charles-Augustin Sainte-Beuve (cat. 121), who thanked Carpeaux on June 23: “What do I find upon returning home? This gracious and great figure of a princess so admirably expressed by you. . . . I like having this obligation toward a man of such great talent.”<sup>15</sup> Another was sent to Hébert: “You will have my bust. I’m waiting for the coach. That’s the only delay in sending it. I am very proud to be placed in your home and very happy to bring you pleasure.”<sup>16</sup> In contrast to an almost contemporaneous bust by Nieuwerkerke, the intimate portrait of Princess Mathilde, a “fat and lively sculpture in the style of Houdon”<sup>17</sup> in the Goncourts’ words, irrevocably broke away from the conventions of contemporary French sculpture, in favor of life and spirit.

EP



## The Imperial Couple

RECEIVED AT court through the intermediary of Princess Mathilde, Carpeaux enlivened his notebooks with many drawings of the sovereigns. The much-desired commission for a bust of the empress proved nearly as elusive as that for her husband. Many of Carpeaux's portraits of the Prince Imperial, initially as a bust and then full-length (cats. 62–69), developed out of the sculptor's first invitation to a *série* at Compiègne in November 1864. Fresh from the success of his bust of Princess Mathilde, exhibited at the Salon of 1863 (cat. 119), Carpeaux hoped to take advantage of the invitation to obtain a more prestigious commission—a bust of the empress.<sup>1</sup>

The missed opportunity was undoubtedly one of his great disappointments: “Had I been given the task of doing her bust right away, I would have made it worthy of rising to the heights of the most remarkable works of statuary.”<sup>2</sup>

In Compiègne, he was given privileged lodgings: two rooms above the apartments of the empress and Prince Imperial, at 84, couloir des Pompes, adjoining the apartment assigned on that occasion to Gustave Flaubert and close to the one occupied by the marquis and marquise de Piennes. Alexandre Dumas  *fils*  and the painters Meissonier and Fromentin also attended that series.<sup>3</sup> Carpeaux convinced Piennes to assist him in his quest, and the marquis in turn obtained the support of the duchesse de Mouchy (see fig. 104).<sup>4</sup> Carpeaux came to Compiègne with his equipment: “I have a barrel of clay [and] tools, arms in good shape to use it, provided that luck is with me, I hope to give you [Piennes] keen satisfaction.”<sup>5</sup>

According to Amélie-Césarée Bouvet, Eugénie's reader, maid of honor, then lady of the palace, the empress had reservations about the idea of a portrait bust, being unsatisfied with those previously done.<sup>6</sup> Furthermore, the complex relations between the empress and Princess Mathilde may not have inclined the sovereign to share the same portraitist, despite the respect she had for Carpeaux's talent. “I was then so bold as to express to the empress my keen desire to interpret someday her incomparable features. I told her I would be proud of that favor and that she would fulfill a dream I have been pursuing for ten years, since I have never forgotten the encouragements she lavished on me at the start of my career.”<sup>7</sup> The sculptor received a promise for



sittings, which he did not obtain, and produced multiple drawings (cat. 122).<sup>8</sup> At his insistence, the empress ordered Bouvet to pose for a medallion; her supposed resemblance to Empress Eugénie may have provided the sovereign with some notion of what a portrait of herself would look like.<sup>9</sup> The sculptor, who seems to have begun to model a bust on the spot, grew impatient, as attested in a letter to Piennes:

It's a terrible blow for me since time passes very quickly. . . . I'm on my way, and I'm waiting for her to deign to grant me a first sitting. . . . Tomorrow I'll set to work and if they're not happy they won't put me in prison. And I will still have at my disposal the very direct excuse

Cat. 122.  
*Head of the Empress Eugénie*  
1864–86  
Black and white chalk on  
gray paper



Fig. 110. *Empress Eugénie*, ca. 1864–66. Black pencil and white chalk on gray paper, 11¼ × 8⅞ in. (28.5 × 22.5 cm). Musée des Beaux-Arts, Valenciennes (CD 221)



Fig. 111. *Empress Eugénie, née Doña Eugénia Maria de Montijo de Guzmán, Wife of Napoleon III*, ca. 1866. Original plaster, H. 14⅝ (37 cm). National Gallery of Ireland, Dublin (NGL.8040)

of the words HM deigned to utter to me yesterday, telling me she remained at my disposal and that I can begin when I like. Pleasure absorbs everyone here. Today's hunt took the entire afternoon.<sup>10</sup>

Pierre de Lano reports, in exaggerated fashion, how Carpeaux was tempted to take matters into his own hands:

Everyone had just come to the table for lunch, they saw him enter the dining room with the tools necessary for his work and place himself opposite the empress, whom he immediately applied himself to modeling. . . . Very annoyed to see herself being sculpted that way against her will, she ordered General Rollin to take away poor Carpeaux's accommodations that very evening. . . . The artist was told that, since his room was to be occupied by a new guest, he had to give it up—which, in Compiègne, simply meant that you had to clear out.<sup>11</sup>

That story—unsurprisingly refuted by Clément-Carpeaux—evokes a scathing line by Foucart about “Compiègne, Carpeaux's grave,”<sup>12</sup> and also prompted the allusions contained in a letter from Masquelez to Foucart regarding the impropriety of proposing a commission rather than waiting for it: “It is this offer that M. de Nieuwerkerke and M. de Piennes considered a grave breach of etiquette and a particularly regrettable mistake, in that it could be taken to have been motivated by money.”<sup>13</sup>

The commission that was granted to Marcello on August 2, 1865, for a bust of the empress, a *portrait d'apparat* for the Hôtel de Ville of Paris, upset the sovereign, who, not surprisingly, was very unhappy with it.<sup>14</sup> It was not until 1866 that the empress, by now satisfied with the bust and the statue of the Prince Imperial and even won over by the boy's medallion of her mother—modeled under Carpeaux's direction<sup>15</sup>—finally agreed to

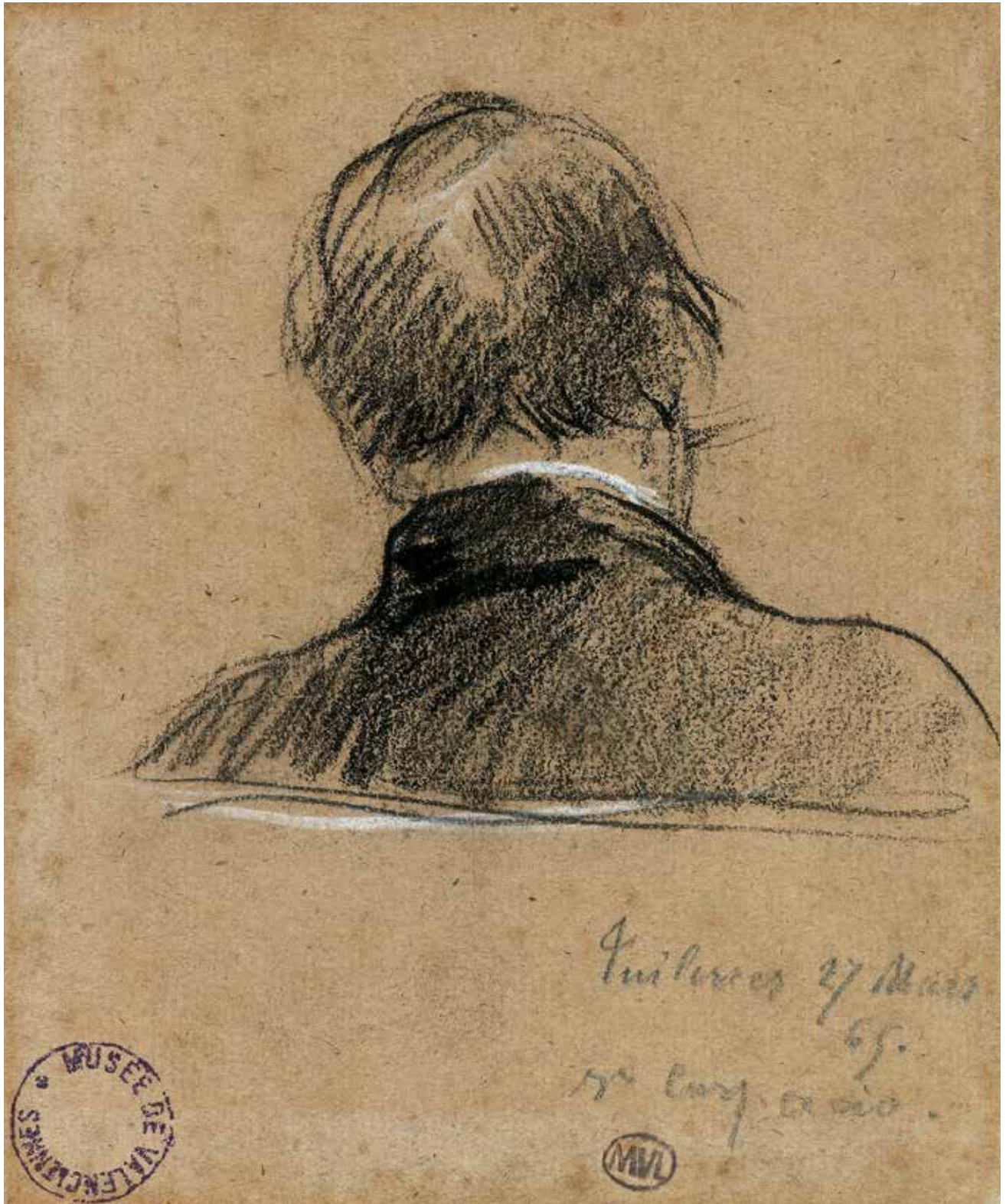




Cat. 123.  
*Napoleon III Seated  
in Court Dress*  
ca. 1863–70  
Black and white chalk  
on paper



Cat. 124.  
*Napoleon III, Half-Length  
and Seen from the Back,  
in the Palais des Tuileries*  
1865  
Black pencil and white chalk  
on paper





Cat. 125.  
*Napoleon III in Uniform*  
ca. 1864  
Terracotta



Cat. 126.  
*Napoleon III in Court Dress*  
ca. 1864  
Terracotta

grant a few sittings to the sculptor, in Compiègne or at the Tuileries.<sup>16</sup>

A terracotta head now in a private collection may be either the remaining fragment of a bust modeled after the Compiègne series in 1864 or an intermediate version of 1866, “shattered by Carpeaux in a moment of pique.”<sup>17</sup> Differences from the definitive version of 1866 are in fact perceptible, both in the expression of the face, which is haughtier, and in the treatment of the hair. This version may correspond to the sculptor’s initial idea, a *portrait d’apparat*.

Over two years Carpeaux had produced a large number of drawings of Empress Eugénie, some of which suggest a bust composition, and in the end produced a smiling and elegant image of her (fig. 110). The original plaster is in the National Gallery of Ireland, Dublin

(fig. 111).<sup>18</sup> The reworking visible around the eyes attests to difficulties in bringing to life the sovereign’s distinguished physiognomy. The first marble was delivered in 1867 and placed in the library of the Château de Compiègne;<sup>19</sup> a second, commissioned by Prince Demidoff in 1873–74, was finished, not uneventfully, after Carpeaux’s death.<sup>20</sup> The portrait of the last empress of the French lies halfway between an official and an intimate bust: she is bare-shouldered in a low-cut ball gown, her neck adorned with an Etruscan necklace similar to the one worn by Princess Mathilde. Unfortunately, Carpeaux’s portrait of the empress had neither the reception nor the fate that he might have wished.

Carpeaux drew many sketches of Napoleon III (cat. 123) and made painted sketches of him as well, yet he received no commission for a portrait of the emperor



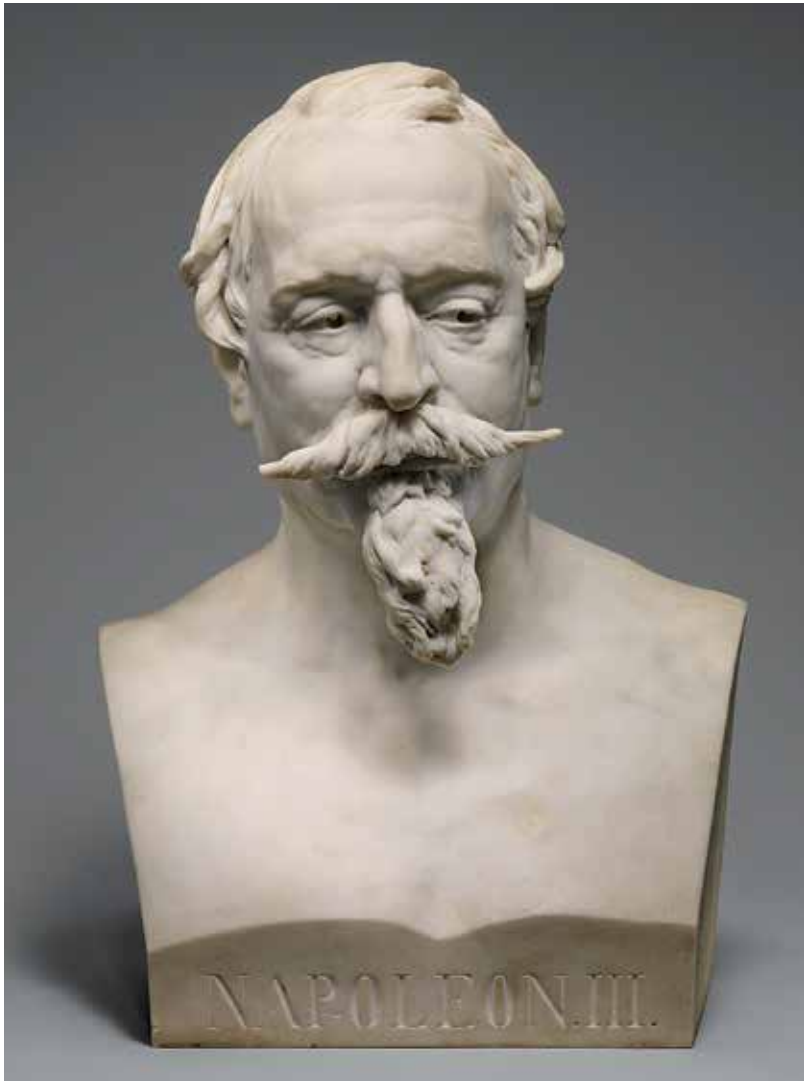


Fig. 112. Frontal view of cat. 127

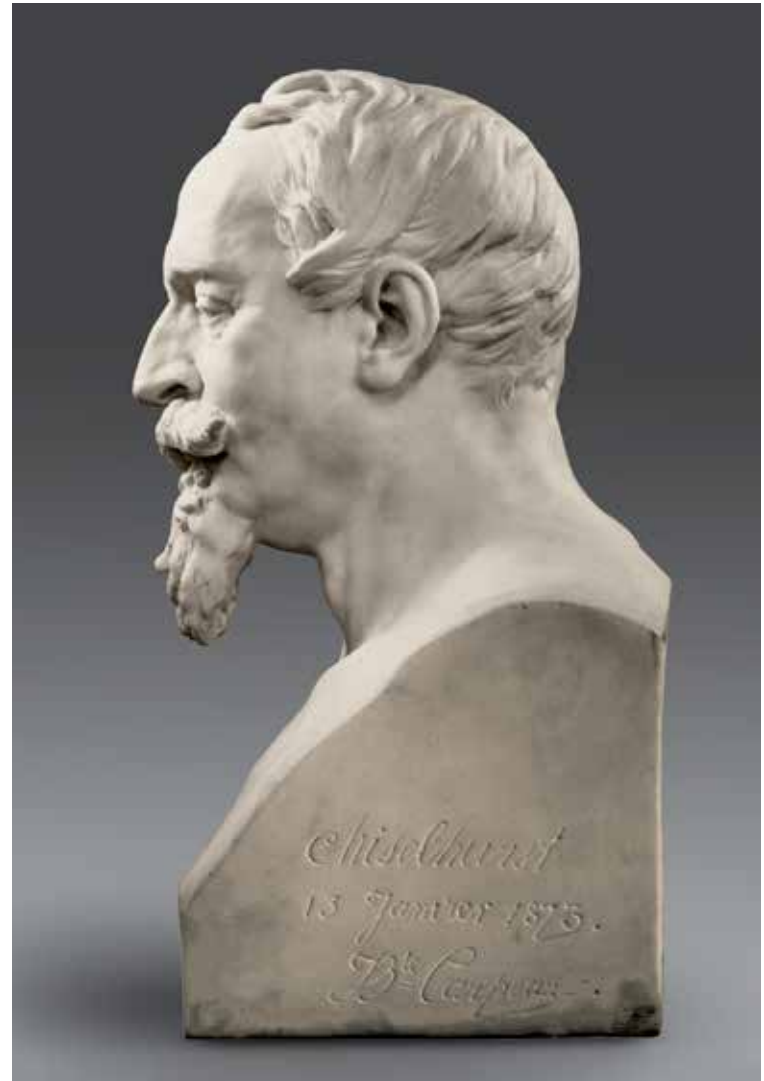


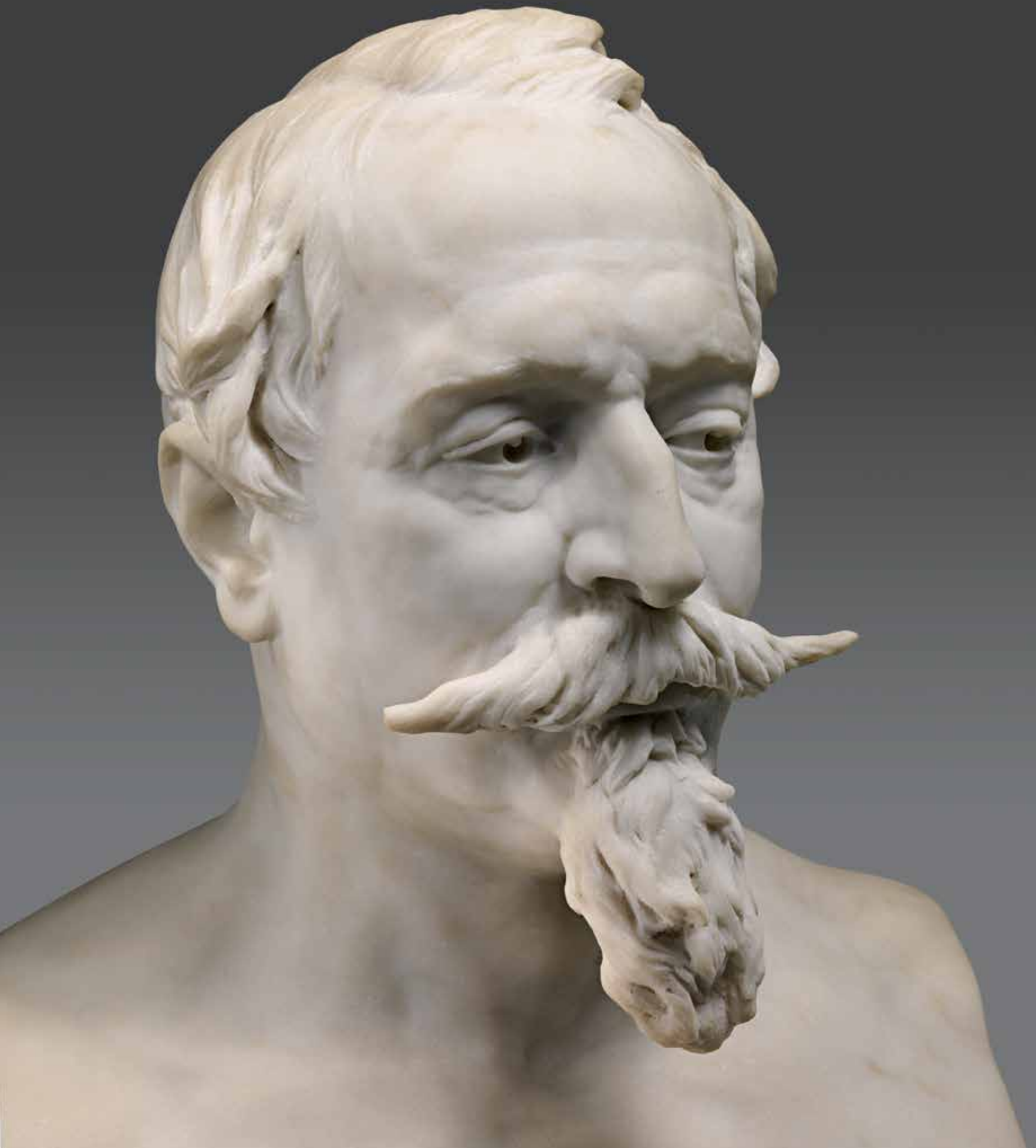
Fig. 113. Profile view of cat. 127

FACING PAGE  
 Cat. 127.  
*Napoleon III*  
 1873  
 Marble

during his reign. Among the sculptor's quick sketches, an elliptical drawing conceals the face of the sovereign and expresses the fatigues of power with limp locks of hair (cat. 124). The few deftly modeled studies of the man, full-length in military costume (cat. 125) or in court dress (cat. 126), with the ends of his fragile mustache turned up and twisted into little balls, flesh out the drawings and suggest Carpeaux's grand design of someday doing an official statue—to put Ottin's clumsy marble imperial manikin in its place and perhaps also to upstage one of the empress's favorite portraits of her husband, a painting by Alexandre Cabanel.<sup>21</sup> A bust of Napoleon III was ultimately commissioned by the Prince Imperial in 1871 during the visit Carpeaux paid to the exiled family at Camden Place.<sup>22</sup>

The sittings began in 1872 but were interrupted by the emperor's illness, and the bust was completed only after his death on January 9, 1873 (cat. 127; figs. 112, 113). Carpeaux arrived at Camden Place the following day: three drawings, including one reproduced here, represent the body in its coffin in the chapel of rest set up for the occasion (cat. 128).<sup>23</sup> The artist also drew a touching study of the deceased emperor's hands, which could not have been of any use to him for the bust (cat. 129). The joined hands adorned with rings dominate the upper part of the sheet and belong to the memorial tradition of the "final portrait" so beloved in the nineteenth century, when it was not unusual to cast a mortuary mask and to photograph both the corpse and the deceased's joined hands.<sup>24</sup> Under the hands, sketched in sanguine,





Cat. 128.  
*Napoleon III in His Coffin*  
1873  
Charcoal heightened with  
white on cream paper



a silhouette of the body in repose, with numerical rotations of dimensions, adds to the composition's evocative power. Carpeaux then devoted himself to the bust and finished the plaster on January 13, 1873.

It was likely near that date that he wrote urgently to Emile Carpeaux: "I am responsible for restoring the . . . bust of my student's father. Have someone go over to Iselin's to get the lifesize bust in plaster and send it to me at once."<sup>25</sup> If we are to believe Clément-Carpeaux, the empress and the Prince Imperial were present at some

of the work sessions and advised the sculptor to place emphasis on "the distant expression of the gaze, the bitterness of the lips."<sup>26</sup> Carpeaux produced one of his grandest male portraits, achieving a psychological depth equivalent to that of his busts of Garnier, Gérôme, and Chérier (cats. 142, 144, 151). The herm format is used not so much to conform to the tradition of the court bust as to concentrate, by means of that formula (unusual in Carpeaux's work during the 1870s), on the model's face through the subtle modeling of the sagging flesh and the



Cat. 129.  
*The Hands of Napoleon III*  
 1873  
 Black chalk on paper

supple and energetic treatment of the hair. Through an especially attentive working of the material, Carpeaux succeeded in reconciling truth to the model with a suggestion of the inner confusion of a fallen ruler confined to a bourgeois life in exile and terminally ill.

The bust confirms accounts of the time in which, in response to the emperor's indecipherable reserve, he was sometimes nicknamed "the Sphinx." Leaning slightly forward, he looks into the distance with an imperceptible twist of the neck, as if, absorbed in thought, he is surprised by the beholder. It is unlikely that Carpeaux actually used the mortuary mask of the emperor produced by the caster Domenico Giovanni Brucciani, despite Pietri's letter informing him that the mask was available to him at the molder's.<sup>27</sup>

On December 6, 1873, Comte Clary—aide-de-camp of the Prince Imperial—informed Carpeaux that Prince Demidoff wanted a marble bust identical to the one produced for the empress and prince, with their agreement.<sup>28</sup> In August 1874, the first marble was almost finished. The

sculptor, staying in Puys with Alexandre Dumas  *fils* , sent his recommendations to the carver, Victor Bernard, since an accident in taking a mold had stained the work as it was being finished:

Send the bust of the Emperor immediately, have you detached the mustache peg? . . . Do everything possible to remove the traces of the molding.—I am very upset to see that Fontaine did not follow my advice and make one or two proofs with gelatin. Then there would be no traces of the work done. I am especially annoyed that the effect produced will not be the same. See that those spots disappear. Ask for assistance; he himself may have a cleaning process . . . send it when you can but as soon as possible since I have no money here and I am on the point of being in serious difficulties. Excuse me dear friend for all these details, reality being inseparable from imagination it must be sustained.<sup>29</sup>

Anxious imagination thus produced, with intense concision, the crepuscular portrait of a man in a state of total collapse, who had dragged a country into the humiliation of defeat.

EP



## Demimonde and Bourgeoisie

Cat. 130.  
*Mademoiselle Fiocre*  
1869  
Plaster

### FACING PAGE

Cat. 131.  
*Madame Joachim Lefèvre*  
1871  
Marble

SOME OF Carpeaux's most satisfying works were far from imperial, namely, projects he received from the increasingly independent-minded haute-bourgeoisie and exceptional individuals like Eugénie Fiocre, a dancer who straddled social worlds. Within a space of two years, Carpeaux executed two portrait busts that constituted—each in its own way and in quite different contexts—the culmination of his idea of femininity: the subjects were Eugénie Fiocre and Marie Lefèvre. The famed beauty of the first and the fresh youthfulness of the second clearly sparked his imagination.

Fiocre represented a small minority of the demimonde in its heyday, simultaneously conducting a terpsichorean vocation alongside that of an adventuress, without sliding into the misery that awaited many courtesans then associated with the Opéra (fig. 114). Launched by the duc de Morny, she went on to a brilliant career as a



Fig. 114. Charles Reutlinger (1816–after 1880). Postcard of Eugénie Fiocre, ca. 1865–70. Archives nationales, Paris



dancer before settling down, becoming the marquise de Créqui de Courtivron in 1888.<sup>1</sup> In 1869–70 Fiocre was at the height of her fame, lauded for her interpretation of Frantz in *Coppélia*. Degas had painted her a short time before in one of her previous triumphs, Nouredda in the ballet *La Source*, performed in 1866.<sup>2</sup> For the bust, Carpeaux adapted to the current taste for baroque ostentation but set the work on a small, square Classical base (cat. 130).<sup>3</sup> Only the form of the latter is conventional: the ample folds of the drapery mold the body, enveloping the bust as a whole in a stable dynamism.

Carpeaux was one of the rare artists who could position a form in space so that it was both stable and endowed with movement due to an asymmetrical composition. The twist of the neck, the haughty bearing of the head, the largely bared shoulders and back revealed by the décolletage of a contemporary ball gown—act as a “pedestal” for one of the most expressive faces he modeled. The hairstyle, of a generalized simplicity at the front, a compact winding roll of braids at the back, underscores both the sensual curve of the back and the daintiness of the young woman's features. The lively gaze





Fig. 115. Carte de visite of Marguerite Pelouze, ca. 1870. Archives of the Musée d'Orsay, Paris

and “little Parisian mouth, so adorably fine and impertinent”<sup>4</sup> admired in the plaster at the Salon of 1870, are counterbalanced by a smile of quiet distinction. Another Salon critic referred to it as a work of “gallant eighteenth-century pomp tempered by *naturalism*.”<sup>5</sup> Surveying the busts of Carpeaux in 1894, Edmond de Goncourt found it one of his most accomplished: “The voluptuous bust of Fiocre, with its impish and sweet little face, so beautifully slender, and in which the flower between the breasts has something of the *amoroso* of the entire bust, doesn’t look like a potted flower as do most of the other flowers placed there.”<sup>6</sup> The marble shown at the Salon of 1870 was well received by both critics and public: “No doubt about it, all the characters of the person are vividly expressed. It’s simple, it’s clear, and above all it’s alive. Look at the dancer’s nape and back; the rendering is so real that it makes one’s spine tingle, so intimate is the flesh!”<sup>8</sup>

Plaster and terracotta reductions were executed, probably in collaboration with the sitter, as evidenced by an

1874 letter from Carpeaux to Samuel Meynier, then foreman of his atelier:

I heard from Mlle Fiocre that her bust was being exhibited. . . . I remember having told you that the copies of this bust would be sent to Mlle Fiocre according to her wishes and that when she asked for more copies you could have them molded. Since this portrait bust is a private work, I have no right to exhibit it. That is why I want you to remove this bust from the display case [. . .] MM Dumas, Gounod, and Gérôme have given me their permission. Mlle Fiocre has not given me permission to market her bust.<sup>9</sup>

According to Daniel Halévy, Degas was particularly fond of this work, which he saw in a terracotta reduction: “He liked to take it in his hands and, without being distracted from listening, touched and caressed the ravishing nape and back.”<sup>10</sup>

Marie Mathelat de Bourbeville, from an aristocratic family of the Poitou province, took the name of her mother, Lina d’Escoubleau de Sourdis.<sup>11</sup> She married the businessman Joachim Lefèvre in 1871, and Carpeaux’s bust is associated with the scandal surrounding the activities of her husband, who was convicted for breach of trust in 1856, compromised in the Honduras Inter-oceanic Railway scandal, and then obliged to leave London in 1872.<sup>12</sup> Modeled while the sculptor was in London in 1871, the portrait was very likely a wedding present, as the ring prominently displayed on the young woman’s left ring finger suggests (cat. 131; fig. 116). Her fresh beauty is different in kind from that of Louisa Turner, more deliberately deployed in a bust from the same year (fig. 19). In spite of the reference to Joseph Chinard’s famous bust of Juliette Récamier, a bust with arms might have offered too emphatic and conventional a presence, which would surely have been further stressed by its transcription into marble. Carpeaux avoided these pitfalls, all the while constructing the bust around an elegant, somewhat contrived pose that unfolds in a proliferation of accessories: laces, ribbons, a pendant bracelet, and flowers. This paraphernalia is tempered by the naturalness of the attitude, which reinforces the youth and vivacity of the young woman’s face. The arms are held close to the bust, in a less dynamic and perhaps less aggressive manner than in the portrait of the duchesse de Mouchy (fig. 104). They are part of the veristic but restrained economy of the whole; the two hands clutch the wrap over her ball gown. The wrap, with subtly suggested stripes and adorned with tassels, structures the composition perfectly. The





original, more brisk, plaster is in the Musée Lécuyer in Saint-Quentin.<sup>13</sup> The bust was admired by Guillaume Apollinaire at the 1912 exhibition of works by Carpeaux and Gustave Ricard.<sup>14</sup> When it entered the Louvre in 1936, Paul Vitry suggested an extensive involvement on the part of Carpeaux himself, based on the preciousness and detailed handling of the marble: “One might wonder whether, under the conditions in which he lived in London, Carpeaux did not supervise his practitioner more closely or assist him in his work more than usual. In particular . . . there is a kind of deliberate smoothness and envelopment that singularly alleviates the usual dryness of marble, and that seems indeed to attest to a special intention and a manner of execution that go beyond the banal and mechanical work of the practitioner.”<sup>15</sup>

In 1872 several Parisian celebrities commissioned busts, including the pendant portraits of Marie-Pauline and Pierre-Alfred Chardon-Lagache and a likeness of



Marguerite Pelouze. All demonstrate the sculptor’s adaptation to a clientele that he served sporadically under the empire in commissions such as the bust of Hélène Delerue in 1851 and those of the banker and politician Ernest André and his son Edouard, founder of the Musée Jacquemart-André in Paris, in 1862 and 1863, respectively.<sup>16</sup> With later portraits, Carpeaux skillfully adapted his style to current taste, which had a more sober tone in France after the defeat of 1871. There is a certain lack of grace in the features of sitters who did not attach much importance to pomp and sought resemblance above all, and this freed him from the social imperative of elegant virtuosity that characterizes the spirited busts of the more or less well-born beauties of the Tuileries court. In the year during which France strove to pay the huge war indemnities exacted by Prussia and thus liberate the territory, a typical elite of the conservative republic preferred to be represented as an *exemplum virtutis* rather than be

Cat. 132.  
*Madame Chardon-Lagache*  
1872–73  
Original plaster

Cat. 133.  
*Pierre-Alfred*  
*Chardon-Lagache*  
1872–73  
Original plaster

Cat. 134.  
*Madame Pelouze*  
1872–73  
Terracotta



shown in a flattering presentation. The Chardon-Lagache couple had little in common with Marguerite Pelouze, and their lives were characterized by very different activities. The couple, after earning their fortune in the 1840s with a dry goods store, *Aux Montagnes Russes*, in the Faubourg Saint-Honoré, in 1865 founded a nursing home for the elderly on a street in Auteuil that still bears their name. They lived near Carpeaux's studio and commissioned a pair of busts intended to perpetuate the memory of their philanthropy,<sup>17</sup> works that still decorate the institution today.<sup>18</sup>

Madame Pelouze, née Marguerite-Henriette-Joséphine Wilson, was the daughter of the Scottish engineer and collector Daniel Wilson, who had accumulated considerable wealth under the July Monarchy by installing gas

lighting in Paris (see fig. 115). In 1857 she married Eugène-Philippe Pelouze, a physician and son of the chemist Théophile-Jules Pelouze, and after purchasing the fabled Renaissance Château de Chenonceau in 1864, restored and rebuilt it under the direction of the architect Félix Roguet. A wealthy heiress, she entertained lavishly and was active in French corridors of power after the fall of the empire. In 1881 she arranged the marriage of her younger brother Daniel Wilson, representative of Indre-et-Loire, to one of the daughters of Jules Grévy, president of the Republic. As undersecretary of state for finance, her brother was found guilty of trafficking in medals of the Légion d'Honneur on a vast scale, causing a scandal that ultimately led to Grévy's resignation in 1887. In debt, Marguerite Pelouze was obliged in 1888 to cede

Chenonceau to the Crédit Foncier, but when Carpeaux modeled her bust in 1872, this seductive figure of Parisian social and cultural life was enjoying the best of fortunes.

The execution of the two female busts contrasts markedly with similar works realized in London during the previous or same year. The impressive *Madame Chardon-Lagache* (cat. 132) rests, very down-to-earth, on a square pedestal, and her rounded forms hark back to those of *Madame Delerue*, one of Carpeaux's earliest female busts. With her hair simply decorated with ribbons and an old-fashioned lace bonnet, the philanthropist's full and affable face is punctuated by a smile. The respectably plain bodice, cut off under the breasts, hints by its taut buttoning at the sitter's amplitude. A brooch without ornament closes the collar with a slight gap; Carpeaux seldom achieved elsewhere the kind of realism that Jules Dalou or Léon Bonnat would display several years later, in sculpture and in painting respectively. With a directness that betrays an evident affection for his sitter's unadorned modesty, Carpeaux sought the truth of the individual without resorting to photographic starkness. At the Salon of 1873 the marble earned him praise from critics who appreciated the "dignified simplicity" that was de rigueur during these years of "moral order"

and that still had its appeal at the turn of the century.<sup>19</sup> Pierre-Alfred Chardon-Lagache, kind and correspondingly discerning in his gaze, radiates bonhomie (cat. 133). Together, the two make a wonderfully sympathetic pair.

Marguerite Pelouze's bust takes a more intimate form (cat. 134). Her unconventional portrait was begun at Chenonceau in the fall of 1872. Here again, Carpeaux worked without constraints: Madame Pelouze clearly wanted a realistic depiction that did not exclude facial hair. The artist found material here for one of his most intense realizations in the genre. The winning smile and deep, mischievous gaze do not clash with the hair gathered in little locks at the corners of the mouth and under the chin. The sitter, a Rubenesque woman with an undistinguished figure and intense inner life, unrepentantly enjoyed the luxury around her. Carpeaux, obviously very much taken with her blend of cockiness and intelligence, has successfully rendered the graciousness of a strong-minded, contemporary woman—a world unto herself. He felt for once on terms of equality with this member of the enlightened bourgeoisie. When the Salle Carpeaux was created at the Louvre, curator Louis Courajod regretted that he could not afford to acquire a copy of her remarkable likeness.<sup>20</sup>

EP



Fig. 116. Detail of cat. 131



## Friends

CARPEAUX'S PORTRAIT busts of his friends—many of them fellow artists—are exceptional both for their veracity and for their post-Romantic flair. Often produced in an intense rush of creative activity, in which Carpeaux claimed to work largely on “instinct,” these portraits were renowned since the time of their creation as reincarnations of the sitters that capture their essences dramatically.<sup>1</sup> Carpeaux's drawings and paintings of his friends are in some cases related to the sculptural portraits, but in others stand as independent works, recording fresh impressions of, or variant angles on, familiar faces. The busts, equal in their warmth regardless of the sitter's degree of personal relationship to Carpeaux, are most reasonably discussed chronologically.

Carpeaux met the sculptor François-Louis Carpezat, son of the painter Claude-François Carpezat, at the “Petite Ecole” between 1842 and 1845. The two friends were later reunited at the Ecole des Beaux-Arts. Carpezat did not obtain the Prix de Rome and went on to a modest career. When Carpeaux won it, he stayed on for thirteen months in Paris instead of going to the Villa Medici, and his portrait of Carpezat in medallion format was among the works that he created then (cat. 136). The original plaster is preserved in the Los Angeles

County Museum of Art, and a bronze version decorates the Carpezat family tomb in the Montparnasse Cemetery in Paris.<sup>2</sup>

Laure de Margerie has rightly pointed out the similarity of the Carpezat medallion to one representing another friend of Carpeaux's, the architect Joseph-Auguste-Emile Vaudremer, a Prix de Rome laureate in 1854 along with the sculptor.<sup>3</sup> The deep cuvette and the strong relief accentuate the monumentality of these portraits. That of Carpezat clearly displays the influence exerted by Auguste Préault on the younger generation in the early 1850s. The features of the strong-willed face, the free handling, and the abundant hair and beard recall the eloquent medallions of Préault.<sup>4</sup> Although the Carpezat medallion is a masterful interpretation, Carpeaux did not continue this type of portrait in high relief, subsequently preferring medallions of smaller size and in lower relief, such as the portraits of Emile Lévy, Félix-Henri Giacomotti, and Madame Defly (cat. 118).<sup>5</sup>

The recent restoration of the Carpezat portrait revealed the subtle bichromy created by the irregular varnishing of the hair.<sup>6</sup> As it is, the silvering is unusual in a work from Carpeaux's beginnings and surely corresponds to the time in January 1855 when he was considering having works produced by the founder Victor Paillard.<sup>7</sup> The prospect of the Exposition Universelle of 1855, at which many objects in silvered bronze were presented, was probably a factor in the decision to use a material that Carpeaux would otherwise turn to only later, and in a completely different context: namely, for the silvered-bronze versions of *The Prince Imperial with the Dog Nero* (cats. 66–69). This eclectic and opulent portrait retains its original blackened-wood frame.

Carpeaux's oil painting of Jean-Alexandre-Joseph Falguière dates from the two sculptors' time together in Rome (cat. 135). Falguière drew Carpeaux's likeness in turn, and they would remain friends until Carpeaux's death.<sup>8</sup> Like Carpeaux, Falguière practiced painting as well as sculpture. He retained a sympathetic if somewhat bovine physiognomy into his old age, when he was described as “short, robustly built, his features accentuated, energetic, very expressive, lips mocking, eyes black, gaze penetrating.”<sup>9</sup>

Eugène-Emmanuel-Ernest d'Halwyn, marquis de Piennes, two years older than Carpeaux, was a long-time friend and steadfast promoter. They met in Rome when Piennes was attaché at the French Embassy to the Holy See. Both returned to France in 1862, Piennes

Cat. 135.  
*Alexandre Falguière*  
1861  
Oil on canvas





Cat. 136.  
*François-Louis Carpezat*  
1855  
Silvered bronze

to become chamberlain to the emperor and equerry to the empress, thus in a position to influence powerful people and to extend his aid. The comtesse de Garets described him thus: “The marquis de Piennes, a type rather rare in the milieu of the Tuileries, was the country gentleman in all the force and beauty of the term, gruff and a bit unpolished in appearance, of high breeding and with a complete scorn for worldly conventions. I liked him because of his frankness, his goodness, and

the finesse concealed by his haughty air.”<sup>10</sup> Carpeaux did portraits of Piennes until the collapse of the Second Empire, when the marquis moved to Vrbovec in Croatia. These include the marble bust signed and dated 1862, bequeathed by the marquis to the Strossmayer Gallery of Old Masters in Zagreb,<sup>11</sup> and a drawing illustrated by Clément-Carpeaux.<sup>12</sup> In both of these dapper likenesses, he sports slightly fuller whiskers than in the oil painted in 1862 at his house in Périers in the Manche region of



Cat. 137.  
*The Marquis de Piennes*  
1862  
Oil on canvas



Normandy (cat. 137). Here Piennes, although wearing black, is dressed for the country, with a thin reddish scarf at his neck. The ruddy flesh tones are wonderfully achieved. Other painted portrait heads are a near profile of Piennes in the Musée des Beaux-Arts, Ixelles,<sup>13</sup> and one in a private collection (fig. 117), which has a somberness approaching that of Carpeaux's late self-portraits (see cats. 165, 166).

It has escaped notice until now that a drawing that was Piennes's gift to the Musée des Beaux-Arts, Valenciennes, is in fact a portrait of him (cat. 138). The receding hairline,

furrowed brow, and bushy beard are precisely those in a painting of Piennes that was once owed by Joseph Carpeaux.<sup>14</sup> The similarities allow us to date the drawing to late 1874, when Piennes had returned to France from Croatia for a time. The chalk, laid on extremely densely, creates a climate of gloom around the kindly features.

For all his disregard of conventions, Piennes cared very much about how he was portrayed. Late in life he tried to track down a painting that he believed Carpeaux had given over to Antoine Vollon to copy (lost). He still remembered it perfectly as "a sketch seen in three-quarters profile



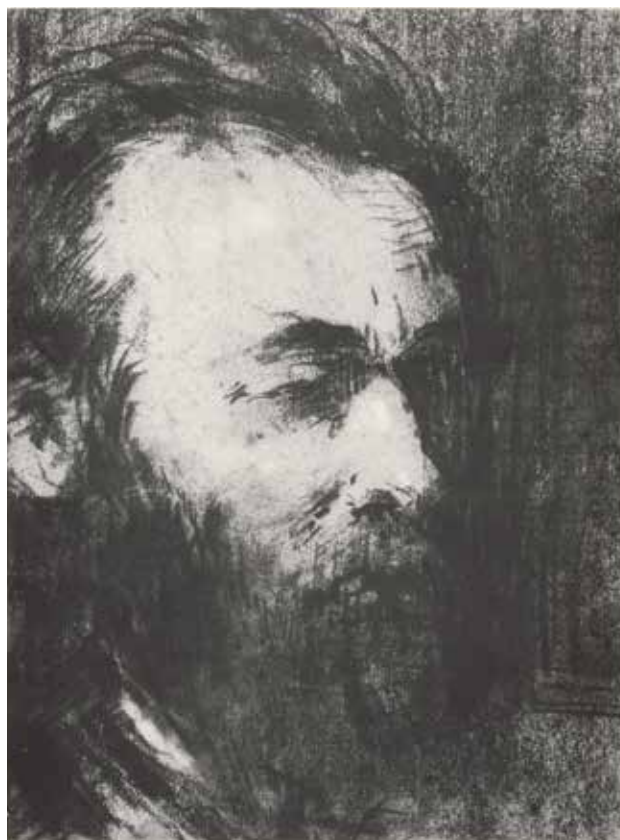
and in which on the chair on which I sit there is a varicolored scarf with brown hues.”<sup>15</sup>

Charles-Joseph Tissot worked at the French Embassy to the Holy See during Carpeaux’s Roman years. He led a diplomatic mission to Iași in Romania and, returning to Paris, became the vice-director of political affairs at the Ministry of Foreign Affairs, his position when he served as Carpeaux’s witness at the sculptor’s wedding in 1869. He later held posts in North Africa and published historical studies on the region.<sup>16</sup> Perhaps because of the remoteness of his later missions, he does not loom large in Carpeaux’s biography. Clément-Carpeaux mentions that Carpeaux made a marble bust of him, which has not materialized.<sup>17</sup>

The relatively composed plaster bust of Tissot with its alert air and proud display of imperial waxed mustache may date from 1863 (cat. 139). At this time Tissot’s father, the writer-philosopher and dean of the Faculty of Letters at Dijon, Claude-Joseph Tissot, sat for his bust, with its heady suggestions of idealism and sensitivity.<sup>18</sup> The side-ward movements and nude presentations of the busts of son and father are perfectly complementary. A drawing of the younger Tissot, which shows his countenance with more concentrated facial hair, gazing warmly and almost



Fig. 117. *The Marquis de Piennes*, ca. 1871. Oil on canvas, 16 × 12¾ in. (40.5 × 32.5 cm). Private collection



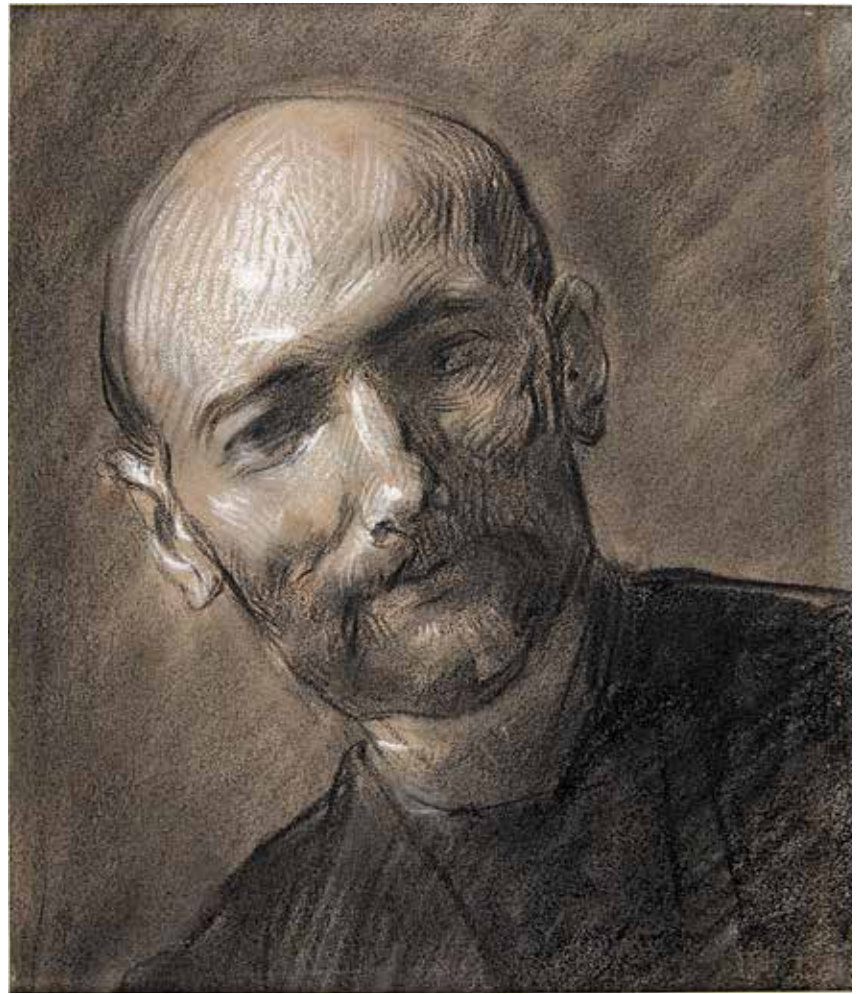
Cat. 138.  
*Portrait of a Man*  
1874  
Charcoal and white chalk on  
gray paper

myopically from the page, is one of the artist’s best (cat. 140). Both bust and drawing of the younger Tissot indicate the same degree of baldness, suggesting that they are contemporary.

Jean-François Batailhé gave free courses at the Faculty of Medicine in Paris from 1850 to 1865 and was a pioneer in the surgical use of alcohol.<sup>19</sup> Carpeaux was deeply grateful to him for saving his eyesight before his departure for Rome. Later Carpeaux imparted the fluctuating fortunes of *Ugolino* and *Watteau* to Batailhé and solicited anatomical advice from him.<sup>20</sup> Carpeaux’s bust of him shows Batailhé balding but in full vigor (cat. 141).<sup>21</sup> One would put his age at somewhere about fifty. Every fold of his flesh, every flick of the modeling tool, bespeaks admiring respect for the doctor’s warm, frank humanity. The nude format underscores his uninhibited truthfulness. One wonders whether this performance was influenced by a priceless moment in the Enlightenment: Augustin Pajou’s bust of the father of the painter Adélaïde Labille-Guiard (fig. 118), which entered the Louvre in 1852 and is based in turn on the ancient Roman head of Cicero now in Apsley House, London.<sup>22</sup> Batailhé retired to his hometown of Cestayrols in the Tarn but came to Carpeaux’s sickbed in May 1874; he



Cat. 139.  
Charles-Joseph Tissot  
ca. 1863  
Patinated plaster



Cat. 140.  
Charles-Joseph Tissot  
ca. 1863  
Charcoal heightened  
with white chalk on  
gray-brown paper

would predecease the sculptor by just a few months. The Musée des Beaux-Arts, Valenciennes, recently bought the engaging, blotchily painted portrait of Batailhé that had belonged to Bruno Chérier (fig. 119). No doubt it was done in Chérier's house, where Carpeaux was living at the time of the doctor's visit. Batailhé's bony structure is more pronounced with age, but his observation of the patient is as keen as ever.

The architect Charles Garnier befriended many fellow artists. Famous above all for the opera house now known as the Opéra Garnier, he arranged for Carpeaux the commission for *The Dance*, and for Paul-Jacques-Aimé Baudry that for the painted ceilings in the foyer. Both men had origins as humble as his and, like him, neither had much time to spare during the putting together of the extravagant building. Carpeaux had to adapt himself to a makeshift studio of sorts amid Baudry's scaffolding.<sup>23</sup> The architect recalled that he posed ten times for Carpeaux during sessions lasting two or three hours.<sup>24</sup>

The bust of Garnier, a bronze, was shown in the Salon of 1869 (cat. 142). It was panned by most critics with the oft-quoted exception of Théophile Gautier, who employed terms quite similar to those used by Degas, no less: "I have never seen anything more alive, more gripping. It isn't of bronze, it is of flesh that is alive, eyes that see, lips about to speak."<sup>25</sup> Part of the critics' problem was the bust's heterodox painterliness. Paul Casimir-Périer decried it as a "furious sketch" of a head "which seems chewed up by a pack of dogs."<sup>26</sup> Other problems, remarked by all, were Garnier's exotic, irregular physiognomy and his singular persona. For the Goncourt brothers he had "a Masaccio head" with "deformities of the lower jaw," a "stiff self-importance," and "disagreeable" table manners.<sup>27</sup> Clement-Carpeaux remembered him as "Saracen in type."<sup>28</sup> Ernest Chesneau, who knew him, described Garnier vividly as "small, thin, bony, angular, bilious, nervous, pitiful in appearance" and as having "a strange air, like a *primitif*, a naïf, barbarian and





Cat. 141.  
*Dr. Batailhé*  
ca. 1863  
Plaster

scruffy, a blend of Arab, Florentine, Byzantine, and [rue] Mouffetard.”<sup>29</sup>

Carpeaux swathes Garnier in loose attire: open shirt and jacket, summarily looped tie or kerchief. A painting by Baudry dated 1868 also has him informally clad, in a dun-colored smock, and seated upon a wooden worktable amid his papers (fig. 120).<sup>30</sup> Where Baudry’s clothing and setting give a contemporary impression,

the only aspects in Carpeaux’s bust that could be called particularly modern are his frank assessment of Garnier’s physique and his “furious” sketching. For the rest, he summons exemplars from the French past to suggest the inspired artist. Michel Poletti and Alain Richarme looked to the portraiture of Antoine Coysevox, sculptor in the age of Louis XIV — reasonably, in view of Garnier’s mass of curls.<sup>31</sup> Coysevox’s *Charles Le Brun* (1679, Louvre) is a



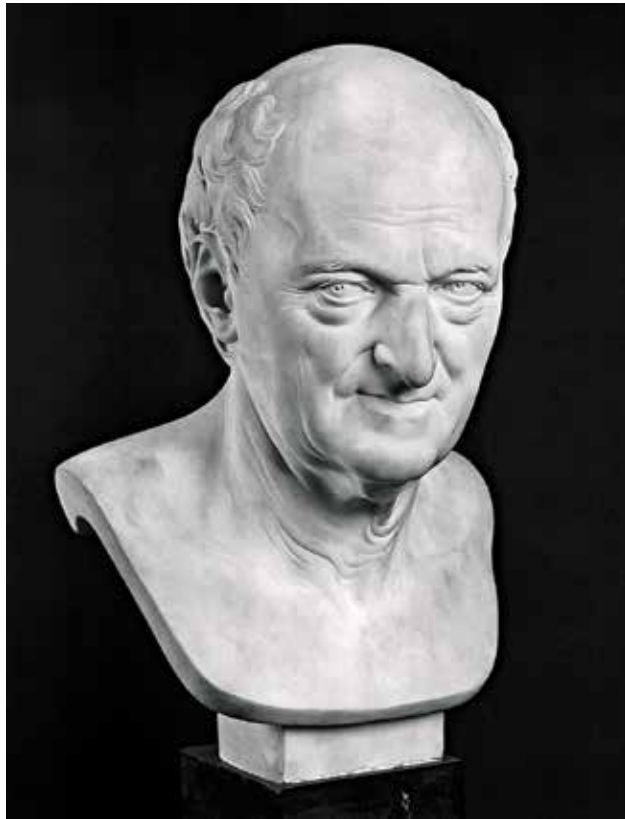


Fig. 118. Augustin Pajou. *Claude Edme Labille*, 1785. Marble, 17 $\frac{7}{8}$  × 12 $\frac{1}{4}$  × 10 $\frac{7}{8}$  in. (45.5 × 31 × 27.5 cm). Musée du Louvre, Paris (15487)



Fig. 119. Dr. Jean-François Batailhé, *the Artist's Doctor*, 1874. Oil on canvas, 15 $\frac{3}{4}$  × 12 $\frac{5}{8}$  in. (40 × 32 cm). Musée des Beaux-Arts, Valenciennes (P.4.1)

FACING PAGE  
Cat. 142.  
*Charles Garnier*  
1869  
Bronze

fair comparison,<sup>32</sup> but his portraits are always fleshy, and Carpeaux was more attracted to the Enlightenment. He drew Jean-Baptiste Lemoyne's bust of Maurice Quentin de La Tour three times, and it is a prime source for the penetrating gaze, open throat, and sideward pull of the outer garment in the bust of Garnier (fig. 121).<sup>33</sup> Carpeaux could also have admired a more recent, similar orchestration in the *Thomas Couture* of Auguste Clésinger.<sup>34</sup>

The material of the Garnier bust was meant from the outset to be bronze, which best conveys the shimmering, hyperactive modeling, although a marble said to be a "first proof" belonged to the architect's widow.<sup>35</sup> Garnier himself was delighted with half-size bronze casts that he commissioned from Ferdinand Barbedienne<sup>36</sup> and that were the basis of the reductions edited in *biscuit de Sèvres* from 1914 to 1953. An enlarged gilt bronze copy surmounts the lavish memorial to Garnier on the rue Scribe side of the Opéra, designed by Jean-Louis Pascal and completed in 1902.

The reputation of the preeminent academic painter of Carpeaux's day, Jean-Léon Gérôme, was restored by the

landmark exhibition in Los Angeles, Paris, and Madrid of 2010–11.<sup>37</sup> A refugee in London from September of 1870 until June of 1871, Gérôme was spared the horrors of the Siege of Paris as well as the Commune. Carpeaux, who arrived in London in March 1871, was already a firm admirer. Some examples of the bust he sculpted during this period, including the bronze in the Musée d'Orsay, bear the dedicatory inscription "Al Sommo/Pittore Gérôme" (to the supreme painter Gérôme) (cat. 143). The painter communicated the circumstances behind the bust to Edouard-Désiré Fromentin in 1878:

I hasten to send you what you ask about Carpeaux, or rather about my bust by him. It was in England in 1871 that he did it. We were both in London with our families, and as in that period he had hardly any money and part of his time was unoccupied, he suggested to do my bust as a friend, which I accepted eagerly, and I did well to do so as he produced on that occasion one of his best works. From the first sitting, the work was so well in place, so well constructed, so right, that it was already striking in its truthfulness. It only lacked the delicacy of modeling and execution that he knew how to supply in the following





Fig. 120. Paul Baudry (1828–1886). *Charles Garnier*, 1868. Oil on canvas, 40½ × 31⅞ in. (103 × 81 cm). Musée d'Orsay, Paris (MV 5903; RF 2363)



Fig. 121. Jean-Baptiste Lemoyne the Younger. *Maurice Quentin de La Tour*, 1763. Terracotta, H. 25⅝ in. (65 cm). Musée Antoine Lécuyer, Saint-Quentin

sittings. This bust was very rapidly made, as if to say taken by storm. That is why it has to a very high degree the qualities that distinguish works in rough outline, that is to say life itself. Also at the exposition of 1872 where it appeared it obtained a very big success; it was nicknamed “the talking beheaded man.”<sup>38</sup>

On our return to Paris I was to make his portrait in exchange. Once we were both back we found ourselves, he and I, with a lot of business on our hands, and at the end of a certain time I spoke to him again about his planned portrait. At that moment he wasn't able; later we picked a day and I was waiting for him when I received a word of excuse from him letting me know that he didn't have a second at his disposal. Another wait — during this time the terrible sickness that was to carry him away had gotten worse. This work, which interested me a lot, couldn't be undertaken and that was always a great regret to me, because I would have wanted to sign with my name the portrait of one of the greatest sculptors of modern times.<sup>39</sup>

The bust is arguably Carpeaux's single most glamorous and incisive male portrait. One senses G r me's small stature, but he commands space, ample locks tossed back, alert, and eagle-eyed. Critics virtually

competed to describe the effect of the bronze shown at the Salon of 1892. Thus Jules-Am d e Barbey d'Aurevilly: “this head, mounted on a skinny neck, the stoical neck of a Junius Brutus, this head of sharp angles and leonine mustache, emaciated but still energetic, with mournful eyes.”<sup>40</sup> In addition to Roman portraits associated with Brutus, Barbey d'Aurevilly was perhaps thinking of Michelangelo's bust *Brutus* in the Bargello, with its massive side-ward turn of the head. The thinner neck of *G r me* is more nervous, the slight turn of the head livelier.

If one could name a single French precursor for *G r me* it ought to be Pajou's tribute to his master, Jean-Baptiste Lemoyne, but it can't be said in what form Carpeaux might have known this work. From visits to G r me in Paris, before their encounter in London, he could have borne in the back of his mind the stupendous bust of the painter at twenty-two by Louis-Valentin-Elias Robert.<sup>41</sup> With a fully Romantic fall of hair somewhat like that of Franz Liszt, nude format, and head revolved to the side, Robert's bust certainly foreshadows Carpeaux's. Carpeaux is more concerned with the factual data of





Cat. 143.  
*Jean-Léon Gérôme*  
1871  
Bronze

Cat. 144.

*Jean-Léon Gérôme*

1871

Marble





Fig. 122. Photograph of Charles Gounod, ca. 1871–73. Private collection

flesh and hair, but there remains an underlying feeling of abstraction in the composition much as one encounters in Robert.

A new note in Carpeaux's *Gérôme* is the uneven edge of the chest above a classicizing cartouche. This ragged truncation will lend vitality to busts by subsequent sculptors, notably Carpeaux's old friend Falguière, but also Rodin and Alfred Gilbert. The device, suggestive of broken stone, is especially appealing in the Getty's marble example by a top practitioner (cat. 144).<sup>42</sup> Nonetheless, a good early bronze such as that in the Musée d'Orsay delivers the overall dramatic mood—dark but with implication of lightning flashes—even more compellingly (cat. 143). Various founders cast bronzes,<sup>43</sup> and the Atelier Carpeaux produced terracottas from 1872 on.<sup>44</sup> A drawing in the 1894 sale has left no trace.<sup>45</sup>

In London Carpeaux saw a lot of Charles Gounod, the composer, who had taken up residence there in 1870. Several meetings are recorded by Gounod's virago of a hostess, Georgina Weldon, in her diary for 1873. Seldom kind, she found Amélie Carpeaux "dirtier than usual" and the Carpeaux children "grime filth," suggesting that the



Fig. 123. Charles Gounod at the Piano, 1873. Black chalk on mourning stationery, 4 $\frac{3}{8}$  × 4 $\frac{3}{4}$  in. (11.1 × 12 cm). Musée d'Orsay, Paris (RF 29649r)

family was without servants.<sup>46</sup> Writing long after the fact, Weldon spitefully remembered Gounod's appearance as "round; his closely shaped beard round, not a hair longer than the other (bristles like box-hedge trimming); his short neck, his round stomach, his round shoulders, his round eyes with which he had glared at me! and then he was fat and old!"<sup>47</sup> Yet a photograph from the London years shows him quite jaunty in a bowler that sets off his buff features and grizzled beard (fig. 122).<sup>48</sup>

A few drawings preceded the bust. In one Gounod is at the piano, a cello beside him, his authoritative head posed in the manner of a maestro leading his orchestral forces (fig. 123), much as in the bust. Carpeaux started sculpting on March 4, 1873, as Gounod began composing a *Miserere* that does not survive. By March 18, Gounod reported: "The *Miserere* is finished, the bust too, which it appears is a masterpiece; it seems admirable and alive to me. He's a tough man this Carpeaux."<sup>49</sup> Indeed an interplay between two congenial but tenacious natures permeates the work. In a communication of 1876, Gounod, by then back in France, recalled sitting for Carpeaux: "The 12 or 14 sessions during which I posed allowed me to



Cat. 145.  
*Charles Gounod*  
1873  
Terracotta copy



appreciate all the passion there was in Carpeaux for the great art to which he consecrated his too short existence. Just as he did in his work, he revealed himself in his conversation, ardent, fiery, excited, and persevering; you felt in his glance the speed and the heat of his conception.”<sup>50</sup>

The marble shown at the Royal Academy in London in 1873<sup>51</sup> is untraced as is an example made in Saint-Béat stone in 1877.<sup>52</sup> The bust was especially popular in terracotta, in

two sizes, the reduced version being 25 × 21 × 11½ in. (63.5 × 53.5 × 29 cm; cat. 145). This commercial cast, with churning forms accentuated by passages imitative of wet clay, advertises the composer’s upbeat character. Gounod himself ordered several copies for friends and family. In a letter of May 20, 1874, to Gounod, Amélie expresses gratification that he has received a terracotta and shares memories of concerts heard together in London.<sup>53</sup>



Fig. 124. Nadar (1820–1910). *Alexandre Dumas fils*, 1854–60. Albumen print, 3¾ × 2¾ in. (9.4 × 5.9 cm). Musée d’Orsay, Paris (PHO 1991-2-170)

Vollon, a painter of Lyonnais origins, is especially remembered for his still lifes. He was friendly with others in Carpeaux’s circle, including Alexandre Dumas *fils* and the marquis de Piennes. Piennes gave the charcoal drawing of him to the museum in Valenciennes; André Hardy and Annie Brauwald date it to about 1862–63, though it may belong to a later, more tenebrous moment (cat. 146). Three bust-length canvases by Carpeaux depict a somewhat younger, less careworn man.<sup>54</sup> Piennes also owned Carpeaux’s unique, frequently illustrated pastel still life inscribed *Pastel de Carpeaux, fait pour singer la façon de composer de Vollon* (pastel by Carpeaux, done to ape Vollon’s way of composing).<sup>55</sup>

Carpeaux and Alexandre Dumas *fils* (fig. 124), author of *La Dame aux camélias* (the basis for *La Traviata*), were both regulars of the salon of Princess Mathilde. They enjoyed a sincere and informal friendship based on mutual admiration, as we can see from a black-chalk drawing that depicts Dumas lying in bed, done in the style of Jean Etienne Liotard (cat. 147). Carpeaux was a



witness to Dumas’s marriage in 1864, and Dumas became the godfather of Carpeaux’s son Charles (born 1870) in 1874. As illness closed in around the sculptor, he entrusted to Dumas his famous “gray trunk full of my drawings from Rome” and appointed him as executor of his estate.<sup>56</sup>

On April 30, 1872, the French state commissioned Carpeaux to execute a bust of Alexandre Dumas *père* for the foyer of the Comédie Française in Paris.<sup>57</sup> The bust was never realized and the commission was canceled

Cat. 146.  
*Antoine Vollon*  
ca. 1870  
Black chalk heightened  
with white on gray paper





Cat. 147.  
*Alexandre Dumas fils*  
*Lying on a Bed or Man*  
*Asleep on a Sofa*  
 1873  
 Black chalk on gray paper

when Carpeaux died. In 1873, however, the two friends had begun to plan a bust of Dumas *fils* to be a companion to that of the father. From the start, a small-scale edition was an integral part of the project: “I think that the bronze reduction might do good business, half lifesize, especially with my father’s bust as a pendant,” wrote Dumas. “Tell me what this reduction would cost, and I will see to it that many people subscribe. This nice thing should bring you not only success but also some money. . . . Work, be strong, we all admire and appreciate you, me first of all.”<sup>58</sup> The elaboration of the portrait was a long process, with numerous sittings at the Auteuil studio in the presence of Amélie, her husband’s helper in his illness.<sup>59</sup>

Carpeaux managed to finish the writer’s bust in plaster (fig. 125). Dumas was very satisfied when the result reached his seaside home near Dieppe: “The Bust has just arrived at Puy. . . . I cannot resist the pleasure of telling you the success that greeted it. Not a single critique. It was declared to be perfection.”<sup>60</sup> The edition of the reductions was worked out in correspondence between the friends,<sup>61</sup> and the work was produced by Atelier Carpeaux in a limited-edition terracotta version as early as 1873.<sup>62</sup> The carving of the marbles was scheduled for mid-February 1874, as attested by the receipt of an advance payment of 1,000 francs by Victor Bernard, Carpeaux’s student and assistant.<sup>63</sup> At Carpeaux’s death,





Fig. 125. *Alexandre Dumas fils*, 1873. Original plaster, 31 $\frac{7}{8}$  × 23 $\frac{3}{4}$  × 15 $\frac{3}{8}$  in. (81 × 60.3 × 39 cm). Musée d'Orsay, Paris (RF 1054)

the marble version of *Dumas* was unfinished; the author bequeathed it to the Comédie Française (cat. 148).

The plaster bust of Dumas was exhibited at the Salon of 1874 but did not find general approval. It was criticized by Jules-Antoine Castagnary: “The one of Alexandre Dumas *fils* is mediocre, exceedingly wrinkled and all surfaces. It’s the sitter’s fault, as well as that of the sculptor, who was unable to drop his modern fads to study this head with the leisure that a philosopher would take and the severity that a judge would bring to it.”<sup>64</sup> As for Louis Gonse, he found it to be “agitated, too agitated.”<sup>65</sup> The accusations were unfair, as Carpeaux had captured

the writer’s particularly lively expression, which he reinforced by the contrived casualness of Dumas’s costume. Not only is the likeness striking, as photography of Dumas proves, but Carpeaux communicates the distinctive aura of an uncommon man.<sup>66</sup> Comparison with the painting Georges Clairin made of Dumas several years later, where we recognize the same aura, confirms the psychological accuracy of Carpeaux’s portrait of his friend.

In September 1873, though ill, Carpeaux worked on a bust of Nadezhda (later called Nadine) Dumas in a cabin that had been set up for him at Puys. Nadine, née





FACING PAGE

Cat. 148.

*Alexandre Dumas fils*

1874

Marble

Cat. 149.

*Madame Alexandre*

*Dumas fils*

1873

Original plaster



Cat. 150.  
*Madame Alexandre  
Dumas fils*  
1875  
Marble



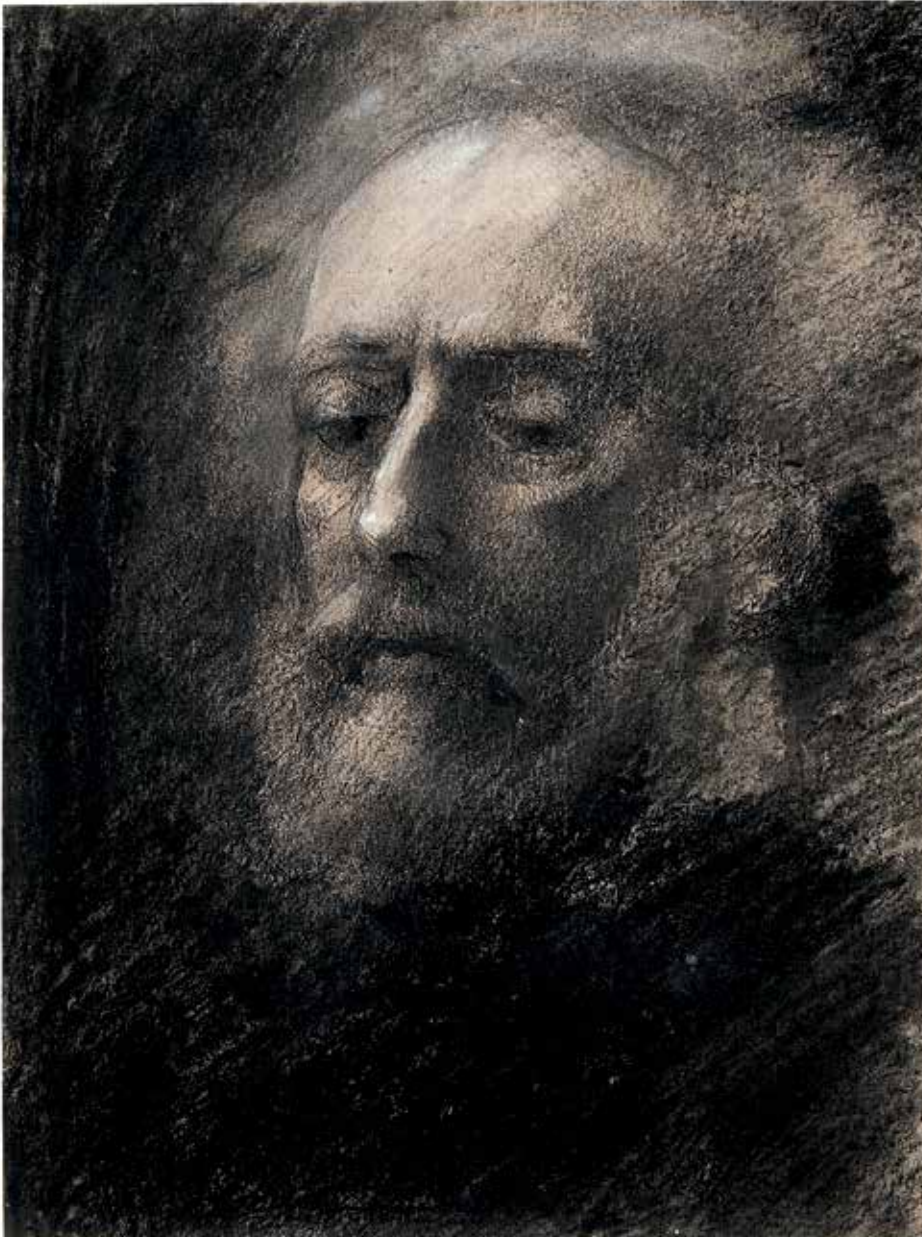


Fig. 126. *Bruno Chérier*, 1874. Black chalk heightened with white, 13 × 9½ in. (33 × 24 cm). Musée des Beaux-Arts, Valenciennes (CD 253)

von Knorring, lived with Dumas for ten years while she was the wife of Prince Alexander Naryshkin, marrying Dumas in 1864, at the prince's death. Carpeaux's correspondence records his request that modeling materials be brought to him at Puys.<sup>67</sup> He completed a plaster version of the bust (cat. 149), which was placed in Dumas's writing cabinet, as contemporary engravings show.<sup>68</sup>

The marble bust of Nadine (cat. 150), intended as a pendant to that of her husband, assimilates the imperial maturity of Princess Mathilde (see cat. 119), but with an intellectual aspect. Within a span of ten years after his

difficulties with the bust of the marquise de la Valette (cat. 115), Carpeaux had refined his talent and was able to represent with verve and sensibility the aging charms of a woman who in her youth had been nicknamed the "siren with green eyes." The expression of self-assurance, the highly intelligent eyes reinforced by the slightly frowning brow, the willful turn of the neck, the nervous hair, the shoulders still proudly bared, a shawl artfully draped in order to highlight the wrinkled lace of the décolletage, all of this endows the impressive face with a blend of strength and naturalness.





In 1875, in collaboration with Vollon, Dumas asked Carpeaux, then in his waning months in Nice, for his permission to exhibit the marble of Nadine at the Salon: “We decided together that we had to send the bust of Mme Dumas to the Salon. It is one of the finest things you have ever done. The public has to see it.”<sup>69</sup>

Throughout his life, Carpeaux enjoyed a deep friendship with the painter Bruno Chérier, who was also from Valenciennes. The roots of their relationship are discussed in the essay “Carpeaux and Valenciennes” in the present volume. On the occasion of a stay with his friend in June 1874, Carpeaux, considerably weakened by illness, executed several portraits of him, including two paintings and at least two drawings, one of which is now in the Musée des Beaux-Arts, Valenciennes (fig. 126). Chérier simultaneously worked on a large portrait of Carpeaux in front of *The Dance*.<sup>70</sup> Carpeaux’s efforts were preliminary to a bust, which was produced in bronze in 1874 and exhibited to acclaim at the Salon of 1875 (cat. 151).<sup>71</sup>

The casting of the bronze preoccupied Carpeaux during his stay with Dumas  *fils* in summer 1874. From Puys, Carpeaux wrote to Chérier, “Tell me . . . the molding of your bust and whether it is a success, the base will have to be cut flat, for the boards under it were rather dubious.”<sup>72</sup> When he was notified of an accident, the sculptor vented his anger from a distance: “How annoying that you did not follow my advice to tell him to take a walk. . . . I will repair it when I come back, but I want to do better, make an *estampage* and finish it completely.”<sup>73</sup> It may have been during this molding that a mask was made that has been lost since.<sup>74</sup> Writing from Nice in April 1875, shortly before the Salon, Carpeaux still expressed concern about the quality of the bust’s patina.<sup>75</sup> The original plaster that had remained in the Autueil studio was acquired at the Carpeaux sale of 1913 for Calouste Gulbenkian and is now in Lisbon.<sup>76</sup>

The bust of Chérier is one of the last portraits executed by Carpeaux and one of the last, along with that of Nadine Dumas, to be exhibited at the Salon during his lifetime. Because of his familiarity with the sitter, Carpeaux was able to depict him in considerable psychological depth. Further, while the portrait is indeed of his friend, it is also of himself: it materializes a certain obsessive vision of the uncommon destinies to which many of the artists born in the 1820s aspired. The critics were full of admiration, as Castagnary recapitulated: “Here, the physiognomy is in action: the eyes look, the lips are half-open, the forehead thinks: it has the appearance of animated bronze.”<sup>77</sup>

The high quality of the casting reinforced the presence of the sculpture: the bust is at once a bold reinterpretation of the inspired figures of the Renaissance and the ultimate manifestation of post-Romanticism in Carpeaux’s work. Chérier’s downcast eyes and superior air, his absorption in some inner contemplation that rules out frontality and excludes the spectator, recall certain painted and sculpted portraits of the Florentine quattrocento.<sup>78</sup> The flying hair, masterfully suggested by small masses, acts to counterbalance the twist of the neck and echoes certain famous busts by David d’Angers, for instance his portrait of Goethe, and portrait medallions by Préault. The framing is Carpeaux’s own, a kind that he liked to use for male portraits ever since the nude bust of the Prince Imperial (cat. 63). Set on a small pedestal with an antique-style cartouche, the portrait is truncated at the start of the shoulders, which here are cut asymmetrically. The objective toward which Carpeaux had tended ever since the bust of the marquise de la Valette, to transcend truth without losing himself in the details of an exact rendition, has come to a special fulfillment here, a final portrait that, more than any other, compels our attention.

JDD and EP

## Family

CARPEAUX EXPERIENCED sharp contrasts in family life. Though few of his own kinfolk were capable of understanding his artistic drive, he kept them informed of his doings even when he was in Rome and they were seeking their fortune in the United States. A dutiful son, he remained attached to his lace-maker mother, leaving a single rather grim painting of her (fig. 127). The Chronology traces the activities of his avaricious father, Joseph, the mason turned failed miner, who long outlived him. Only a photograph records his doughty appearance.<sup>1</sup> Of his siblings, he adored his brother Charles, the other artist of the family. As a violinist Charles had traveled to the United States with their parents and played in various ensembles,<sup>2</sup> but he did not have the career that his talent perhaps deserved and subsequently fell ill. As Carpeaux wrote to Edmond Got in 1875, “Alas, upon my return from Rome I found my unfortunate brother Charles paralyzed, I had watched him suffer for seven years without being able to ease his life. He was good, passionate, and enthusiastic about my work.”<sup>3</sup> Carpeaux paid him splendid homage by modeling a large-scale terracotta bust (fig. 128), which,



Fig. 127. *Adèle Carpeaux, née Wargny, the Artist's Mother*, summer 1874. Oil on canvas, 17¾ × 15 in. (45 × 38 cm). Musée des Beaux-Arts, Nice, Collection Jules Chéret (2454)



Fig. 129. *Charles Carpeaux*, 1862. Charcoal touched up with white on brown paper, 22¼ × 16¾ in. (56.5 × 41.5 cm). Musée des Beaux-Arts, Valenciennes (CD 152)

according to his daughter Louise,<sup>4</sup> he started the very night of Charles's death, but based mostly on what seems to have been an earlier drawing (fig. 129).<sup>5</sup>

With the exception of this portrait, Carpeaux's busts did not reach their final form in terracotta. He preferred plaster or marble, as did his clients, and he may have been made uneasy by comparisons, following the success of his bust of Princess Mathilde (cat. 119), with the great names of eighteenth-century sculpture, whose works were debased so by copies catering to the tastes of his contemporaries. The Valenciennes terracotta of Charles (fig. 128) is an *estampage* after the first plaster (Petit Palais) that was then freely remodeled by Carpeaux: i.e., the definitive version of his brother's portrait, which probably explains the date of 1873.<sup>6</sup> The very lively handling of the clay, the traces left by tools, the fragile yet textured details, and the holes made with an *ébauchoir* to permit better air circulation during the firing present another facet of Carpeaux as a portraitist, a path that he could only explore in a private work. The sculptor gave this bust to his father.<sup>7</sup>



Fig. 128. *Charles Carpeaux with Violin*, 1873. Terracotta, 26 $\frac{5}{8}$  × 17 $\frac{3}{4}$  × 15 in. (67,5 × 45 × 38 cm). Musée des Beaux-Arts, Valenciennes (S. 90. 7)





Fig. 130. Edouard Manet (1832–1883). Title page from *Plainte Moresque* by Jaime Bosch, Opus 85, 1862. Lithograph. New York Public Library

The format Carpeaux chose, a bust including arms, the only one of its kind for a male portrait, endowed this powerful image with life and went beyond the duty of memory. His inspiration probably came from painting. In 1867 he might have seen Courbet's *The Cellist (Self-Portrait)*, which the artist presented at his private exhibition, or Manet's *Spanish Singer* (1860),<sup>8</sup> shown at about the same time, but Carpeaux hardly ever mentioned the paintings of his contemporaries. A Manet lithograph for guitar sheet music may also have prompted the air of living in the musical moment (fig. 130).<sup>9</sup> There is a last glow of Romanticism in this proud family portrait of Charles so completely personifying the idea of the total artist.<sup>10</sup>

While strumming the strings of his violin with his right thumb, he cradles the instrument protectively, his gaze fixed in the distance as if absorbed in listening. The haggard, sunken features and the imperial mustache reinforce the striking physical resemblance between the two brothers: Carpeaux evokes his own appearance along with his brother's.

Jean-Baptiste caught his first glimpse of Amélie-Victorine-Marie-Clotilde de Montfort, then twenty, at a ball at the Palais des Tuileries in 1867. She was the daughter of General Philogène de Montfort, who had been confirmed hereditary vicomte in 1860 and was serving as military governor of the Palais du Luxembourg. Her mother was Louise Hennequin, daughter of a celebrated lawyer. Amélie was taken to the ball by a well-connected chaperone, Madame Le Royer, who introduced her to the sculptor, who asked her to dance.<sup>11</sup> If people sniffed that Carpeaux went around imperial residences with "his pockets full of clay," certainly he comported himself acceptably when he wanted to.<sup>12</sup>

Jean-Baptiste's ardent terracotta sketch of Amélie must represent his first impression of her (cat. 152; figs. 131, 132). She appears fashionable, light as a feather in her low décolletage and high bustle, and appealingly modest in her movements. The sketch evinces a fascination with ephemeral effects. The head and the direction of its gaze are inchoate, but the clay of the gown is pulled and gouged to convey both the weight and the easy mobility of the silk.

The romance took two years to ripen. The pair became engaged in 1869, after meeting again at the salons of General Emile-Félix Fleury, a confidant of the emperor.<sup>13</sup> Jean-Baptiste showered Amélie with love letters and even inquired into the possibility of gaining a noble title that would alleviate their social disparity, but the imperial couple refused. He was obviously smitten by his fiancée's heart-shaped face and delicate carriage. According to their daughter, Louise, his modeling sessions of Amélie stretched from March 2 to 13, 1869.<sup>14</sup> In an ink drawing dated March 18, he lovingly strokes a bust of Amélie with one hand, while encircling her waist with the other (fig. 133). The bust is positioned amid branches of orange blossom, a traditional symbol of matrimony, and the young sitter has an asymmetric, slightly swooning attitude with an air of innocent vulnerability.<sup>15</sup>

We do not know Amélie's attire at the civil ceremony that took place on April 21, 1869, or at the rite of benediction on April 27 in the Church of the Madeleine, the



Fig. 131. Back of cat. 152



Fig. 132. Detail of cat. 152

church of elegant Parisian society. A plaster bust of her dressed as a bride, however, became a classic Carpeaux icon, the demure subject turning her head to one side, her breast adorned with bridal orange blossom (cat. 153). Princess Mathilde apparently attended the wedding. She wrote to her confidant Antoine-Auguste-Ernest Hébert on May 10, 1869: “Carpeaux is on his honeymoon. On his wedding day, he was the one who had the air of a prince; talent even gives him a face,” but she added, “his wife is squat and thick.”<sup>16</sup> Sniping aside, a happy future seemed guaranteed, but Amélie was to be severely tried and cruelly disappointed. A black-chalk drawing in the Petit Palais, apparently unpublished, shows her downcast and perhaps even depressed (fig. 134).<sup>17</sup> It may date to the second London period, 1873, when she struggled without servants. Or perhaps it simply looks ahead to the candor and economy of the New English Art Club.

Additional plasters of the wedding bust are in Valenciennes, the Petit Palais, Copenhagen, and Montpellier. In a fit of rage, Carpeaux smashed another and threw the pieces into the street at Auteuil.<sup>18</sup> The coat of arms on the base of the plaster is generic and unfinished.<sup>19</sup> A specialist

would have clarified this passage if a marble version had been made. Instead the composition was edited by the Atelier Carpeaux minus the armorial and with more regularized features, said to be adapted from those of the commercialized bust *Candor*.<sup>20</sup> This depersonalized but still affecting version of the work was dubbed *La Fiancée*.<sup>21</sup>

At the start of his marriage, Carpeaux was entirely enamored. Amélie, for her part, worked hard to resolve the obvious inequalities between her upbringing and his. The newlyweds moved to Auteuil and then, so as to be with her parents during her first confinement, took up residence with them in the Palais du Luxembourg. There, most likely, Jean-Baptiste recorded the features of his mother-in-law, the vicomtesse Louise de Montfort, for a portrait bust that rivals eighteenth-century standards of psychological accuracy (cat. 154). Louise notes of her father: “It’s as a true emulator of Latour [the Louis XV portraitist Maurice Quentin de La Tour], that he interprets his model; he has left on her hair the fine lace with long strings that was then the privilege of dowagers and ladies of a certain age. He has observed the asymmetry

ABOVE LEFT  
Cat. 152.  
*Impression of Amélie  
de Montfort*  
ca. 1867  
Terracotta





Fig. 133. Carpeaux *Working on the Bust of His Fiancée, Amélie*, from the *Album des Fiançailles*, March 18, 1869. Pen and black ink on paper. Musée des Beaux-Arts, Valenciennes (CD 109, fol. 83r, no. 13)

of the witty lips, which gives a strange piquancy to the physiognomy.”<sup>22</sup> Carpeaux’s deft strokes in the modeling of face and hair recall La Tour’s use of pastels, and the portrait conveys all the vigor and curiosity of a forceful society lady.<sup>23</sup> The vicomtesse dispensed sage advice to Amélie as marital problems developed, though she sickened and died at forty-nine on January 17, 1871. A drawing done near the same time shows Amélie taking care of her stricken father,<sup>24</sup> who would survive his wife, living until 1883.

Amélie bore four children, three of whom would survive infancy. Carpeaux was deliriously proud and happy when their first was born April 23, 1870,<sup>25</sup> just days after his brother’s death and named for him. Astonishingly

for the period, he insisted upon witnessing the delivery in person, as his quite literal pen-and-ink drawing shows (fig. 135). This moment of rapt, direct observation contrasts with a friezelike grisaille, reenacting a scene of childbirth in cold, marmoreal tones (cat. 156). In it, the delivery is a rite carried out with almost tragic gravity, and the tension and starkness give the picture a deliberately nightmarish quality. A filmy, Michelangesque preparatory drawing could almost be taken for a Deposition.<sup>26</sup> A possibly related sketch in black chalk from this period shows anguished features that may be those of Amélie; if so, then the dainty, high-arched foot emerging from bedclothes belongs to her as well (cat. 155). This superb record of intimate inspection, perhaps during pregnancy, has surprisingly escaped prior attention.

By July 15, 1870, a doctor reported Amélie suffering from anemia and a severe attack of nerves and recommended she stop nursing baby Charles.<sup>27</sup> December 22, 1870, saw the first of the sculptor’s many charges of adultery against her, apparently unjustified, just as her parents



Fig. 134. *Amélie Carpeaux*. Black chalk on embossed menu card, possibly 1873. Petit Palais, Musée des Beaux-Arts de la Ville de Paris (PPD 1784)



Cat. 153.  
*Amélie de Montfort in  
Wedding Attire*  
1869  
Plaster



Cat. 154.  
*Vicomtesse de Montfort*  
ca. 1870  
Original patinated  
plaster





Fig. 135. *Amélie Carpeaux Giving Birth*, April 1870. Pen and brown ink on paper. Musée des Beaux-Arts, Valenciennes (CD 109, fol. 14v, no. 43C)



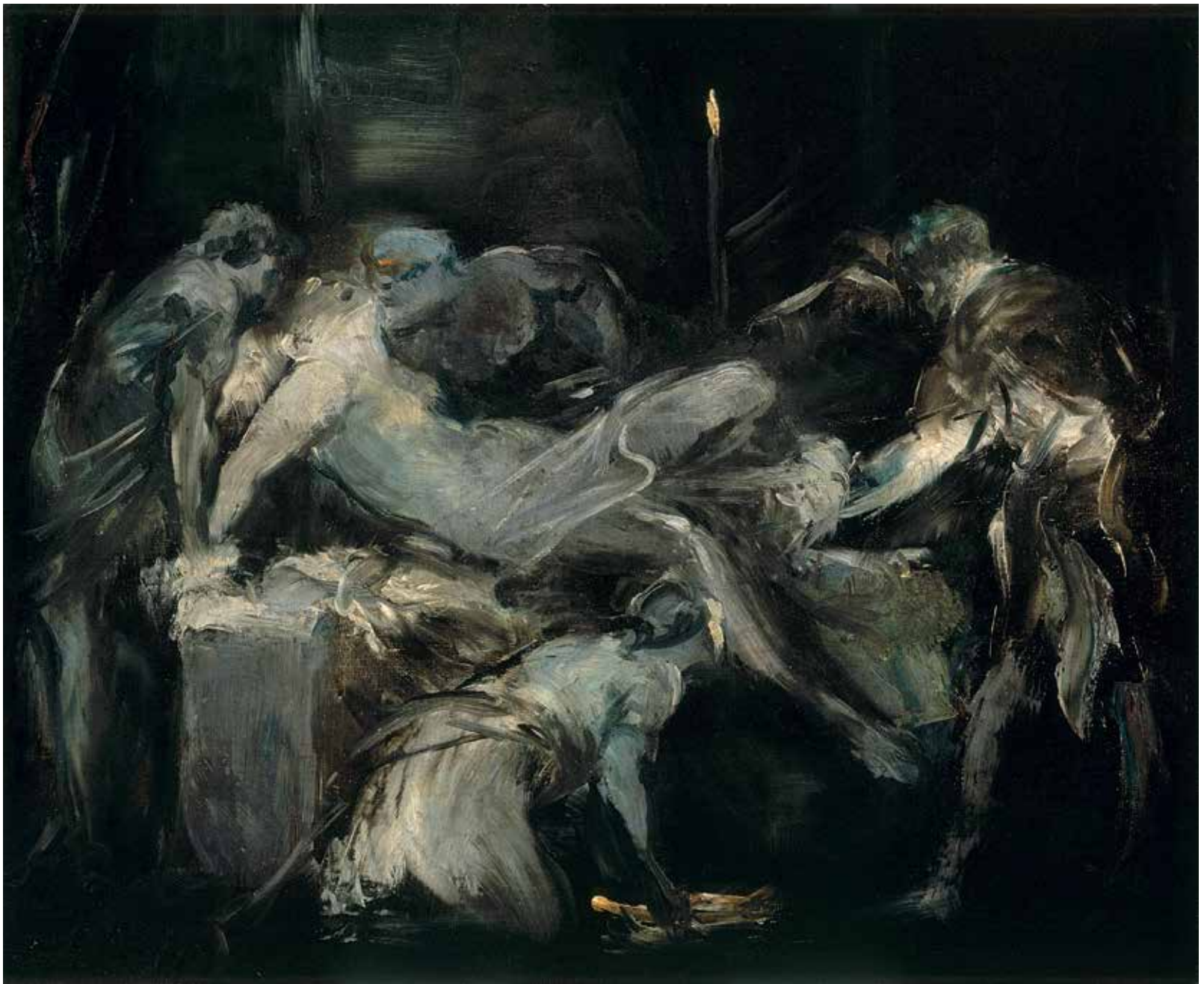
Cat. 155.  
*Left Foot and Torso*  
of *Amélie Carpeaux*  
ca. 1870  
Black chalk heightened  
with white on gray paper

fell gravely ill.<sup>28</sup> Later sketchbooks served, surprisingly, as a form of confessional. He shows himself not only hurting her arm, an incident actually reported by Amélie's mother,<sup>29</sup> but imploring her forgiveness, probably during one of her pregnancies, possibly during labor (figs. 136, 137). She is definitely pregnant in a scene from 1871 of him bullying and berating her, probably in London (Petit Palais, Musée des Beaux-Arts de la Ville de Paris, album de mariage). A second son had by then been born but died in infancy on April 5 of that year.<sup>30</sup> In another drawing, she holds back one of their offspring while he crashes through a doorway.

Surrounded by his parents' discord, in June 1872 Charles experienced terrifying convulsions, then recovered as if by a miracle.<sup>31</sup> This brought the unhappy couple together for a bit, and their momentary reunion

is symbolized in the arrangement of figures in *Le Trait d'Union* (cat. 157). The French term means "hyphen," that is, a sign linking the parts of a compound word. The title suits the terracotta because the sketch represents the symbolic linking role played in the Carpeaux marriage by their first child. Amélie sits in a light shift on the sculptor's right leg; he seems intended to be nude. While they embrace, their son stretches his own naked little body to unite their heads in his enfolding arms. This emotional scene, which might have seemed dangerously kitschy in a Salon canvas or marble, is transformed by the clay's potential to simulate warm human flesh into a remarkably intense and intimate picture of family concord, a small, swift monument to the genre. The Atelier Carpeaux issued bronze replicas.<sup>32</sup>





Cat. 156.  
*Scene of Childbirth*  
ca. 1870  
Oil grisaille on canvas

The peaceful interlude that *Le Trait d'Union* records was brief. Amélie, although authorized in 1872 by a tribunal to leave the family's house, stayed on, but Jean-Baptiste had spies reporting on her movements in August and in autumn of the following year.<sup>33</sup> Amid all this distress, their daughter, Louise-Marie-Clothilde Carpeaux, was born November 4, 1872, with the aid of a midwife thoroughly browbeaten by the master.<sup>34</sup>

The spouses' conflicts were exacerbated by his irrational jealousy and his parents' shrill, appalling assertions

that his two youngest children were illegitimate. The baleful older couple moved in next door at Auteuil, where another of their sons, Emile, managed the sculptor's atelier disastrously and had to be let go. Amélie, to protect her interests and those of the children, was forced to become a business manager. She was never consistently happy after their first year together, with the possible exception of portions of the London sojourn of 1871 to 1872, when, despite Jean-Baptiste's illness, they led a social existence and were safely out of earshot of his



Fig. 136. *Carpeaux Striking Amélie Carpeaux*, 1870. Chalk on paper. Musée des Beaux-Arts, Valenciennes (CD 42, p. 25)

parents' slander. As his health declined, one or another of his people would inevitably show up to keep an eye on him and his pocketbook, regardless of her marital rights and the support of his friends. One can hardly imagine the challenges to the fortitude and good humor of Alexandre Dumas  *fils*  when playing host to the dying sculptor as well as his sphinxlike mother.

Jean-Baptiste never wavered in his affection for his firstborn (fig. 138), whose boyhood was often the focus of his father's drawings. An elegant sheet shows Charles, drawn four times, asleep at about age three (cat. 158).<sup>35</sup> It combines painstaking draftsmanship with a freedom and instinctive security in the spacing of images worthy of Watteau. The father's loving attachment is evident here and in another drawing, which offers six views, mainly of the boy's head, as he shifts in his bed (fig. 139). His restlessness perhaps reminded his father of his own.<sup>36</sup> The second drawing likely postdates the first, as Charles wears different bedclothes and looks slightly older.

An accident that befell Charles when he was three or four inspired the conceit behind the marble *Wounded Cupid* (cat. 159). As his sister, Louise, recounted:

Charles, his [Carpeaux's] firstborn, alighting from a train with his mother, had gotten his arm dislocated by the car door. The poor little fellow suffered a lot: he underwent painful repeated massages to bring his little arm back together. To console the child during these operations, his mother gave him a tame dove: Carpeaux, witnessing the scene, noticed the dear boy's grace and grabbed a fistful of clay. He soon decided that his son would give him a daily



Fig. 137. *Four Studies of Amélie Carpeaux with Jean-Baptiste Carpeaux*, ca. 1870. Black chalk with white heightening on tan paper, 11 $\frac{1}{8}$  × 7 $\frac{1}{4}$  in. (28.2 × 18.3 cm). Ecole Nationale Supérieure des Beaux-Arts, Paris (1787-1-290)

modeling session: the little model that he had realized in a few thrusts had brought it [the scene] to life. My mother got a bit indignant upon seeing her suffering child submitted to this light constraint; for his part Charles cried and invented a thousand little ruses to escape his father. . . . Carpeaux was inflexible and *Wounded Cupid* immortalizes the child along with his father. From these rather stormy sessions the master left some charming sketches and an amusing maquette representing Charles arriving at the pose with two fists over his eyes, his little mouth wide open and contorted: the entire attitude attests to the poor babe's lack of willingness to fill his role of model. 'Bawl away,' his father told him, 'I've made you laugh often enough.' The tender father—which he was in his spare time—gave way totally to the artist.<sup>37</sup>





Cat. 157.  
*Le Trait d'Union*  
 June 1872  
 Terracotta

For the final pose, Jean-Baptiste plucked the child from a terracotta sketch of Amélie nursing Charles in her lap (fig. 140). The memories Louise had from her mother are corroborated by the sculptor's old friend from Roman days, Louis Barnet. Annotating a photograph of the marble in the luxurious pages of *Galerie contemporaine, littéraire, artistique*, Barnet recalls Jean-Baptiste recounting the Charles episode during one of their last walks together along the racetrack at Auteuil.<sup>38</sup>

The wounded Eros or Cupid was a staple of Anacreontic and Elizabethan poetry. Usually stung by a bee, he could also be nicked by one of his own arrows. In a

painting of 1857, William-Adolphe Bouguereau showed him turning to Venus for comfort.<sup>39</sup> Carpeaux advances the genre to pair cruelty with caprice. He makes us guess at the reason for the dainty bandage around the child's left arm and the tear forming on his right cheek, while the dove that played a role in the personal story lies dead at his feet, mysteriously pierced by arrows. Carpeaux evidently sought out the sculptures in *biscuit de Sèvres* after Pierre Etienne Falconet, not only the familiar curly-headed *Menacing Love* but its female pendant, *Psyche*, whose legs slide parallel and sideward, similarly to those of *Cupid*.<sup>40</sup> The success of the pair *Fisherboy with a Seashell* (see cat. 36) and *Girl with a Seashell* (see cat. 37) led him to block out a companion *Mocking Cupid* for the present figure in 1874, but it had to be abandoned.

The signature on the marble *Wounded Cupid*, by a lesser hand, is awkward. Prince Stirbey displayed it in a pergola at Bécon, and it is somewhat weathered.<sup>41</sup> The atelier issued copies in terracotta, bronze, and marble as

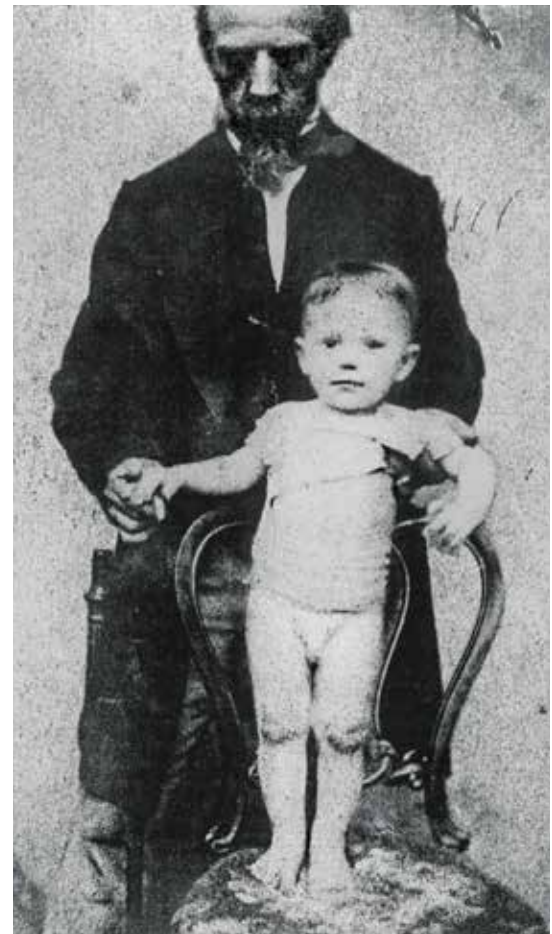


Fig. 138. Photograph of Carpeaux steadying his son Charles on a chair, ca. 1871





Cat. 158.  
*Four Studies of Charles  
Carpeaux Asleep and One  
of His Hand*  
ca. 1872–73  
Black chalk and wash on  
faded pale-blue paper



Fig. 139. Charles Carpeaux *Asleep*, ca. 1872–73. Black chalk, heightened with white and wash on tan paper. 12 × 16¼ in. (30.5 × 41.2 cm). Musée d'Orsay, Paris (RF 29991)

early as 1873, as well as a charming bust derived from the composition, a boy crowned with roses (plaster visible in fig. 1).<sup>42</sup> In May 1874, Carpeaux's other son, Louis-Victor, would visit him in the hospital and inspire *Boy with a Toy Hunting-Horn*, of which bronzes and plasters exist.<sup>43</sup>

Charles Carpeaux worked in the atelier in the 1880s and 1890s and died in 1904 in Saigon at the end of a campaign to photograph archaeological monuments in the East.

JDD and EP



Fig. 140. Charles Carpeaux *in His Mother's Lap*, 1874. Terracotta, 9 × 5½ × 6¼ in. (23 × 14 × 16 cm). Musée des Arts Décoratifs, Paris (5243)

Cat. 159.  
*Wounded Cupid*  
1874  
Marble





## Self

ALTHOUGH SMALL in stature—his Italian passport put his height at 1.67 meters, or just under 5 feet 6 inches—Carpeaux cut a striking figure. Everyone commented upon his lithe, slender form and the intelligence and mobility of his finely sculpted head. His strong features and unpolished manners invited description from admirers and detractors alike. Among the former, the painter Jules Breton remembered: “His eyes, under slightly bulging lids, were above all bold and good. He had, combined with certain roughnesses converted into strengths, the secret of supreme elegance.”<sup>1</sup> Among the latter, the Goncourt brothers fairly hissed: “This Carpeaux, crude of figure, always in motion, with muscles which constantly change place and the eyes of an irascible workman. . . .”<sup>2</sup> But nobody described him more eloquently than himself. The painter whose fascination with his own appearance came closest, and whose self-portraiture clearly fascinated Carpeaux, was Gustave Courbet. Over a stretch of sixteen years, between 1859 and his death in 1875, Carpeaux paused to paint at least fourteen self-portraits and to draw at least six studies of his head or bust. Within the confines of a chest-length

format, these images display an astounding range of self-awareness and meaning.

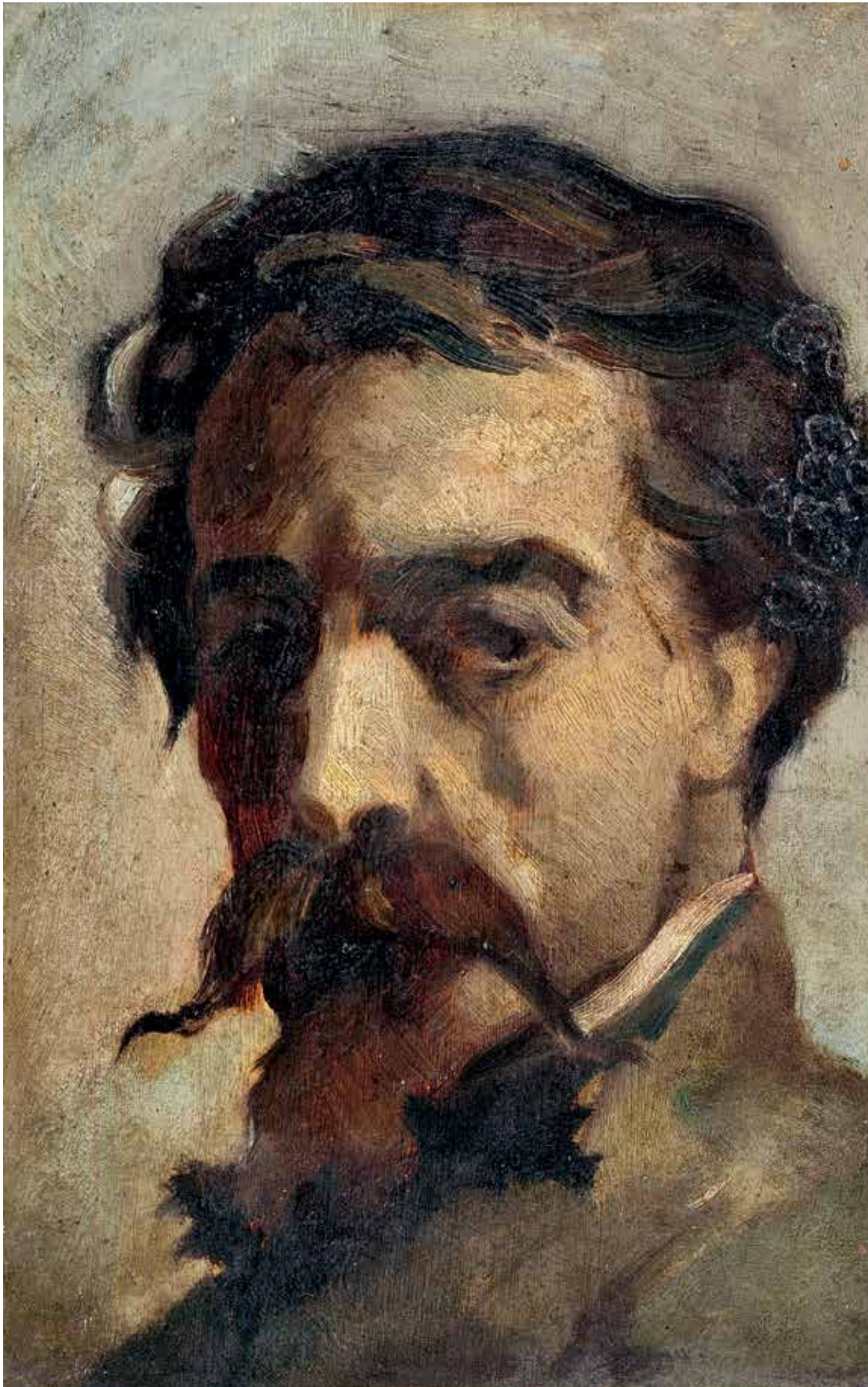
Carpeaux also made many sketches of himself performing various actions, as well as studies of his powerful hands. In one black-chalk drawing, both hands heft a thick slab of clay, ready to model it (cat. 160). Another shows his left hand twice, kneading a tiny pellet (fig. 141). It is difficult to assign dates to these: the first drawing is more assured and the fingers are gnarlier than in the second. Both bring to mind an observation on Carpeaux, probably apocryphal, attributed to the sculptor David d'Angers: “If you cut off his head, his fingers would go right on modeling the clay.”<sup>3</sup>

Of the formal self-portraits, the best early example comes from Carpeaux's time in Rome (cat. 161). It belongs to a captivating series painted by the artists-in-residence at the Villa Medici, home of the French Academy. The series emphasized the sitters' natural good looks and luxuriant manes of hair, often hinting at tempest-tossed souls.<sup>4</sup> Carpeaux's contribution, an oil on cardboard made in 1859, had been preceded by a smaller painting of himself summarily dashed off, mentioned in a letter to his family,<sup>5</sup> and a sheet of paper brushed with oil.<sup>6</sup> The final version has tremendous presence. The

Cat. 160.  
*Carpeaux's Hands Holding  
a Slab of Clay*  
ca. 1859  
Black chalk on gray paper



Fig. 141. *Two Views of Carpeaux's Left Hand Kneading a Pellet of Clay*, ca. 1870–73 (?). Black chalk on paper, 3 7/8 × 6 1/8 in. (10 × 15.5 cm). Musée d'Orsay, Paris (RF 4836, no. 1, fol. 6, p. 9)



Cat. 161.  
*Self-Portrait*  
ca. 1859  
Oil on cardboard



Cat. 162.  
Self-Portrait  
1862  
Oil on canvas



taut visage modeled against a sunny Italian sky is almost overpoweringly assertive, exhaling a mixture of ego and manly pride, brooding sorrow and sense of destiny.<sup>7</sup> Carpeaux could give himself a ruder look, as in a drawing of 1860 in which his eyes are shielded from the glare of the sun by a straw hat.<sup>8</sup>

An oil painted in 1862 offers a similar foretaste of modernism, delivered not only by the darting brushwork

but also by the unflinchingly direct presentation of self (cat. 162).<sup>9</sup> The absence of Carpeaux's earlier mane adds to the image's starkness. It is reported that he got "his head carefully shaved each spring," though the reason for this ritual is not known.<sup>10</sup> A series of autobiographical doodles from around this time shows fleeting memories of *Ugolino* and *The Dance*.<sup>11</sup> The artist's clenched fist and his head, with cropped hair and eyes wide open in

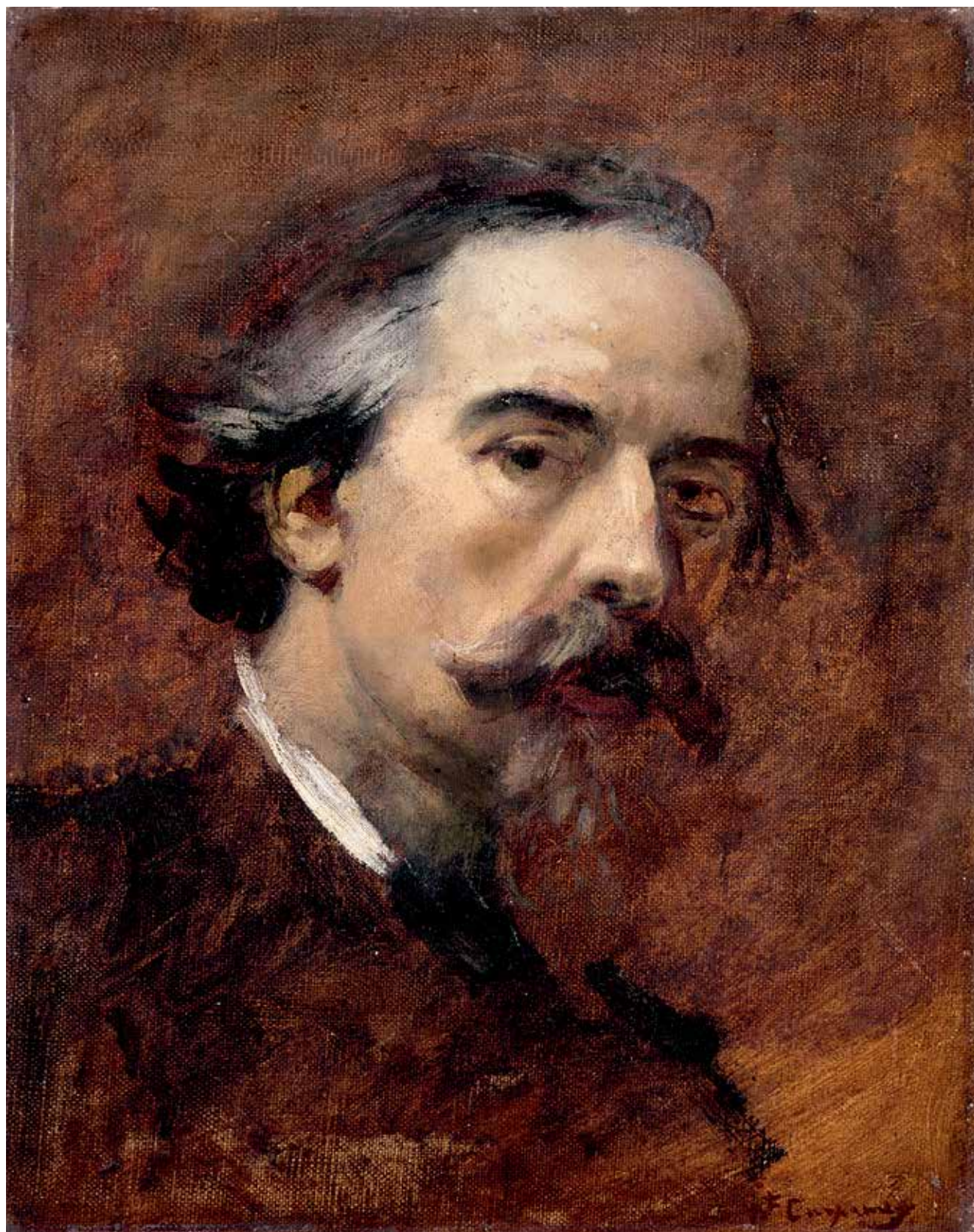




Cat. 163.  
*Self-Portrait*  
ca. 1865  
Red and brown chalk  
heightened with white on  
tan paper



Cat. 164.  
*Self-Portrait or  
Engagement Portrait*  
1869  
Oil on canvas





terror, are annotated simply “Moi.” By contrast, in one of Carpeaux’s most haunting self-portraits, a drawing from about 1865, the artist is well groomed and formally attired, as if for an event at court (cat. 163). His proud, world-weary air suggests he has caught his reflection in the mirror returning home after a ball. A sketch of the artist at an easel, dashed off underneath, also in sanguine (rare for Carpeaux), forms a coda to the head above.

At least outwardly, Carpeaux seems more settled and mature in a self-portrait from 1869, the time of his engagement (cat. 164). Painting in oil, he presents himself as assured and worthy of respect. He is broad of visage and vigorous, boasting a fine head of hair just beginning to gray at the temples. His dress like his mien is sober but suave; one senses the coat is of black velvet. There is hardly a trace of the edginess found in the other self-portraits. Amélie de Montfort described her betrothed in rather different terms:

He is forty years old, that is to say nearly double my age, but on the outside he is no more than thirty-five and on the inside not twenty-five. He has a youthfulness, an impetuosity, a childishness that are surprising. He is short, with very brown hair, mustaches, and eyebrows; very fine lips; big, remarkably beautiful eyes; broad, intelligent forehead; slim figure. They always say that the sword must wear out the scabbard. He has lived a life of very serious and very courageous work. His youth is only just beginning.<sup>12</sup>

The potency of these early self-portraits is surpassed by the artist’s self-examination in his final years, as he was progressively overwhelmed by illness. Already by January 1873, Carpeaux’s bladder cancer afflicted him so acutely that he could not walk, ride in a vehicle, or sleep.<sup>13</sup> A trip to Brussels in January 1874 resulted in a botched operation, in which a probe punctured the organ. Writing to the marquis de Piennes, he narrated a particularly excruciating episode at home in May 1874:

I suffered so much ever since you helped me with the painful effects of the tube [presumably a catheter] that I thought I might never see you again. I remained unconscious in the bath for an hour. After that I was seized by a nervous trembling so bad that the bathtub leaped with me in it. My teeth knocked against each other. Finally they got me out of the bath in a nervous fit that shook my being with such violence that my brain had a dangerous attack from it. . . . From that day I have no more hope. I see the end of my strength coming. I resemble those



Fig. 142. *Carpeaux Taken from the Bath*, dated May 25, 1874. Pen and brown ink on a letter to the Marquis de Piennes. Musée des Beaux-Arts, Valenciennes



Fig. 143. Numa France. *Carpeaux*, ca. 1874. Photograph. Bibliothèque Nationale de France, Paris



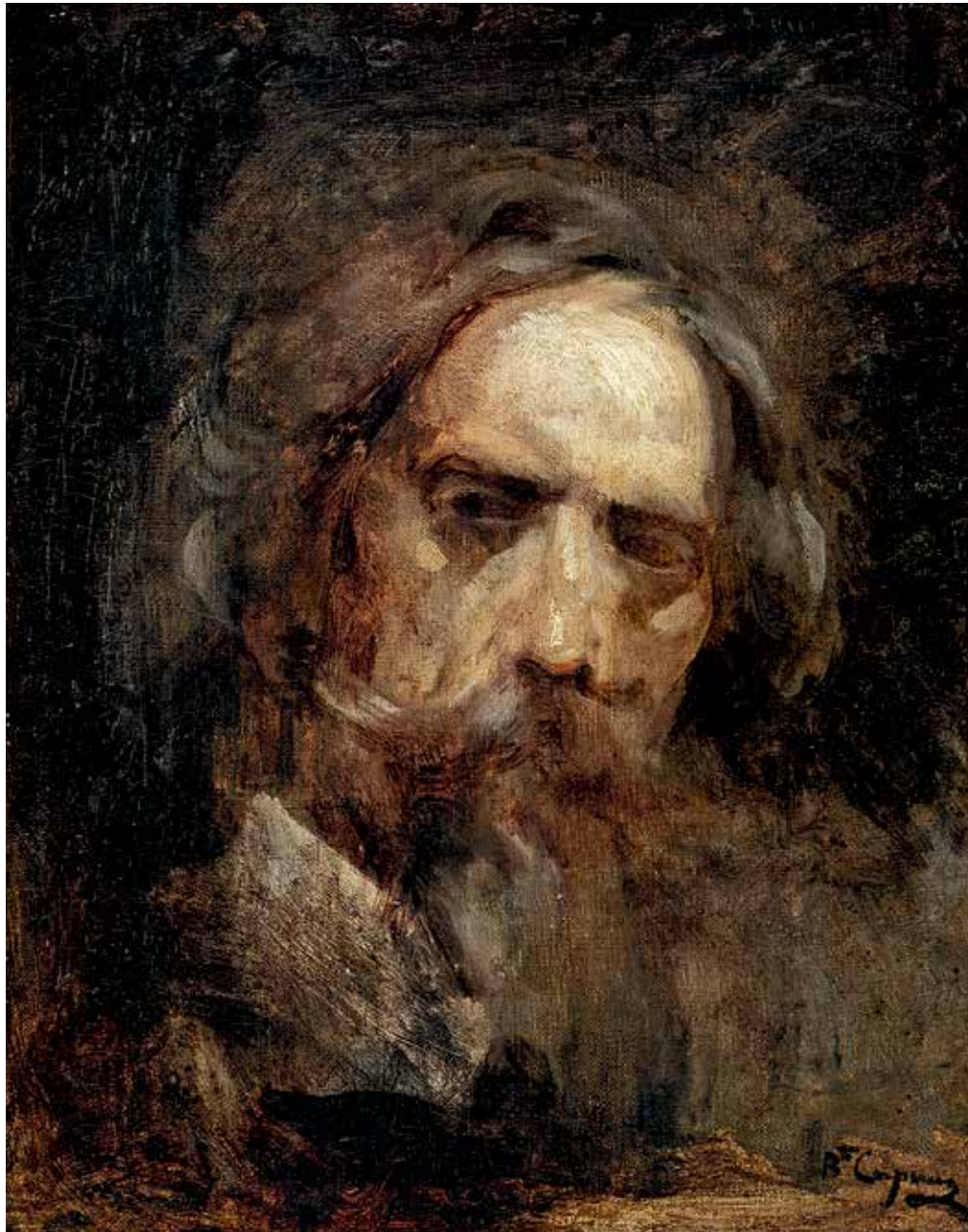


Fig. 144. *Self-Portrait*, 1874. Oil on canvas, 15 $\frac{3}{4}$  × 12 $\frac{5}{8}$  in. (40 × 32.2 cm). Petit Palais, Musée des Beaux-Arts de la Ville de Paris (PPP 2075)

Damned of Dante. . . . The only thing missing to be in that punishment of which the sublime poet speaks is the fire outside.<sup>14</sup>

He appended a pen sketch of himself being raised naked from the bath by a grief-stricken household and a man in a top hat (fig. 142).

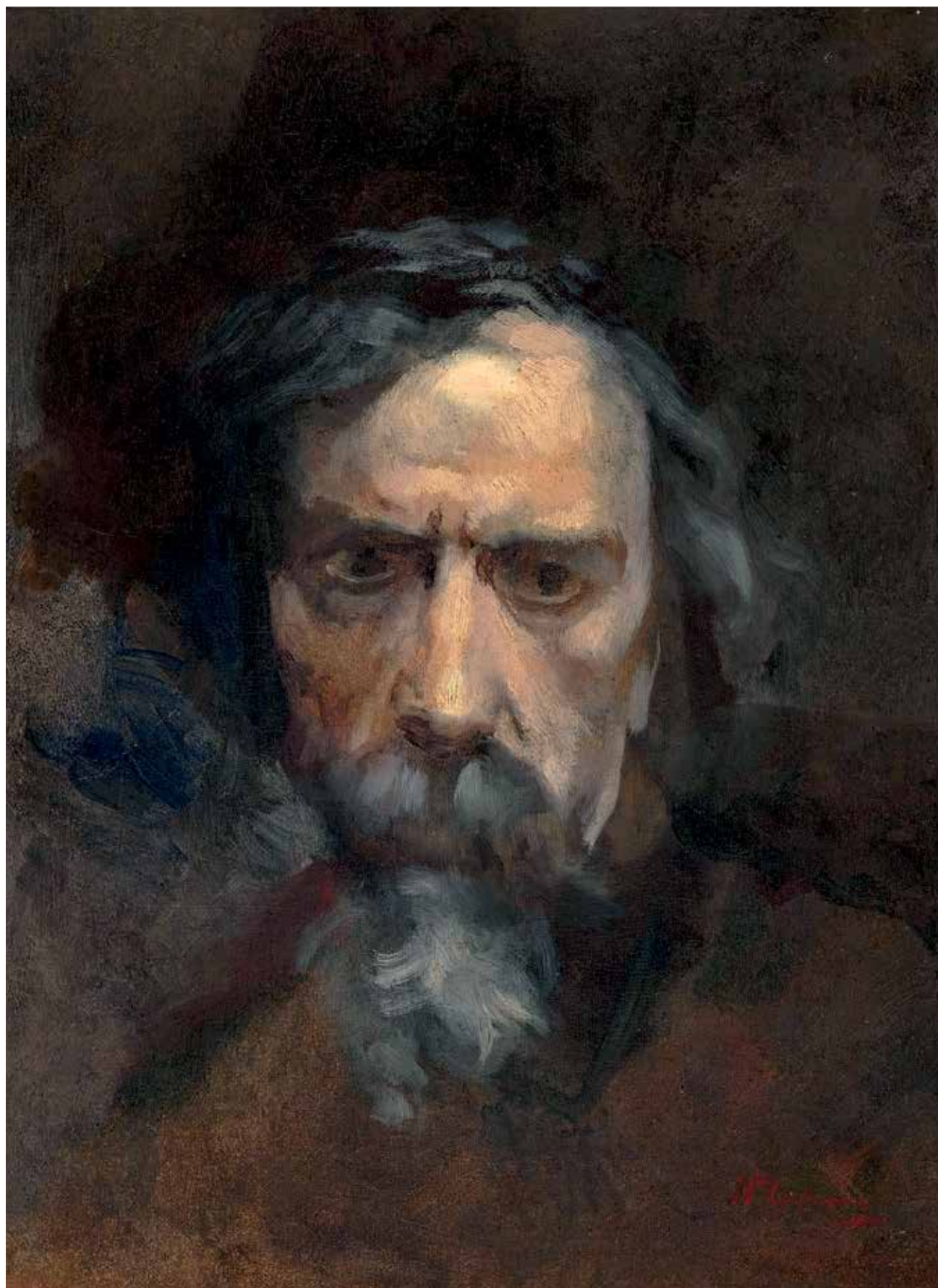
Photographers captured Carpeaux's mesmerizing gaze and unrelenting, virile force even as his health worsened (fig. 143).<sup>15</sup> He did not share their enthusiasm for the new art form, however, and summoned every last bit of

energy to demonstrate the superiority of hand-fashioned art. "Mme Fould asked to take my photograph," he wrote to Bruno Chérier. "You know my deep apprehension of that way of making mechanical art. I took up my pencils in spite of violent pains and in an hour and a half I made this sketch. I wanted to go on with it but alas the violence of the pain stopped me. Be that as it may, you will see my antiphotographic protestation."<sup>16</sup>

Carpeaux viewed his wretched condition up close in three canvases of the same size painted in 1874. Probably

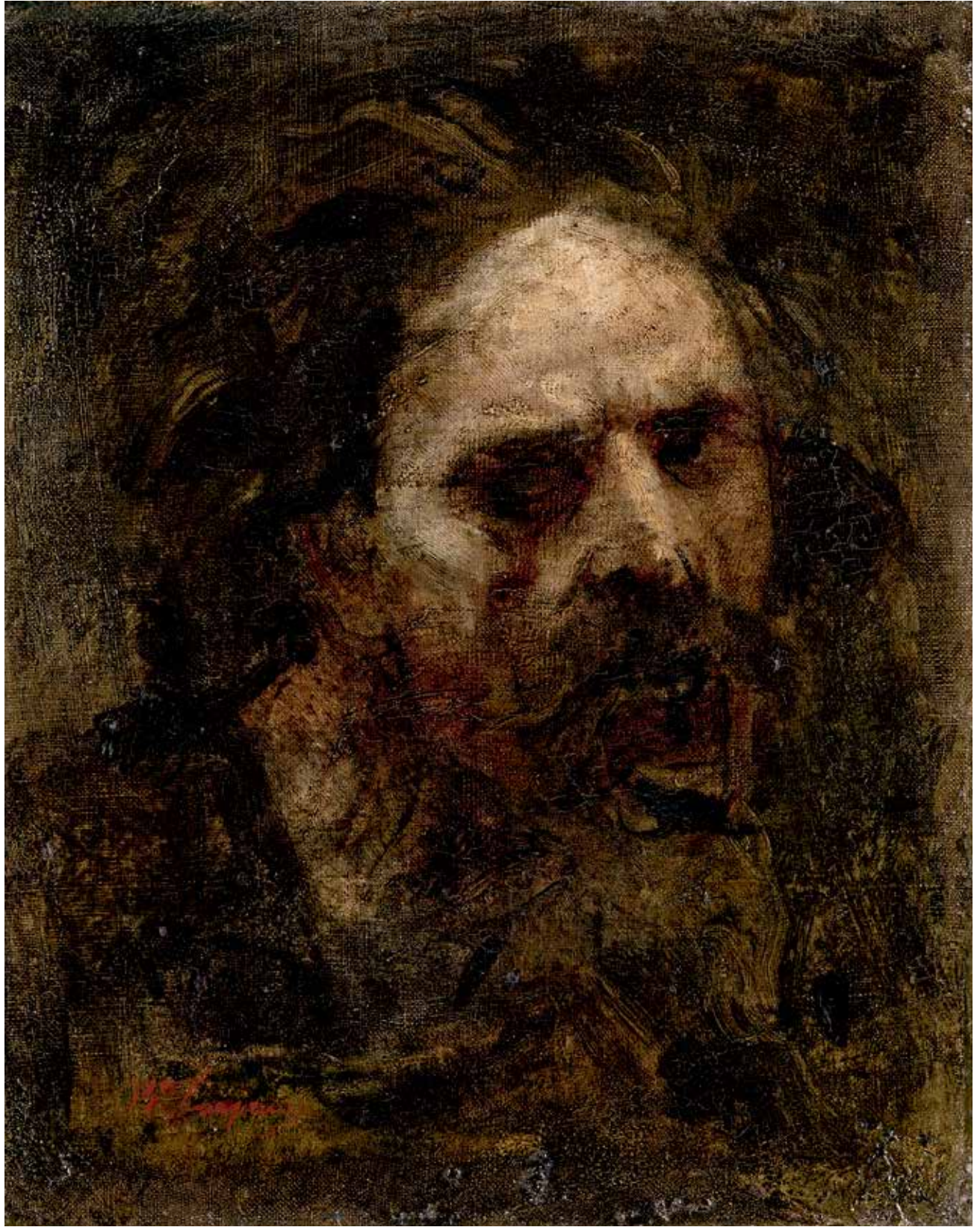


Cat. 165.  
*Self-Portrait or  
Last Self-Portrait*  
1874  
Oil on canvas





Cat. 166.  
*Self-Portrait or Carpeaux*  
*Crying Out in Pain*  
1874  
Oil on canvas





first in the series is an image that conveys disintegration but also glints of gallantry and pride, and a painterly nod to Velázquez and his century (fig. 144). The most harrowing of the three is known as the *Last Self-Portrait* (cat. 165), said to have been painted when Carpeaux was staying at Chérier's in the rue Saint-Jacques from June to July 1874.<sup>17</sup> He struggles desperately to focus his eyes on a mirror, unmindful of his disheveled hair and goatee, his visage looming with forced clarity against his darkening surroundings. It is a devastating and unforgettable summation of a human being confronting the end.

Yet to judge from the advanced stage of formal and psychological dissolution it exhibits, the self-portrait created last may be that known as *Carpeaux Crying Out in Pain* (cat. 166). Painted virtually on the edge of the abyss, its dappled, tenebrous brushwork is similar to that of the late portrait of Dr. Batailhé.<sup>18</sup> If it seems the visual equivalent of a scream in the dark, small wonder in view of the lines sent by Carpeaux on November 28, 1874, to his pupil Gabrielle Foivard: "I'm no longer anything more than an animal. Chérier's house resembles the zoo. You hear savage cries during the night."<sup>19</sup>

Even in these desperate straits Carpeaux got to Nice, where he and Victor Bernard performed a mournful collaboration. Over the months of May and June 1875, in a tent on the beach, they modeled a bust showing the moribund sculptor's chin barely able to rise from his chest (fig. 145).<sup>20</sup> As David d'Angers had predicted, Carpeaux's fingers just could not stop shaping the clay.

JDD

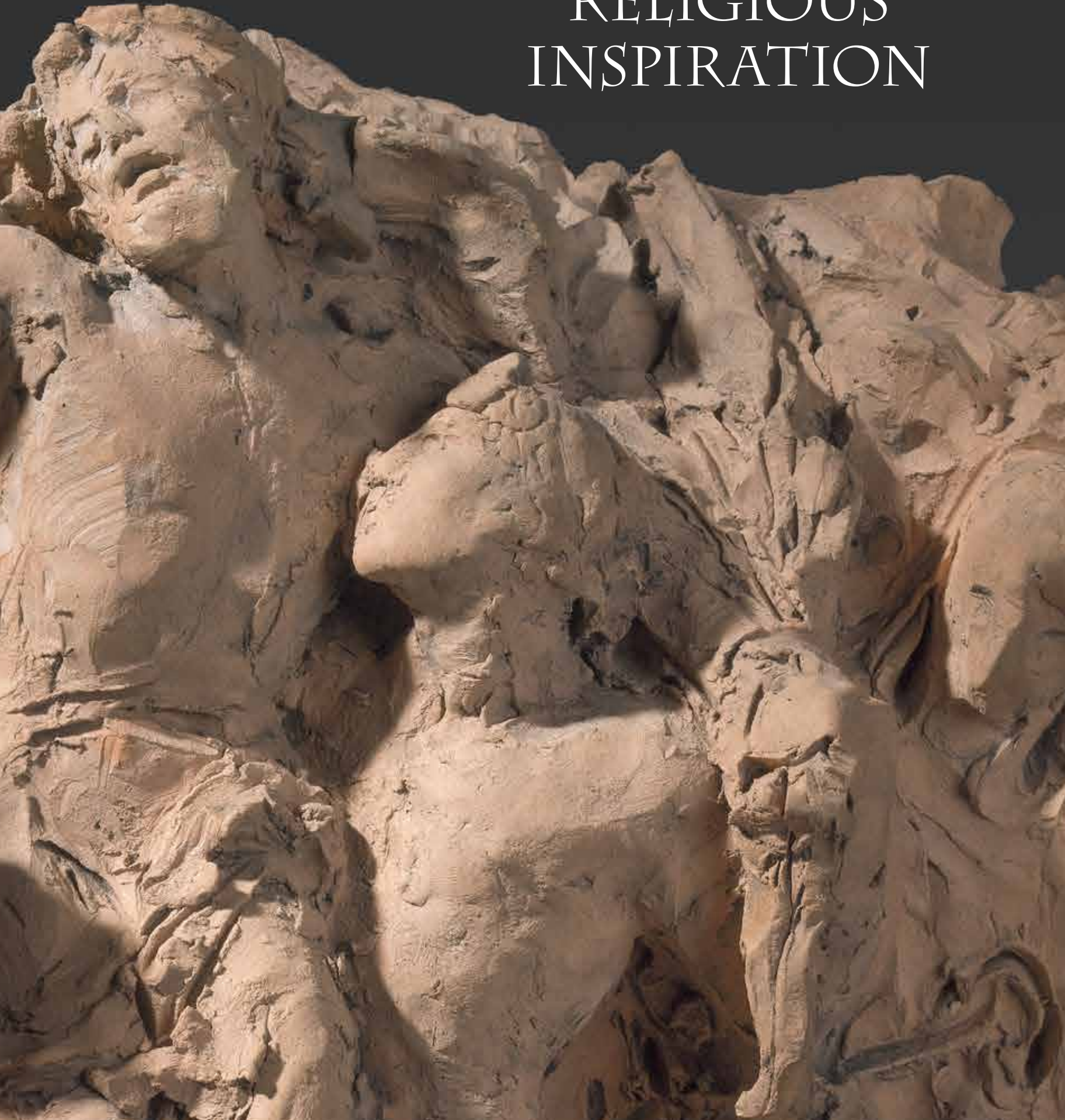


Fig. 145. Jean-Baptiste Carpeaux and Victor Bernard (1817–1892). *Jean-Baptiste Carpeaux*, 1875. Cast terracotta, 18 $\frac{1}{8}$  × 12 $\frac{1}{2}$  × 8 $\frac{5}{8}$  in. (46 × 31.7 × 22 cm). Musée d'Orsay, Paris (RF 2140)





# RELIGIOUS INSPIRATION





## Religious Inspiration

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*Elena Carrara*

AS SOON AS he was able to totter, Carpeaux was sent to the school of the Good Brothers of the Christian Doctrine in Valenciennes, where he received the first teachings of what would be a traditional Catholic education.<sup>1</sup> On May 18, 1837, his daughter recounted, “the child being ten years old, he received his first communion in the Church of Saint-Géry, in front of the wonderful altarpiece by Rubens representing *The Stoning of Saint Stephen*, a masterpiece that he would worship all his life.”<sup>2</sup> Carpeaux’s religious conviction always remained strong and underlay much of his artistic creativity, beginning with his earliest commission in 1848, to sculpt a set of four statues of the Church fathers for the town of Monchy-le-Preux, near Valenciennes.<sup>3</sup> Later he chose subjects either for their powerful Christian significance or for their inherent drama.

Arriving in Rome in 1856 to take up residence at the French Academy, Carpeaux toured churches and art collections, elevating his personal piety as well as his professional aspirations through direct experience of the old masters. He called Raphael “the greatest Christian painter,”<sup>4</sup> and adored Michelangelo above all. On drawings made at the time Carpeaux exclaims to him, “I love you, my God.”<sup>5</sup> He exalts him as “Michelangelo/Benediction of the world” and implores him, “Michelangelo, inspire me!!!”<sup>6</sup> Through study of the master’s religious subjects, his *pietàs* in particular, Carpeaux rediscovered or renewed his faith and began to express his own deepest feelings.

The tormented genesis of *Ugolino and His Sons* attests that his personal piety did not necessarily run in perfect parallel with his art. The director of the Academy, Jean-Victor Schnetz, fiercely opposed Carpeaux’s choice of a gruesome scene drawn from Dante, since Academy regulation required “that the subject chosen for his work by the *pensionnaire* in sculpture be taken either from ancient Greek or Roman history, or from the Holy Scriptures.”<sup>7</sup> After seeing a model of the sculpture, Schnetz pressured Carpeaux to transform the main character into a Saint Jerome.<sup>8</sup> Conflicted about what to do, Carpeaux turned to his painter friend Bruno Chérier, who suggested: “Choose a religious subject, one that will be inspired by the reading of the Bible, that inexhaustible book that includes everything that human intellect can discover . . . from the most tender to the most tragic ideas.”<sup>9</sup> Carpeaux, however, determined to set aside religious sources and rejected Schnetz’s suggestion, concluding, “A Saint Jerome writing his thoughts on the vanities of the world and his commentaries on the Bible in the solitude of the plains of



Fig. 146. *Saint Jerome*, 1857. Pen and brown ink on green paper, 7¼ × 6⅞ in. (18.4 × 17.6 cm). Musée du Louvre, Paris, Département des Arts Graphiques (RF 1194r)

Africa. This lonely old man could be an interesting subject . . . but I will never strike my public with it as I could with my Ugolino. There is nothing dramatic in this subject: everything is dream, inspiration. This is a work that I could do at any time.”<sup>10</sup> He managed to produce a preparatory drawing in which he transformed the seated figure of Ugolino into a Saint Jerome writing his thoughts (fig. 146). The notes that accompany the sketch attest to his disheartened state of mind.<sup>11</sup> The project ended there.<sup>12</sup>

In the 1860s, Carpeaux found a new source of inspiration in the Flemish masters whom he rediscovered during a trip to Bruges, Antwerp, Ghent, Mechelen, and Ostend. From Brussels he wrote to Chérier: “I based myself in Antwerp, a charming city full of interest, where I intended to study the works of Rubens and Van Noort. I find in the latter a more masculine accent than in Rubens. He has moved me more than any other painter, apart from Memling and Van Eyck of Bruges, whom I admire very strongly.

But the lessons of the first great age of painting cannot be applied to our modern education. . . . Emotion is required; we cannot do figures for their great beauty alone, richly adorned to please the eye, rather we need to do Descents from the Cross and Last Judgments.”<sup>13</sup>

As reflected in numerous drawings, Carpeaux sought inspiration in the narrative of the Passion of Christ: his rapid pen study based on Rubens’s *Descent from the Cross* in the Cathedral of Antwerp is one of his most powerful (cat. 172). His terracotta models suffused with anguish and pathos evoke his own sufferings. Over the years his faith sustained him, and while the occasions for larger religious commissions were very few, his intense devotional life inspired works such as the Crucifix he created in 1869 for Amélie de Montfort, then his fiancée, and the one he modeled in wax in 1874 and presented to his friend Chérier.<sup>14</sup> The critics agreed that, if had he concentrated his work in this area, he would have been an extraordinarily powerful artist of sacred subjects.<sup>15</sup>

Throughout his life, Carpeaux followed the conventional precepts of an ordinary Christian. As his biographers recount, he died in the arms of the Church.<sup>16</sup> Yet, in his final days, consumed by illness, he paid a last tribute to his personal deity. According to the report of Abbé Doubain, the officiating priest, on September 29, 1875, St. Michael’s Day in the year of the fourth centenary of Michelangelo’s birth, Carpeaux “placed with his hands, on the forehead of [an effigy] of his illustrious master, an oak wreath in recognition of his fervent admiration.”<sup>17</sup> Then he was ready to receive the last rites.



## The Passion of Christ

CARPEAUX RETURNED frequently to the narrative of the Passion of Christ as inspiration for his art and as a way of coping with his own sufferings in life. His intense religious devotion led to a deep attraction to the image of the dead Christ. He would browse flea markets hunting for ivory Crucifixes whose figures' painful expressions and distorted anatomy he then copied, according to his daughter.<sup>1</sup> He further investigated the sublime agony of the Crucified Christ in several drawings and terracottas.

A sheet with pen-and-ink studies for a Pietà and a Crucifixion, dated March 12, 1864, confirms Carpeaux's increasing interest in the Passion about this time (cat. 167). On the right-hand side, the powerful Crucifixion evokes the dynamism of the Northern masters — Rubens and Van Dyck, in particular — whose religious paintings provided Carpeaux with constant inspiration.<sup>2</sup> In also

recalling the anticlassical *Christ* sculpted by Auguste Préault,<sup>3</sup> which was found too grotesque to be exhibited at the 1840 Salon, the drawing anticipates the racked body of the crucified Christ that Carpeaux completed in 1869 for his fiancée Amélie de Montfort.<sup>4</sup>

The Pietà, on the left, is a meditation on the *Palestrina Pietà* (1319, Galleria dell'Accademia, Florence), then attributed to Michelangelo, which features a muscular Christ slumped, with knees bent and head falling back, against two supporters who hold him upright. The heavy, drooping body of Christ in Carpeaux's drawing is similarly positioned, held from behind by the Virgin. The figure is echoed years later in the image that Carpeaux drew of himself being lifted by helpers when deathly ill, in a pen sketch on a letter to the marquis de Piennes (fig. 142).<sup>5</sup>

In Carpeaux's terracotta *Pietà* of 1864 (cat. 168), the Virgin half stands and half kneels, enfolding and supporting her dead son with her arms. Carpeaux must have

Cat. 167.  
Sheet of Studies with  
*Pietà* and *Crucifixion*  
1864  
Pen and brown ink on  
white paper



Cat. 168.  
*Pietà*  
1864  
Terracotta





Fig. 147. *Pietà*. Terracotta,  $9\frac{7}{8} \times 6 \times 6\frac{3}{4}$  in. ( $25 \times 15.3 \times 17$  cm). Petit Palais, Musée des Beaux-Arts de la Ville de Paris (PPS 1602)

modeled this pulsating sketch in seconds, his fingers rapidly shaping the pellets of clay so as not to lose the beat of inspiration. The composition, a combination of suggestions from Michelangelo, conveys suffering most intimately. Christ's dead body—its head rolled back much like the head of one of *Ugolino's* grandchildren—is about to slide from his mother's grasp. His head and hers are pressed together in a last embrace that may recall a *Pietà* painted by Jean-Raymond-Hippolyte Lazerges, exhibited

at the 1859 Salon.<sup>6</sup> Of the several studies Carpeaux drew of the subject, a sketch in which he places mother and son in a niche seems closest to this terracotta and highlights the oval shape of its composition.<sup>7</sup> The terracotta Virgin's head prefigures the marvelous bust *Mater Dolorosa* (cat. 173; fig. 148), discussed below.

Carpeaux approached the *Pietà* very differently in a smaller terracotta, in which the entwined bodies emerge from the compact mass of the clay, neatly



Cat. 169.  
*Pietà*  
1874–75  
Watercolor, India ink, and  
wash with gouache and  
black chalk highlights on  
white paper



FACING PAGE  
Cat. 170.  
*Descent from the Cross*  
1864–69  
Terracotta

delineated with the sculptor's spatula (fig. 147). This *Pietà* can be assigned to an earlier time, when Carpeaux was obsessively copying the works of Michelangelo, whose *Rondanini Pietà* clearly lies behind its invention.<sup>8</sup>

In a small and powerful drawing where his dramatic use of chiaroscuro is reminiscent of Rembrandt's etchings, Carpeaux envisioned the *Pietà* quite differently again (cat. 169). The subject here is dominated by a crowd of mourners. Framing the composition with a few long, decisive strokes, and muting the background with vertical lines of black chalk, Carpeaux casts a shaft of light upon the dead Christ that leads the eye into the scene and gives it an illusion of atmosphere. The contrast between the dazzling light over Christ's body and the dark masses of the bereaved conveys intense emotion.

Carpeaux produced terracottas of two other moments in the Passion story, his *Descent from the Cross* (cat. 170)

and *Entombment* (cat. 171). The *Descent* is a high relief, distant in its formulation from his drawing of the same subject after the style of Rubens (cat. 172). The relief's massive bodies planted solidly on the ground and their vigorous anatomy of Michelangelesque inspiration present analogies with the *Thiers Deposition* in the Louvre, recently attributed to Jacopo del Duca.<sup>9</sup> In *Entombment*, a superb terracotta in the round, Carpeaux uses the figures' expressive gestures to depict the combined scenes of the *Descent from the Cross* and the *Entombment*. The characters, grouped in a compact space around the dead Christ, who is the focal point of the composition, reenact the narrative almost as in a Passion Play.<sup>10</sup>

At the end of 1869 Carpeaux sculpted a bust evocative of the Virgin's grief during the Passion, but based on a real-life encounter. Clément-Carpeaux narrates the work's extraordinary origin: "On the Place de la Trinité





Cat. 171.  
*Entombment*  
Terracotta



[in Paris] Carpeaux met his model Jacinta mourning the death of her son. He got her into a carriage with him and brought her back to Auteuil. There, while the young mother told him, between her sobs, of her child's agony, the sculptor finished in two hours the sorrowful bust of the *Mater Dolorosa*" (cat. 173; fig. 148).<sup>11</sup>

The expression *Mater dolorosa* derives from the thirteenth-century hymn *Stabat Mater Dolorosa* (*The Mother Stood in Sorrow*), descriptive of Mary's anguish

as she witnessed her son's crucifixion. In the nineteenth century, when Romanticism placed new emphasis on Christ's human nature and emotions, the cult of Mary was revived, too, especially after the apparition of the Virgin in Lourdes in 1858. As a consequence there was a significant increase in the honor given to the Virgin in both literature and art, as evidenced by the numerous colossal statues erected in France at the time.<sup>12</sup> In a story titled "Stabat mater dolorosa," Alexandre Dumas père describes





Cat. 172.  
*Descent from the Cross*  
Pen and brown ink on  
beige paper

a grieving mother as “the personification of mute pain— motionless and insensible— of Christian pain, with its sublime expression of patience and self-denial.”<sup>13</sup>

For a long time Carpeaux had considered creating a statue of *Sorrow*.<sup>14</sup> When it came to producing *Mater Dolorosa*, he relied heavily on academic models, in particular, Charles Le Brun’s seventeenth-century contribution on physiognomy. Le Brun’s theory was still referred to by students at the Ecole des Beaux-Arts, who were

required to prove their skills at rendering the physical expression of the passions in the competition for the *tête d’expression*. His description of the appearance of grief applies well to Carpeaux’s subject: “For the eyebrows are raised and pulled together toward the middle of the brow . . . the mouth [is] half-opened and its corners lowered, the head pathetically leaning on one shoulder.”<sup>15</sup> To all of this Carpeaux adds a subtle tear, evoking the hymn in which the Virgin is described as weeping (*lacrimosa*).





Fig. 148. Three-quarters view of cat. 173

Carpeaux's vocabulary of emotional expression goes beyond a strictly codified language. While his primary source is unquestionably Michelangelo, who in his *Pietà* in Saint Peter's Basilica delivered a young mother's dignified pain, Carpeaux's bust is also infused with vehement Baroque suggestions.<sup>16</sup> In addition, *Mater Dolorosa* reflects reminiscences of the French classical tradition. The treatment of the head, covered in an abundant,



Fig. 149. Carpeaux after Nicolas Coustou (1658–1733). *Pietà* (Notre-Dame Cathedral, Paris). Drawing. Musée des Beaux-Arts, Valenciennes (CD 97, pl. 16)

pleated veil that falls heavily down the neckline, recalls Nicolas Coustou's marble *Pietà* (1712–28) in Notre-Dame Cathedral—the subject of a pencil sketch by Carpeaux (fig. 149)—as well as Edmé Bouchardon's *Virgin* in Saint-Sulpice.<sup>17</sup> *Mater Dolorosa* was reproduced in terracottas and bronzes that do not attain the splendor of the marble.<sup>18</sup> A plaster version was donated to the church in Auteuil by Amélie Carpeaux.

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FACING PAGE  
Cat. 173.  
*Mater Dolorosa*  
1870  
Carrara marble



## Notre-Dame du Saint-Cordon

ON MAY 4 and 5, 1864, the Church of Notre-Dame du Saint-Cordon in Valenciennes was consecrated with a solemn ceremony. It was dedicated to the Virgin, who, according to legend, in 1008 had saved the town from the plague by surrounding it with a miraculous cord. Carpeaux attended the service and undoubtedly had been familiar since childhood with the annual procession accorded the Virgin. His biographer Edouard-Désiré Fromentin gives a vivid description of the artist's response:

All the beliefs of [Carpeaux's] youth, to which he always remained faithful, awoke in him with a rare fury. He took part in the ceremony and, in a burst of enthusiasm, wanted to pay his tribute to the Virgin of Valenciennes. His imagination was sparked. He envisioned the miracle in his own way, and drew his idea of a majestic group in a type of grisaille, with black chalk, pen, and brush on tinted paper highlighted with gouache, imparting a superb allure to the whole composition.<sup>1</sup>

The grisaille incorporates a blend of Renaissance suggestions (cat. 175). The Mother with her Child turning on her lap evokes Michelangelo's marble *Medici Madonna*, a work copied by Carpeaux in several drawings.<sup>2</sup> In

adding the little Saint John, intimately interacting with the mother-child pair, Carpeaux recalled the serpentine composition of Michelangelo's painting the *Doni Tondo* and its twisted bodies. As in the terracotta group of *The Empress Eugénie as Protectress of Orphans and the Arts* (1855),<sup>3</sup> Carpeaux mostly looked to Raphael: his grisaille Virgin is seated on clouds much like her counterpart in the *Madonna of Foligno*. Carpeaux cited from this painting almost literally for the positions of the Madonna and Child, although reversing their orientation. His Saint John, standing cross-legged and reaching toward the Christ Child with an elegant, flowing action that will become an element of Carpeaux's vocabulary, is clearly inspired by Raphael's *Madonna of the Goldfinch*, where the Christ assumes this angelic pose.<sup>4</sup>

Driven by creative impulse, Carpeaux finished the grisaille on the same day as the consecration of the church and immediately had it exhibited in the window of a bookshop in the town's central square. He suggested presenting the drawing as the main prize in a lottery, the proceeds of which would have gone to the town's poor. His friend Jean-Baptiste Foucart won the drawing for himself by buying all the lottery tickets. Subsequently Foucart took the drawing to Paris and had an etching made after it by Léopold Flameng.<sup>5</sup> Foucart's intention to reproduce the image for a public subscription never came to fruition, and at his death the town of Valenciennes purchased both the drawing and the etching.

When Carpeaux returned to Paris, he began work, either on his own initiative or at the suggestion of someone in Valenciennes, to convert his composition—already conceived as sculptural—into a large marble for Notre-Dame du Saint-Cordon.<sup>6</sup> He reworked the Child and the hairstyle of the Virgin in a pencil sketch and, according to Fromentin, finished a large clay model in less than three hours.<sup>7</sup> From this, a plaster was taken, potentially useful for promoting the project (cat. 174). Carpeaux hoped that Edouard Hamoir, a former mayor of Valenciennes, would contribute to the expenses. After some vague promises, Hamoir reconsidered and the project fell through. The commercial success of this group, however, is attested by several editions in terracotta and bronze.<sup>8</sup> In the meantime, Carpeaux modeled an enlarged version of the head of the Virgin, still aiming at a monumental marble.<sup>9</sup>

E C

Cat. 174.  
*Notre-Dame du Saint-Cordon*  
1864  
Unfinished plaster model  
with black patina





Cat. 175.  
*Notre-Dame du Saint-Cordon*  
1864  
White, black, and gray  
gouache and charcoal  
on paper







The background is a complex, dark painting. It features a dense, chaotic scene of figures and debris, rendered in a style reminiscent of expressionism or modernism. The color palette is dominated by dark blues, greys, and blacks, with splashes of vibrant orange, red, and yellow. The brushwork is thick and textured, creating a sense of movement and intensity. The overall mood is somber and dramatic. The text 'THE DARK SIDE' is centered at the top in a white, serif font.

THE DARK SIDE



## Political Upheavals and Private Disasters

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*James David Draper*

**H**AD HE CHOSEN, Carpeaux could have been an eloquent history painter in the grand Romantic tradition of Théodore Géricault, Eugène Delacroix, and Antoine Jean Gros. His sense of belonging in that exalted company qualified him almost as much as his fascination with public calamity, a subject he explored in a highly idiosyncratic manner, yet with an emotional sensibility much like Géricault's. Though their lives did not overlap, Carpeaux and Géricault were linked by people and experiences. Jean-Victor Schnetz, director of the French Academy in Rome when Carpeaux was a student there, had known Géricault well and must have reminisced about him,<sup>1</sup> and Géricault and Carpeaux would share a biographer, Ernest Chesneau.<sup>2</sup> Further, Carpeaux owned a Géricault drawing, and his friend Eugène Giraud possessed the painting *Two Guillotined Heads*, one of a series of studies of dissected bodies and severed heads that Géricault executed for his most famous painting in the Louvre, *The Raft of the Medusa* (1818–19).

Carpeaux was powerfully stirred by Géricault's violent images and reproduced or made variants of them in numerous paintings and drawings. In particular, *The Raft of the Medusa*, with its shipwrecked sailors driven to cannibalism, provided grand models for the figures in *Ugolino and His Sons* (cat. 19). This is most strikingly evident in Carpeaux's drawing of one of the heroic nudes, who clearly evolved into the eldest Della Gherardesca son at left in the *Ugolino* group.<sup>3</sup> Carpeaux reworked his friend Giraud's Géricault painting in his most macabre drawing, *Head of a Guillotined Man* (cat. 176). In the estimation of Germain Bazin, Carpeaux added a "satanic aspect" to Géricault's grisly realism.<sup>4</sup> Carpeaux either copied a variant by Géricault or produced his own, closing the eyelids and slightly tilting the skull.<sup>5</sup> Understandably, though inaccurately, the drawing has been identified with the "mask of a dying man" that Carpeaux is said to have sketched for his friend Charles Sellier.<sup>6</sup>

Like his paraphrasings of Géricault, Carpeaux's independent drawings of historical events lean toward the painfully dramatic. He made a pen sketch of Napoleon at Waterloo and may have drawn the various stages of that debacle.<sup>7</sup> In his black-chalk reenactment, *Attempted Suicide of Robespierre*, he imagined the scene on the Ninth of Thermidor (July 29), 1794, when Maximilien Robespierre was forced from his infamous stewardship of the Reign of Terror and arrested (cat. 177). Robespierre was taken to the Palais Royal, where a bullet shattered his lower jaw; some said it was fired by a gendarme, but popular



Cat. 176.  
After Théodore Géricault  
*Head of a Guillotined Man*  
ca. 1865  
Pen, India-ink wash, and  
charcoal, heightened with  
white and watercolor (?),  
on blotting paper



Cat. 177.  
*Attempted Suicide of  
Maximilien Robespierre*  
1873  
Black chalk on tan paper  
with brown pen strokes  
on white paper

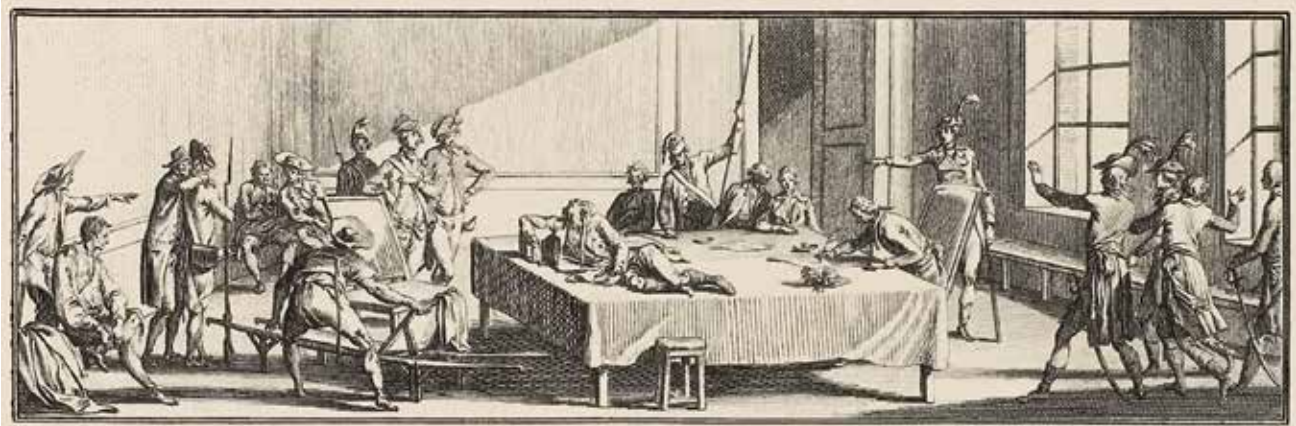


Fig. 150. Charles François Gabriel Levachez and Jean Duplessi-Bertaux (1747–1819). *Maximilien Robespierre, French Revolutionary, and Vignette of His Suicide Attempt*, first included in *Tableaux historiques de la Révolution française* (Paris, 1802). Etching, engraving, and aquatint. University College London Art Museum (4536)

opinion favored a botched suicide attempt. Carpeaux follows the latter tradition, as made clear by the pistol lying inches from Robespierre's limp hand. The excited onlookers show curiosity or contempt as they gawk at his stripped body, which already appears to be a corpse. In fact, Robespierre was guillotined the next day.

According to an account originating with the marquis de Piennes, the drawing of Robespierre was inspired by a passage from a popular history book: "One day at 139 avenue Wagram, after having debated





the composition of the Pavillon de Flore, all of a sudden for diversion Carpeaux asked his friend Piennes to read him out loud a moving chapter on the Revolution of 1793; the marquis did so and went through a page connected to the death of Robespierre; in a few minutes, recovering his breath, Carpeaux took a pen and drew in one stroke the outline of a drama. There, he said after a few minutes, is how I would have interpreted the scene *Robespierre brought into a hall after firing a pistol at himself*.<sup>8</sup> A pen drawing on the back of an invitation dated May 27, 1873, is the outline to which Piennes refers. It has been said to be a study for *Scene of Childbirth* (cat. 156), but the prone figure, far from being delivered, is being beaten and reviled.<sup>9</sup> It is possible that the book the friends were consulting contained a print of the scene, such as one by Charles François Gabriel Levachez and Jean Duplessi-Bertaux published in 1802 (fig. 150).

Excited as he was by historical drama, Carpeaux resonated even more to the turbulence and upheavals of his own time that led to the collapse of the Second Empire and the emergence of a new political era. He was mesmerized by mob scenes, capturing like no one else before the Italian Futurists the collective effect of citizenry swarming in waves of movement, caught up in the throes of patriotism and

Cat. 178.  
*The Attack of Berezowski  
against Czar Alexander II*  
1867  
Oil on canvas





Fig. 151. Detail of cat. 178





Fig. 152. Antoni Berezowski's *Attack*, 1867. Black ink on linen, 12<sup>3</sup>/<sub>8</sub> × 15<sup>3</sup>/<sub>4</sub> in. (32 × 40 cm). Musée d'Orsay, Paris (RF 4837)

protestation. He was quite aware that he was witnessing history in action as important events played out before his eyes. His first and only large-scale treatment was Antoni Berezowski's *Czar Alexander II*, painted in 1867, following an attempt on the czar's life, on a canvas more than six feet wide and never completely finished (cat. 178; fig. 151). Czar Alexander II had inherited the Russian throne in 1855 and added king of Poland to his titles in 1861. His government initiated liberal reforms, most famously emancipating the serfs, but brutally quashed a Polish uprising in 1863. Nationalist revolts followed, and radicalism spread in both Poland and Russia. A young, aggrieved Polish anarchist, Antoni Berezowski, who had emigrated to Paris, plotted to assassinate the czar during his state visit for the Exposition Universelle. It opened in April 1867 and inspired several Carpeaux oils, including one of the czar and czarina at an imperial ball (cat. 110).

Berezowski stalked the czar for days, during which pro-Polish demonstrations occurred regularly. At 4:30 in the afternoon of June 6, Napoleon III was escorting Alexander and two of his sons on their return from a review of the cavalry at Longchamp. After the imperial carriage entered the Route de la Grande



Fig. 153. *Demonstration before the Statue of Strasbourg, Place de la Concorde, Paris, 1870*. Pen and black ink on paper, 8 × 11½ in. (20.2 × 29.2 cm). Musée d'Orsay, Paris (RF 29990)

Cascade in the Bois de Boulogne, Berezowski suddenly leaned his revolver on the shoulder of a spectator and fired two bullets in the czar's direction. Napoleon's aide-de-camp, Firmin Rainbeaux, spotted the trouble and wheeled his horse between Berezowski and the carriage. Rainbeaux's horse was shot out from under him but survived. The other bullet struck a nearby woman. In the foreground of the canvas, from left to right, are two men in Arab costume, excited women and children, and a barking dog. At the lower center, Berezowski in a gray jacket fires his smoking revolver into the horse's neck. To the right, the wounded woman falls back, arms flailing. At center, in the carriage, Alexander is the tallest figure in a helmet while Napoleon beside him stares straight at us. The two grand dukes face them. Grand Duke Vladimir, son of Alexander, was actually splattered with blood. All else to the right is indistinct mayhem with occasional glimpses of horrified onlookers and more horses. After the attack, Berezowski was nearly





lynched by the crowd. Wounded, he was arrested and his first words were “Vive la Pologne.” Napoleon stood up in the carriage to demonstrate that he and his guests were unhurt. The czar wanted to leave France posthaste but was persuaded by Empress Eugénie to stay and attended the ball scheduled for the same evening at the Russian embassy.

Carpeaux was in the vicinity at the time of Berezowski’s assault, but it is unclear how much he saw. A drawing on linen records his first impression, with the populace viewed in rolling diagonals (fig. 152). Berezowski is apparently the figure seen from behind at lower left, Rainbeaux the horseman behind the carriage. Carpeaux’s visualization of the event may have been colored by others’ reports. The young American painter Thomas Eakins was “on the spot . . . about 5 minutes before the thing happened” and related afterward that “there was a grand illumination [of] all the public buildings & large stores.”<sup>10</sup> In

Cat. 179.  
*Demonstration before the  
 Statue of Strasbourg, Place de  
 la Concorde, Paris*  
 1870  
 Black chalk, pastel, and  
 pencil on beige paper



Cat. 180.  
*The Battle of Mars-la-Tour*  
1870  
Ink and wash on paper



a letter two days after the fact, Carpeaux wrote to an unknown, better-positioned correspondent: “I am very desirous of having some details on the scene which followed the review. I was near the Cascade. I approached the movement produced by the attack but without understanding anything in that tumult. You could enlighten me as to how to treat this drama amid the riot of the crowd and even how to go about producing an interesting page.”<sup>11</sup> The “page” evolved into the explosive recollection on canvas, unique in his oeuvre for its size and impact. Gustave Geffroy, a contemporary journalist, called it a “painting of cataclysm.”<sup>12</sup> The afternoon sky has turned inky, with dark patches of blue and green and broad daubs of white suggestive of fireworks. Three stout pale verticals serve to define the Cascade. The paint is very densely applied in places; Louise Clément-Carpeaux was reminded of El Greco.<sup>13</sup> The kaleidoscopic simultaneity of spangled color and frozen movement could be said to foreshadow Expressionism and even action painting, but it must be added that Carpeaux never intended to exhibit this startling, rudimentary picture.

Carpeaux did not generally express political points of view, but his actions suggest that despite his ties to the imperial faction, his sentiments remained republican. He felt free, for example, to join the one hundred thousand souls who thronged the funeral procession of the journalist Victor Noir, slain unjustly, as most believed, by Prince Pierre Bonaparte in 1870.<sup>14</sup> The most momentous political event of that year, however, was the French declaration of war against Prussia on July 13, 1870. During the conflict, which lasted barely ten months, Carpeaux exhibited heartfelt patriotism, joining the fervent nationalist



Cat. 181.  
*Transport of the Wounded*  
1871  
Pencil, pen and black ink,  
and brown wash on tan  
paper



Fig. 154. *Transport of the Wounded*, 1871. Black and white chalk and pastel, heightened with white, on beige paper, inscribed in pencil,  $5\frac{1}{8} \times 7\frac{3}{8}$  in. (13.1 × 18.7 cm). Musée des Beaux-Arts, Valenciennes (CD 250)





Cat. 182.  
*Street Fight and a Passerby*  
ca. 1869–70  
Black chalk heightened with  
white on brown paper

demonstrations focused on James Pradier's personification of Strasbourg (1836–38), one of eight colossal statues of French cities in the Place de la Concorde in Paris.<sup>15</sup> Along with Alsace-Lorraine, Strasbourg would be lost by France to the new German Empire at war's end.

Carpeaux recorded the first demonstrations of summer 1870, when French possession of Strasbourg was already menaced. In a pen and black ink sketch taken at lightning speed, people climb onto the statue's base to deposit flags and flowers (fig. 153). Armed troops are present and citizens wave their hands in the air, probably to the accompaniment of patriotic songs, while a sturdy woman in a long apron looks on at right. From this eyewitness account, Carpeaux refined a more somber drawing of the gathered protesters done in black chalk, pastel, and pencil, dated 1870 (cat. 179). The statue surveys the Place de la Concorde



Cat. 183.  
*Wrestlers*  
ca. 1865 (?)  
Terracotta



Cat. 184.  
*Brother and Sister,*  
*Two Orphans of the Siege*  
ca. 1871–72  
Oil on canvas



and its lampposts, looking toward the Assemblée Nationale. The distant trees have faint touches of green. Firearms are still present and the apron-clad woman still occupies her corner, but the throng is less clamorous. Carpeaux took another sheet the same size as the drawing and organized the scene vertically, again stroking it with pastels and dating it 1870.<sup>16</sup> He has moved counter-clockwise around the statue, now bristling with flags, but the image conveys the rustling of silks more than the rattling of sabers. A canvas owned by Jacques Fischer has a view of the statue and a crowd at night.<sup>17</sup>

The demonstrations and Carpeaux's involvement in them only increased in 1871 following the armistice, when Strasbourg was annexed by Prussia and the statue was draped in mourning. According to his friend the actor Edmond Got, the sculptor himself took part in that action: "February 28, 1871 — This evening, in the middle of the night, Carpeaux, with some friends furnished with ladders from the Ministry of the Navy, masked in crepe the eight stone figures of the cities of

France around the Place de la Concorde. It's too theatrical perhaps, but the effect will be terrible, especially if the invaded space, empty of French people as I hope it will be, leaves the enemy alone under the gaze of those grandiose, menacing witnesses."<sup>18</sup>

When the circumstances of war called for it, Carpeaux shifted his focus to events outside Paris. The date, August 16, 1870, establishes with precision the moment captured in a pen-and-brown-ink drawing (cat. 180): the cavalry battle between the French and the Prussians at Mars-la-Tour in northeast France, catastrophic to both sides but pivotal to the Prussians' imminent control of the conflict. The paper used has the letterhead of the Palais du Luxembourg and is inscribed *Cabinet du Général Gouverneur du Palais*. Carpeaux possibly learned of the clash from a dispatch to his father-in-law the general. He imagines it in terms of diagonal slashes for lances and curlicues for a fallen horse.

Inside the city, under siege from September 1870 to January 1871, Carpeaux's mother-in-law, Louise de Montfort, presided over an ambulance system that operated out of the Palais du Luxembourg for the





relief of the wounded, and Carpeaux participated as a volunteer stretcher-bearer.<sup>19</sup> A hurried chalk and pastel sketch dated 1871 imparts a sense of group concentration on deliverance (fig. 154). A second work in pencil, formerly known as “Scene of the Commune,” develops the same image of rescue (cat. 181).<sup>20</sup> Turning reflexively to Delacroix, Carpeaux mounted the scene in the fevered manner of the Louvre’s epic *Entry of the Crusaders into Constantinople* (1852), of which he had made a spirited drawing.<sup>21</sup> In another drawing in black chalk, *Street Fight and a Passerby*, which despite the nudity is indelibly Parisian, he captured the tensions that may have erupted among citizens during the siege (cat. 182). Its grappling figures recall Carpeaux’s maquette *Wrestlers* (cat. 183), an anticlassical terracotta with not a trace of the marble combatants of Greco-Roman antiquity. We can vaguely discern the upright victor and the downcast loser, head to the side, in what seems to be an eyewitness’s reminiscence of a public sport, perhaps the *Lutte Parisienne* that was popular during the Second Empire although banned as cruel between 1856 and

Cat. 185.  
*The Lifting of the Siege  
of Paris (The Defense of  
Paris or The Dream)*  
January 1871  
Black chalk heightened  
with white and blue on  
tan paper





Fig. 155. Georges Darboy in Prison, 1871. Oil on canvas, 22½ × 26¾ in. (57 × 68 cm). Musée d'Orsay, Paris (RF 1985-19)

1860 at the insistence of the empress.<sup>22</sup> Both the drawing and the sculpture signal Carpeaux's aptitude for representations of confrontation and dominion.

During the Siege of Paris, chaos and deprivation wracked the city. According to Clément-Carpeaux, the sculptor took two orphans under his roof.<sup>23</sup> The memory would inform his canvas *Brother and Sister, Two Orphans of the Siege*, painted at some point after the fact, very likely in England when he had time on his hands (cat. 184). The waifs huddle among ruins with a pathos clearly aimed to elicit patriotic grief and anger. The coloration is bluish, rather bloodlessly belying the rich plasticity of the composition,

Cat. 186.  
*Shipwrecked People*  
1869–74  
Plaster



which evolved from a very sympathetic clay model.<sup>24</sup> The Atelier Carpeaux would produce editions in all media.<sup>25</sup>

Carpeaux's mother-in-law died on January 17, 1871, and her funeral took place even as the Prussians bombarded Paris.<sup>26</sup> Shells badly damaged Carpeaux's studio. The siege ended with the armistice signed on January 28. In a drawing usually titled *The Defense of Paris* or *The Dream*, Carpeaux imagines the lifting of the siege with a heavenly host exulting in the clouds above the city (cat. 185). This phantasm seems indebted to the visionary master draftsman François-Nicolas Chiffart.

Chaos and starvation remained the rule in Paris. Carpeaux held out through February, arranging affairs on the 15th with his lawyer, Maître Thomas Nicquevert, and taking part in the defiant but symbolic draping of the Place de la Concorde statues in black on the 28th, mentioned above. He was in London by March 27, lucky to escape all the rigors and horrors of the Paris Commune, which lasted formally from March 26 to May 28, 1871. But the privations and violence that preceded it must have taken an enormous toll on his psyche and would only augment his predilection for themes of disaster and despair.

Disturbing news from France continued to affect him. While in London he learned of the execution of the archbishop of Paris, the valiant Monseigneur Georges Darboy, who had initiated the relief efforts during the siege, when Carpeaux had assisted in the ambulance corps. Darboy was killed by Communards along with five other hostages in an act of reprisal against government forces. Carpeaux responded





Cat. 187.  
*Shipwrecked People*  
1869–74  
Oil on canvas

with outrage on canvas, giving his image of Darboy's death in prison the cadences of a classic scene of martyrdom (fig. 155). Tellingly, the assailants in a preliminary drawing are nude.<sup>27</sup>

The relatively orderly behavior of Londoners meant that Carpeaux and his family witnessed few outbreaks of public violence once they had taken refuge there, but they had plenty to contend with in confronting his demons and domestic rages. Desperate illness would make these worse. The theme of shipwreck engrossed Carpeaux's attention as a proof of human frailty and ultimate futility long after his meditations on Géricault's *Raft of the Medusa*. An interdependent plaster and oil both known as *Shipwrecked People*, dating from his last years, took up the theme of death at sea (cats. 186, 187). Earlier literature confused their subject with *Ugolino and His Sons*, and it has been questioned whether they depict a shipwreck, since a wall and a ceiling seem to be indicated,<sup>28</sup> but these can also easily be read as shattered





Fig. 156. *Shipwreck*, ca. 1871–73 (?). Pen and brown and black ink on laid paper, 6½ × 9¼ in. (16.5 × 23.5 cm). Brooklyn Museum, New York, Helen Babbott Sanders Fund (1991.66)

timbers. Given the most prominent nude's reliance on a figure to the left in *The Raft of the Medusa*, it is hard to imagine the fluid setting being meant for anything other than a doomed vessel. The clay model from which the plaster was taken—probably destroyed when the plaster was made—preceded the painting, a grisaille so close to *Scene of Childbirth* (cat. 156) as to suggest they are contemporaneous.

Ships with their attendant dangers were nothing new to Carpeaux, who had plenty of occasions to study them. A brusque drawing of vessels on the move has been called “a shipwreck scene after an old master,”<sup>29</sup> but at least one of the ships distinctly has a smokestack (fig. 156). An oil painting records a shipwreck he witnessed as the event unfolded (cat. 189). He was staying with Alexandre Dumas  *fils*  at Puy on the coast near Dieppe in late October 1873 when a terrible storm broke out. Clément-Carpeaux perhaps overimaginatively re-creates what happened: “The raging sea put a fishing boat in great peril at the very entrance to the port of Dieppe, where it struggled for a long time before it was wrecked. Carpeaux, mixing with the anxious crowd that followed the efforts of the poor sailors, helplessly, caught sight of a beach hut and, being equipped with his palette, painted through its opening the striking study known as *Shipwreck in the Port of Dieppe*.”<sup>30</sup> Jabs of dark pigments, including reds, characterize the

Cat. 188.  
*Despair*  
1869–74  
Terracotta





Cat. 189.  
*Shipwreck in the Port  
of Dieppe*  
1873  
Oil on canvas

hysterical onlookers in the foreground while across the water the lighthouse rises eerily, perhaps ironically, in a column of white. There can be little doubt that Carpeaux thought of the shipwreck as a metaphor for human fate and his own personal tailspin.

Beset as he was by familial and financial crises and appalling health, Carpeaux was consumed completely by his dark side in his final years, as witness the devastating last self-portraits (see cats. 165, 166). A terracotta of a crouching woman known as *Despair* no doubt belongs to an early phase of the sculptor's interest in the *figura serpentinata* (see cat. 188). However, its embodiment of anguish is so brilliantly, heartrendingly achieved that it serves as a fitting résumé of his lifelong fascination with anxiety and fatality.





CHECKLIST  
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SELECTED BIBLIOGRAPHY  
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# Checklist

## BECOMING CARPEAUX

### PRIX DE ROME

#### Cat. 1.

*Philoctetes on the Island of Lemnos*

1852

Plaster with terracotta patination

15 × 7<sup>7</sup>/<sub>8</sub> × 5<sup>7</sup>/<sub>8</sub> in. (38 × 20 × 15 cm)

Musée des Beaux-Arts, Valenciennes (S.90.16)

PROVENANCE: Carpeaux's gift to the Ecoles Académiques de Valenciennes; transferred to the city of Valenciennes

SELECTED LITERATURE: Foucart 1882, no. 19; Pillion 1909, no. 9; Demmler 1918, no. 707; Musée des Beaux-Arts (Valenciennes) 1927, no. 105; Palais des Beaux-Arts (Brussels) 1929, no. 44; Hardy and Braunwald 1978, no. 64; Kocks 1981, pp. 121–22, 187, n. 832; Wagner 1986, pp. 82–83

#### Cat. 2.

*Standing Warrior*

ca. 1852–54

Unfired clay

7<sup>1</sup>/<sub>2</sub> × 3<sup>1</sup>/<sub>8</sub> × 3<sup>1</sup>/<sub>8</sub> in. (19.2 × 8 × 7.8 cm)

Musée d'Orsay, Paris (RF 2936)

PROVENANCE: Louise Clément-Carpeaux; Louise Holfeld; her bequest to the Musée du Louvre, 1967; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Pingeot, Le Normand-Romain, and Margerie 1986, p. 88

Paris only

#### Cat. 3.

*Alexander's Despair after Killing Cleitus*

1853

Plaster with terracotta patination

14<sup>3</sup>/<sub>4</sub> × 17<sup>3</sup>/<sub>8</sub> × 2<sup>1</sup>/<sub>2</sub> in. (37.5 × 44 × 6.3 cm)

Seal

Musée des Beaux-Arts, Valenciennes (S.90.20)

PROVENANCE: Carpeaux's children; their gift to the city of Valenciennes, 1926

SELECTED LITERATURE: Mabile de Poncheville 1921, p. 116; Musée des Beaux-Arts (Valenciennes) 1927, no. 106; Palais des Beaux-Arts (Brussels) 1929, no. 45; Clément-Carpeaux 1934–35, vol. 1, p. 36; Hardy and Braunwald 1978, no. 66

#### Cat. 4.

*Hector Imploring the Gods in Favor of His Son Astyanax*

1854

Patinated plaster

52<sup>1</sup>/<sub>2</sub> × 20<sup>1</sup>/<sub>4</sub> × 19<sup>1</sup>/<sub>2</sub> in. (133.5 × 51.5 × 49.5 cm)

Musée des Beaux-Arts, Valenciennes (S.90.62)

PROVENANCE: Carpeaux's gift to the city of Valenciennes, 1855

SELECTED LITERATURE: *Catalogue du Musée de peinture & sculpture de la ville de Valenciennes et du Musée Bénézech* (Valenciennes, 1860), no. 335 (6th ed.; Valenciennes, 1865), no. 364; A. Courtin, *Catalogue des tableaux, statues, dessins & estampes exposés dans les salles du Musée des tableaux de la ville de Valenciennes* (Valenciennes, 1876), no. 289; Pillion 1909, no. 10; Demmler 1918, no. 710; Musée des Beaux-Arts (Valenciennes) 1927, no. 107; Hardy and Braunwald 1978, no. 68; Maison, Pingeot, and Viéville 1982, no. 30; Wagner 1986, pp. 93, 102–5

### CARPEAUX IN ITALY

#### Cat. 5.

After Michelangelo (1475–1564)

Studies of Hands

1856–57

Pen and brown ink on blue paper

17<sup>3</sup>/<sub>8</sub> × 11<sup>1</sup>/<sub>2</sub> in. (44.2 × 29.3 cm)

Musée d'Orsay, Paris, kept at the Musée du Louvre, Département des Arts Graphiques, Paris (RF 1246r)

PROVENANCE: Prince Georges B. Stirbey; his gift to the Musée du Louvre, 1882

SELECTED LITERATURE: Joannides 2003, p. 404, no. R35; Korchane 2012, no. 32

#### Cat. 6.

After Michelangelo

*Head of a Faun*

1856–60

Pencil, red chalk, and pen and brown ink on paper

14<sup>1</sup>/<sub>8</sub> × 11<sup>5</sup>/<sub>8</sub> in. (35.9 × 29.4 cm)

Musée des Beaux-Arts, Valenciennes (CD 112)

PROVENANCE: Atelier Carpeaux sale Paris, Hôtel Drouot, May 31–June 2, 1894 (no. 172), probably purchased by Jean-Baptiste Foucart; his gift to the city of Valenciennes

SELECTED LITERATURE: Pillion 1909, no. 288; Musée des Beaux-Arts (Valenciennes) 1927, no. 349; Marvaud-Braunwald and Pérot 1955, no. 62; Beyer, Braunwald, and Duclaux 1975, no. 313; Hardy and Braunwald 1975, no. 1; Kocks 1981, pp. 36, 220, 317, no. 199; Wagner 1986, pp. 151–52; Korchane 2012, no. 148; Musée des Beaux-Arts (Valenciennes) 2013, no. 113

#### Cat. 7.

After Michelangelo

*Day and Dusk from the Medici Tombs*

ca. 1863

Black chalk heightened with white on gray-brown paper

5<sup>1</sup>/<sub>4</sub> × 9 in. (13.4 × 23 cm)

Musée d'Orsay, Paris, kept at the Musée du Louvre, Département des Arts Graphiques, Paris (RF 1243r)

PROVENANCE: Prince Georges B. Stirbey; his gift to the Musée du Louvre, 1882

SELECTED LITERATURE: *Centenaire de la naissance de Carpeaux* 1927, no. 613; *Dessins de sculpteurs: De Pajou à Rodin*, exh. cat., Louvre (Paris, 1964), no. 40; Beyer, Braunwald, and Duclaux 1975, no. 258; Kocks 1981, p. 218; Joannides 2003, p. 286, no. 171; Korchane 2012, no. 115

#### Cat. 8.

After Giambologna (1529–1608)

*Fountain of the Ocean*, Centerpiece of the *Isolotto in the Boboli Gardens*

1858

Pen and brown ink heightened with white gouache on gray-blue paper

11<sup>1</sup>/<sub>2</sub> × 19<sup>1</sup>/<sub>2</sub> in. (29.3 × 49.4 cm)

Musée d'Orsay, Paris, kept at the Musée du Louvre, Département des Arts Graphiques, Paris (RF 1261r)

PROVENANCE: Prince Georges B. Stirbey; his gift to the Musée du Louvre, 1882

SELECTED LITERATURE: J. Guiffrey and P. Marcel, *Inventaire général des dessins du Musée du Louvre et du Musée de Versailles: Ecole française*, vol. 3 (Paris, 1909), p. 33, no. 2034; Beyer, Braunwald, and Duclaux 1975, no. 246; Kocks 1981, p. 222, no. 211; Jeancolas 1987, p. 56; Prat 2011, p. 413, no. 974; Korchane 2012, no. 73

#### Cat. 9.

*The Tiber in Rome*

1856–62

Oil on paper glued to cardboard

13<sup>3</sup>/<sub>4</sub> × 20<sup>5</sup>/<sub>8</sub> in. (35 × 52.5 cm)

At lower right: CB; with wax seal: JBC

Petit Palais, Musée des Beaux-Arts de la Ville de Paris (PPP 2087)

PROVENANCE: Atelier Carpeaux sale Paris, Hôtel Drouot, December 14, 1906 (no. 108), purchased by Leprieux; Louise Clément-Carpeaux; her gift to the museum, 1938

SELECTED LITERATURE: Jamot 1908, p. 188; Musée des Arts Décoratifs (Paris) 1934, no. 42; Clément-Carpeaux 1934–35, vol. 1, p. 14, vol. 2, p. 336; Marvaud-Braunwald and Pérot 1955, no. 35; Beyer, Braunwald, and Duclaux 1975, no. 47; Jeancolas 1987, p. 44; Margerie 1989, pp. 110–11; Ramade and Margerie 1999, no. 73 (with earlier bibliography), checklist no. 18

#### Cat. 10.

*Celebration of the Eucharist or Midnight Mass in Rome*

1859

Oil on canvas

15 × 17<sup>3</sup>/<sub>4</sub> in. (38 × 45 cm)

At lower right: B<sup>c</sup> Carpeaux 1859

Musée d'Orsay, Paris (RF 1941-3)

PROVENANCE: Atelier Carpeaux sale Paris, Hôtel Drouot, May 31–June 2, 1894 (no. 23), purchased by Amélie Carpeaux; Atelier Carpeaux sale Paris, Hôtel Drouot, December 14, 1906 (no. 89), purchased by Paul Jamot; his gift to the Musée du Louvre, 1939 (accessioned 1941); kept at the Musée d'Orsay, 1986



SELECTED LITERATURE: Guillemot 1894, no. 23; Grand Palais (Paris) 1907, no. 68; Jamot 1908, p. 196; *Oeuvres de Carpeaux et de Ricard* 1912, no. 251; *Centenaire de la naissance de Carpeaux* 1927, no. 551; Musée des Arts Décoratifs (Paris) 1934, no. 39; Clément-Carpeaux 1934–35, vol. 2, p. 335; *Donation Paul Jamot*, exh. cat., Musée de l'Orangerie (Paris, 1941), no. 11; Musées Nationaux, *Nouvelles Acquisitions, 1939–1945*, exh. cat. (Paris, 1945), no. 73; Compin, Lacambre, and Roquebert 1990, vol. 1, p. 88; Ramade and Margerie 1999, no. 127, checklist no. 28

Cat. 11.

After Théodore Géricault (1791–1824)  
*Start of the Race of the Barberi Horses, Rome*  
1860

Pen and ink and watercolor, heightened with white, on wove paper  
6 $\frac{7}{8}$  × 11 $\frac{1}{8}$  in. (17.4 × 28.3 cm)  
At lower right: *JB<sup>re</sup> Carpeaux / à mon ami Coulon / Rome 1860*  
The Metropolitan Museum of Art, New York (2000.105)  
Purchase, Carl Selden Bequest and Karen B. Cohen Fund, 2000

PROVENANCE: [Katrin Bellinger Kunsthandel, Munich]; sale Paris, Piasa, December 17, 1999 (no. 112), purchased by the museum (accessioned 2000)

New York only

Cat. 12.

After Théodore Géricault  
*Study after the Race of the Barberi Horses, Rome*  
1856–60

Pen and black ink and gouache on blue paper  
7 $\frac{1}{8}$  × 11 $\frac{3}{8}$  in. (18 × 29 cm)  
Ecole Nationale Supérieure des Beaux-Arts, Paris (1787-2-322)

PROVENANCE: Prince Georges B. Stirbey, 1875; his gift to the Ecole, 1881

SELECTED LITERATURE: Ramade and Margerie 1999, p. 37, checklist no. 109; Delapierre 2008, no. 155; Brugerolles 2012, p. 55, no. 8

Paris only

Cat. 13.

*Male Torso with Head Thrown Back*  
ca. 1860

Charcoal heightened with white on paper  
12 × 9 $\frac{3}{8}$  in. (30.5 × 23.8 cm)  
Musée Fabre, Montpellier (06.5.8)

PROVENANCE: Vincent Paulet; his gift to the museum, 1906

SELECTED LITERATURE: J. Claparède, *Montpellier, Musée Fabre: Dessins de la collection Alfred Bruyas et autres dessins des XIX<sup>e</sup> et XX<sup>e</sup> siècles* (Paris, 1962), no. 33; *De Raphaël à Matisse: 100 dessins du Musée Fabre*, exh. cat. (Montpellier, 1980), no. 77; *Le Dessin français au XIX<sup>e</sup> siècle: Géricault, Delacroix, Rousseau, Millet*, exh. cat., Musée Fabre (Montpellier, 1984), no. 37; *Chefs d'oeuvres du musée Fabre de Montpellier*, exh. cat., Fondation de l'Hermitage, Lausanne (Milan, 2006), pp. 113, 250, no. 132

Cat. 14.

*Street Scene in Rome*  
1860

Pen and brown ink on paper  
4 $\frac{3}{8}$  × 5 $\frac{1}{2}$  in. (11 × 14 cm)  
At lower right: *JB<sup>re</sup> Carpeaux / à son ami Coulon / Rome 1860*  
Musée des Beaux-Arts, Dijon (DG 722)

PROVENANCE: Léo Coulon; purchased by Pierre and Kathleen Granville, 1965; their gift to the museum, 1969

SELECTED LITERATURE: S. Lemoine, *Musée des Beaux-Arts de Dijon, Donation Granville*, vol. 1, *Catalogue des peintures, dessins, estampes et sculptures: Oeuvres réalisées avant 1900* (Dijon, 1976), p. 66, no. 37

Cat. 15.

*Head of an Old Italian Woman*  
1856–60

Pen and brown ink and pencil on thick beige vellum  
9 $\frac{1}{4}$  × 8 $\frac{7}{8}$  in. (23.4 × 22.6 cm)  
Musée d'Orsay, Paris, kept at the Musée du Louvre, Département des Arts Graphiques, Paris (RF 1279r)

PROVENANCE: Prince Georges B. Stirbey; his gift to the Musée du Louvre, 1882

SELECTED LITERATURE: *Centenaire de la naissance de Carpeaux* 1927, no. 618; Delapierre 2008, no. 42

Paris only

Cat. 16.

*Head of an Old Woman*  
1856–60

Pen and brown ink on dark brown cardstock  
13 $\frac{1}{2}$  × 11 $\frac{1}{4}$  in. (34.2 × 28.6 cm)  
Ecole Nationale Supérieure des Beaux-Arts, Paris (1787-1-060)

PROVENANCE: Prince Georges B. Stirbey, 1875; his gift to the Ecole, 1881

SELECTED LITERATURE: Marvaud-Braunwald and Pérot 1955, no. 55; Delapierre 2008, no. 43; Brugerolles 2012, no. 83

New York only

Cat. 17.

*Italian Woman with a Spindle*  
ca. 1857

Pencil and watercolor on paper  
8 $\frac{7}{8}$  × 4 $\frac{5}{8}$  in. (22.6 × 11.8 cm)  
Musée d'Orsay, Paris, kept at the Musée du Louvre, Département des Arts Graphiques, Paris (RF 1207)

PROVENANCE: Prince Georges B. Stirbey; his gift to the Musée du Louvre, 1882

SELECTED LITERATURE: Marvaud-Braunwald and Pérot 1955, no. 54; Ramade and Margerie 1999, checklist no. 122; Delapierre 2008, no. 46

New York only

Cat. 18.

*La Palombella in Ancient Style*  
1856–61

Patinated plaster  
18 $\frac{1}{8}$  × 11 $\frac{3}{8}$  × 11 in. (46 × 29 × 28 cm)  
Traces of writing and numbers  
At front: *La Palombella*; on left side, under shoulder: *JB<sup>re</sup> Carpeaux*  
Petit Palais, Musée des Beaux-Arts de la Ville de Paris (PPS 2570)

PROVENANCE: Louise Clément-Carpeaux; loaned to the Petit Palais, 1937; legally acquired by the museum, 1988

SELECTED LITERATURE: Musée des Arts Décoratifs (Paris) 1934, no. 734; Beyer, Braunwald, and Duclaux 1975, no. 247; Margerie in *Maestà di Roma; da Napoleone all'unità d'Italia: D'Ingres à Degas—Les Artistes français à Rome*, exh. cat., Villa Medici, Rome (Milan, 2003), no. 115 (with earlier bibliography); Chilà et al. 2009, p. 121; Stahl 2010, pp. 326–30

UGOLINO

Cat. 19.

*Ugolino and His Sons*  
1865–67

Saint-Béat marble  
77 $\frac{3}{4}$  × 59 × 43 $\frac{1}{2}$  in. (197.5 × 149.9 × 110.5 cm)  
The Metropolitan Museum of Art, New York (67.250)  
Purchase, Josephine Bay Paul and C. Michael Paul Foundation Inc. Gift, Charles Ulrick and Josephine Bay Foundation Inc. Gift, and Fletcher Fund, 1967

PROVENANCE: Commissioned by Dervillé et Compagnie, Paris; Stéphane Dervillé (1848–1925) and his children; Wildenstein & Co., Inc., New York, 1950; purchased by the museum, 1967

SELECTED LITERATURE: Exposition Universelle (Paris) 1867, no. 646; Clément-Carpeaux 1934–35, vol. 1, pp. 72–145; O. Raggio, "The Metropolitan Marbles," *Art News* 67, no. 4 (Summer 1968), pp. 72–73; Braunwald and Wagner 1975, pp. 119–22; Wagner 1986, pp. 110–11, 153, 157–74; Poletti and Richarme 2003, p. 71; I. Wardropper, *European Sculpture, 1400–1900*, in *The Metropolitan Museum of Art* (New York, 2011), pp. 244–47, no. 84 (with earlier bibliography)

New York only

Cat. 20.

*Study for Ugolino*  
1860

Pen and ink on paper  
Inscribed: *JB<sup>re</sup> carpeaux / à mon ami Coulon / Rome 1860*  
Louis-Antoine Prat Collection, Paris

PROVENANCE: Léo Coulon; sale Paris, Hôtel Drouot, November 22, 1965, purchased by [Galerie Didier Chéreau]; Louis-Antoine Prat Collection, 1982

SELECTED LITERATURE: P. Rosenberg, *Masterful Studies: Three Centuries of French Drawings from the Prat Collection*, exh. cat., National Academy of Design (New York, 1990), p. 224, no. 95; Prat 2011, p. 414

New York only

- Cat. 21.  
*Ugolino Crawling over the Bodies of His Children*  
1856–57  
Pen and ink on blue paper  
5½ × 9¼ in. (14.1 × 23.4 cm)  
Musée des Beaux-Arts, Valenciennes (CD 115)
- PROVENANCE: Atelier Carpeaux sale Paris, Hôtel Drouot, May 31–June 2, 1894, purchased by the city of Valenciennes
- SELECTED LITERATURE: Grand Palais (Paris) 1907, no. 95; *Centenaire de la naissance de Carpeaux* 1927, no. 639; Clément-Carpeaux 1934–35, vol. 1, p. 86; Beyer, Braunwald, and Duclaux 1975, no. 61; Hardy and Braunwald 1975, no. 4; Kocks 1981, pp. 75 n. 447, 166, 394, no. 318; *Maestà di Roma; da Napoleone all'unità d'Italia: D'Ingres à Degas—Les Artistes français à Rome*, exh. cat., Villa Medici, Rome (Milan, 2003), p. 350, no. 191b; Korchane 2012, no. 69; Musée des Beaux-Arts (Valenciennes) 2013, no. 101
- Paris only
- Cat. 22.  
Study for a Relief of *Ugolino*  
ca. 1856  
Black chalk heightened with white on blue paper  
7¾ × 12¼ in. (18.6 × 30.8 cm)  
Musée d'Orsay, Paris, kept at the Musée du Louvre, Département des Arts Graphiques, Paris (RF 1260)
- PROVENANCE: Prince Georges B. Stirbey; his gift to the Musée du Louvre, 1882
- SELECTED LITERATURE: J. Guiffrey and P. Marcel, *Inventaire général des dessins du Musée du Louvre et du Musée de Versailles: Ecole française*, vol. 3 (Paris, 1909), no. 2033; Marvaud-Braunwald and Pérot 1955, no. 59; *Dessins de sculpteurs: De Pajou à Rodin*, exh. cat., Louvre (Paris, 1964), no. 41; Beyer, Braunwald, and Duclaux 1975, no. 58; Kocks 1981, pp. 76 n. 449, 166; *Dessins de sculpteurs, 1850–1950*, exh. cat., Musée Magnin, Dijon (Paris, 1994), p. 24, no. 3; Prat 2011, p. 650, fig. 977; Korchane 2012, no. 70
- Cat. 23.  
*Ugolino and Three Children*  
ca. 1858  
Pen and India ink on paper  
11 × 1¼ in. (28 × 28.5 cm)  
Musée des Beaux-Arts, Dijon (DG 686)
- PROVENANCE: Léo Coulon; Coulon's children; purchased by Pierre and Kathleen Granville, 1965; their gift to the museum, 1969
- SELECTED LITERATURE: S. Lemoine, *Musée des Beaux-Arts de Dijon, Donation Granville*, vol. 1, *Catalogue des peintures, dessins, estampes et sculptures: Oeuvres réalisées avant 1900* (Dijon, 1976), p. 63, no. 35; Kocks 1981, p. 398; P. Georgel, *Le Musée des Beaux-Arts de Dijon* (Dijon, 1985), p. 190; Margerie 1989, p. 43; *Dessins de sculpteurs 1850–1950*, exh. cat., Musée Magnin, Dijon (Paris, 1994), no. 4
- Paris only
- Cat. 24.  
*Seated Male Nude*  
1857–58  
Terracotta  
8¼ × 3½ × 4¾ in. (21 × 8 × 12 cm)  
Musée des Arts Décoratifs, Paris (5244)
- PROVENANCE: Amélie Carpeaux; purchased by the museum, 1889
- SELECTED LITERATURE: *Oeuvres de Carpeaux et de Ricard* 1912, no. 212; Beyer, Braunwald, and Duclaux 1975, no. 76; Kocks 1981, p. 122; Margerie 1989, p. 25
- Cat. 25.  
*Ugolino Devouring the Skull of the Archbishop*  
ca. 1860–63  
Terracotta  
7¾ × 5¾ × 7¼ in. (18.8 × 15 × 18.3 cm)  
Musée d'Orsay, Paris (RF 1461)
- PROVENANCE: Carpeaux's children; Jacques Doucet, Paris, 1908; his gift to the Musée du Louvre; kept at the Musée d'Orsay, 1986
- SELECTED LITERATURE: Beyer, Braunwald, and Duclaux 1975, no. 84; Kocks 1981, p. 397; Pingéot, *Le Normand-Romain*, and Margerie 1986, p. 76; A. Le Normand-Romain, "Dante et les Artistes," in *Fascinante Italie: De Manet à Picasso (1853–1917)*, exh. cat., Musée des Beaux-Arts, Nantes (Paris, 2009), p. 72
- Cat. 26.  
*Ugolino and Four Children*  
ca. 1860  
Terracotta  
22 × 16½ × 11 in. (56 × 41 × 28 cm)  
Musée d'Orsay, Paris (RF 2995)
- PROVENANCE: Marble depot of the French Ministry of Public Works; Musée du Louvre, 1893; kept at the Musée d'Orsay, 1986
- SELECTED LITERATURE: G. Toudouze, "Une Maquette de Carpeaux," *Les Arts*, no. 23 (November 1903); H. Rebois, *Catalogue du musée de la Villa Médicis inauguré en 1933* (Rome, [1933]), p. 10; Marvaud-Braunwald and Pérot 1955, no. 16; B. Dorival, *Exposition d'art français au Japon, 1840–1940*, exh. cat., National Museums, Tokyo and Kyoto (Tokyo, 1962), p. 69, no. 51; Beyer, Braunwald, and Duclaux 1975, no. 77; Kocks 1981, p. 401; Pingéot, *Le Normand-Romain*, and Margerie 1986, p. 90; Ramade and Margerie 1999, pp. 85, 87, checklist no. 95; Poletti and Richarme 2003, p. 171; Korchane 2012, p. 190
- Cat. 27.  
Study of the Head of One of *Ugolino's Sons*  
1854–56  
Black and white chalk on brown paper  
12½ × 18¾ in. (30.9 × 47.9 cm)  
Musée d'Orsay, Paris, kept at the Musée du Louvre, Département des Arts Graphiques, Paris (RF 1280)
- PROVENANCE: Prince Georges B. Stirbey; his gift to the Musée du Louvre, 1882
- SELECTED LITERATURE: Kocks 1981, p. 236, fig. 248
- Cat. 28.  
*Ugolino*  
1860  
Etching on thin laid Japan paper with platetone  
Plate, 7¼ × 6⅝ in. (18.5 × 16.8 cm); sheet, 10⅞ × 8½ in. (27.7 × 21.6 cm)  
The Metropolitan Museum of Art, New York (1989.1155)  
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1989
- PROVENANCE: Purchased by the museum, 1989
- SELECTED LITERATURE: L. Delteil, *Le Peintre-graveur illustré*, vol. 6, *Rude, Barye, Carpeaux, Rodin* (Paris, 1910), Carpeaux no. 6; Mabillet de Poncheville 1921, pp. 158–59, ill. p. 33; "Carpeaux graveur," *L'Amateur d'estampes*, 7, no. 8 (1928), pp. 81–83, ill.; Beyer, Braunwald, and Duclaux 1975, p. 34; J. Bailly-Herzberg, *Le Dictionnaire de l'estampe en France, 1830–1950* (Paris, 1985), p. 57
- Cat. 29.  
*Ugolino and His Sons*  
1858–61  
Plaster  
78⅞ × 59⅞ × 44¼ in. (198.5 × 152 × 112.5 cm)  
Musée National du Château de Compiègne (C.38.099)
- PROVENANCE: Louise Clément-Carpeaux; her gift to the museum, 1930
- SELECTED LITERATURE: Poletti and Richarme 2003, p. 71
- Paris only
- Cat. 30.  
Study for One of *Ugolino's Sons*  
1860–61  
Pen and brown ink on paper  
12 × 9½ in. (30.5 × 24.1 cm)  
Musée d'Orsay, Paris, kept at the Musée du Louvre, Département des Arts Graphiques, Paris (RF 1257)
- PROVENANCE: Prince Georges B. Stirbey; his gift to the Musée du Louvre, 1882
- SELECTED LITERATURE: J. Guiffrey and P. Marcel, *Inventaire général des dessins du Musée du Louvre et du Musée de Versailles: Ecole française*, vol. 3 (Paris, 1909), no. 2030, fig. 33; Prat 2011, pp. 414–15, p. 650, fig. 977; Korchane 2012, no. 79
- Paris only
- Cat. 31.  
Study for One of *Ugolino's Sons*  
ca. 1859–61  
Pen and ink on bister paper  
11 × 15 in. (28 × 38.1 cm)  
At lower right in pencil: *o, 22 de largeur*  
Musée d'Orsay, Paris, kept at the Musée du Louvre, Département des Arts Graphiques, Paris (RF 1258)
- PROVENANCE: Prince Georges B. Stirbey; his gift to the Musée du Louvre, 1882
- SELECTED LITERATURE: J. Guiffrey and P. Marcel, *Inventaire général des dessins du Musée du Louvre et du Musée de Versailles: Ecole française*, vol. 3 (Paris, 1909), no. 2030, fig. 33; Marvaud-Braunwald and Pérot

1955, no. 60; Beyer, Braunwald, and Duclaux 1975, p. 68, no. 67; Kocks 1981, pp. 73 n. 425, 165; Korchane 2012, no. 78

Cat. 32.

*One of Ugolino's Sons*

1861

Pen and brown ink over lead pencil underdrawing on blue paper

16¾ × 11¾ in. (42.4 × 29 cm)

Musée d'Orsay, Paris, kept at the Musée du Louvre, Département des Arts Graphiques, Paris (RF 1259)

PROVENANCE: Prince Georges B. Stirbey; his gift to the Musée du Louvre, 1882

SELECTED LITERATURE: J. Guiffrey and P. Marcel, *Inventaire général des dessins du Musée du Louvre et du Musée de Versailles: Ecole française*, vol. 3 (Paris, 1909), no. 2032; Grand Palais (Paris) 1927, no. 4402; Marvaud-Braunwald and Pérot 1955, no. 61; *Dessins de sculpteurs: De Pajou à Rodin*, exh. cat., Louvre (Paris, 1964), no. 42; Beyer, Braunwald, and Duclaux 1975, no. 72; Kocks 1981, p. 236, fig. 248; Margerie 1989, p. 42, ill.; *Dessins de sculptures: De Chapu à Bourdelle*, exh. cat., Musée d'Orsay (Paris, 2009), p. 26, no. 5; Korchane 2012, no. 77

Cat. 33.

Studies for *Ugolino*

1860s

Pen and brown ink on beige paper

8⅞ × 12⅜ in. (20.5 × 31.4 cm)

Ecole Nationale Supérieure des Beaux-Arts, Paris (1787-1-082, fol. 44)

PROVENANCE: Prince Georges B. Stirbey, 1875; his gift to the Ecole, 1881

Cat. 34.

Design for the Modeling Stand of *Ugolino*

ca. 1860

Pen and brown ink on paper

6¾ × 4⅞ in. (17.1 × 12.4 cm)

The Metropolitan Museum of Art, New York (1975.98.1) Gift of Daniel Wildenstein, 1975

PROVENANCE: Atelier Carpeaux sale Paris, Manzi, Joyant & Cie, December 8–9, 1913 (no. 231, including drawings 1975.98.2–3), purchased by Pierre Decourcelle; his sale Paris, Hôtel Drouot, June 16, 1926 (no. 17, including drawings 1975.98.2–3), purchased by Raynaldo Hahn; Daniel Wildenstein; his gift to the museum, 1975

SELECTED LITERATURE: Clément-Carpeaux 1934–35, vol. 1, p. 85; C. Eisler, *Sculptors' Drawings over Six Centuries, 1400–1950*, exh. cat., Drawing Center (New York, 1981), no. 63; Wagner 1986, pp. 159–60

Cat. 35.

*Ugolino*

1862

Bronze

76⅜ × 58¼ × 46⅞ in. (194 × 148 × 119 cm)

On rock under Ugolino's foot: *J.B. Carpeaux / ROME 1860*; on lower plinth, right side of base: *Fdu par Vor THIEBAUT*

Musée d'Orsay, Paris (RF 2994)

PROVENANCE: Acquired by the State, 1863; Jardin des Tuileries, pendant to the *Laocoön*, base by Hector-Martin Lefuel; taken indoors for casting, exhibited at the Musée du Louvre, 1904; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Salon (Paris), *Explication des ouvrages . . .* (Paris, 1863), p. 293, no. 2272; Chesneau 1880, pp. 77–80; Sarradin 1907, pp. 117–18; Vitry 1912, pp. 37–40, pls. 11, 12; Clément-Carpeaux 1934–35, vol. 1, pp. 72, 77–139, 150–52, 187, 323, 382, 393–410; Kocks 1981, pp. 383–405; G. Bresc-Bautier and A. Pingéot, *Sculptures des jardins du Louvre, du Carrousel et des Tuileries* (Paris, 1986), pp. 68–73; Pingéot, Le Normand-Romain, and Margerie 1986, pp. 89–90; F. Dujardin-Beaumetz, *Entretiens avec Rodin* (Paris, 1992), pp. 101–6; Chillaz 1997, pp. 45, 47, 51; Poletti and Richarme 2003, pp. 72–73; Margerie 2012b, pp. 49–57

Paris only

#### FISHERBOY AND FRIEND

Cat. 36.

*Fisherboy with a Seashell*

1861–62

White marble

36¼ × 16½ × 18½ in. (92 × 42 × 47 cm)

On shell between feet (scratched, not in Carpeaux's hand): [beginning with undecipherable capitals variously read, not by Carpeaux] CARPEAUX / ROMA 186[1 or 7]

National Gallery of Art, Washington, D.C. (1943.4.89)

PROVENANCE: Salon of 1863, purchased by Empress Eugénie; Palais des Tuileries; Napoleon III and Empress Eugénie, Camden Place, Chislehurst, Kent, by 1871; Empress Eugénie, Farnborough Hill, North Hampshire; bequeathed with that estate to Prince Napoleon Victor Bonaparte; sold privately before his estate sale to [Duveen Brothers, New York]; purchased by the Samuel H. Kress Foundation, 1941; the foundation's gift to the museum, 1943

SELECTED LITERATURE: Salon (Paris), *Explication des ouvrages . . .* (Paris, 1863), p. 293, no. 2273; Exposition Universelle (Paris) 1867, no. 647; *The Exhibition of the Royal Academy of Arts, the One Hundred and Third* (London, 1871), no. 1263; Fromentin 1997, pp. 48–51, 53–62, 72–74, 90–93; R. Butler and S. Glover Lindsay, *European Sculpture of the Nineteenth Century* (Washington, D.C.: National Gallery of Art, 2000), pp. 66–74 (with earlier bibliography); Poletti and Richarme 2003, p. 63; McQueen 2011, pp. 175–76

Cat. 37.

*Girl with a Seashell*

1867

White marble

40¾ × 16⅞ × 20¼ in. (103.5 × 43 × 51.5 cm)

To right of basket: *JB CARPEAUX. PARIS 1867*  
National Gallery of Art, Washington, D.C. (1943.4.90)

PROVENANCE: Commissioned by Empress Eugénie to be carved after the plaster (whereabouts unknown) that she purchased at the Salon of 1864; Palais des Tuileries; Napoleon III and Empress Eugénie, Camden Place,

Chislehurst, Kent; Empress Eugénie, Farnborough Hill, North Hampshire; bequeathed with that estate to Prince Napoleon Victor Bonaparte; sold privately before his estate sale to [Duveen Brothers, New York]; purchased by the Samuel H. Kress Foundation, 1941; the foundation's gift to the museum, 1943

SELECTED LITERATURE: Salon (Paris), *Explication des ouvrages . . .* (Paris, 1867), p. 300, no. 2165 (lent by Empress Eugénie); *The Exhibition of the Royal Academy of Arts, the One Hundred and Third* (London, 1871), no. 1262; R. Butler and S. Glover Lindsay, *European Sculpture of the Nineteenth Century* (Washington, D.C.: National Gallery of Art, 2000), pp. 75–79, no. 1943.4.90 (A-65) (with earlier bibliography); Poletti and Richarme 2003, pp. 60–61; McQueen 2011, pp. 179, 181

Cat. 38.

*Fisherboy with a Seashell*

1858

Plaster

35⅞ × 18⅞ × 21⅞ in. (91 × 47.4 × 54.9 cm)

On top of base at right: *J.-B. Carpeaux 1858*

Musée d'Orsay, Paris (RF 1317)

PROVENANCE: Amélie Carpeaux; purchased by the Musée du Louvre, 1900; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Ecole des Beaux-Arts (Paris) 1858, n.p., among works sent by the Prix de Rome winners; Exposition Universelle Internationale (Paris) 1900, no. 1506; Beyer, Braunwald, and Duclaux 1975, no. 31 (with earlier bibliography); Kocks 1981, pp. 61–67; Wagner 1986, pp. 149–50; Gaborit et al. 1998, p. 131; R. Butler and S. Glover Lindsay, *European Sculpture of the Nineteenth Century* (Washington, D.C.: National Gallery of Art, 2000), p. 71; *Maestà di Roma; da Napoleone all'unità d'Italia: D'Ingres à Degas—Les Artistes français à Rome*, exh. cat., Villa Medici, Rome (Milan, 2003), p. 275

Paris only

Cat. 39.

*Head of the Fisherboy*

ca. 1863–67

Black pencil heightened with white on bister paper  
12 × 8½ in. (30.5 × 21.5 cm)

At lower left: *B<sup>te</sup> Carpeaux*

Musée d'Orsay, Paris, kept at the Musée du Louvre, Département des Arts Graphiques, Paris (RF 5138r)

PROVENANCE: Atelier Carpeaux sale Paris, Hôtel Drouot, May 31–June 2, 1894 (no. 232); Alfred Beurdeley, Paris, June 2–4, 1920, sale 6, part 1 (no. 66), purchased by the Société des Amis du Louvre; their gift to the Musée du Louvre, 1920

SELECTED LITERATURE: *Dessins de sculpteurs: De Pajou à Rodin*, exh. cat., Louvre (Paris, 1964), no. 39; Beyer, Braunwald, and Duclaux 1975, no. 39; Kocks 1981, p. 63



Cat. 40.  
*Fisherboy*  
ca. 1860–70 (?)  
Oil on canvas  
40 $\frac{1}{8}$  × 25 $\frac{5}{8}$  in. (102 × 65 cm)  
At lower right: *Bte Carpeaux*  
Musée d'Orsay, Paris (RF 1989-36)

PROVENANCE: Atelier Carpeaux sale Paris, Hôtel Drouot, May 31–June 2, 1894 (no. 91); Atelier Carpeaux sale Paris, Hôtel Drouot, December 14, 1906 (no. 108), purchased by Henri Lapauze; M. and Mme Pomaret, Nice; sale Paris, Hôtel Drouot, March 22, 1976 (no. 142); Sir Valentin Abdy; his gift to the museum, 1989

SELECTED LITERATURE: Guillemot 1894, no. 91; Grand Palais (Paris) 1907, no. 63; *Oeuvres de Carpeaux et de Ricard* 1912, no. 250; Clément-Carpeaux 1934–35, vol. 1, p. 73; Kahn et al. 1956, no. 13; Beyer, Braunwald, and Duclaux 1975, no. 38; Ramade and Margerie 1999, no. 18 (with earlier bibliography), checklist no. 36

Paris only

Cat. 41.  
*Girl with a Seashell or Joan of Arc*  
ca. 1863  
Terracotta  
5 $\frac{1}{8}$  × 2 $\frac{3}{4}$  × 3 $\frac{1}{2}$  in. (13.1 × 7 × 8.8 cm)  
On old sticker: *Jeanne d'Arc*  
At lower right: red oval wax seal with eagle,  
*PROPRIÉTÉ CARPEAUX*  
Musée d'Orsay, Paris (RF 2845)

PROVENANCE: Louise Clément-Carpeaux; Louise Holfeld; acquired by the Musée du Louvre, 1962; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Beyer, Braunwald, and Duclaux 1975, no. 32; *Images de Jeanne d'Arc*, exh. cat., Musée de la Monnaie (Paris, 1979); Pingeot, Le Normand-Romain, and Margerie 1986, pp. 82–83

Paris only

Cat. 42.  
*Girl with a Seashell*  
ca. 1863  
Terracotta  
7 $\frac{7}{8}$  × 5 $\frac{1}{2}$  × 4 $\frac{1}{2}$  in. (20 × 14 × 11.5 cm)  
On back: red wax seal with eagle, *PROPRIÉTÉ CARPEAUX*  
Musée des Beaux-Arts, Valenciennes (S.90.14)

PROVENANCE: Atelier Carpeaux sale Paris, 1907 (no. 40); Atelier Carpeaux sale Paris, Manzi, Joyant & Cie, December 8–9, 1913 (no. 99), purchased by Mme Sarrazin; purchased by the city of Valenciennes, 1932

SELECTED LITERATURE: Beyer, Braunwald, and Duclaux 1975, no. 40; Hardy and Braunwald 1978, no. 118, pl. 28; Kocks 1981, pp. 61–67; Maison, Pingeot, and Viéville 1982, p. 118–19

Cat. 43.  
*Girl with a Seashell*  
1863  
Pen and wash on blue paper on the back of a letter to Bruno Chérier about *Ugolino*  
7 $\frac{1}{2}$  × 5 $\frac{3}{8}$  in. (19.2 × 13.5 cm)

Inscribed: *C'est dans ce but que je pioche, Watteau se dessine assez bien et je fais en même temps un pendant à mon Pêcheur à la coquille, une jeune fille de 11 ans au bord de la mer, se coiffant d'une coquille sur la tête.* (It's to that end that I'm slaving away, Watteau is getting drawn rather well and at the same time I'm making a pendant to my Fisherboy with a Seashell, a young girl eleven years old on the seashore, arranging her hair with a seashell on her head.)  
Musée des Beaux-Arts, Valenciennes (CD 162)

PROVENANCE: Bruno Chérier; Louise Clément-Carpeaux; her gift to the city of Valenciennes

SELECTED LITERATURE: Beyer, Braunwald, and Duclaux 1975, no. 43; Hardy and Braunwald 1975, no. 36; Kocks 1981, pp. 65 n. 361, 163, 378

## SCULPTOR OF THE SECOND EMPIRE

CARPEAUX: SCULPTOR OF HIS TIME

Cat. 44.  
*The Empress Eugénie as Protectress of Orphans and the Arts*  
ca. 1855  
Original terracotta maquette  
7 $\frac{5}{8}$  × 4 $\frac{3}{8}$  × 5 $\frac{7}{8}$  in. (19.5 × 11 × 15 cm)  
Musée des Arts Décoratifs, Paris (5252)

PROVENANCE: Amélie Carpeaux; purchased by the museum, 1889

SELECTED LITERATURE: *Oeuvres de Carpeaux et de Ricard* 1912, no. 212; Mabile de Poncheville 1921, p. 147; Clément-Carpeaux 1934–35, vol. 2, pp. 57–58; Marvaud-Braunwald and Pérot 1955, no. 9; Beyer, Braunwald, and Duclaux 1975, no. 167

## DECORATION OF THE LOUVRE: IMPERIAL FRANCE AND THE TRIUMPH OF FLORA

Cat. 45.  
*Imperial France Bringing Light to the World and Protecting Science and Agriculture*, Pediment of the South Façade of the Pavillon de Flore, Architect: Hector-Martin Lefuel  
1865  
Original plaster model, half-scale  
8 ft. 9 $\frac{1}{2}$  in. × 14 ft.  $\frac{1}{8}$  in. × 63 $\frac{3}{4}$  in. (2.68 × 4.27 × 1.62 m)  
Musée d'Orsay, Paris (RF 1948–50)

PROVENANCE: Commissioned 1863; Amélie Carpeaux; all eight models for the Pavillon de Flore were purchased by the Musée de Sculpture Comparée, Paris, for 6,000 francs; Musée du Louvre, 1892; Musée National des Monuments Français, Paris, 1949; Musée du Louvre, 1964; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Salon (Paris), *Explication des ouvrages . . .* (Paris, 1866), p. 347, no. 2667; E. About, *Salon de 1866* (Paris, 1867), pp. 294–95; T. Thoré, *Salons de W. Bürger: 1861 à 1868* (Paris, 1870), vol. 2, p. 332; E. Didron, *Rapport d'ensemble sur les arts décoratifs* [Exposition universelle, 1878] (Paris, 1882), pp. 49–50; Grand Palais (Paris) 1927, no. 4363; Beaulieu 1946, pp. 261–62; A. Elsen, *Auguste Rodin: Readings on His Life and Work* (Englewood Cliffs, N.J., 1965), p. 100; Aulanier 1971, p. 16; Fusco and Janson 1980, pp. 150–51, no. 35; Kocks 1984; Pingeot 1985, p. 20; Laclotte 1986, pp. 40, 43; Pingeot, Le Normand-Romain, and Margerie

1986, p. 80; *La Sculpture du XIX<sup>e</sup> siècle* 1986, p. 280; F. Dujardin-Beaumetz, *Entretiens avec Rodin* (Paris: Ed. du Musée Rodin, 1992), pp. 101–5; Bresc-Bautier et al. 1995, pp. 64 no. 50, 68 no. 56; Lafabrie 2003, pp. 251–91

Paris only

Cat. 46.  
*Science*  
1863  
Patinated plaster, old copy  
10 $\frac{1}{4}$  × 15 $\frac{3}{8}$  × 6 $\frac{7}{8}$  in. (26 × 39 × 17.3 cm)  
Petit Palais, Musée des Beaux-Arts de la Ville de Paris (PPS 1615)

PROVENANCE: Louise Clément-Carpeaux; her gift to the museum, 1938

SELECTED LITERATURE: Grand Palais (Paris) 1927, no. 4363; Beyer, Braunwald, and Duclaux 1975, no. 253; Poletti and Richarme 2003, p. 168

Paris only

Cat. 47.  
*Agriculture*  
1863  
Patinated plaster, old copy  
10 $\frac{5}{8}$  × 15 $\frac{3}{4}$  × 9 in. (27 × 40 × 23 cm)  
Seal of Atelier Carpeaux  
Petit Palais, Musée des Beaux-Arts de la Ville de Paris (PPS 1614)

PROVENANCE: Louise Clément-Carpeaux; her gift to the museum, 1938

SELECTED LITERATURE: Grand Palais (Paris) 1927, no. 4363; Beyer, Braunwald, and Duclaux 1975, no. 252; Poletti and Richarme 2003, p. 152

Cat. 48.  
*Imperial France Bringing Light to the World*, Study for the Central Figure of the Pediment of the Pavillon de Flore  
1863  
Patinated plaster, old copy  
14 $\frac{5}{8}$  × 12 $\frac{5}{8}$  × 10 $\frac{1}{4}$  in. (37 × 32 × 26 cm)  
Seal of Atelier Carpeaux  
Petit Palais, Musée des Beaux-Arts de la Ville de Paris (PPS 1613)

PROVENANCE: Louise Clément-Carpeaux; her gift to the museum, 1938

SELECTED LITERATURE: Clément-Carpeaux 1934–35, vol. 1, pp. 193–94; Beyer, Braunwald, and Duclaux 1975, no. 251; Poletti and Richarme 2003, p. 162

Paris only

Cat. 49.  
*Flora*  
1863  
Original plaster and metal maquette  
9 $\frac{5}{8}$  × 13 $\frac{1}{4}$  × 4 $\frac{1}{8}$  in. (24.5 × 33.5 × 10.5 cm)  
Musée des Arts Décoratifs, Paris (5257)

PROVENANCE: Amélie Carpeaux; her gift to the museum, 1889

SELECTED LITERATURE: Marvaud-Braunwald and Pérot 1955, no. 86; Beyer, Braunwald, and Duclaux 1975, no. 268; Kocks 1981, p. 48; Margerie 1989, p. 55

Cat. 50.  
*Triumph of Flora*  
ca. 1863  
Plaster  
11 $\frac{5}{8}$  × 13 $\frac{1}{2}$  × 4 $\frac{3}{8}$  in. (29.4 × 34.2 × 11 cm)  
At lower left on plinth: *JB<sup>e</sup> Carpeaux*; at lower right:  
black wax seal with coat of arms and crown  
Musée d'Orsay, Paris (RF 1463)

PROVENANCE: Amélie Carpeaux; Carpeaux's children; purchased by the Musée du Louvre, 1908; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Guillemot 1894, no. 336; Marvaud-Braunwald and Pérot 1955, no. 88; Beyer, Braunwald, and Duclaux 1975, no. 261; Pingéot, Le Normand-Romain, and Margerie 1986, p. 76; S. Holsten and N. Trauth, eds., *Elegant/Expressive: Von Houdon bis Rodin, französische Plastik des 19. Jahrhunderts*, exh. cat., Staatliche Kunsthalle Karlsruhe (Karlsruhe, 2007), p. 233, no. 116

Cat. 51.  
*Triumph of Flora*  
ca. 1866  
Plaster model  
59 $\frac{1}{2}$  × 70 $\frac{7}{8}$  × 18 $\frac{1}{8}$  in. (151 × 180 × 46 cm)  
On right facet of base: *JB Carpeaux, 1873*; at right:  
*propriété Carpeaux*; at left: *atelier dépôt / 21 rue Boileau / Auteuil Paris*  
Musée d'Orsay, Paris (RF 1951)

PROVENANCE: Amélie Carpeaux; all eight models for the Pavillon de Flore were purchased by the Musée de Sculpture Comparée, Paris, for 6,000 francs; Musée du Louvre, 1892; Musée National des Monuments Français, Paris, 1949; Musée du Louvre, 1964; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Salon (Paris), *Explication des ouvrages . . .* (Paris, 1866), p. 347, no. 2667; T. Thoré, *Salons de W. Bürger: 1861 à 1868* (Paris, 1870), vol. 2, p. 332; Echerac 1901, n.p.; Grand Palais (Paris) 1907, no. 3; Florian-Parmentier 1912, p. 53; Grand Palais (Paris) 1927, no. 4362; Beaulieu 1946, p. 261; J. Puget, *La Vie extraordinaire de Forain* (Paris, 1957), pp. 34–35; Beyer, Braunwald, and Duclaux 1975, no. 272; Hardy and Braunwald 1978, no. 124; Pingéot 1985, p. 20; Pingéot, Le Normand-Romain, and Margerie 1986, p. 80; *La Sculpture du XIX<sup>e</sup> siècle* 1986, pp. 234–35; Lovett 1989, pp. 18, 26; Forneris and Ginépro 1990, p. 71; F. Dujardin-Beaumetz, *Entretiens avec Rodin* (Paris, 1992), pp. 101–6; Poinsignon 1992, p. 258; Chillaz 1997, no. 91; Ramade and Beaussart 1998, p. 136, no. 80; Lafabrie 2003, p. 278; A. Simier, "Le Fonds Dalou du Petit Palais s'enrichit d'une oeuvre de jeunesse du sculpteur, *Eve*," *La Revue des Musées de France, Revue du Louvre* 55, no. 5 (2005), p. 65

Paris only

Cat. 52.  
*Triumph of Flora*  
1873  
Terracotta, high relief, with rose-colored engobe  
54 $\frac{1}{8}$  × 71 $\frac{1}{4}$  × 31 $\frac{1}{8}$  in. (137.5 × 180.9 × 79.2 cm)  
At lower right on background: *JB<sup>e</sup> CARPEAUX 1873*  
Below: oval seal with eagle, *PROPRIÉTÉ CARPEAUX*

Musée du Louvre, Paris; kept at the Musée d'Orsay (RF 1543)

PROVENANCE: Jean Dollfus; M. Adrien Dollfus and his sisters, Mmes Thorens and de Laroy, 1911; their gift in memory of their father, Jean Dollfus, to the Musée du Louvre, 1912; kept at the Musée d'Orsay, 1986; loaned to the Musée du Louvre, Salles d'Histoire du Louvre, 1989

SELECTED LITERATURE: Pingéot, Le Normand-Romain, and Margerie 1986, p. 77

New York only

Cat. 53.  
*Children Bearing Palm Fronds*  
1866 (?)  
Original plaster, high relief  
26 × 37 $\frac{1}{4}$  × 36 $\frac{5}{8}$  in. (66 × 94.5 × 93 cm)  
Musée des Beaux-Arts, Valenciennes (S.91.11)

PROVENANCE: Acquired by the city of Valenciennes, 1913

SELECTED LITERATURE: Musée des Beaux-Arts (Valenciennes) 1927, no. 40; Hardy and Braunwald 1978, no. 125

Cat. 54.  
*Child in Three-quarters View Holding Palms*  
1863–66  
Plaster, high relief  
25 $\frac{5}{8}$  × 36 $\frac{1}{4}$  × 15 $\frac{3}{8}$  in. (65 × 92.2 × 39 cm)  
Musée d'Orsay, Paris (RF 1954)

PROVENANCE: Amélie Carpeaux; all eight models for the Pavillon de Flore were purchased by the Musée de Sculpture Comparée, Paris, for 6,000 francs; Musée du Louvre, 1892; Musée National des Monuments Français, Paris, 1949; Musée du Louvre, 1964; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Salon (Paris), *Explication des ouvrages . . .* (Paris, 1866), p. 347, no. 2667; Pingéot, Le Normand-Romain, and Margerie 1986, p. 80

Cat. 55.  
*Spring or Crouching Flora*  
1864 (?)  
Terracotta  
7 $\frac{7}{8}$  × 3 $\frac{1}{2}$  × 4 $\frac{5}{8}$  in. (20 × 8.9 × 11.6 cm)  
Musée des Beaux-Arts, Valenciennes (S.90.111)

PROVENANCE: Acquired by the city of Valenciennes, 1894

SELECTED LITERATURE: Pillion 1909, no. 102; Musée des Beaux-Arts (Valenciennes) 1927, no. 132; Marvaud-Braunwald and Pérot 1955, no. 92; Beyer, Braunwald, and Duclaux 1975, no. 266; Hardy and Braunwald 1978, no. 193

Cat. 56.  
*Crouching Flora*  
ca. 1863  
Terracotta  
8 $\frac{1}{2}$  × 3 $\frac{3}{4}$  × 4 $\frac{1}{4}$  in. (21.6 × 9.5 × 10.8 cm)  
The Metropolitan Museum of Art, New York (2010.71)  
Purchase, Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso and Romano I. Peluso Gift, 2010

PROVENANCE: Arthur M. Sackler; Arthur M. Sackler Foundation; his sale New York, Sotheby's, January 29, 2010 (no. 514); purchased by the museum, 2010

New York only

Cat. 57.  
*Spring or Crouching Flora*  
1873  
Marble  
41 × 22 $\frac{1}{4}$  × 27 $\frac{3}{8}$  in. (104.2 × 56.4 × 69.4 cm)  
At left on top of base: *Jbt Carpeaux*; on side opposite flower garland: *Boudet, Paris*  
Musée des Beaux-Arts, Valenciennes (ChM 140)

PROVENANCE: Alfred Chauchard; his gift to the Musée du Louvre, 1909 (accessioned 1910); loaned to the Musée des Beaux-Arts, Valenciennes, 1929; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: A. Gide, *Journal* (Paris, 1939), pp. 187–88; Kocks 1981, p. 273, no. 27

Cat. 58.  
*Anna Foucart*  
1860  
Bronze  
18 $\frac{3}{4}$  × 8 $\frac{3}{8}$  × 9 $\frac{7}{8}$  in. (47.5 × 21.2 × 25 cm)  
Incised on left facet: *Jles JB<sup>e</sup> CARPEAUX 1860*; on right: *Fdu par Vor Thiébaud*; on front of base: *ANNA FOU CART*  
Musée d'Orsay, Paris (RF 3009)

PROVENANCE: M. and Mme Pierre Schommer, nephew of the model; acquired for the Musée du Louvre, 1973; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: *Oeuvres de Carpeaux et de Ricard* 1912, no. 190; Mabile de Poncheville 1925, p. 57; Grand Palais (Paris) 1927, no. 4383; Clément-Carpeaux 1934–35, vol. 1, pp. 104–5; Marvaud-Braunwald and Pérot 1955, no. 20; *Le Second Empire: Essor des Landes 1852–1870*, exh. cat., Musée Despiauw-Flérick (Mont-de-Marsant, 1980), no. 2; Pingéot, Le Normand-Romain, and Margerie 1986, p. 90; Papet 2008, no. 49

Cat. 59.  
*Mask of Anna Foucart*  
1860  
Patinated plaster  
37 $\frac{3}{8}$  × 5 $\frac{1}{4}$  × 2 $\frac{3}{4}$  in. (95 × 13.2 × 7 cm)  
Musée d'Orsay, Paris (RF 3415)

PROVENANCE: Ernest Gaillard, architect; Gaillard's son, curator of the Musée des Beaux-Arts, Cambrai; his gift to Pierre Schommer (1893–1973), nephew of Anna Foucart, between 1946 and 1951; Mme Schommer's children; their gift, according to the will of their parents, to the Musée du Louvre, 1979; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Marvaud-Braunwald and Pérot 1955, no. 21; Beyer, Braunwald, and Duclaux 1975, no. 262; Kocks 1981, p. 281; Pingéot, Le Normand-Romain, and Margerie 1986, p. 90; Papet 2008, no. 46

Paris only

THE PRINCE IMPERIAL

Cat. 60.

*The Prince Imperial Dancing*

1865

Pen and brown ink on tracing paper

5½ × 6½ in. (13.9 × 15.5 cm)

Musée National du Château de Compiègne (C.63.007/1)

PROVENANCE: Atelier Carpeaux sale Paris, Manzi, Joyant & Cie, December 8–9, 1913 (nos. 170–71); Louise Clément-Carpeaux; Louise Holfeld; acquired for the museum, 1963

SELECTED LITERATURE: Clément-Carpeaux 1934–35, vol. 1, p. 179; Delapierre 2008, no. 170

Paris only

Cat. 61.

*The Empress Eugénie and the Prince Imperial*

1865

Terracotta

10¼ × 5¾ × 5¾ in. (26.1 × 14.5 × 13.8 cm)

Underneath: label, *allegato* / 217

Musée d'Orsay, Paris (RF 1459)

PROVENANCE: Carpeaux's children; Jacques Doucet, Paris; his gift to the Musée du Louvre, 1908; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Beyer, Braunwald, and Duclaux 1975, no. 163; Pingoot, Le Normand-Romain, and Margerie 1986, p. 76

Cat. 62.

*Head of the Prince Imperial*

1865

Plaster

18¼ × 8½ × 8¼ in. (46.5 × 21.6 × 20.8 cm)

At base of neck in pencil: 75; at back of pedestal shaft:

oval metal seal, *Propriété Carpeaux*

Musée d'Orsay, Paris (S RF 2007-9)

PROVENANCE: Atelier Carpeaux sale Paris, Manzi, Joyant & Cie, December 8–9, 1913 (no. 26), purchased by Pierre Decourcelle; Loste (by inheritance), 1983; sale London, Sotheby's, June 28, 2007 (no. 24), purchased by the Etablissement Public du Musée d'Orsay

SELECTED LITERATURE: *Oeuvres de Carpeaux et de Ricard* 1912, no. 181; Poletti 2012, p. 114

Cat. 63.

*The Prince Imperial*

1865

Marble

25¼ × 15¾ × 11 in. (64 × 40 × 28 cm)

Pedestal on right side: *J.B. Carpeaux / Tuileries / 1865*;

on front: *S. A. / Le PRINCE IMPERIAL*

Musée d'Orsay, Paris (RF 1758), on loan to the Musée National du Château de Compiègne (C.36 D 2)

PROVENANCE: Salomon Goldschmidt; his gift to the Musée du Louvre, 1921; loaned to the Musée National du Château de Compiègne, 1936; kept at the Musée d'Orsay

SELECTED LITERATURE: Beyer, Braunwald, and Duclaux 1975, no. 175; Kocks 1981, p. 416; Poletti and Richarme 2003, p. 110

Cat. 64.

*The Prince Imperial*

1865

Marble

H. 24¾ in. (63 cm)

On right side of plinth: *Jte CARPEAUX / TUILERIES*

1865

Musée National du Château de Compiègne (MMPO 1628), on loan to the Musée National du Château de Malmaison, Rueil-Malmaison

PROVENANCE: Commissioned by the Empress Eugénie for her apartments at the Palais des Tuileries; Salon of 1867; her sale Farnborough, Hampshire, Hamptons and Sons, July 12–21, 1927; Bacri Collection; Raba Deutsch de la Meurthe; her gift to the museum

SELECTED LITERATURE: *Exposition 1928 de Napoléon I<sup>er</sup> à Napoléon III: Souvenirs de la famille impériale conservés par l'Impratrice Eugénie dans sa résidence de Farnborough et provenant de sa succession*, exh. cat., Musée National des Châteaux de Malmaison et de Bois Préau (Paris, 1928), no. 74

Cat. 65.

*The Prince Imperial*

1865

Plaster

H. 26¾ in. (67 cm)

Musée Jules-Chéret, Nice

PROVENANCE: Louise Clément-Carpeaux; her gift to the museum

SELECTED LITERATURE: Kahn et al. 1956, no. 65; Forneris and Ginépro 1980, no. 39; Forneris and Ginépro 1990, p. 32, no. 26

Cat. 66.

*The Prince Imperial with the Dog Nero*

1865–67

Marble

55¼ × 25¾ × 24¼ in. (140.2 × 65.4 × 61.5 cm)

On plinth at right: *B<sup>te</sup> Carpeaux / Tuileries 15 août 1865*;

on dog's collar: *AUX TUILERIES*

Musée d'Orsay, Paris (RF 2042)

PROVENANCE: Commissioned by Napoleon III for 15,000 francs, 1864; marble attributed by Decree of November 4, 1865; Napoleon III; Palais des Tuileries, Galerie de Diane, 1866; Napoleon III, Camden Place, Chislehurst, Kent, 1871; Empress Eugénie, Chislehurst, then Farnborough, 1873; Imperial Basilica, Farnborough Hill, 1883; [Fabius Frères, Paris], loaned to Musée National du Château de Malmaison, Rueil-Malmaison, 1927; Raba Deutsch de la Meurthe; her gift to the Musée du Louvre, 1930; Musée National du Château de Compiègne, 1956; Musée du Louvre, 1969; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: *Second Empire, 1852–1870: Art in France under Napoleon III*, exh. cat., Philadelphia Museum of Art (Philadelphia, 1978), no. V-7 (French ed., no. 143); Poletti 2012, p. 116

Cat. 67.

*The Prince Imperial with the Dog Nero*

1865

Plaster

17¼ × 6¾ × 5¾ in. (43.8 × 16.1 × 13.7 cm)

Incised at front of circular base plinth: *no. 215*

Musée d'Orsay, Paris (RF 1460)

PROVENANCE: Carpeaux's children; Jacques Doucet, Paris; entered the Musée du Louvre, 1908; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Grand Palais (Paris) 1907, no. 37; Marvaud-Braunwald and Pérot 1955, no. 98, pl. 18; Beyer, Braunwald, and Duclaux 1975, no. 175; Pingoot, Le Normand-Romain, and Margerie 1986, p. 76

Paris only

Cat. 68.

*The Prince Imperial with the Dog Nero*

1873

Silvered bronze

55½ × 25¾ × 24¼ in. (140 × 65.4 × 61.5 cm)

At front: *S.A. LE PRINCE IMPERIAL*; at right:

*JBTE CARPEAUX / TUILERIES 15 AOÛT 1865*

Seal on reverse: *PROPRIÉTÉ CARPEAUX*

At left: *Fdu par Vor THIEBAUT*

Ny Carlsberg Glyptotek, Copenhagen (MIN 1359)

PROVENANCE: Commissioned by Empress Eugénie after the model of 1865, cast in 1873, but left at the Thiébaud Foundry; Amélie Carpeaux, 1886; Louise Clément-Carpeaux, 1907; Ny Carlsberg Foundation, 1907; its gift to the museum, 1907

SELECTED LITERATURE: Chesneau 1880, pp. 95–97; Madame Carette, *Souvenirs intimes de la Cour des Tuileries*, vol. 3 (Paris, 1891), pp. 164–65; Clément-Carpeaux 1934–35, vol. 1, pp. 178–83; H. Rostrup, *Moderne skulptur: Ny Carlsberg Glyptotek* (Copenhagen, 1964), no. 577; *Second Empire, 1852–1870: Art in France under Napoleon III*, exh. cat., Philadelphia Museum of Art (Philadelphia, 1978), p. 216 (French ed., no. 143); Kocks 1981, p. 84; Wagner 1986, pp. 175–80; J. Munk and H. Reenberg, *French Sculpture: Ny Carlsberg Glyptotek*, vol. 1 (Copenhagen, 1993), pp. 98–99

Paris only

Cat. 69.

*The Prince Imperial with the Dog Nero*

after 1865

Bronze reduction

26¾ × 12¾ × 11¾ in. (68.3 × 32.5 × 30.2 cm)

On top of base at right corner: seal, *J.B. Carpeaux aux*

*Tuileries 1865*; on plinth at right: *Réduction mécanique*

"A. Collas"; in front: *S.A. Le Prince Impérial*

Musée d'Orsay, Paris (RF 651)

PROVENANCE: Unknown, at the Dépôt des Domaines; gift to the Musée du Louvre, 1884; kept at the Musée d'Orsay

SELECTED LITERATURE: Grand Palais (Paris) 1927, no. 4372; *Le Second Empire: Essor des Landes 1852–1870*, exh. cat., Musée Despiau-Wlérick (Mont-de-Marsant, 1980), pp. 8, 10, no. 4; Wagner 1982, pp. 447–71; Pingoot, Le Normand-Romain, and Margerie 1986, p. 70; *Hounds in Leash: The Dog in 18th and 19th Century Sculpture*,



exh. cat., Henry Moore Institute (Leeds, 2000), p. 26, no. 8; E. Héran, *Le Zoo d'Orsay*, exh. cat., Musée d'Art et d'Industrie de Roubaix (Paris, 2008), no. 82

Cat. 70.

*The Prince Imperial with the Dog Nero*

1870

Biscuit porcelain

Manufacture de Sèvres

16 $\frac{3}{8}$  × 7 $\frac{1}{2}$  × 7 $\frac{1}{4}$  in. (41.5 × 19 × 18.5 cm)

Musée National du Château de Compiègne (IMP 188)

PROVENANCE: Salon of 1866; Ferrand Collection; acquired by the museum

SELECTED LITERATURE: Poletti and Richarme 2003, p. 68

Cat. 71.

*The Prince Imperial with a Hat and Books*

1868

Plaster

55 $\frac{1}{2}$  × 21 $\frac{5}{8}$  × 16 $\frac{1}{8}$  in. (141 × 55 × 41 cm)

Musée National du Château de Compiègne (MMPO 794)

On permanent loan to the Musée National du Château de Malmaison, Rueil-Malmaison

Paris only

#### THE DANCE

Cat. 72.

*The Dance*

1865–66

Plaster

21 $\frac{1}{2}$  × 13 $\frac{3}{8}$  × 11 $\frac{3}{4}$  in. (54.5 × 34 × 29.8 cm)

On top of base at front right: JB<sup>re</sup> Carpeaux

Musée d'Orsay, Paris (RF 983)

PROVENANCE: Amélie Carpeaux; Carpeaux sale Paris, Ecole des Beaux-Arts, May 20, 1894 (no. 334bis), purchased by the Musée du Louvre for 1,130 francs; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Garnier 1878–81, vol. 1, pp. 432–36; Marvaud-Braunwald and Pérot 1955, no. 107; *Dessins de sculpteurs: De Pajou à Rodin*, exh. cat., Louvre (Paris, 1964), no. 102; *L'Art en France sous le Second Empire*, exh. cat., Grand Palais (Paris, 1979), no. 144; Kocks 1981, p. 432; Pingot, Le Normand-Romain, and Margerie 1986, p. 72; *La Sculpture du XIX<sup>e</sup> siècle* 1986, pp. 231–35; Ramade and Margerie 1999, checklist no. 101; Poletti and Richarme 2003, p. 157; B. Girveau et al., *Charles Garnier: Un Architecte pour un empire*, exh. cat., Ecole Nationale Supérieure des Beaux-Arts (Paris, 2010), p. 66, no. 47

Cat. 73.

*The Dance, No. 1*, and Studies of Dancers

1865–66

Pen and India ink on cream-colored paper

7 $\frac{1}{2}$  × 12 $\frac{1}{2}$  in. (19.2 × 31.6 cm)

Musée des Beaux-Arts, Valenciennes (CD 235)

PROVENANCE: Marquis de Piennes; his gift to the city of Valenciennes, 1904

SELECTED LITERATURE: Musée des Beaux-Arts (Valenciennes) 1927, no. 310; Beyer, Braunwald, and Duclaux 1975, no. 303; Hardy and Braunwald 1975,

no. 72; Kocks 1981, pp. 91 n. 596, 175, 428, no. 399; Margerie and Beretti 1989, no. 82; Fromentin 1997, p. 248

Cat. 74.

Study for *The Dance*

before 1869

Black chalk on paper

9 $\frac{3}{8}$  × 6 $\frac{3}{4}$  in. (23.7 × 17 cm)

At lower right: B<sup>re</sup> Carpeaux

Louis-Antoine Prat Collection, Paris

PROVENANCE: Atelier Carpeaux sale Paris, Hôtel Drouot, December 14, 1906 (no. 47), purchased by Jacques Doucet (376); his sale Paris, Hôtel Drouot, December 28–29, 1917 (no. 50); Jean Guiffrey, 1927; sale Paris, Hôtel Drouot, November 23, 1953 (no. 99); [art market Paris]; Louis-Antoine Prat Collection, 1978

SELECTED LITERATURE: Jamot 1908, p. 179; Clément-Carpeaux 1927, pp. 285–300; Grand Palais (Paris) 1927, no. 4400; Vitry 1938, p. 3 and n. 1; Margerie and Beretti 1989, no. 83; P. Rosenberg, *Masterful Studies: Three Centuries of French Drawings from the Prat Collection*, exh. cat., National Academy of Design (New York, 1990), no. 104; P. Rosenberg, *Passion for Drawing: Poussin to Cézanne, Works from the Prat Collection*, exh. cat. (Alexandria, Va., 2004), no. 92

Paris only

Cat. 75.

*Genius of the Dance*

1868

Plaster

Cast in 1872, from the group at the Paris Opéra by the sculptor's brother Emile Carpeaux (b. 1832), head of atelier for editions

30 × 24 $\frac{3}{8}$  × 16 in. (76.3 × 62.5 × 40.5 cm)

Musée d'Orsay, Paris (RF 2920)

PROVENANCE: Louise Clément-Carpeaux; Louise Holfeld; her bequest to the Musée du Louvre, 1967; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Beyer, Braunwald, and Duclaux 1975, no. 322; Kocks 1981, p. 438, no. 423; Pingot, Le Normand-Romain, and Margerie 1986, p. 85; B. Girveau et al., *Charles Garnier: Un Architecte pour un empire*, exh. cat., Ecole Nationale Supérieure des Beaux-Arts (Paris, 2010), p. 267

Cat. 76.

Sketch of Eight Dancers

1865–66

Black pencil on paper

9 $\frac{5}{8}$  × 6 $\frac{1}{4}$  in. (24.5 × 16 cm)

Musée des Beaux-Arts, Valenciennes (CD 236)

PROVENANCE: Prince Georges B. Stirbey, 1875; his gift to the city of Valenciennes, probably 1881

SELECTED LITERATURE: Hardy and Braunwald 1975, no. 73; Margerie and Beretti 1989, no. 57

Cat. 77.

*The Dance*

1868

Original plaster

91 $\frac{3}{8}$  × 58 $\frac{1}{4}$  × 45 $\frac{1}{4}$  in. (232 × 148 × 115 cm)

Musée d'Orsay, Paris (RF 818)

PROVENANCE: Amélie Carpeaux; her gift to the Musée du Louvre, with RF 817, RF 820–21, for 17,000 francs, 1889; loaned to the Opéra Garnier, Paris, 1972; returned to the Musée du Louvre, 1977; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Marvaud-Braunwald and Pérot 1955, no. 107; Beyer, Braunwald, and Duclaux 1975, no. 284; Kocks 1981, p. 433; Pingot, Le Normand-Romain, and Margerie 1986, p. 71; *La Sculpture française au XIX<sup>e</sup> siècle* 1986, p. 118; Lovett 1989, p. 36, no. 25; Barthe and Klein 1994, pp. 68–72; Poletti and Richarme 2003, p. 55

Paris only

Cat. 78.

*The Dance*

1869

Echaillon limestone

13 ft. 9 $\frac{3}{8}$  in. × 9 ft. 10 $\frac{1}{8}$  in. × 59 in. (420 × 300 × 150 cm)

Musée d'Orsay, Paris (RF 2884)

PROVENANCE: Commissioned by Marshal Vaillant for the Paris Opéra; Musée du Louvre, 1964 (accessioned 1966); kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: *Exposition internationale d'art monumental*, exh. cat. (Brussels, 1888), p. 82, nos. 524, 525; Beyer, Braunwald, and Duclaux 1975, no. 319; Pingot, Le Normand-Romain, and Margerie 1986, p. 84; B. Girveau et al., *Charles Garnier: Un Architecte pour un empire*, exh. cat., Ecole Nationale Supérieure des Beaux-Arts (Paris, 2010), p. 266

Paris only

Cat. 79.

Sketch for the *Genius of the Dance*

ca. 1872

Black chalk on newspaper clipping (*Le Rappel*, December 24, 1872)

8 $\frac{5}{8}$  × 5 $\frac{1}{4}$  in. (22 × 13.3 cm)

Musée d'Orsay, Paris (RF 8645)

PROVENANCE: Atelier Carpeaux sale Paris, Manzi, Joyant & Cie, December 8–9, 1913 (pseudo-album no. 252); Etienne Moreau-Nélaton; his bequest to the Musée du Louvre, Cabinet des Dessins, 1927

SELECTED LITERATURE: Beyer, Braunwald, and Duclaux 1975, no. 321; Kocks 1981, p. 178 n. 647; Margerie and Beretti 1989, p. 62, no. 85

Paris only

Cat. 80.

*Amour à la Folie (Mad Love)*

ca. 1867

Terracotta

3 $\frac{1}{8}$  × 3 $\frac{3}{8}$  × 1 $\frac{3}{4}$  in. (7.8 × 8.5 × 4.3 cm)

Musée d'Orsay, Paris (RF 2928)

PROVENANCE: Louise Clément-Carpeaux; Louise Holfeld; her bequest to the Musée du Louvre, 1967 (accessioned 1968); kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Beyer, Braunwald, and Duclaux 1975, no. 316; Forneris and Ginépro 1980, no. 93; Kocks 1981, p. 439, fig. 426; Pingéot, Le Normand-Romain, and Margerie 1986, p. 86; Poletti and Richarme 2003, p. 53

Paris only

Cat. 81.  
*Genius of the Dance, No. 1*

ca. 1872

Bronze

*Surmoulage* by Susse Frères Editeurs, Paris, 1910

From a model in Atelier Carpeaux, 1872

39½ × 19½ × 16 in. (99.5 × 48.5 × 40.5 cm)

On top of base at left, near bow: *J. B. Carpeaux*; at right:

*Susse Fres Edts*

Musée d'Orsay, Paris (RF 4313)

PROVENANCE: Louise Clément-Carpeaux; Susse Frères Editeurs, Paris, 1914; sale London, Christie's, May 14, 1987 (no. 145, sale canceled due to violation of customs laws); seized by French Customs; kept at the Musée d'Orsay, 1990

SELECTED LITERATURE: *Paris in the Age of Impressionism: Masterworks from the Musée d'Orsay*, exh. cat., High Museum of Art (Atlanta, 2002), p. 59; Poletti and Richarme 2003, pp. 56–57; B. Girveau et al., *Charles Garnier: Un Architecte pour un empire*, exh. cat., Ecole Nationale Supérieure des Beaux-Arts (Paris, 2010), pp. 266–67

Cat. 82.  
*Genius of the Dance, No. 2*

ca. 1872

Bronze

Cast by Susse Frères Editeurs, Paris

32½ × 13¼ × 15 in. (81.5 × 33.8 × 38 cm)

On top of base, under Cupid's raised foot: *J. B<sup>ie</sup>*

*Carpeaux*; near bow: *Susse Fres Edts Paris*

Musée d'Orsay, Paris (RF 4314)

PROVENANCE: Louise Clément-Carpeaux; Susse Frères Editeurs, Paris, 1914; sale London, Christie's, May 14, 1987 (no. 145, sale canceled due to violation of customs laws); seized by French Customs; kept at the Musée d'Orsay, 1990

SELECTED LITERATURE: Poletti and Richarme 2003, p. 58; B. Girveau et al., *Charles Garnier: Un Architecte pour un empire*, exh. cat., Ecole Nationale Supérieure des Beaux-Arts (Paris, 2010), pp. 266–67

Paris only

Cat. 83.  
*Genius of the Dance, No. 3*

ca. 1872

Bronze

Cast by Susse Frères Editeurs, Paris, ca. 1920

20½ × 9¼ × 8 in. (52.5 × 23.5 × 20.3 cm)

On top of base, under Cupid's raised foot: *J. B<sup>ie</sup>*

*Carpeaux*; near bow: *Susse Fres Edts Paris*

Musée d'Orsay, Paris (RF 4315)

PROVENANCE: Louise Clément-Carpeaux; Susse Frères Editeurs, Paris; sale London, Christie's, May 14, 1987 (no. 145, sale canceled due to violation of customs laws); seized by French Customs; kept at the Musée d'Orsay, 1990

SELECTED LITERATURE: Poletti and Richarme 2003, p. 59

Paris only

Cat. 84.  
*Genius of the Dance, No. 3*

ca. 1872

Bronze

H. 21¾ in. (55.1 cm); W. 9½ in. (24.1 cm)

On base at right: *JB<sup>ie</sup> Carpeaux 1872*

The Metropolitan Museum of Art, New York (1970.171)

Rogers Fund, 1970

PROVENANCE: Mr. and Mrs. Leslie R. Samuels, NY; purchased by the museum, 1970

New York only

Cat. 85.  
*Bacchante with Laurel Leaves*

ca. 1872

Plaster cast from the group at the Paris Opéra

25½ × 15½ × 14½ in. (64.8 × 39.6 × 36 cm)

On right side of pedestal: *JB<sup>ie</sup> Carpeaux: Points de repères*

Musée d'Orsay, Paris (RF 2922)

PROVENANCE: Louise Clément-Carpeaux; Louise Holfeld; her bequest to the Musée du Louvre, 1967; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Braunwald and Wagner 1975, pp. 124–43; Poletti and Richarme 2003, p. 106

Cat. 86.  
*The Dance of the Three Graces*

ca. 1872

Patinated terracotta

6¼ × 2¾ × 2¾ in. (16 × 7 × 7 cm)

Petit Palais, Musée des Beaux-Arts de la Ville de Paris

(PPS 1610)

PROVENANCE: Louise Clément-Carpeaux; her gift to the museum, 1938

SELECTED LITERATURE: Palais des Beaux-Arts (Brussels) 1929, p. 68; Marvaud-Braunwald and Pérot 1955, no. 221; Beyer, Braunwald, and Duclaux 1975, no. 324; Braunwald and Wagner 1975, pp. 134–35, no. 29

Paris only

Cat. 87.  
*The Three Graces*

ca. 1872

Varnished plaster model

32¼ × 16 × 19 in. (82 × 40.5 × 48.3 cm)

Musée d'Orsay, Paris (RF 2918)

PROVENANCE: Louise Clément-Carpeaux; Louise Holfeld; her bequest to the Musée du Louvre, 1967 (accessioned 1968); kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Pingéot, Le Normand-Romain, and Margerie 1986, p. 85; Poletti and Richarme 2003, p. 101

Paris only

## FOUNTAIN OF THE OBSERVATORY

Cat. 88.

*Four Parts of the World Supporting the Heavenly Sphere*  
1867–68

Terracotta

9¾ × 3¾ × 3¼ in. (24.6 × 8.5 × 8.1 cm)

Musée d'Orsay, Paris (RF 1465)

PROVENANCE: Amélie Carpeaux; purchased by the Musée du Louvre for 150 francs, 1908; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Marvaud-Braunwald and Pérot 1955, no. 113; Beyer, Braunwald, and Duclaux 1975, no. 340; Pingéot, Le Normand-Romain, and Margerie 1986, p. 77

Cat. 89.

*Four Parts of the World Supporting the Heavenly Sphere*  
1867–68

Unbaked clay

23 × 7¾ × 6⅞ in. (58.5 × 19.8 × 17.5 cm)

Musée d'Orsay, Paris (RF 2877)

PROVENANCE: Atelier Carpeaux sale Paris, Manzi, Joyant & Cie, December 8–9, 1913 (no. 79); Louise Clément-Carpeaux; Louise Holfeld; her bequest to the Musée du Louvre, 1964; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Beyer, Braunwald, and Duclaux 1975, no. 342; Pingéot, Le Normand-Romain, and Margerie 1986, p. 84

Paris only

Cat. 90.  
*Four Parts of the World Supporting the Heavenly Sphere*  
ca. 1867

Terracotta

7⅞ × 2½ × 2⅞ in. (18 × 6.5 × 7.3 cm)

Red wax seal of Atelier Carpeaux

Petit Palais, Musée des Beaux-Arts de la Ville de Paris

(PPP 1604)

PROVENANCE: Louise Clément-Carpeaux; her gift to the museum, 1938

SELECTED LITERATURE: Marvaud-Braunwald and Pérot 1955, no. 112; Beyer, Braunwald, and Duclaux 1975, no. 343

Paris only

Cat. 91.  
*Four Parts of the World Supporting the Heavenly Sphere*  
1867–68

Plaster

10⅞ × 5⅞ × 6⅞ in. (27.5 × 14.8 × 15.7 cm)

Musée d'Orsay, Paris (RF 820)

PROVENANCE: Amélie Carpeaux; purchased by the Musée du Louvre, with RF 817, 818, 819, 821, for 17,000 francs, 1889; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Marvaud-Braunwald and Pérot 1955, no. 114; *Hommage à Jean-Louis Brian, sculpteur, 1805–1864*, exh. cat., Académie des Beaux-Arts (Paris, 1966), no. 7; Beyer, Braunwald, and Duclaux 1975, no. 341; Pingéot, Le Normand-Romain, and Margerie 1986, p. 72

Paris only

Cat. 92.  
*Chinese Man*  
1872  
Patinated plaster  
27<sup>3</sup>/<sub>8</sub> × 19<sup>3</sup>/<sub>4</sub> × 13<sup>3</sup>/<sub>4</sub> in. (69.5 × 50 × 35 cm)  
On base at right: *JB Carpeaux 1872*  
Petit Palais, Musée des Beaux-Arts de la Ville de Paris (PPS 1556)

PROVENANCE: Louise Clément-Carpeaux; her gift to the museum, 1938

SELECTED LITERATURE: Marvaud-Braunwald and Pérot 1955, no. 116; Beyer, Braunwald, and Duclaux 1975, no. 335; Poletti and Richarme 2003, p. 123

Cat. 93.  
*Woman of African Descent*  
1868  
Marble  
26<sup>3</sup>/<sub>8</sub> × 18<sup>7</sup>/<sub>8</sub> × 15<sup>3</sup>/<sub>4</sub> in. (67 × 48 × 40 cm)  
On plinth: *POURQUOI NAITRE ESCLAVE ?*  
On right side of plinth: *JB<sup>c</sup> Carpeaux 1869*  
Ny Carlsberg Glyptotek, Copenhagen (MIN 1671)

PROVENANCE: Salon of 1869, purchased by Napoleon III, placed at the Château de Saint-Cloud; Eugénie Plantie, Caen; purchased by the Carlsberg Foundation, its gift to the museum, 1991

SELECTED LITERATURE: Salon (Paris), *Explication des ouvrages* . . . (Paris, 1869), p. 459, no. 3283; Petersen 1922, pp. 56–58; H. Rostrup, *Ny Carlsberg Glyptotek: Moderne Skulptur* (Copenhagen, 1964), no. 581; Beyer, Braunwald, and Duclaux 1975, no. 33; Bo Wennberg, *French and Scandinavian Sculpture in the Nineteenth Century* (Stockholm, 1978), pp. 96–97; *La Sculpture du XIX<sup>e</sup> siècle* 1986, p. 235; Lovett 1989, no. 20; J.-P. Munk, *French Sculpture: Ny Carlsberg Glyptotek* (Copenhagen, 1993), vol. 1, p. 106; *Gloria Victis! Victors and Vanquished in French Art, 1848–1910*, exh. cat., Ny Carlsberg Glyptotek (Copenhagen, 2000), p. 90, no. 42; Poletti and Richarme 2003, p. 141

Cat. 94.  
*Woman of African Descent Kneeling*  
ca. 1867  
Terracotta  
10<sup>7</sup>/<sub>8</sub> × 5<sup>3</sup>/<sub>4</sub> × 7<sup>1</sup>/<sub>2</sub> in. (27.5 × 14.6 × 18.9 cm)  
Musée d'Orsay, Paris (RF 1466)  
PROVENANCE: Amélie Carpeaux; Carpeaux's children; purchased by the Musée du Louvre, 1908; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: *Hommage à Jean-Louis Brian, sculpteur, 1805–1864*, exh. cat., Académie des Beaux-Arts (Paris, 1966), no. 8; Beyer, Braunwald, and Duclaux 1975, no. 334; Pingéot, Le Normand-Romain, and Margerie 1986, p. 77; Poletti 2012, p. 159

Paris only

Cat. 95.  
*Four Parts of the World Supporting the Heavenly Sphere*  
1872  
Varnished plaster model  
9 ft. 2<sup>1</sup>/<sub>4</sub> in. × 69<sup>5</sup>/<sub>8</sub> in. × 57<sup>1</sup>/<sub>8</sub> in. (2.8 × 1.77 × 1.45 m)  
Musée d'Orsay, Paris (RF 817)

PROVENANCE: Bronze statue commissioned by the City of Paris for 25,000 francs, 1867; Amélie Carpeaux; purchased by the Musée du Louvre, with RF 818, 820, 821, for 17,000 francs, 1889; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Salon (Paris), *Explication des ouvrages* . . . (Paris, 1872), p. 242, no. 1586; Pingéot, Le Normand-Romain, and Margerie 1986, p. 70

Paris only

Cat. 96.  
*Four Parts of the World Supporting the Heavenly Sphere*  
1867–68  
Plaster copy  
21<sup>1</sup>/<sub>4</sub> × 9<sup>1</sup>/<sub>4</sub> × 9<sup>1</sup>/<sub>4</sub> in. (54 × 23.5 × 23.5 cm)  
Musée des Beaux-Arts, Valenciennes (S.10.100)

PROVENANCE: Unknown; acquired by the city of Valenciennes

SELECTED LITERATURE: Demmler 1918, no. 472; Clément-Carpeaux 1934–35, vol. 1, pp. 348–56; Hardy and Braunwald 1978, no. 166; Kocks 1981, p. 134

Paris only

#### WATTEAU

Cat. 97.  
*Watteau*  
1867  
Black chalk heightened with white on blue-gray paper  
12<sup>3</sup>/<sub>4</sub> × 9<sup>1</sup>/<sub>2</sub> in. (32.4 × 24.1 cm)  
Private collection, Paris

PROVENANCE: [Talabardon and Gautier, Paris]; Georges Pébereau, Paris; his descendants

SELECTED LITERATURE: *Le XIX<sup>e</sup> Siècle*, exh. cat., Talabardon and Gautier (Paris, 2005), no. 19; *Maitres du dessin européen du XVI<sup>e</sup> au XX<sup>e</sup> siècle: La Collection Georges Pébereau*, exh. cat., Louvre (Paris, 2009), no. 66

Cat. 98.  
*Head of Watteau*  
ca. 1869  
Patinated plaster  
14<sup>3</sup>/<sub>4</sub> × 6<sup>1</sup>/<sub>8</sub> × 4 in. (37.5 × 15.5 × 10 cm)  
Ny Carlsberg Glyptotek, Copenhagen (MIN 2766)

PROVENANCE: Louise Clément-Carpeaux; her gift to the museum

SELECTED LITERATURE: H. Rostrup, *Ny Carlsberg Glyptotek: Moderne skulptur, dansk og udenlandsk* (Copenhagen, 1964), no. 578b; Hardy and Braunwald 1978, no. 89; Kocks 1981, pp. 107–8; J.-P. Munk, *French Sculpture: Ny Carlsberg Glyptotek* (Copenhagen, 1993), vol. 1, no. 74

Cat. 99.  
*Watteau*  
ca. 1867–69  
Patinated plaster  
H. 22<sup>5</sup>/<sub>8</sub> in. (57.5 cm)  
Nationalmuseum, Stockholm (NMSk 2234)

PROVENANCE: The sculptor Emile-André Boisseau (1842–1923); his gift to Edouard Sarrazin; his sale, Paris,

Hôtel Drouot; [Fabius Frères, Paris]; purchased by the museum, 1977

SELECTED LITERATURE: Wennberg 1995, pp. 53–56; G. Cavalli-Björkman, *Nationalmuseum Stockholm: Illustrerad katalog över svensk och utländsk skulptur / Swedish and European Sculpture* (Stockholm, 1999), p. 276

Cat. 100.  
Project for the *Watteau Fountain*  
1869–72  
Painted plaster maquette  
30<sup>1</sup>/<sub>8</sub> × 23<sup>1</sup>/<sub>8</sub> × 24<sup>1</sup>/<sub>4</sub> in. (76.5 × 58.8 × 61.4 cm)  
Musée d'Orsay, Paris (RF 1680)

PROVENANCE: Allegedly from Hiolle's studio; Bocca family, Valenciennes; Madame Corneille Theunissen, widow of the sculptor Henri Corneille Theunissen (1863–1918); purchased by the Musée du Louvre for 3,000 francs, 1920; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Beyer, Braunwald, and Duclaux 1975, no. 377; Pingéot, Le Normand-Romain, and Margerie 1986, p. 78; Kocks 1987, pp. 326–27

Paris only

#### OTHER COMMISSIONS AND PROJECTED MONUMENTS

Cat. 101.  
Project for the *Monument to Marshal Moncey*  
1864  
Original plaster  
65<sup>3</sup>/<sub>4</sub> × 43<sup>1</sup>/<sub>4</sub> × 43<sup>1</sup>/<sub>4</sub> in. (167 × 110 × 110 cm)  
Across figure symbolizing the Motherland: *Barrière de Clichy / Vive l'Empereur*  
Petit Palais, Musée des Beaux-Arts de la Ville de Paris (PPS 954)

PROVENANCE: Amélie Carpeaux; her gift to the museum, 1901; stored at the Dépôt des Marbres; installed at the museum, 1912

SELECTED LITERATURE: Guillemot 1894, no. 380; Lami 1914–21, vol. 1, p. 273; Mabile de Poncheville 1921, pp. 225–27; Grand Palais (Paris) 1927, no. 4380; C. Gronkowski, *Catalogue sommaire des collections municipales*, new ed. (Paris, 1927), p. 242, no. 115; Clément-Carpeaux 1934–35, vol. 1, pp. 210–11; Marvaud-Braunwald and Pérot 1955, no. 104; Beyer, Braunwald, and Duclaux 1975, no. 372; Ramade and Margerie 1999, pp. 87–88, checklist no. 108

Paris only

Cat. 102.  
Project for the *Monument to Marshal Moncey*  
1864  
Brush and black and white gouache on brown paper  
36<sup>3</sup>/<sub>8</sub> × 25<sup>7</sup>/<sub>8</sub> in. (92.5 × 65.8 cm)  
Musée des Beaux-Arts, Valenciennes (CD 190)

PROVENANCE: Atelier Carpeaux sale Paris, Hôtel Drouot, May 31–June 2, 1894 (no. 57), purchased by the city of Valenciennes

SELECTED LITERATURE: Guillemot 1894, no. 57; Pillion 1909, no. 268; Clément-Carpeaux 1934–35, vol. 1, pp. 210–11; Marvaud-Braunwald and Pérot 1955,



no. 184; Hardy and Braunwald 1975, no. 48; *Dessins de sculpteurs: De Pajou à Rodin*, exh. cat., Louvre (Paris, 1964), nos. 44, 45; Beyer, Braunwald, and Duclaux 1975, no. 374; Kuhnsmunch 1993, no. 20; Fromentin 1997, p. 99; Prat 2011, p. 650, no. 981

Paris only

Cat. 103.

Studies for the *Monument to Auguste Billault*: Project for a Fountain

1864

Pen and ink and wash on white paper

7 $\frac{7}{8}$  × 6 $\frac{1}{4}$  in. (20 × 16 cm)

At lower left: *Projet de fontaine pour la statue de Mr. Billaud* [sic]

Musée des Beaux-Arts, Valenciennes (CD 187)

PROVENANCE: Marquis de Piennes; his gift to the city of Valenciennes, 1906

SELECTED LITERATURE: Pillion 1909, no. 238; Musée des Beaux-Arts (Valenciennes) 1927, no. 280; Palais des Beaux-Arts (Brussels) 1929, no. 302; Hardy and Braunwald 1975, no. 47b; Fromentin 1997, p. 251

Cat. 104.

Study for the *Monument to Auguste Billault*: Sketch for a Figure

1864

Pen and ink and wash on white paper

9 $\frac{1}{2}$  × 12 $\frac{3}{4}$  in. (24 × 32.5 cm)

At lower left: *Projet de statue de Mr. Billaud* [sic]

Musée des Beaux-Arts, Valenciennes (CD 188)

PROVENANCE: Marquis de Piennes; his gift to the city of Valenciennes, 1906

SELECTED LITERATURE: Pillion 1909, no. 238; Musée des Beaux-Arts (Valenciennes) 1927, no. 278; Palais des Beaux-Arts (Brussels) 1929, no. 300; Hardy and Braunwald 1975, no. 47c; Fromentin 1997, p. 251

Cat. 105.

*François Rabelais*

1874

Original terracotta maquette

9 $\frac{1}{4}$  × 4 $\frac{1}{2}$  × 5 $\frac{3}{8}$  in. (23.5 × 11.5 × 13.5 cm)

Musée des Arts Décoratifs, Paris (5245)

PROVENANCE: Amélie Carpeaux; purchased by the museum, 1889

SELECTED LITERATURE: *Oeuvres de Carpeaux et de Ricard* 1912, no. 212; Clément-Carpeaux 1934–35, vol. 2, pp. 25–26; Marvaud-Braunwald and Pérot 1955, no. 17

Cat. 106.

*Saint Bernard Preaching the Crusade*

1874

Original terracotta

18 $\frac{1}{4}$  × 7 × 5 $\frac{1}{2}$  in. (46.5 × 17.8 × 14.1 cm)

Red wax seal: *Propriété Carpeaux*

Musée des Beaux-Arts, Valenciennes (S.90.112)

PROVENANCE: Atelier Carpeaux sale Paris, Hôtel Drouot, May 31–June 2, 1894 (no. 348), purchased by the city of Valenciennes

SELECTED LITERATURE: Guillemot 1894, no. 335; Pillion 1909, no. 93; Demmler 1918, no. 776; Musée

des Beaux-Arts (Valenciennes) 1927, no. 112; Palais des Beaux-Arts (Brussels) 1929, no. 47; Clément-Carpeaux 1934–35, vol. 2, pp. 51–52; Beyer, Braunwald, and Duclaux 1975, no. 136; Hardy and Braunwald 1978, no. 236; Pingeot et al. 1986, no. 51; Fromentin 1997, pp. 186, 213–14

#### CELEBRATIONS AND FANCY DRESS

Cat. 107.

*Reception at the Imperial Court*

ca. 1864–67

Black chalk heightened with white on gray paper

13 × 22 $\frac{7}{8}$  in. (33 × 58 cm)

At lower right in pencil: *J.-B. Carpeaux*

Musée d'Orsay, Paris, kept at the Musée National du Château de Compiègne (RF 3347r)

PROVENANCE: Atelier Carpeaux sale Paris, Hôtel Drouot, December 14, 1906 (no. 23), purchased by the Musée du Louvre; loaned to the Musée National du Château de Compiègne, 1928; kept at the Musée d'Orsay, 1986; returned to the Musée du Louvre, 1998

SELECTED LITERATURE: Jamot 1908, p. 177, no. 188; J. Guiffrey and P. Marcel, *Inventaire général des dessins du Musée du Louvre et du Musée de Versailles: Ecole française*, vol. 3 (Paris, 1909), p. 45, no. 2136; Vitry 1912, p. 58; *Le Décor de la vie sous le Second Empire*, exh. cat., Louvre (Paris, 1922), no. 225; *Centenaire de la naissance de Carpeaux* 1927, no. 620; Clément-Carpeaux 1934–35, vol. 1, p. 205; *Le Dessin français de Fouquet à Cézanne*, exh. cat., Musée de l'Orangerie (Paris, 1950), no. 180; *Le Temps des crinolines*, exh. cat., Musée National du Palais de Compiègne (Paris, 1953), no. 32; Marvaud-Braunwald and Pérot 1955, no. 170; Kahn et al. 1956, no. 170; *Il disegno francese da Fouquet a Toulouse-Lautrec*, exh. cat., Palazzo Venezia (Rome, 1959), no. 172; Beyer, Braunwald, and Duclaux 1975, no. 193

Cat. 108.

*Ball at the Palais des Tuileries in the Salle des Maréchaux*

1867

Oil on canvas

21 $\frac{7}{8}$  × 18 $\frac{1}{8}$  in. (55.5 × 46.1 cm)

At lower right: *Bte Carpeaux* 67

Musée d'Orsay, Paris (RF 1600)

PROVENANCE: Carpeaux's family; Atelier Carpeaux sale Paris, Hôtel Drouot, December 14, 1906 (no. 106), purchased by the Musée du Louvre; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Guillemot 1894, no. 10; Grand Palais (Paris) 1927, no. 4396; Marvaud-Braunwald and Pérot 1955, no. 140; Beyer, Braunwald, and Duclaux 1975, no. 191; Lovett 1989, no. 17; Compin, Lacambre, and Roquebert 1990, p. 88; Ramade and Margerie 1999, no. 164 (with earlier bibliography), checklist no. 86; Poletti 2012, pp. 110–12

Cat. 109.

*Ball at the Palais des Tuileries in the Salle des Maréchaux*

1867

Oil on canvas

13 $\frac{1}{8}$  × 16 $\frac{1}{8}$  in. (33.2 × 41 cm)

Musée des Beaux-Arts, Valenciennes (P.46.1.438)

PROVENANCE: Marquis de Piennes; his gift to the city of Valenciennes, 1910

SELECTED LITERATURE: Musée des Beaux-Arts (Valenciennes) 1927, no. 151; Palais des Beaux-Arts (Brussels) 1929, no. 130; Clément-Carpeaux 1934–35, vol. 1, p. 207 no. 1; Marvaud-Braunwald and Pérot 1955, no. 1411; Kahn et al. 1956, no. 89; Hardy and Braunwald 1978, no. 25; Ramade and Margerie 1999, no. 173 (with earlier bibliography), checklist no. 85; Poletti and Richarme 2003, p. 21

Cat. 110.

*Ball at the Palais des Tuileries in the Salle des Maréchaux*

June 1867

Oil on canvas

25 $\frac{5}{8}$  × 21 $\frac{7}{8}$  in. (65.2 × 55.5 cm)

At lower right: *J.-Bte Carpeaux*, 1867

Musée d'Orsay, Paris, on loan to the Musée National du Château de Compiègne (RF 1599)

PROVENANCE: Atelier Carpeaux sale Paris, Hôtel Drouot, May 31–June 2, 1894 (no. 9); Atelier Carpeaux sale Paris, Hôtel Drouot, December 14, 1906 (no. 88), purchased by the Musée du Louvre; loaned to the Musée National du Château de Compiègne, 1984; kept at the Musée d'Orsay

SELECTED LITERATURE: Guillemot 1894, no. 9; *Le Décor de la vie sous le Second Empire*, exh. cat., Louvre (Paris, 1922), no. 35; *Centenaire de la naissance de Carpeaux* 1927, no. 552; *Louis-Philippe et Napoléon III* 1928, no. 61; *Souvenirs du Prince Impérial*, exh. cat., Musée de l'Orangerie (Paris, 1935), n.p.; Marvaud-Braunwald and Pérot 1955, no. 142; *Hector Berlioz*, exh. cat., Bibliothèque Nationale (Paris, 1969), no. 299; Beyer, Braunwald, and Duclaux 1975, no. 192; *L'Art en France sous le Second Empire*, exh. cat., Grand Palais (Paris, 1979), no. 188; Ramade and Margerie 1999, no. 162 (with earlier bibliography), checklist no. 87

Cat. 111.

*Ball at the Palais des Tuileries in the Salle des Maréchaux*

May 1867

Black chalk heightened with white on blue paper

5 $\frac{1}{4}$  × 4 $\frac{3}{4}$  in. (13.4 × 12 cm)

Musée des Beaux-Arts, Rouen (975.4.2177)

PROVENANCE: Suzanne and Henri Baderou; their gift to the museum, 1975

SELECTED LITERATURE: A. Le Normand, "De Lemaire à Rodin: Dessins de sculpteurs du XIX<sup>e</sup> siècle," in *La Donation Suzanne et Henri Baderou au Musée de Rouen* (Paris, 1980), vol. 1, p. 158, n. 81

Cat. 112.

*Lady in Court Dress*

ca. 1867

Black chalk heightened with white on brown paper

5 $\frac{3}{4}$  × 8 $\frac{3}{4}$  in. (14.7 × 22.1 cm)

Ecole Nationale Supérieure des Beaux-Arts, Paris

(1787-2-624)

PROVENANCE: Prince Georges B. Stirbey, 1875; his gift to the Ecole, 1881

SELECTED LITERATURE: Beyer, Braunwald, and Duclaux 1975, no. 210

Cat. 113.  
*The First Long Dress*  
ca. 1873–74  
Original terracotta  
12 × 4<sup>3</sup>/<sub>8</sub> × 3<sup>3</sup>/<sub>4</sub> in. (30.5 × 11.2 × 9.4 cm)  
Red wax seal: *Atelier Carpeaux*  
Musée des Beaux-Arts, Valenciennes (S.90.75)

PROVENANCE: Atelier Carpeaux sale Paris, Hôtel Drouot, May 31–June 2, 1894 (no. 373), purchased by the city of Valenciennes

SELECTED LITERATURE: Guillemot 1894, no. 373; Pillion 1909, no. 94; Musée des Beaux-Arts (Valenciennes) 1927, no. 127; Hardy and Braunwald 1978, no. 99

Cat. 114.  
*Pensive Woman Seated*  
ca. 1873–74  
Original terracotta maquette  
11<sup>7</sup>/<sub>8</sub> × 4<sup>1</sup>/<sub>2</sub> × 7<sup>1</sup>/<sub>8</sub> in. (30 × 11.5 × 18 cm)  
Musée des Arts Décoratifs, Paris (S242)

PROVENANCE: Amélie Carpeaux; purchased by the museum, 1889

SELECTED LITERATURE: *Oeuvres de Carpeaux et de Ricard* 1912, no. 212; Marvaud-Braunwald and Pérot 1955, no. 206

## PORTRAITS

### THE MARQUISE DE LA VALETTE

Cat. 115.  
*The Marquise de la Valette*  
1861  
Original plaster  
25<sup>3</sup>/<sub>4</sub> × 25<sup>1</sup>/<sub>4</sub> × 12<sup>3</sup>/<sub>4</sub> in. (65.4 × 64.1 × 32.5 cm)  
Musée d'Orsay, Paris (RF 1056)

PROVENANCE: Executed in Rome at the request of the marquis de la Valette, 1861; Amélie Carpeaux; purchased by the Musée du Louvre for 1,000 francs, 1895; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Guillemot 1894, no. 414; Florian-Parmentier 1912, p. 49; MacColl 1926, pp. 142, 144–45; Clément-Carpeaux 1934–35, vol. 1, pp. 125–26, 134, 151, 268–69; C. Avery, “From David d'Angers to Rodin: Britain's National Collection of French 19th-Century Sculpture,” *The Connoisseur* 179 (April 1972), p. 237; Beyer, Braunwald, and Duclaux 1975, no. 91; Pingéot, Le Normand-Romain, and Margerie 1986, p. 74; *La Sculpture du XIX<sup>e</sup> siècle* 1986, pp. 232–33; Fromentin 1997, p. 93

Cat. 116.  
*The Marquise de la Valette in Frontal View*  
1869  
Pen and brown ink and wash on paper  
10<sup>3</sup>/<sub>4</sub> × 7<sup>1</sup>/<sub>2</sub> in. (27.3 × 19.1 cm)  
At lower right in pencil: *Madame de la Valette*  
Ecole Nationale Supérieure des Beaux-Arts, Paris (1787-2-511)

PROVENANCE: Prince Georges B. Stirbey, 1875; his gift to the Ecole, 1882

SELECTED LITERATURE: Marvaud-Braunwald and Pérot 1955, no. 79; Kahn et al. 1956, no. 55; Beyer, Braunwald, and Duclaux 1975, no. 90; Brugerolles 2012, no. 91; Margerie 2012a, p. 23

Paris only

Cat. 117.  
*The Marquise de la Valette in Profile View*  
1869  
Pen and brown ink and wash on paper  
11<sup>1</sup>/<sub>8</sub> × 7<sup>7</sup>/<sub>8</sub> in. (28.1 × 20 cm)  
At lower left in black pencil: *La marquise de la Valette*  
Ecole Nationale Supérieure des Beaux-Arts, Paris (1787-2-445)

PROVENANCE: Prince Georges B. Stirbey, 1875; his gift to the Ecole, 1881

SELECTED LITERATURE: Beyer, Braunwald, and Duclaux 1975, no. 89; Poisson 1975, no. 20; Brugerolles 2012, no. 92; Margerie 2012a, p. 23

New York only

### PRINCESS MATHILDE

Cat. 118.  
*Armande Defly, née Dieudé*  
1863  
Bronze medallion  
Diam. 7<sup>1</sup>/<sub>4</sub> in. (18.5 cm)  
At left (faintly): *Madame Defly*; at right: *JB<sup>e</sup> Carpeaux / fait en [?] 1863*  
The Metropolitan Museum of Art, New York (2013.254)  
Purchase, Stephen K. Scher Gift, 2013

PROVENANCE: Atelier Carpeaux sale Paris, Manzi, Joyant & Cie, December 8–9, 1913 (no. 67); [Galerie Durand-Ruel, Paris]; sale Paris, Palais Galliera, November 27, 1974; sale Paris, Hôtel Drouot, December 12, 2012 (no. 194); [David and Constance Yates, New York]; purchased by the museum, 2013

Cat. 119.  
*Princess Mathilde*  
1862  
Marble  
37<sup>1</sup>/<sub>2</sub> × 27<sup>3</sup>/<sub>4</sub> × 17<sup>1</sup>/<sub>4</sub> in. (95.3 × 70.4 × 43.7 cm)  
At right edge of base: (A) / *JBte CARPEAUX*.  
*St. Gratien* 1862  
Musée d'Orsay, Paris (RF 1387)

PROVENANCE: Commissioned by Princess Mathilde, 1862, until 1904; her collection's bequest to the Musée du Louvre, 1905; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Salon (Paris), *Explication des oeuvres . . .* (Paris, 1863), p. 293, no. 2274; E. Guérin, *Les Goncourt et leur temps*, exh. cat., Musée des Arts Décoratifs (Paris, 1946), no. 80; A. Augustin-Thierry, *La Princesse Mathilde, Notre-Dame des arts* (Paris, 1950), p. 292; Marvaud-Braunwald and Pérot 1955, no. 81; Pingéot, Le Normand-Romain, and Margerie 1986, p. 75; Poletti and Richarme 2003, p. 22; E. Papet, *Charles Cordier 1827–1905, l'autre et l'ailleurs*, exh. cat., Musée d'Orsay (Paris, 2004), pp. 70–71

Cat. 120.  
*Princess Mathilde*  
1862–63  
Black chalk heightened with white on blue paper  
12<sup>1</sup>/<sub>8</sub> × 7<sup>3</sup>/<sub>8</sub> in. (30.9 × 18.6 cm)  
At lower right: *J.B. Carpeaux*  
Musée d'Orsay, Paris, kept at the Musée du Louvre, Département des Arts Graphiques, Paris (RF 1308)

PROVENANCE: Prince Georges B. Stirbey; his gift to the Musée du Louvre, 1882

SELECTED LITERATURE: *Le Décor de la vie au Second Empire*, exh. cat., Louvre (Paris, 1922), no. 222; Grand Palais (Paris) 1927, no. 4408; Marvaud-Braunwald and Pérot 1955, no. 167; *Dessins de sculpteurs: De Pajou à Rodin*, exh. cat., Louvre (Paris, 1964), no. 46; *Von Ingres bis Renoir: Meisterzeichnungen aus dem Louvre, Paris*, exh. cat., Hessisches Landesmuseum (Darmstadt, 1972), no. 10; Beyer, Braunwald, and Duclaux 1975, no. 186; Prat 2011, pp. 414–15

Cat. 121.  
*Princess Mathilde*  
1863  
Patinated plaster  
20<sup>7</sup>/<sub>8</sub> × 9<sup>1</sup>/<sub>4</sub> × 10<sup>5</sup>/<sub>8</sub> in. (52.8 × 23.5 × 27 cm)  
On right side of neck: *A Monsieur de Ste Beuve / JBte Carpeaux 1863*  
Musée d'Orsay, Paris (RF 1772)

PROVENANCE: Commissioned following the official bust, August 1862; Charles-Augustin Sainte-Beuve, 1863; Germain Bapst; his bequest to the Musée du Louvre, 1922; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: P. de Chennevières, “Souvenirs d'un Directeur des Beaux-Arts,” *L'Artiste*, 1883–89, pp. 21–22; *Oeuvres de Carpeaux et de Ricard* 1912, p. 25, no. 146; *Le Temps des crinolines*, exh. cat., Musée National du Palais de Compiègne (Paris, 1953), no. 38; Marvaud-Braunwald and Pérot 1955, no. 82; C. Muracciole, *La Princesse Mathilde et son temps*, exh. cat., Palazzo Strozzi (Florence, 1959); *Dessins de sculpteurs: De Pajou à Rodin*, exh. cat., Louvre (Paris, 1964), no. 100; Beyer, Braunwald, and Duclaux 1975, no. 183; Pingéot, Le Normand-Romain, and Margerie 1986, p. 78; *La Sculpture du XIX<sup>e</sup> siècle* 1986, p. 233; *Marianne et Germania, 1789–1889*, exh. cat., Petit Palais (Paris, 1997), no. 9/15; B. de Montclos, *Les Russes à Paris au XIX<sup>e</sup> siècle, 1814–1896*, exh. cat., Musée Carnavalet (Paris, 1996), p. 97, no. 117

### THE IMPERIAL COUPLE

Cat. 122.  
*Head of the Empress Eugénie*  
ca. 1864–66  
Black and white chalk on gray paper  
6 × 4 in. (15.2 × 10.2 cm)  
Ecole Nationale Supérieure des Beaux-Arts, Paris (1787-1-072)

PROVENANCE: Prince Georges B. Stirbey, 1875; his gift to the Ecole, 1881

Cat. 123.  
*Napoleon III Seated in Court Dress*  
 ca. 1863–70  
 Black and white chalk on paper  
 6 × 4¼ in. (15.2 × 10.7 cm)  
 Ecole Nationale Supérieure des Beaux-Arts, Paris  
 (1787-2-635)

PROVENANCE: Prince Georges B. Stirbey, 1875; his gift to the Ecole, 1881

SELECTED LITERATURE: Beyer, Braunwald, and Duclaux 1975, no. 150

Cat. 124.  
*Napoleon III, Half-Length and Seen from the Back, in the Palais des Tuileries*  
 1865  
 Black pencil and white chalk on paper  
 5 × 4½ in. (12.7 × 10.5 cm)  
 Lower left: *Tuileries, 27 mars 65*  
 Musée des Beaux-Arts, Valenciennes (CD 268)

PROVENANCE: Marquis de Piennes; his gift to the city of Valenciennes, 1910

SELECTED LITERATURE: Musée des Beaux-Arts (Valenciennes) 1927, no. 422; Beyer, Braunwald, and Duclaux 1975, no. 155

Cat. 125.  
*Napoleon III in Uniform*  
 ca. 1864  
 Terracotta  
 6⅞ × 3⅞ × 3 in. (17.3 × 7.8 × 7.5 cm)  
 Musée d'Orsay, Paris (RF 1458)

PROVENANCE: Carpeaux's children; Jacques Doucet, Paris; his gift to the Musée du Louvre, 1908; kept at the Musée d'Orsay

SELECTED LITERATURE: Guillemot 1894, no. 375; Marvaud-Braunwald and Pérot 1955, no. 95; Beyer, Braunwald, and Duclaux 1975, no. 149; Pingéot, Le Normand-Romain, and Margerie 1986, p. 76

Cat. 126.  
*Napoleon III in Court Dress*  
 ca. 1864  
 Terracotta  
 6½ × 2⅜ × 2⅜ in. (16.3 × 6.1 × 6 cm)  
 Musée d'Orsay, Paris (RF 1457)

PROVENANCE: Carpeaux's children; Jacques Doucet, Paris; his gift to the Musée du Louvre, 1908; kept at the Musée d'Orsay

SELECTED LITERATURE: Marvaud-Braunwald and Pérot 1955, no. 96; Beyer, Braunwald, and Duclaux 1975, no. 148; Pingéot, Le Normand-Romain, and Margerie 1986, p. 76

Cat. 127.  
*Napoleon III*  
 1873  
 Marble  
 20½ × 14¼ × 10⅝ in. (52 × 36 × 27 cm)  
 On left shoulder: *Chislehurst / 13 janvier 1873 / J Bte Carpeaux*; on front: *NAPOLEON III*  
 The Metropolitan Museum of Art, New York (1974.297)

Purchase, Anne and George Blumenthal Fund, Munsey and Fletcher Funds, funds from various donors, Agnes Shewan Rizzo Bequest and Mrs. Peter Oliver Gift, 1974

PROVENANCE: Empress Eugénie; her sale Farnborough Hill, Farnborough, Hampshire, Hamptons and Sons, July 12–21, 1927 (no. 1347); Raymond Fabius, Neuilly; purchased by the museum, 1974

SELECTED LITERATURE: *Exposition 1928 de Napoléon I<sup>er</sup> à Napoléon III: Souvenirs de la famille impériale conservés par l'Impératrice Eugénie dans sa résidence de Farnborough et provenant de sa succession*, exh. cat., Musée National des Châteaux de Malmaison et de Bois (Paris, 1928), no. 72; *Souvenirs du Prince Impérial*, exh. cat., Musée de l'Orangerie (Paris, 1935), no. 87; *Five Centuries of History Mirrored in Five Centuries of French Art*, exh. cat., World's Fair, French Pavilion (New York, 1939), no. 319; Marvaud-Braunwald and Pérot 1955, no. 213; J. D. Draper in *The Metropolitan Museum of Art, Notable Acquisitions, 1965–1975* (New York, 1975), p. 251

Cat. 128.  
*Napoleon III in His Coffin*  
 1873  
 Charcoal heightened with white on paper  
 12¾ × 19⅜ in. (32.4 × 49.1 cm)  
 Musée National du Château de Compiègne (C.63.004)

PROVENANCE: Atelier Carpeaux sale Paris, Manzi, Joyant & Cie, December 8–9, 1913 (no. 1756); Louise Clément-Carpeaux; Louise Holfeld; her gift to the museum, 1962 (accessioned 1963)

SELECTED LITERATURE: *Le Second Empire à Nice*, exh. cat., Musée Masséna (Nice, 1931), no. 48; Clément-Carpeaux 1934–35, vol. 1, pp. 366–67

New York only

Cat. 129.  
*The Hands of Napoleon III*  
 1873  
 Black chalk on paper  
 17¾ × 10¼ in. (45 × 26 cm)  
 At lower right: *Bte Carpeaux*  
 Musée National du Château de Compiègne (C.49.013)

PROVENANCE: Baron Rabusson-Corvisart; his gift to the museum, 1948 (accessioned 1949)

SELECTED LITERATURE: Guillemot 1894, no. 193; Marvaud-Braunwald and Pérot 1955, no. 271; Beyer, Braunwald, and Duclaux 1975, no. 159

#### DEMIMONDE AND BOURGEOISIE

Cat. 130.  
*Mademoiselle Fiocre*  
 1869  
 Plaster  
 32⅜ × 20⅛ × 14⅝ in. (83 × 51 × 37 cm)  
 Musée d'Orsay, Paris (RF 930)

PROVENANCE: Amélie Carpeaux; purchased by the Musée du Louvre for 500 francs, 1892; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: E. de Goncourt and J. de Goncourt, *Journal: Mémoires de la vie littéraire* (Paris, 1956), vol. 4, pp. 576–77 (“année 1894”); Echerac 1901, n.p.; Beyer, Braunwald, and Duclaux 1975, no. 328; Clément-Carpeaux 1934–35, vol. 1, pp. 190–91; Pingéot, Le Normand-Romain, and Margerie 1986, p. 72; D. Vin, “Louis Courajod et la muséologie du département des sculptures,” in *Un Combat pour la sculpture: Louis Courajod (1841–1896), historien d'art et conservateur* (Paris, 2003), pp. 59–71

Cat. 131.  
*Madame Joachim Lefèvre*  
 1871  
 Marble  
 32¼ × 21⅛ × 13⅞ in. (82 × 53.8 × 35.3 cm)  
 On lower right plinth of pedestal: *JBte Carpeaux 1871*  
 Musée d'Orsay, Paris (RF 2399)

PROVENANCE: Lefèvre family; [Galerie André Schoeller]; purchased by the Musée du Louvre, 1936; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Exposition Universelle (Vienna) 1873, *France: Oeuvres d'art et manufactures nationales* (Paris, 1873), p. 170, no. 862; E. de Goncourt and J. de Goncourt, *Journal: Mémoires de la vie littéraire* (Paris, 1956), vol. 4, pp. 576–77 (“année 1894”); Echerac 1901, n.p.; Florian-Parmentier 1912, p. 145; *Oeuvres de Carpeaux et de Ricard* 1912, no. 145; *Le Décor de la vie sous le Second Empire*, exh. cat., Louvre (Paris, 1922), p. 57, no. 463; Clément-Carpeaux 1934–35, vol. 1, pp. 190–91; Vitry 1936; G. Apollinaire, *Chroniques d'art, 1902–1918* (Paris, 1960), p. 320; Poisson 1975, no. 64; J. Hargrove, *The Life and Work of Albert Carrier-Belleuse* (New York, 1977), pp. 122–24; Pingéot, Le Normand-Romain, and Margerie 1986, p. 82; *La Sculpture du XIX<sup>e</sup> siècle* 1986, p. 233; Forneris and Ginépro 1990, p. 36, no. 36; H. Loyrette, *Degas* (Paris, 1991), pp. 208–9; D. Vin, “Louis Courajod et la muséologie du département des sculptures,” in *Un Combat pour la sculpture: Louis Courajod (1841–1896), historien d'art et conservateur* (Paris, 2003), pp. 59–71

Cat. 132.  
*Madame Chardon-Lagache*  
 1872–73  
 Original plaster  
 28 × 21⅝ × 13¾ in. (71 × 55 × 35 cm)  
 Carved on pedestal: *JBt Carpeaux*  
 Musée des Beaux-Arts, Valenciennes (S.92.61)

PROVENANCE: Carpeaux's children; their gift to the city of Valenciennes, 1927

SELECTED LITERATURE: H. Jouin, *La Sculpture au Salon de 1873* (Paris, 1874), p. 50; Palais des Beaux-Arts (Brussels) 1929, no. 38; Clément-Carpeaux 1934–35, vol. 1, p. 379; Hardy and Braunwald 1978, no. 209; Fromentin 1997, p. 175

Cat. 133.  
*Pierre-Alfred Chardon-Lagache*  
 1872–73  
 Original plaster  
 27 × 22 × 12 in. (68.5 × 56 × 30.5 cm)  
 Musée des Beaux-Arts, Valenciennes (S.92.62)



PROVENANCE: Carpeaux's children; their gift to the city of Valenciennes, 1927

SELECTED LITERATURE: Musée des Beaux-Arts (Valenciennes) 1927, no. 95; Hardy and Braunwald 1978, no. 208

New York only

Cat. 134.

*Madame Pelouze*

1872–73

Terracotta

23¼ × 9¾ × 9¾ in. (59 × 24.8 × 24.8 cm)

On pedestal at right: *J.-B. Carpeaux*; under the veil:

*JBt Carpeaux / . . . 1873*

At right: seal of Atelier Carpeaux, Auteuil; on back:

*Atelier*; at left: *propriété Carpeaux*; between the two

seals: 2016

Musée des Beaux-Arts, Valenciennes (S.92.64)

PROVENANCE: Unknown; acquired by the city of Valenciennes, 1909

SELECTED LITERATURE: Pillion 1909, no. 83; Palais des Beaux-Arts (Brussels) 1929, no. 22; Clément-Carpeaux 1934–35, vol. 1, pp. 358–59; Beyer, Braunwald, and Duclaux 1975, no. 225; Hardy and Braunwald 1978, no. 210; Fromentin 1997, pp. 175, 176, 180

Paris only

#### FRIENDS

Cat. 135.

*Alexandre Falguière*

1861

Oil on canvas

21½ × 18½ in. (55 × 46 cm)

At lower right: *J.B. Carpeaux 1861*

Private collection, Paris

PROVENANCE: [Fabius Frères, Paris]; their sale Paris, Sotheby's, October 26–27, 2011 (no. 169)

SELECTED LITERATURE: *Four Guest Galleries from Paris: French Painting, 1600–1900*, exh. cat., Paul Rosenberg & Co. (New York, 1982), no. 42; Jeancolas 1987, p. 74; Ramade and Margerie 1999, no. 259, checklist no. 48

Paris only

Cat. 136.

*François-Louis Carpezat*

1855

Silvered bronze

20¼ × 16⅞ × 4¾ in. (51 × 43 × 11 cm)

Incised at left: *Carpeaux / à son ami / Carpezat*

Musée d'Orsay, Paris (RF 4380)

PROVENANCE: [Galerie Patrice Bellanger, Paris]; acquired by the museum, 1991

SELECTED LITERATURE: A. Pinget, "Acquisitions," *La Revue du Louvre: La Revue des musées de France* 41, no. 5/6 (1991), p. 115; A. le Normand-Romain, *Mémoire de marbre: La Sculpture funéraire en France, 1804–1914* (Paris, 1995), p. 406; L. de Margerie in *De l'Impressionnisme à l'Art Nouveau: Acquisitions du Musée d'Orsay 1990–1996*, exh. cat. (Paris, 1996), p. 68

Cat. 137.

*The Marquis de Piennes*

1862

Oil on canvas

18½ × 15 in. (46 × 38 cm)

At lower right: *J. B<sup>te</sup> Carpeaux. Perier. 1862*

Musée des Beaux-Arts, Valenciennes (P.46.1.419)

PROVENANCE: Dr. Coroenne; his sale, 1935, purchased by the city of Valenciennes, 1935

SELECTED LITERATURE: Clément-Carpeaux 1934–35, vol. 1, p. 154, vol. 2, p. 331; Hardy and Braunwald 1978, no. 9; Jeancolas 1987, p. 60; Ramade and Margerie 1999, no. 292, checklist no. 50

Paris only

Cat. 138.

*Portrait of a Man*

ca. 1871

Charcoal and white chalk on gray paper

11⅞ × 8⅞ in. (30 × 22 cm)

Musée des Beaux-Arts, Valenciennes (CD 157)

PROVENANCE: Marquis de Piennes; his gift to the city of Valenciennes, 1910

SELECTED LITERATURE: Musée des Beaux-Arts (Valenciennes) 1927, no. 154 (as *Portrait d'un praticien*); Clément-Carpeaux 1934–35, vol. 2, p. 333; Hardy and Braunwald 1975, no. 31

Cat. 139.

*Charles-Joseph Tissot*

ca. 1863

Patinated plaster

22⅞ × 11 × 10¼ in. (58 × 28 × 26 cm)

Inscribed: *A mon ami Tissot. JBte Carpeaux. 186[?]*

Petit Palais, Musée des Beaux-Arts de la Ville de Paris

(PPS 1554)

PROVENANCE: Louise Clément-Carpeaux; her gift to the museum, 1938

SELECTED LITERATURE: Chesneau 1880, p. 92; *Catalogue des portraits d'hommes et de femmes célèbres (1830 à 1900)*, exh. cat., Palais du Domaine de Bagatelle (Paris, 1908), no. 36; Clément-Carpeaux 1934–35, vol. 1, p. 92; Beyer, Braunwald, and Duclaux 1975, no. 93

Cat. 140.

*Charles-Joseph Tissot*

ca. 1863

Charcoal heightened with white on gray-brown paper

13¼ × 10⅞ in. (33.5 × 27 cm)

Musée des Beaux-Arts, Valenciennes (CD 155)

PROVENANCE: Marquis de Piennes; his gift to the city of Valenciennes, 1910

SELECTED LITERATURE: Musée des Beaux-Arts (Valenciennes) 1927, no. 161; Palais des Beaux-Arts (Brussels) 1929, no. 171; Clément-Carpeaux 1934–35, vol. 2, p. 333; Hardy and Braunwald 1975, no. 29; Fromentin 1997, p. 253

Cat. 141.

*Dr. Batailhé*

ca. 1863

Plaster

18¼ × 10⅞ × 10¼ in. (46.3 × 27.7 × 26 cm)

Musée des Beaux-Arts, Valenciennes (S.92.22)

PROVENANCE: Batailhé's family, Albi; purchased by the city of Valenciennes, 1928

SELECTED LITERATURE: Pailhas 1909, p. 198; Palais des Beaux-Arts (Brussels) 1929, no. 39; Marvaud-Braunwald and Pérot 1955, no. 110; Beyer, Braunwald, and Duclaux 1975, no. 92; Hardy and Braunwald 1978, no. 110

Cat. 142.

*Charles Garnier*

1869

Bronze

26⅞ × 21½ × 13¼ in. (67.6 × 54.5 × 33.6 cm)

On socle at right: *B<sup>te</sup> Carpeaux. 1869*

Musée d'Orsay, Paris (RF 1760)

PROVENANCE: Charles Garnier; his widow's bequest to the Musée du Louvre, 1921; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Salon (Paris), *Explication des ouvrages . . .* (Paris, 1869), p. 459, no. 3284; Exposition Universelle Internationale (Paris) 1900, no. 1501; *Oeuvres de Carpeaux et de Ricard* 1912, no. 130; Clément-Carpeaux 1934–35, vol. 1, p. 267; Marvaud-Braunwald and Pérot 1955, no. 122; Beyer, Braunwald, and Duclaux 1975, no. 327; G. Cogeval, *From Courbet to Cézanne: A New 19th Century*, exh. cat., Brooklyn Museum and Dallas Museum of Art (Paris, 1986), no. 71; Pinget, *Le Normand-Romain*, and Margerie 1986, p. 78; Margerie and Beretti 1989, no. 4; Poletti and Richarme 2003, p. 118

Cat. 143.

*Jean-Léon Gérôme*

1871

Bronze

23¾ × 9 × 9½ in. (60.2 × 23 × 24 cm), H. of socle

5⅞ in. (15 cm)

On pedestal at right: *Al Sommo / Pittore Gérôme /*

*J.B. Carpeaux Scur*; on cartouche in front: *GEROME*

Musée d'Orsay, Paris (RF 1836)

PROVENANCE: Ernest May (1845–1925); his gift to the Musée du Louvre, 1923 (accepted 1924, accessioned 1926); loaned to an exhibition, New York, lost in the fire and sinking of the SS *Paris* at port of Le Havre, April 19, 1939; brought up by underwater divers, May 1950; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: *Le Décor de la vie sous la III<sup>e</sup> République de 1870 à 1900*, exh. cat., Musée des Arts Décoratifs (Paris, 1933), no. 849; Musée des Arts Décoratifs (Paris) 1934, no. 164; G. Bazin, *Un Siècle de peinture française / Um século de pintura francesa, 1850–1950*, exh. cat., Fundação Calouste Gulbenkian (Lisbon, 1965), no. 11; Beyer, Braunwald, and Duclaux 1975, no. 218; Pinget, *Le Normand-Romain*, and Margerie 1986, pp. 78–79; Poletti and Richarme 2003, p. 134

Cat. 144.

*Jean-Léon Gérôme*

1871

Marble

24 × 10¼ × 9 in. (61 × 26 × 23 cm), including socle

On right side below truncation: *JB<sup>re</sup> Carpeaux*

J. Paul Getty Museum, The Getty Center, Los Angeles, Calif. (88.SA.8)

PROVENANCE: Gérôme's daughter Suzanne and her husband, the artist Aimé Morot (1850–1913); their descendants; [Galerie Elstir, Paris]; acquired by the museum, 1988

SELECTED LITERATURE: P. Fusco in "Acquisitions," *The J. Paul Getty Museum Journal* 17 (1989), p. 150, no. 91; P. Fusco in *Masterpieces of the J. Paul Getty Museum. European Sculpture* (Los Angeles, 1998), pp. 118–19

Cat. 145.

*Charles Gounod*

1873

Terracotta copy

25 × 21⅞ × 11⅜ in. (63.5 × 53.5 × 29 cm)

On pedestal: *S.D.*; on front: *JBt Carpeaux*; on socle:

*JB Carpeaux*; on back: two seals, *propriété / Carpeaux Atelier*

Musée des Beaux-Arts, Valenciennes (S.90.6)

PROVENANCE: Amélie Carpeaux; acquired by the city of Valenciennes, 1882

SELECTED LITERATURE: Foucart 1882, no. 59; Pillion 1909, no. 51; Demmler 1918, no. 760; Musée des Beaux-Arts (Valenciennes) 1927, no. 72; Clément-Carpeaux 1934–35, vol. 1, pp. 331–32 (misdated to 1871); Hardy and Braunwald 1978, no. 213; Poletti and Richarme 2003, p. 120; Frankiss 2012, pp. 38–45

Cat. 146.

*Antoine Vollon*

ca. 1870

Charcoal heightened with white on gray paper

11⅞ × 7½ in. (30 × 19 cm)

At lower right in pencil: *Carpeaux*

Musée des Beaux-Arts, Valenciennes (CD 153)

PROVENANCE: Marquis de Piennes; his gift to the city of Valenciennes, 1910

SELECTED LITERATURE: Musée des Beaux-Arts (Valenciennes) 1927, no. 160; Clément-Carpeaux 1934–35, vol. 2, p. 333; Hardy and Braunwald 1975, no. 27

Cat. 147.

*Alexandre Dumas fils Lying on a Bed or Man Asleep on a Sofa*

1873

Black chalk on gray paper

10¼ × 13⅜ in. (25.8 × 33.9 cm)

Musée des Beaux-Arts, Valenciennes (CD 252)

PROVENANCE: Bruno Chériér; Chériér's heirs; their gift to the city of Valenciennes

SELECTED LITERATURE: Pillion 1909, no. 124; Musée des Beaux-Arts (Valenciennes) 1927, no. 164; Clément-Carpeaux 1934–35, vol. 2, p. 333; Beyer, Braunwald, and Duclaux 1975, no. 228; Hardy and Braunwald 1975, no. 82; Fromentin 1997, p. 253

Cat. 148.

*Alexandre Dumas fils*

1874

Marble

31⅞ × 23¾ × 15⅜ in. (81 × 60.3 × 39 cm)

On base at right: *J-B Carpeaux [sic]*

Comédie Française, Paris (S152)

PROVENANCE: Alexandre Dumas fils; his gift to the Comédie Française, 1895

SELECTED LITERATURE: Salon (Paris), *Explication des ouvrages . . .* (Paris, 1874), p. 411, no. 2727; *Oeuvres de Carpeaux et de Ricard* 1912, no. 144; Marvaud-Braunwald and Pérot 1955, no. 218; Poletti and Richarme 2003, p. 104

Cat. 149.

*Madame Alexandre Dumas fils*

1873

Original plaster

30⅞ × 22¾ × 12½ in. (77.3 × 57.8 × 31.9 cm)

Musée d'Orsay, Paris (RF 1055)

PROVENANCE: Amélie Carpeaux; purchased by the Musée du Louvre for 1,000 francs, 1895; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Mantz 1876, p. 625; Beyer, Braunwald, and Duclaux 1975, no. 226; Pingoot, Le Normand-Romain, and Margerie 1986, p. 74

Cat. 150.

*Madame Alexandre Dumas fils*

1875

Marble

H. 31½ in. (80 cm)

J. Paul Getty Museum, The Getty Center, Los Angeles, Calif. (85.SA.47)

PROVENANCE: Alexandre Dumas fils; Dumas family, 1895; sale Monte Carlo, Sotheby Parke Bernet Monaco S.A., June 14, 1982 (no. 234); [Fabius Frères, Paris]; acquired by the museum, 1985

Cat. 151.

*Bruno Chériér*

1874

Bronze

24¼ × 11⅞ × 10 in. (61.6 × 30.1 × 25.5 cm)

On left of pedestal: *Souvenir / Fraternel / offert à mon*

*Vieil / Ami Bruno Chériér / Peintre / Son Compatriote*

*JB Carpeaux / 1875*

Musée des Beaux-Arts, Valenciennes (S.92.81)

PROVENANCE: Chériér; his bequest to the city of Valenciennes, 1880

SELECTED LITERATURE: Salon (Paris), *Explication des ouvrages . . .* (Paris, 1875), p. 438, no. 2926;

J. Castagnary, *Salons 1857–1878* (Paris, 1892), p. 197 ("année 1875"); Mantz 1876, p. 626; Chesneau 1880, pp. 141–72; Foucart 1882, p. 33, no. 72; Pillion 1909, no. 64; Demmler 1918, no. 775; Musée des Beaux-Arts (Valenciennes) 1927, no. 90; Palais des Beaux-Arts (Brussels) 1929, no. 26; Clément-Carpeaux 1934–35, vol. 2, pp. 52, 54, no. 210; Hardy and Braunwald 1978, no. 240; Maison, Pingoot, and Viéville 1982, pp. 128–29, no. 46; Ramade and Margerie 1999, p. 94, checklist no. 102; Guillot 2010, pp. 31–38; Poletti 2012, pp. 272, 274

FAMILY

Cat. 152.

*Impression of Amélie de Montfort*

ca. 1870

Terracotta

5⅞ × 7¼ × 3½ in. (13 × 18.3 × 8.9 cm)

Red wax seal of Atelier Carpeaux with imperial eagle, paper sticker with printed number, 358

The Metropolitan Museum of Art, New York (1989.289.2)

Purchase, Friends of European Sculpture and Decorative Arts Gifts, 1989

PROVENANCE: Atelier Carpeaux sale Paris, Hôtel Drouot, May 31–June 2, 1894 (no. 358); [Galerie Romane, Paris, 1987]; [Patricia Wengraf, London, 1989]; purchased by the museum, 1989

SELECTED LITERATURE: Guillemot 1894, no. 358; Draper 1990, p. 32; Draper 1991–92, pp. 54–55

Cat. 153.

*Amélie de Montfort in Wedding Attire*

1869

Plaster

26⅞ × 18⅜ × 11½ in. (67.5 × 46.6 × 29.3 cm)

On socle at right: *JB Carpeaux*; inscribed on ribbon across shoulder: *VENIR MARS = "souvenir du 13 mars 1869"*; on front of socle, arms of Montfort family Musée d'Orsay, Paris (RF 1059)

PROVENANCE: Amélie Carpeaux; original plaster purchased by the Musée du Louvre for 500 francs, 1895; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Clément-Carpeaux 1934–35, vol. 1, p. 247; Beyer, Braunwald, and Duclaux 1975, no. 11; Pingoot, Le Normand-Romain, and Margerie 1986, pp. 74–75; Poletti and Richarme 2003, p. 132

Cat. 154.

*Vicomtesse de Montfort*

ca. 1870

Original patinated plaster

18½ × 11¼ × 11⅞ in. (46.9 × 28.5 × 30.2 cm)

Metal seal: *Propriété Carpeaux*

Musée des Beaux-Arts, Valenciennes (S.63.15)

PROVENANCE: Louise Clément-Carpeaux; her gift to the city of Valenciennes, 1963

SELECTED LITERATURE: Palais des Beaux-Arts (Brussels) 1929, no. 31; Clément-Carpeaux 1934–35, vol. 1, p. 311; Hardy and Braunwald 1978, p. 88, no. 190; A. Le Normand-Romain et al., *Centenaire Henri Chapu, 1833–1891*, exh. cat., Musée Henri Chapu and Musée de Melun (Le Mée-sur-Seine and Melun, 1991), no. 118; Poletti 2012, pp. 148–49

Cat. 155.

*Left Foot and Torso of Amélie Carpeaux*

ca. 1870

Black chalk heightened with white on gray paper

9 × 5⅜ in. (22.7 × 13.6 cm)

Ecole Nationale Supérieure des Beaux-Arts, Paris (1787-2-418)

PROVENANCE: Prince Georges B. Stirbey, 1875; his gift to the Ecole, 1881

- Cat. 156.  
*Scene of Childbirth*  
ca. 1870  
Oil grisaille on canvas  
22 $\frac{5}{8}$  × 27 $\frac{3}{4}$  × 1 $\frac{3}{8}$  in. (57.5 × 70.5 × 3.5 cm)  
At lower right: red wax seal, JBC  
Petit Palais, Musée des Beaux-Arts de la Ville de Paris (PPP 2086)
- PROVENANCE: Louise Clément-Carpeaux; her gift to the museum, 1938
- SELECTED LITERATURE: *Oeuvres de Carpeaux et de Ricard* 1912, no. 236; Grand Palais (Paris) 1927, no. 4395; Palais des Beaux-Arts (Brussels) 1929, no. 113 (as *Scène tragique*); Marvaud-Braunwald and Duclaux 1955, no. 242; Kahn et al. 1956, no. 146; Beyer, Braunwald, and Duclaux 1975, no. 382; J. Laffon, *Musée du Petit Palais: Catalogue sommaire illustré des peintures* (Paris, 1981), no. 194; Jeancolas 1987, p. 183; Ramade and Margerie 1999, no. 132 (with earlier bibliography), checklist no. 29; Axel Hémerly, *Pas la couleur, rien que la nuance! Trompe-l'oeil et grisailles de Rubens à Toulouse-Lautrec*, exh. cat. (Toulouse: Musée des Augustins, 2008), no. 56
- Cat. 157.  
*Le Trait d'Union*  
June 1872  
Terracotta  
7 $\frac{7}{8}$  × 3 $\frac{3}{4}$  × 3 $\frac{1}{2}$  in. (20 × 9.4 × 9 cm)  
Red wax seal of Atelier Carpeaux with imperial eagle  
The Metropolitan Museum of Art, New York (2012.214)  
Purchase, Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso and Romano I. Peluso Gift, 2012
- PROVENANCE: Atelier Carpeaux sale Paris, Manzi, Joyant & Cie, December 8–9, 1913, purchased by Amélie Carpeaux; liquidation of estate of Alfred Strolin, sale Paris, Hôtel Drouot, July 7, 1921 (no. 121); [Fabius Frères, Paris]; their sale Paris, Sotheby's, October 26–27, 2011 (no. 24)]; [Talabardon and Gautier, Paris], acquired by museum
- SELECTED LITERATURE: Grand Palais (Paris) 1907, no. 41; Sarradin 1927, p. 54; Clément-Carpeaux 1934–35, vol. 1, p. 358; Poletti and Richarme 2003, p. 187; *Le XIX<sup>e</sup> siècle*, exh. cat., Talabardon and Gautier (Paris, 2012), no. 24
- Cat. 158.  
*Four Studies of Charles Carpeaux Asleep and One of His Hand*  
ca. 1872–73  
Black chalk and wash on faded pale blue paper  
17 $\frac{3}{8}$  × 12 $\frac{1}{4}$  in. (44 × 31 cm)  
At lower left: B<sup>te</sup> Carpeaux; red wax seal with imperial eagle  
Petit Palais, Musée des Beaux-Arts de la Ville de Paris (PPD 1746)
- PROVENANCE: Louise Clément-Carpeaux; her gift to the museum, 1938
- SELECTED LITERATURE: Guillemot 1894, no. 151; Delapierre 2008, no. 82
- Cat. 159.  
*Wounded Cupid*  
1874  
Marble  
81 × 55 × 33 in. (205.7 × 139.7 × 83.8 cm)  
On rear of base: PREMIERE EPREUVE JB  
CARPEAUX 1874  
Musée des Beaux-Arts, Valenciennes (S.92.77)
- PROVENANCE: Prince Georges B. Stirbey; his gift to the city of Valenciennes, 1921
- SELECTED LITERATURE: Salon (Paris), *Explication des ouvrages* . . . (Paris, 1874), p. 411, no. 2728; Clément-Carpeaux 1934–35, vol. 1, p. 381; Fromentin 1997, pp. 184, 187, 199–200; I. Beldiman, *Sculpturi franceze: Un patrimoniu resuscitat* (Bucharest, 2005), pp. 72, 170–71
- SELF
- Cat. 160.  
*Carpeaux's Hands Holding a Slab of Clay*  
ca. 1859  
Black chalk on gray paper  
3 $\frac{5}{8}$  × 5 $\frac{1}{2}$  in. (9.1 × 14.1 cm)  
Ecole Nationale Supérieure des Beaux-Arts, Paris (1787-1-154)
- PROVENANCE: Prince Georges B. Stirbey, 1875; his gift to the Ecole, 1881
- Cat. 161.  
*Self-Portrait*  
1859  
Oil on cardboard  
8 $\frac{7}{8}$  × 5 $\frac{3}{4}$  in. (22.5 × 14.5 cm)  
Musée d'Orsay, Paris (RF 1938-53)
- PROVENANCE: Carpeaux's gift to the architect Louis-Philippe-François Boitte (1830–1906), a fellow pensionnaire at the French Academy in Rome, ca. 1860; Alice Boitte, daughter of the architect; purchased by the Musée du Louvre, 1938; kept at the Musée d'Orsay, 1982
- SELECTED LITERATURE: *Centenaire de la naissance de Carpeaux* 1927, no. 559; Marvaud-Braunwald and Pérot 1955, no. 32; Beyer, Braunwald, and Duclaux 1975, no. 1; Compin, Lacambre, and Roquebert 1990, vol. 1, p. 88; Ramade and Margerie 1999, no. 191 (with earlier bibliography), checklist no. 56
- Cat. 162.  
*Self-Portrait*  
1862  
Oil on canvas  
22 $\frac{1}{4}$  × 18 $\frac{1}{8}$  in. (56.6 × 46 cm)  
Dedicated: à l'ami Vollon / Bte Carpeaux.64 / Portrait du Sculpteur Carpeaux / Peint par lui-même / offert au Musée de Valenciennes par / A. Vollon 1889  
Musée des Beaux-Arts, Valenciennes (P.46.1.282)
- PROVENANCE: Carpeaux's gift to Antoine Vollon; his gift to the city of Valenciennes, 1889
- SELECTED LITERATURE: Riotor 1906, p. 99; Riotor 1907, p. 353; Musée des Beaux-Arts (Valenciennes) 1927, no. 143; Palais des Beaux-Arts (Brussels) 1929, no. 118; Marvaud-Braunwald and Pérot 1955, no. 126; Kahn et al. 1956, no. 80; Beyer, Braunwald, and Duclaux 1975, no. 2; Hardy and Braunwald 1978, no. 8; Ramade and Margerie 1999, no. 195 (with earlier bibliography), checklist no. 58; Delapierre 2012a, pp. 60–62 and no. 49
- Paris only
- Cat. 163.  
*Self-Portrait*  
1865  
Red and brown chalk heightened with white on tan paper  
18 $\frac{1}{4}$  × 11 $\frac{7}{8}$  in. (46.4 × 30.2 cm)  
At lower left edge: stamped with monogram, 1379  
Private collection, New York
- PROVENANCE: [Jacques Seligmann and Co., New York]; David Daniels, New York; Daniels and Stevan Beck Baloga's sale New York, Sotheby's, October 29, 2002 (no. 67)
- SELECTED LITERATURE: *Master Drawings*, exh. cat., Jacques Seligmann & Co. (New York, 1971), no. 4; *Old Master Drawings*, exh. cat., W. M. Brady & Co. (Munich and New York, 1997), no. 36; Prat 2011, p. 412, no. 971
- Cat. 164.  
*Self-Portrait or Engagement Portrait*  
1869  
Oil on canvas  
16 × 12 $\frac{3}{4}$  in. (40.5 × 32.5 cm)  
At lower right: J. B<sup>te</sup> Carpeaux; on back of frame: *Portrait de J. B<sup>te</sup> Carpeaux à l'époque de son mariage avec Mlle de Montfort 1869. Donné par Madame Carpeaux à sa fille en cadeau de mariage en 1897. Donné par Madame Clément-Carpeaux à son frère Louis, 1913.*  
Musée des Beaux-Arts, Valenciennes (P.46.1.396)
- PROVENANCE: Amélie Carpeaux; Louise Clément-Carpeaux; Louis-Victor Carpeaux; acquired by the City of Valenciennes, 1927
- SELECTED LITERATURE: Guillemot 1894, no. 11; *Oeuvres de Carpeaux et de Ricard* 1912, no. 224; *Centenaire de la naissance de Carpeaux* 1927, no. 573; Palais des Beaux-Arts (Brussels) 1929, no. 119; Marvaud-Braunwald and Pérot 1955, no. 153; Kahn et al. 1956, no. 93; Beyer, Braunwald, and Duclaux 1975, no. 5; Kocks 1981, pp. 46, 155 n. 234, 329; Lovett 1989, no. 31; Ramade and Margerie 1999, no. 197 (with earlier bibliography), checklist no. 60; Delapierre 2012, p. 62, no. 52
- Cat. 165.  
*Self-Portrait or Last Self-Portrait*  
1874  
Oil on canvas  
16 $\frac{1}{8}$  × 12 $\frac{3}{4}$  in. (41 × 32.5 cm)  
At lower right: B<sup>te</sup> Carpeaux; on back: J.-B. Carpeaux 1874; on frame in chalk: *Dernier portrait de J.-B. Carpeaux par lui-même*  
Musée d'Orsay, Paris (RF 1961-29)
- PROVENANCE: Louise Clément-Carpeaux; her bequest to the Musée du Louvre, 1961; kept at the Musée d'Orsay, 1982
- SELECTED LITERATURE: *Oeuvres de Carpeaux et de Ricard* 1912, no. 225; Palais des Beaux-Arts (Brussels) 1929, no. 124; *Cent Portraits d'hommes du XIV<sup>e</sup> siècle à*



*nos jours*, exh. cat., Galerie Charpentier (Paris, 1952), no. 7; Marvaud-Braunwald and Pérot 1955, no. 259; Kahn et al. 1956, no. 158; *Portraits français de Largillierre à Manet*, exh. cat., Ny Carlsberg Glyptotek (Copenhagen, 1960), no. 4; Beyer, Braunwald, and Duclaux 1975, no. 7; Compin, Lacambre, and Roquebert 1990, vol. 1, pp. 88–89; Ramade and Margerie 1999, no. 202 (with earlier bibliography), checklist no. 64

Cat. 166.

*Self-Portrait or Carpeaux Crying Out in Pain*

1874

Oil on canvas

16 × 12¾ in. (40.5 × 32.5 cm)

At lower left in red: *JB<sup>te</sup> Carpeaux*; on back on sticker, in Louise Clément-Carpeaux's hand: *Portrait de Carpeaux criant de douleur peint par lui-même en 1874*

Musée des Beaux-Arts, Valenciennes (P.46.1.440)

PROVENANCE: Louise Clément-Carpeaux; her gift to the city of Valenciennes, 1938

SELECTED LITERATURE: Florian-Parmentier 1912, p. 106; Palais des Beaux-Arts (Brussels) 1929, no. 124; Clément-Carpeaux 1934–35, vol. 2, pp. 87, 332, 344; Hardy and Braunwald 1978, no. 43; Kocks 1981, pp. 33–34, 150 n. 144; Jeancolas 1987, pp. 192–94; Margerie 1989, p. 91; Ramade and Margerie 1999, no. 201 (with earlier bibliography), checklist no. 63; Delapierre 2012, no. 53

Paris only

## RELIGIOUS INSPIRATION

### THE PASSION OF CHRIST

Cat. 167.

*Sheet of Studies with Pietà and Crucifixion*

1864

Pen and brown ink on white paper

7½ × 12¾ in. (19 × 31.5 cm)

At lower right in pen and ink, Carpeaux's hand: *12 mars*

1864

Musée des Beaux-Arts, Valenciennes (CD 184)

PROVENANCE: Marquis de Piennes; his gift to the city of Valenciennes

SELECTED LITERATURE: Pillion 1909, no. 197; Musée des Beaux-Arts (Valenciennes) 1927, no. 407; Beyer, Braunwald, and Duclaux 1975, no. 128; Hardy and Braunwald 1975, no. 45; Fromentin 1997, p. 247; Korchane 2012, no. 138

New York only

Cat. 168.

*Pietà*

1864

Terracotta

11½ × 7 × 6 in. (29.1 × 17.9 × 15.1 cm)

Wax seal of Atelier Carpeaux

The Metropolitan Museum of Art, New York (2001.199)

Purchase, Assunta Sommella Peluso, Ada Peluso and Romano I. Peluso Gift, in memory of Ignazio Peluso, 2001

PROVENANCE: Atelier Carpeaux sale Paris, Manzi, Joyant & Cie, December 8–9, 1913 (no. 82); [Talabardon and Gautier, Paris, 2000]; purchased by the museum, 2001

SELECTED LITERATURE: Guillemot 1894, no. 350; Ramade and Margerie 1999, p. 44, checklist no. 106; *Le XIX<sup>e</sup> siècle*, exh. cat., Talabardon and Gautier (Paris, 2000), no. 29; J. D. Draper in “Recent Acquisitions: A Selection, 2000–2001,” *The Metropolitan Museum of Art Bulletin* 59, no. 2 (Fall 2001), pp. 38–39

Cat. 169.

*Pietà*

1874–75

Watercolor, India ink, and wash with gouache highlights on white paper

5½ × 5¼ in. (14 × 13.3 cm)

Petit Palais, Musée des Beaux-Arts de la Ville de Paris (PPD 1769)

PROVENANCE: Louise Clément-Carpeaux; her gift to the museum, 1938

SELECTED LITERATURE: Beyer, Braunwald, and Duclaux 1975, no. 119

Cat. 170.

*Descent from the Cross*

1864–69

Terracotta

16½ × 14¾ × 4¾ in. (41 × 35.9 × 12 cm)

Musée d'Orsay, Paris (RF 2881)

PROVENANCE: Alfredo Sides; Ida Carasso; her purchase for the Musée du Louvre, 1965; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Beyer, Braunwald, and Duclaux 1975, no. 129; Pingéot, *Le Normand-Romain*, and Margerie 1986, pp. 84–85; Ramade and Margerie 1999, p. 44, checklist no. 104

Cat. 171.

*Entombment*

Terracotta

7½ × 7½ × 7½ in. (18 × 18 × 18 cm)

On right side of base: red wax seal of Atelier Carpeaux  
Petit Palais, Musée des Beaux-Arts de la Ville de Paris (PPS 1597)

PROVENANCE: Louise Clément-Carpeaux; her gift to the museum, 1938

SELECTED LITERATURE: Guillemot 1894, no. 351; Beyer, Braunwald, and Duclaux 1975, no. 133; Ramade and Margerie 1999, p. 44, checklist no. 105

Cat. 172.

*Descent from the Cross*

Pen and brown ink on beige paper

7½ × 5½ in. (20.1 × 12.9 cm)

Ecole Nationale Supérieure des Beaux-Arts, Paris (1787-047)

PROVENANCE: Prince Georges B. Stirbey, 1875; his gift to the Ecole, 1881

Cat. 173.

*Mater Dolorosa*

1870

Carrara marble

27½ × 13¾ × 19¼ in. (70 × 34 × 49 cm)

On left shoulder: *JBt Carpeaux 1870*

Sterling and Francine Clark Art Institute, Williamstown, Mass. (2007.1)

PROVENANCE: Salon of 1870 (no. 4330); Carpeaux sale London, Christie's, Manson and Woods, December 1, 1871 (no. 68); sale Paris, Hôtel Drouot, March 22–23, 1872 (no. 77), purchased by Carpeaux; Carpeaux offered to the National Lottery, 1873; private collection, Avignon; [Galerie Antoine Laurentin, Paris]; [Fabius Frères, Paris]; purchased by the museum, 2007

SELECTED LITERATURE: Salon (Paris), *Explication des ouvrages* . . . (Paris, 1870), p. 572, no. 4330; Clément-Carpeaux 1934–35, vol. 1, p. 310; *Jean-Baptiste Carpeaux's Mater Dolorosa: A Masterpiece at the Paris Salon of 1870*, exh. cat., Charles Janoray (New York, 2006)

### NOTRE-DAME DU SAINT-CORDON

Cat. 174.

*Notre-Dame du Saint-Cordon*

1864

Unfinished plaster model with black patina

29½ × 38¾ × 30¾ in. (74 × 98 × 77 cm)

Musée d'Orsay, Paris (RF 819)

PROVENANCE: Amélie Carpeaux; purchased by the Musée du Louvre, 1889; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Beyer, Braunwald, and Duclaux 1975, no. 111; Pingéot, *Le Normand-Romain*, and Margerie 1986, p. 71; Poletti and Richarme 2003, p. 164

Paris only

Cat. 175.

*Notre-Dame du Saint-Cordon*

1864

White, black and gray gouache, and charcoal on paper

20 × 13¾ in. (50.8 × 35 cm)

At lower right: *Carpeaux Valenciennes, 5 mai 1864*

Musée des Beaux-Arts, Valenciennes (CD 185)

PROVENANCE: Anna Foucart; her sale Paris, October 1898, purchased by the City of Valenciennes

SELECTED LITERATURE: Pillion 1909, no. 262; Musée des Beaux-Arts (Valenciennes) 1927, no. 418; Palais des Beaux-Arts (Brussels) 1929, no. 165; Clément-Carpeaux 1934–35, vol. 1, p. 163; Beyer, Braunwald, and Duclaux 1975, no. 112; Hardy and Braunwald 1975, no. 46; Kocks 1981, pp. 36 n. 160, 151; Pingéot in *Raphaël et l'art français*, exh. cat., Grand Palais (Paris, 1983), p. 231, no. 343; Fromentin 1997, pp. 107–8

## THE DARK SIDE

### POLITICAL UPHEAVALS AND PRIVATE DISASTERS

Cat. 176.

After Théodore Géricault (1791–1824)

*Head of a Guillotined Man*

ca. 1865

Pen, India-ink wash, and charcoal, heightened with white and watercolor (?), on blotting paper

9<sup>7</sup>/<sub>8</sub> × 8<sup>1</sup>/<sub>8</sub> in. (25 × 20.5 cm)

At lower right in brown ink: *par Carpeaux*

Musée des Beaux Arts, Valenciennes (CD 182)

PROVENANCE: Marquis de Piennes; his gift to the city of Valenciennes, 1910

SELECTED LITERATURE: Hardy and Braunwald 1975, no. 43; Fromentin 1997, p. 253; Ramade and Margerie 1999, p. 100, checklist no. 112

Paris only

Cat. 177.

*Attempted Suicide of Maximilien Robespierre*

1873

Black chalk on tan paper with brown pen strokes on white paper

5<sup>3</sup>/<sub>8</sub> × 8<sup>1</sup>/<sub>4</sub> in. (13.5 × 21 cm)

Musée des Beaux-Arts, Valenciennes (CD 164)

PROVENANCE: Marquis de Piennes; his gift to the city of Valenciennes, 1903

SELECTED LITERATURE: Pillion 1909, no. 236; Musée des Beaux-Arts (Valenciennes) 1927, no. 302; Palais des Beaux-Arts (Brussels) 1929, no. 202; Hardy and Braunwald 1975, no. 38; Jeancolas 1987, p. 105; Fromentin 1997, p. 249; Delapierre 2008, no. 146

Cat. 178.

*The Attack of Berezowski against Czar Alexander II*

1867

Oil on canvas

51<sup>1</sup>/<sub>8</sub> × 76<sup>3</sup>/<sub>4</sub> in. (130 × 195 cm)

At lower right: *Bte Carpeaux*

Musée d'Orsay, Paris (RF 1598)

PROVENANCE: Atelier Carpeaux sale Paris, Hôtel Drouot, May 31–June 2, 1894 (no. 17, as “Sketch, Return of the Emperors from the Grand Review, 1867”), purchased by Amélie Carpeaux; Atelier Carpeaux sale Paris, Hôtel Drouot, December 14, 1906 (no. 87), purchased by the Musée du Louvre; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Guillemot 1894, no. 17; *Le Temps des crinolines*, exh. cat., Musée National du Palais de Compiègne (Paris, 1953), no. 31; Marvaud-Braunwald and Pérot 1955, no. 143; *Antagonismes*, exh. cat., Louvre (Paris, 1960), no. 27; G. Bazin, *Un Siècle de peinture française / Um século de pintura francesa, 1850–1950*, exh. cat., Fundação Calouste Gulbenkian (Lisbon, 1965), no. 19; Beyer, Braunwald, and Duclaux 1975, no. 232; Compin, Lacambre, and Roquebert 1990, vol. 1, p. 87; Fromentin 1997, pp. 144–45; Ramade and Margerie 1999, no. 161 (with earlier bibliography), checklist no. 90

Cat. 179.

*Demonstration before the Statue of Strasbourg, Place de la Concorde, Paris*

1870

Black chalk, pastel, and pencil on beige paper

9<sup>7</sup>/<sub>8</sub> × 12<sup>3</sup>/<sub>4</sub> in. (25 × 32.5 cm)

At lower right in black chalk: *J Bte Carpeaux / 1870*

Musée d'Orsay, Paris, kept at the Musée du Louvre, Département des Arts Graphiques, Paris (RF 29989)

PROVENANCE: Jacques Doucet, Paris; his sale Paris, Hôtel Drouot, December 28–29, 1917 (part of no. 48); Carle Dreyfus; his gift to the Musée du Louvre, 1953

SELECTED LITERATURE: *Collection Carle Dreyfus léguée aux Musées Nationaux et au Musée des Arts Décoratifs*, exh. cat., Louvre (Paris, 1953), no. 72; Beyer, Braunwald, and Duclaux 1975, no. 233; Ramade and Margerie 1999, pp. 125–26, checklist no. 134

Cat. 180.

*The Battle of Mars-la-Tour*

1870

Ink and wash on paper

At lower left: *16 août 70*; engraved into paper: *Cabinet du Général Gouverneur du Palais*

Musée des Beaux-Arts, Valenciennes (CD 109, no. 62)

PROVENANCE: Prince Georges B. Stirbey, 1875; his gift to the city of Valenciennes, 1881

SELECTED LITERATURE: Delapierre 2008, no. 130

Cat. 181.

*Transport of the Wounded*

1871

Pencil, pen and black ink, and brown wash on tan paper

4<sup>1</sup>/<sub>2</sub> × 7<sup>1</sup>/<sub>4</sub> in. (11.3 × 18.3 cm)

Musée d'Orsay, Paris, kept at the Musée du Louvre,

Département des Arts Graphiques, Paris (RF 8633, 64)

PROVENANCE: Atelier Carpeaux sale Paris, Hôtel Drouot, December 14, 1906 (no. 70); Etienne Moreau-Nélaton; his bequest to the Musée du Louvre, 1927

SELECTED LITERATURE: Ramade 2000, p. 80

Paris only

Cat. 182.

*Street Fight and a Passerby*

ca. 1869–70

Black chalk heightened with white on brown paper

5 × 6<sup>1</sup>/<sub>4</sub> in. (12.8 × 15.9 cm)

Ecole Nationale Supérieure des Beaux-Arts, Paris

(1787–2-608)

PROVENANCE: Prince Georges B. Stirbey, 1875; his gift to the Ecole, 1881

SELECTED LITERATURE: Delapierre 2008, no. 134; Brugerolles 2012, no. 43

New York only

Cat. 183.

*Wrestlers*

ca. 1865 (?)

Terracotta

7 × 6<sup>1</sup>/<sub>8</sub> × 4<sup>7</sup>/<sub>8</sub> in. (17.8 × 15.4 × 12.4 cm)

On front at bottom: red oval wax seal with imperial eagle, *PROPRIÉTÉ CARPEAUX*; on back: label, 481 Musée d'Orsay, Paris (RF 2850)

PROVENANCE: Atelier Carpeaux sale Paris, Hôtel Drouot, May 31–June 2, 1894 (no. 481), purchased by Amélie Carpeaux for 100 francs; Louise Clément-Carpeaux; Louise Holfeld; purchased by the Musée du Louvre, 1962; kept at the Musée d'Orsay, 1986

SELECTED LITERATURE: Beyer, Braunwald, and Duclaux 1975, no. 81a; Pinget, *Le Normand-Romain*, and Margerie 1986, p. 83

Paris only

Cat. 184.

*Brother and Sister, Two Orphans of the Siege*

ca. 1871–72

Oil on canvas

66<sup>7</sup>/<sub>8</sub> × 39<sup>3</sup>/<sub>8</sub> in. (170 × 100 cm)

Musée des Beaux-Arts Eugène Leroy, Tourcoing

(894.3.1)

PROVENANCE: Atelier Carpeaux sale Paris, Hôtel Drouot, May 31–June 2, 1894 (no. 75), purchased by Alphonse de Rothschild, Paris; his gift to the Musée des Beaux-Arts, Tourcoing; loan-exchanged with the Musée des Beaux-Arts, Valenciennes, 1955; returned to the Musée des Beaux-Arts, Tourcoing, 1992

SELECTED LITERATURE: Guillemot 1894, no. 18; Riotor 1907, p. 354; Clément-Carpeaux 1934–35, vol. 1, pp. 327–28; Hardy and Braunwald 1978, no. 39; Margerie 1989, p. 86; Fromentin 1997, pp. 167–68; Ramade and Margerie 1999, no. 181 (with earlier bibliography), checklist no. 79

Paris only

Cat. 185.

*The Lifting of the Siege of Paris*

(*The Defense of Paris or The Dream*)

January 1871

Black chalk heightened with white and blue on

tan paper

10 × 13<sup>3</sup>/<sub>4</sub> in. (25.5 × 35 cm)

At lower right: *Bte Carpeaux*; at lower left: [illegible inscription]

Petit Palais, Musée des Beaux-Arts de la Ville de Paris (PPD 1752)

PROVENANCE: Louise Clément-Carpeaux; her gift to the museum, 1938

SELECTED LITERATURE: *Salon du dessin et de la peinture à l'eau*, exh. cat., Musée d'Art Moderne de la Ville de Paris (Paris, 1952), no. 15

Cat. 186.

*Shipwrecked People*

1869–74

Plaster

9<sup>1</sup>/<sub>4</sub> × 20<sup>1</sup>/<sub>2</sub> × 15<sup>1</sup>/<sub>4</sub> in. (23.6 × 52 × 38.6 cm)

Musée des Beaux-Arts, Valenciennes (S.91.8)

PROVENANCE: Louise Clément-Carpeaux; her gift to the city of Valenciennes, 1938

SELECTED LITERATURE: Hardy and Braunwald 1978, no. 181; Kocks 1981, pp. 76, 166 n. 454; Ramade and Margerie 1999, p. 88, checklist no. 91

Paris only

Cat. 187.

*Shipwrecked People*

1869–74

Oil on canvas

12¼ × 15⅝ in. (31 × 39.7 cm)

Musée d'Orsay, Paris (RF 1954-3), on permanent loan to the Musée des Beaux-Arts, Valenciennes (PY 64)

PROVENANCE: Atelier Carpeaux sale Paris, Hôtel Drouot, December 14, 1906 (no. 78); M. Thomsen; acquired by the Musée du Louvre, 1954; Musée des Beaux-Arts, Valenciennes; transferred to the Musée d'Orsay

SELECTED LITERATURE: Marvaud-Braunwald and Pérot 1955, no. 34; Kocks 1981, pp. 76, 166 n. 454; Margerie 1989, p. 41; Ramade and Margerie 1999, no. 30 (with earlier bibliography), checklist no. 32

Cat. 188.

*Despair*

1869–74

Terracotta

6⅝ × 3 × 3⅞ in. (16.7 × 7.5 × 9.9 cm)

On back at bottom: red wax seal, *Propriété Carpeaux* Musée des Beaux-Arts, Valenciennes (S.90.60)

PROVENANCE: Atelier Carpeaux sale Paris, Manzi, Joyant & Cie, 1913 (no. 99), purchased by Mme Sarrazin; acquired by the city of Valenciennes, 1932

SELECTED LITERATURE: Guillemot 1894, no. 370; *Le Décor de la vie au Second Empire*, exh. cat., Louvre (Paris, 1922), no. 456; Hardy and Braunwald 1978, no. 248

Cat. 189.

*Shipwreck in the Port of Dieppe*

1873

Oil on canvas

12¾ × 18¼ in. (31.5 × 46 cm)

At lower right: *B<sup>te</sup> Carpeaux*

Petit Palais, Musée des Beaux-Arts de la Ville de Paris (PPP 3586)

PROVENANCE: Louise Clément-Carpeaux; her gift to the museum, 1938; entered the museum, 1960

SELECTED LITERATURE: Guillemot 1894, no. 65; *Oeuvres de Carpeaux et de Ricard* 1912, no. 264; Grand Palais (Paris) 1927, no. 4393; Palais des Beaux-Arts (Brussels) 1929, no. 321; Clément-Carpeaux 1934–35, vol. 1, p. 385, vol. 2, p. 336 (misdated to 1870); J. Laffon, *Musée du Petit Palais: Catalogue sommaire illustré des peintures*, 2 vols. (Paris, 1981), no. 204; Ramade and Margerie 1999, no. 129 (with earlier bibliography), checklist no. 30; Poletti 2012, pp. 167–68



# Notes

## CARPEAUX AND HIS PEERS IN FRENCH SCULPTURE (pp. 24–29)

1. See Antoinette Le Normand-Romain, *La Tradition classique, l'esprit romantique: Les Sculpteurs de l'Académie de France à Rome* (Rome: Edizioni dell'Elefante, 1981).
2. Kocks 1981, p. 222, no. 212.
3. *Ibid.*, pp. 222–25, figs. 173–75, 179–86, 188–94, 196, 197.
4. James David Draper and Guilhem Scherf, *Augustin Pajou, Royal Sculptor*, exh. cat. (New York: The Metropolitan Museum of Art, 1997), p. 81, fig. 38, and pp. 91–92, nos. 32, 33.
5. Kocks 1981, p. 230, figs. 197–204.
6. Fromentin 1997, p. 217.
7. *Ibid.*, p. 105.
8. Listed by Kocks 1981, pp. 232–35.
9. *Ibid.*, figs. 208, 210, 211; Draper and Scherf, *Augustin Pajou*, pp. 248–49, nos. 100, 101, also the painter Joseph Aved and his spouse, pp. 229–31, nos. 91, 92. Both pairs descended in private collections.
10. Kocks 1981, p. 232.
11. Poignantly, Houdon's marble *Gluck* was destroyed by fire in the Paris Opéra in 1873, the same year Carpeaux fashioned *Gounod*. The *Gluck* is best represented by Guillaume Francin in 1798 (Simone Hoag, *Musée National du Château de Versailles, Les Sculptures*, vol. 1: *Le Musée* [Paris: Réunion des Musées Nationaux, 1993], p. 692). *Gluck* was thoroughly lionized by the mid-nineteenth century.
12. Kocks 1981, p. 232.
13. *Ibid.*, p. 238.
14. *François et Sophie Rude: Un Couple d'artistes au XIX<sup>e</sup> siècle, citoyens de la liberté*, exh. cat. (Dijon: Musée des Beaux-Arts, 2012), covers the respectful relations between Rude and his painter wife adequately but does enter into their relations with Rude's pupils.
15. Charles Blanc, "Francisque Duret," *Gazette des beaux-arts* 1 (1866), p. 99. Duret's bibliography is slight but see Emmanuelle Héran, "Le Chactas de Francisque Duret," *Bulletin des musées et monuments lyonnais*, no. 1 (1994), pp. 36–52.
16. As observed by Wagner 1986, pp. 81–82.
17. Louvre RF 2717; Gaborit et al. 1998, p. 360.
18. Blanc, "Francisque Duret," p. 98.

## CARPEAUX AND VALENCIENNES (pp. 30–34)

1. Carpeaux's primary education is too often described as cursory. In fact, the young Carpeaux wrote correctly and sometimes quite elegantly. The often-cited accounts of contemporaries are not necessarily reliable.
2. Joseph Carpeaux also frequented the academies of Valenciennes; his letters, in the BMV, were published by Sylvie Laurette in *Valentiana*, no. 49 (September 2012). The advance of 10,000 francs that he sent to his son allowed *Ugolino* to be completed.
3. See the group entry "Watteau" in the present volume.

4. Louis Bracq-Dabencourt, a salesman, was the city's mayor from April 1857 to September 1870 and one of Carpeaux's most effective and faithful supporters. The often-quoted letter from Carpeaux to Bracq appears in two different versions. The version taken from a draft conserved with Carpeaux's papers in the AMV, quoted by Fromentin in particular (1997, p. 80), has a somewhat arrogant tone. It speaks of Watteau's physiognomy, "disfigured rather than reproduced by common practitioners" and which "is still waiting for its interpreter." This passage is crossed out in the draft among the documents bequeathed to the Valenciennes library by Louise Clément-Carpeaux. The transcription in the records of the municipal council's deliberations is more diplomatic. Some have seen these revisions as a mark of Foucart's intervention.
5. Musée des Beaux-Arts, Valenciennes; Hardy and Braunwald 1978, p. 50, pl. 42.
6. See Chronology.
7. Batigny, who received the first-place certificate of merit for the Grand Prix in architecture for 1866, had a brilliant career, especially in Lille, where his masterpiece is the Ecole Nationale des Arts et Métiers. Carpeaux dedicated a caricature of Batigny in 1866 (private collection).
8. Letter from Carpeaux to the members of the municipal council of Valenciennes, November 7, 1869 (AMV Ville de Valenciennes).
9. A general plan drawn up by Batigny (present location unknown) preserves the memory of it. Lemaire, a cousin of Carpeaux's mother, had won first Grand Prix for sculpture in 1821.
10. The circumstances are often discussed, by Gaston Varenne (1907) in particular, but the architect is not always given a fair hearing.
11. Poletti 2012, pp. 136–37.
12. Letter from Jean-Baptiste Foucart to Madame Namur-Boca, July 16, 1892, quoted by Mabilbe de Poncheville 1921, p. xxvi.
13. Hiolle won the first Grand Prix for sculpture for 1862 and was ultimately awarded the task of producing the bust and putti for Carpeaux's funerary monument (Saint-Roch cemetery, Valenciennes). Auvray was one of Carpeaux's first teachers; Fache, a pupil of David d'Angers, was professor of sculpture at the Académies de Valenciennes from 1856 to 1887; Boulanger was a sculptor in Valenciennes and its arrondissement.
14. According to Edouard-Désiré Fromentin (*Essai biographique sur Henri Coroëgne, artiste, peintre d'histoire* [Lille, 1908]), who relied on confidences and a letter from Coroëgne of October 8, 1904 (copy in Fromentin, "Hommes et choses relatifs à Valenciennes," MS, vol. 2, p. 182, BMV), it was the painter who suggested to his friend the choice and even the attitude of the model, whose name was Fuscot. See also Fromentin 1997, p. 151.
15. Draft of a letter from Carpeaux to Bracq, ca. 1870–71, AMV Watteau, quoted (incompletely) by Clément-Carpeaux 1934–35, vol. 2, pp. 294, 295. Gustave-Adolphe-Désiré Crauk, the Apollonian rival of the Dionysian Carpeaux, seems to have enjoyed greater

favor with the Valenciennes elite. Artists and commoners undoubtedly preferred the creator of *Ugolino*.

16. *Le Courrier du Nord*, February 22, 1881. An additional payment of 12,800 francs was approved by the municipal council to defray the costs of the funeral (special session of December 24, 1875).
17. The catalogue of prizes for the "Carpeaux lottery," published in 1878, shows widespread participation from Valenciennes artists, especially Auvray. Even Batigny offered a watercolor. Lemaire and Crauk provided nothing. The money raised was also used to erect the funerary monument. See *Loterie organisée à Valenciennes pour les monuments de Watteau et de Carpeaux: Liste des lots offerts* (Valenciennes: Imp. Henry, 1878).
18. Alcide Boca, lawyer, vice president of the Compagnie des Mines de Douchy and deputy mayor of Valenciennes, offered to defray the costs of executing the sculpture in either marble or bronze. He paid the founder, Monsieur Moltz, 6,000 francs (Clément-Carpeaux 1934–35, vol. 2, p. 302).
19. It was Emile Dusart, the city architect, father of the architect Paul Dusart, who designed the Musée des Beaux-Arts in Valenciennes.
20. Foucart 1881. It appears that the son of Carpeaux's friend Jean-Baptiste Foucart was principally responsible for what Clément-Carpeaux (1934–35, vol. 2, p. 302) considered a betrayal. "So the bronze that Carpeaux rejected with every ounce of his strength was imposed on him, and the work he envisioned as so luminous would be buried in some lightless corner!"
21. Her two sons, accompanied by Baron Chabert, did attend; see *Le Courrier du Nord*, October 14, 1884.
22. Musée des Beaux-Arts, Valenciennes D46.2.238; Fromentin 1997, colorpl. 2.
23. The festivities required an outlay of no less than 17,767.38 francs from the municipal budget. Among other expenses were 1,715 flowerpots, 93 bottles of table wine, 59 of champagne, 2 liters of cognac and the same amount of jenever, 27 liters of kerosene, and 4 kilos of candles to illuminate the Chinese Salon (AMV 3 D 191 bis).
24. In *Le Courrier du Nord* of October 11, a note by Paul Foucart, the committee secretary, explains the reasons for the old spelling, engraved in the stone of the monument.
25. The question of Watteau's birth date is still unsettled. See Michel Vangheluwe, *Antoine Watteau à Valenciennes* (Valenciennes: Archives Municipales), 1984.
26. See Poinsignon 2010.
27. Léon Fagel, who won the first Grand Prix for sculpture in 1879, had just erected his *Monument to the Victory of Wattignies* in Maubeuge. His letter is quoted in full in the report of the municipal council of November 3, 1893, AMV. After Hiolle's death in 1886, he was the only living Valenciennes resident who had won the first Grand Prix.
28. Letter of November 26, 1901, from Desruelles to the mayor, Monsieur Devillers. Desruelles won the second Grand Prix in 1893. Jules Pillion, auctioneer, municipal councilor from 1892 until his death, was one of the founders of the Parti Radical Socialiste in Valenciennes. He was curator of the museum beginning in October 1903.

29. Edmond Goreau in *La Vie valenciennoise*, May 29, 1910.
30. The final work is too reminiscent of Fagel's maquette, in the Musée d'Orsay, to be a coincidence. And Fagel, who died in 1913, did not even have the consolation of seeing his model, reduced to a torso, unveiled in Paris in October 1929. According to Clément-Carpeaux (in *Musée des Beaux-Arts [Valenciennes]* 1927, p. 90), Madame Carpeaux was happy only with the bust Fagel had sculpted of her husband. The dominance and layout of the municipal garden were undermined in 1966. The *Monument to Carpeaux*, however, remained in place in front of its curtain of trees. In 2003 the relief was discreetly moved to the center of a nearby intersection.
31. Hardy and Braunwald 1975.
32. The Musée Crauk, dedicated to the work and collections of the sculptor Crauk, was from its opening in 1902 housed in the Chinese Salon on the Place Verte in Valenciennes. A total of 269 pieces remain, inventoried in *Sortir de sa réserve* (Poinsignon 1992).
33. Many of the molds were destroyed during the renovation of the museum in 1989.
34. "In him, the people there adore themselves," wrote Mabelle de Poncheville (1921, p. 14), evoking the cult of Carpeaux in Valenciennes.

#### CARPEAUX IN LONDON (pp. 35–41)

1. *International Exhibition 1862: Official Catalogue of the Fine Art Department* (London, 1862), p. 175, no. 342.
2. For the *Prince Imperial*, see *Art Journal*, June 1, 1867, p. 156. For the Pavillon de Flore, see *Athenaeum* (London), no. 2019 (July 7, 1866), p. 23. For *The Dance*, see *Buildeur* 27, no. 1386 (August 28, 1869), p. 682, and *Art Journal*, October 1, 1869, p. 304, and January 1, 1870, p. 21.
3. Council Minutes, July 2, 1867; General Assembly Minutes, July 30, 1867; Nomination Book for Honorary Foreign Members, Minutes of Election, December 15, 1869, Royal Academy Library, London.
4. Clément-Carpeaux 1934–35, vol. 1, p. 329.
5. *Times* (London), March 21, 1871.
6. *Expositions Internationales, Londres 1871: France, oeuvres d'art et produits de l'industrie* (Paris and London: Commissariat Général, 1871), p. 69. This catalogue of the French section of the exhibition is a rarity, but a copy is in the BNF.
7. Letter from Carpeaux to Jean-Victor Schnetz, November 10, 1871, Archives Fondation Custodia, Paris.
8. The only review to mention Carpeaux's exhibits is in *Buildeur* 29, no. 1481 (June 24, 1871), p. 478.
9. Clément-Carpeaux 1934–35, vol. 1, pp. 332–33.
10. *Art Journal* (London), July 1, 1871, p. 179, and January 1, 1870, p. 21.
11. Calouste Gulbenkian Museum 562.
12. Clément-Carpeaux 1934–35, vol. 1, pp. 376–78.
13. Christie, Manson and Woods, London, sale cat., December 1, 1871 (priced copy in the National Art Library, Victoria and Albert Museum, London). For Carpeaux's letter describing the sale, dated November 28, 1871, presumed to have been addressed to a Monsieur Maheux, see Poletti and Richarme 2003, p. 34 note.
14. Poletti and Richarme 2003, p. 35.
15. Clément-Carpeaux 1934–35, vol. 1, pp. 376–78.
16. Christie, Manson and Woods, London, sale cats., July 25, 1872, and March 11, 1874 (priced copies in the

National Art Library, Victoria and Albert Museum, London).

17. See note 3 above.
18. "Visits to Private Galleries. The Collection of H. J. Turner, Hamilton Terrace, St John's Wood," *Art Journal* (London), January 1, 1871, pp. 18–19, and Christie, Manson and Woods, London, sale cats., April 2, 1903, and April 4, 1903.
19. A portrait of Marie Lefèvre, née Escoubleau de Sourdis, by Gérôme, wrongly identified by Gerald M. Ackerman (*Jean-Léon Gérôme* [Courbevoie and Paris: ACR, 2000], p. 262) as a portrait of Gérôme's wife, is illustrated in an album documenting the Lefèvre collection. Ackerman gives its provenance as the Allart-Charcot Collection; it was auctioned at Sotheby's, London, June 15, 1982, lot 65. The portrait of Joachim Lefèvre remained with his descendants at the Domaine de Chamant and was auctioned by Beussant Lefèvre in association with Hôtel Drouot, Paris, November 23, 2005. It is illustrated, along with that of his wife, in an album documenting the Lefèvre Collection at Chamant. For the criminal record of Joachim Lefèvre, see *Report from the Select Committee on Loans to Foreign States Ordered to be Printed by the House of Commons on 29 July 1875*, pp. xiv/xv. Letter from the French minister of foreign affairs, Louis-Charles-Elie Amanieu, duc Decazes, to the British Ambassador in Paris, June 1, 1875: "The Minister of the Interior has just enabled me to acquaint you that a M. Lefèvre bearing the prefix of Joachim, and who appears to be the individual in question, was condemned by default, at Paris on 22 May 1856, to two years imprisonment for breach of trust (abus de confiance)."
20. *Report from the Select Committee*, p. 108, includes details of Lefèvre's extravagant art purchases.
21. Clément-Carpeaux 1934–35, vol. 1, pp. 339–40, and Bengesco 1894, p. 202.
22. Lord Ashburton's mother, Hortense, was the daughter of the duc de Bassano, a statesman and diplomat.
23. Clément-Carpeaux 1934–35, vol. 1, p. 369.
24. *Ibid.*, pp. 369, 381.
25. See Jane Ridley, *Bertie: A Life of Edward VII* (London: Chatto & Windus, 2012), pp. 134–54.
26. Clément-Carpeaux 1934–35, vol. 2, p. 261. Nothing in the Royal Archives at Windsor confirms this story.
27. For Boehm, see Mark Stocker, *Royalist and Realist: The Life and Work of Sir Joseph Edgar Boehm* (New York and London: Garland, 1988).
28. Jules Salmson, *Entre deux coups de ciseau: Souvenirs d'un sculpteur* (Paris: A. Lemerre; Geneva: C. E. Alioth, 1892), p. 309.
29. Bengesco 1894, pp. 202–3.
30. Clément-Carpeaux 1934–35, vol. 1, p. 348. Carpeaux's concern about the political implications of exhibiting images of the Prince Imperial is expressed in a letter, assumed to have been addressed to Monsieur Maheux, dated December 4, 1871, in which he writes, referring to an auction he is planning, "I have decided to add to these works a series of terra cottas and to create an important sale with other marbles of Barbedienne, the life-size bronzes of the prince, etc. The Emperor, whom I saw yesterday, has authorized me to sell this statue in all sizes. But will the present regime permit it? All the same, one must try." The transcription of this passage has been kindly confirmed for me by Michel Poletti.
31. See McQueen 2003.
32. The *Daily News* (London), January 14, 1873, reports that Brucciani is to be entrusted by the empress with producing a bust in marble. The *Morning Post* (London),

January 17, 1873, rectified the situation by announcing that Carpeaux had produced a drawing preparatory to the production of a statue.

33. "Bronzes of the Emperor Napoleon and the Prince Imperial," *Morning Post* (London), January 23, 1873.
34. Clément-Carpeaux 1934–35, vol. 1, p. 335.
35. *Ibid.*, p. 334, and letter in unspecified location, from Bonvin to Carpeaux, September 19, 1871, "Come by some evening, we'll dine in Kensington, we'll then go see our dear Rembrandt," cited in Gabriel P. Weisberg, *Bonvin* (Paris: Editions Geoffroy-Dechaume, 1979), p. 100.
36. On the page of the diary section for the end of September in his *Blackwoods Small Pocket Book* for 1871, Musée du Petit Palais, Paris.
37. Ramade and Margerie 1999, p. 148, nos. 1, 2.
38. Clément-Carpeaux gives the addresses "28 Edward Street" and "116 Albany Street," though both appear to have been studio spaces rather than residential (Clément-Carpeaux 1934–35, vol. 1, p. 330 n. 2). The *Exhibition of the Royal Academy of Arts* (London: William Clowes and Sons, 1871), p. 57, provides Carpeaux's London address as "34 Brompton Square"; the 1872 ed. (p. 64) gives "141 Stanhope-street, Hampstead-road"; the 1873 ed. (p. 64) has "5 Osnaburgh-street, Regent's Park"; and lastly, the 1874 ed. (p. 63) has "10 Warwick-street, Regent-street."
39. See Georgina Weldon, *My Orphanage and Gounod in England*, vol. 1, *Friendship* (London: Music and Art Association, 1882). The present account is based also on a reading of Georgina Weldon's diary, held in a private collection.
40. Clément-Carpeaux 1934–35, vol. 1, p. 332.
41. For the record of attendance at Tavistock House, see the *Visitors Book*, National Art Library, Victoria and Albert Museum, London (86.AA.4); see also Gérard Delfau, *Jules Vallès: L'Exil à Londres 1879–1880* (Paris and Montreal: Bordas, 1971).
42. Letter from Georgina Weldon to Agnes . . . , March 2, 1873, private collection.
43. Scrapbook of Georgina Weldon, private collection.
44. Georgina Weldon's Diary, September 1, 1873, private collection.
45. *Art Journal* (London), January 1, 1876, p. 12.
46. Alphonse Legros, "Jules Dalou," *Portfolio: An Artistic Periodical* 8 (January 1877), p. 79.
47. Marion Spielmann, *British Sculpture and Sculptors of Today* (London: Cassell, 1901), p. 1.
48. Clément-Carpeaux 1934–35, vol. 2, p. 104.
49. *Ibid.*, vol. 1, p. 381.
50. *The World*, no. 300 (November 17, 1880), pp. 3–5, partly reprinted in the *Newcastle Courant*, November 19, 1880.
51. *Ibid.*, and Christie, Manson and Woods, London, sale cat., February 6, 1891, lot 106.
52. Royal Society of Musicians of Great Britain. The minutes of the society for July 5 and August 2, 1891, refer to the gift.

#### PRIX DE ROME (pp. 42–46)

1. He was in poor health from at least 1842; letter from Carpeaux to his mother, August 20, 1842, in Fromentin 1997, p. 2.

2. Letter from Carpeaux to Xavier Dehon, June 10, 1846, in *ibid.*, p. 4.
  3. *Ibid.* Carpeaux had already modeled the subject in 1845 and in 1846 presented a plaster of it to Valenciennes (Hardy and Braunwald 1978, no. 36). The Musée des Beaux-Arts there also has two bronze-patinated white-metal copies (*ibid.*, nos. 46–48).
  4. Letter from Carpeaux to Louis Dutouquet, January 15, 1850, in Fromentin 1997, p. 8.
  5. *Ibid.*, p. 10. The plaster was Carpeaux's gift to the city of Valenciennes in 1850.
  6. Letter from Carpeaux to Dehon, September 12, 1850, in *ibid.*, pp. 10–11.
  7. See Wagner 1986, pp. 88–89 and fig. 77.
  8. Ecole Nationale Supérieure des Beaux-Arts, Paris 291.
  9. Letter from Carpeaux to Dutouquet, March 9, 1852, in Fromentin 1997, p. 21.
  10. Letter from Carpeaux to Dutouquet, August 31, 1852; in *ibid.*, p. 22.
  11. Musée des Beaux-Arts, Valenciennes S.90.17.
  12. Gaborit et al. 1998, vol. 1, p. 183.
  13. Emmanuel Schwartz, *Les Sculptures de l'Ecole des Beaux-Arts de Paris: Histoire, doctrines, catalogue* (Paris, 2003), p. 156 (ill.).
  14. Musée d'Art et d'Histoire de Melun MJ 89-421.
  15. Mabile de Poncheville 1921, p. 119; Wagner 1986, pp. 91–92.
  16. See Hardy and Braunwald 1978, no. 67.
  17. Letter from Carpeaux to an unknown correspondent, June 3, 1854, in Fromentin 1997, p. 32.
  18. Letter from Carpeaux to Dehon, September 20, 1854, in Fromentin 1997, p. 35.
  19. Clément-Carpeaux 1934–35, vol. 1, p. 45.
  20. *Carpeaux et l'antique*, exh. brochure (Valenciennes: Musée des Beaux-Arts, 2012), p. 4.
  21. Francis Haskell and Nicholas Penny, *Taste and the Antique: The Lure of Classical Sculpture, 1500–1900* (New Haven: Yale University Press, 1981), pp. 188–89.
  22. Clément-Carpeaux 1934–35, vol. 1, p. 45.
  23. Institut de France, Académie des Beaux-Arts, Archives 1.45, Registre des concours, 1853–60, cited by Wagner 1986, pp. 92, 288 n. 63.
  24. Wagner 1986, fig. 95.
  25. Delécluze on Doublemard and Carpeaux in “Grand Prix de Sculpture,” *Journal des débats*, September 7, 1854. Wagner 1986, pp. 102–3.
  26. Wagner 1986, pp. 103–4.
  27. Gaborit et al. 1998, vol. 1, p. 569, no. MR 2088; vol. 2, p. 379, no. CC 259.
  28. Schwartz, *Les Sculptures de l'Ecole des Beaux-Arts*, p. 158.
- CARPEAUX IN ITALY (pp. 47–65)
1. Clément-Carpeaux 1934–35, vol. 1, p. 36. As far as we know, Chérier never got to Italy.
  2. The painter Jean-Victor Schnetz, a pupil of Jacques Louis David, was the director of the French Academy in Rome from 1841 to 1846 and from 1853 to 1866. See Henry Lapauze, *Histoire de l'Académie de France à Rome*, vol. 2, 1802–1910 (Paris: Plon-Nourrit, 1924), pp. 262–87, 314–72, and Jean-Paul Alaux, *Académie de France à Rome: Ses Directeurs, ses pensionnaires* (Paris: Editions Duchartre, 1933), pp. 221–26.
  3. Letter from Schnetz to Mercey, January 31, 1856, in Fromentin 1997, p. 41.
  4. Clément-Carpeaux 1934–35, vol. 1, pp. 59–63.
  5. Thus Georges Bizet, in a letter to his mother of January 27, 1858 (*Lettres de Georges Bizet: Impressions de Rome, 1857–1860* [Paris: Calmann-Lévy, 1908], p. 24), and Jean-Jacques Henner (see Léonce Bénédite, “Artistes contemporains: J.-J. Henner,” *Gazette des beaux-arts*, ser. 3, 39 [January 1908], p. 49). See also Edmond About, *Rome contemporaine* (Paris: Michel Lévy Frères, 1861), pp. 64–65.
  6. Lapauze, *Histoire de l'Académie de France*, p. 333.
  7. Letter from Carpeaux to Foucart, wife of Jean-Baptiste Foucart, his friend since boyhood, July 16, 1858, BNF Estampes, s.n.r., box 116.
  8. O. Fidière, *Chapu: Sa Vie et son oeuvre* (Paris: Librairie Plon, 1894), p. 28.
  9. Carpeaux MS 101, INHA, Bibliothèque Jacques Doucet. Carpeaux's respect for the artistry of Chiffart, friend and illustrator of Victor Hugo, merits investigation.
  10. See, for instance, Carpeaux's “Liste d'adresses de ses amis à Rome,” in the AMV.
  11. These friends were all *pensionnaires*, having each been awarded the Prix de Rome: Giacomotti and Lévy both won for painting in 1854; Clément for painting in 1856; Falguière for sculpture in 1859; Vaudremer for architecture in 1854.
  12. René Armellino, *L'Univers singulier de Charles Sellier: Un Peintre nancéien du XIX<sup>e</sup> siècle*, exh. cat. (Metz: Editions Serpenoise, 2007), p. 58. Sellier was awarded the Prix de Rome for painting in 1857.
  13. Soumy, winner of the Prix de Rome for engraving in 1854, arrived in Rome in January 1855. He returned to France in 1857, where he died by suicide in 1863. On Soumy, see Philippe Burty, *Maîtres et petits maîtres* (Paris: G. Charpentier, 1877), pp. 30–50, and Henri Béraldi, *Les Graveurs du XIX<sup>e</sup> siècle: Guide de l'amateur d'estampes modernes*, 13 vols. (Paris: L. Conquet, 1885–92), vol. 12, pp. 52–53.
  14. Fidière, *Chapu*, pp. 28, 30.
  15. David received the Prix de Rome in musical composition in 1858.
  16. Fromentin 1997, p. 45.
  17. AMV, box 3, dossier 8, quoted in Korchane 2012, p. 184.
  18. “Envois des pensionnaires 1853–1857,” fol. 93, Archive, Académie de France à Rome.
  19. For Carpeaux's *Adam*, see *Catalogue du Musée de la Villa Medici inauguré en 1933* (Rome: Académie de France, 1933), p. 10, no. 43.
  20. Clément-Carpeaux 1934–35, vol. 1, p. 71.
  21. See Korchane 2012.
  22. Carpeaux even retains the effeminate braids visible under the faun's head in Michelangelo's 1520–25 original. Musée du Louvre, Département des Arts Graphiques, Fonds des Dessins et Miniatures, Petit Format, Inv. 684r.
  23. Korchane (2012, pp. 139–40) suggests that Carpeaux made the drawing after a bronze statuette and dates it about 1864–65.
  24. AVM, box 3, dossier 8, quoted in Korchane 2012, p. 184.
  25. Letter from Carpeaux to his mother, June 12, 1856, in Fromentin 1997, p. 55.
  26. Musée d'Orsay, Fonds des Autographes, in Chillaz 1997, auts. 73–76.
  27. He moved to an apartment on Piazza Santa Maria Novella, “where Dante held his lectures to his disciples.” Letter from Carpeaux to Barnet, August 19, 1858, *ibid.*, aut. 75.
  28. Wagner 1986, p. 153.
  29. Carpeaux made a long list of works in the Palazzo Pitti in one of his notebooks (Musée des Beaux-Arts, Valenciennes CD 26); see Wagner 1986, p. 293.
  30. Letter from Carpeaux to Barnet, August 28, 1858, Musée d'Orsay Graphiques, Fonds des Autographes, in Chillaz 1997, aut. 75.
  31. Musée des Beaux-Arts, Valenciennes CD 1901 and CD 67 fol. 26, respectively.
  32. Wagner (1986, pp. 153, 293 n. 115) proposes that the letter's “notations probably refer to plaster casts, not photographs, and that the numbers are prices.”
  33. Letter from Schnetz to François-Joseph Navez, May 12, 1820, in *Lettres inédites de Jean-Victor Schnetz à François-Joseph Navez: (Une amitié italienne)*, ed. Laurence Chesneau-Dupin (Flare, 2000), p. 21.
  34. Carpeaux combines reminiscences of two distinct frescoes, the *Sermon of the Baptist* (fig. 27) and the *Baptism*, partially retaining the compositions and some traits of the characters but inverting their postures. As a student at the “Petite Ecole,” Carpeaux attended Horace Lecoq de Boisbaudran's lessons on the training of visual memory, later published in his *Education de la mémoire pittoresque: Application aux arts du dessin* (Paris, 1848).
  35. See Prat 2011, p. 413.
  36. See Korchane 2012, p. 121.
  37. Letter from Carpeaux to Barnet, September 4, 1858, Musée d'Orsay Fonds des Autographes, in Chillaz 1997, aut. 76.
  38. Letter from Degas to Moreau, September 21, 1858, Florence; see *Gustave Moreau: Correspondance d'Italie*, ed. Luisa Capodici (Paris: Somogy, 2002), pp. 450–51, no. 195.
  39. Clément-Carpeaux 1934–35, vol. 1, p. 81. Clément was a *pensionnaire* from 1857 to 1861.
  40. Carpeaux MS 101, INHA, Bibliothèque Jacques Doucet.
  41. See Jean-Jacques Henner, journal entry, October 20, 1860, Archive, Musée National Jean-Jacques Henner, Paris; see also Bénédite, “Artistes contemporains: J.-J. Henner,” pp. 35–58.
  42. Letter from Carpeaux to unknown correspondent, May 1, 1856.
  43. Letter from Alexis Le Go, librarian, to Schnetz, Rome, July 6, 1857, Archive, Académie de France à Rome, Minutes, box 63, fol. 510.
  44. Fromentin 1997, p. 46. Perhaps this was the house in Via dei Coronari long thought to be Raphael's.
  45. Clément-Carpeaux 1934–35, vol. 1, pp. 73–74.
  46. A painting of the same title (Musée des Beaux-Arts, Valenciennes P.46.1.405) has been rejected as an autograph work. See Hardy and Braunwald 1978, no. 44b.
  47. Patrick Ramade in Ramade and Margerie 1999, p. 39; Jamot 1908, p. 188.
  48. Pierre-Henri de Valenciennes, *Eléments de perspective pratique à l'usage des artistes; suivis de réflexions et conseils à un élève sur la peinture, et particulièrement sur le genre du paysage* (Paris, 1800), pp. 595–96. See also Vincent Pomarède, “Un Paysage enchanté: Le Paysage à l'Académie de France à Rome,” in *Maestà di Roma: Da Napoleone all'unità d'Italia*, ed. Olivier Bonfait, exh.



cat., Académie de France à Rome (Milan: Electa, 2003), pp. 279–84.

49. Jamot 1908, p. 196.

50. Letter from Carpeaux to Charlotte Foucart, July 16, 1858, BNF Estampes, s.n.r., box 116.

51. See “L’Empreinte de Géricault: Les Courses de chevaux libres,” in the online dossier *Nature Morte/Vitalité Animale* produced by the Musée des Beaux-Arts, Valenciennes, 2013.

52. For a particularly similar Géricault drawing, see one in the Musée du Louvre, Département des Arts Graphiques, RF 2042; and for a resonant Classical relief, see the Amendola Sarcophagus in the Musei Capitolini, Rome.

53. For a description of the festival, see “Le Carnaval de Rome,” in Alexandre Dumas père, *Le Comte de Monte-Cristo* (Paris: Pétion, 1845), vol. 5, chap. 36, p. 297.

54. Quoted in Fromentin 1997, p. 75.

55. The extreme naturalism of the drawing caught the eye of the Montpellier anatomist Vincent Paulet, who eventually donated it to the Musée Fabre, Montpellier.

56. See Stephen Bann, “Le Peuple, de l’héroïque au pittoresque,” in *Maestà di Roma*, pp. 245–48.

57. For example, Schnetz painted no fewer than six different versions of *The Fortune-Teller*, the first of which was shown at the 1824 Salon.

58. See Margerie 2008, pp. 29–33.

59. Musée des Beaux-Arts, Valenciennes RF 1949.24; Ramade and Margerie 1999, no. 206.

60. *Ibid.*, pp. 230–32, nos. 235–40.

61. See also Carpeaux’s drawing *Italienne debout*, Musée du Louvre, Département des Arts Graphiques, RF 1238.

62. Hippolyte Taine, *À Rome: Voyage en Italie I* (1865; Brussels: Editions Complexe, 1990), p. 24.

63. Clément-Carpeaux 1934–35, vol. 1, p. 64.

64. Lecomte 1928, p. 106.

65. Guillaume’s letter dated July 25, 1857, is quoted in Mabile de Poncheville 1921, p. 152.

66. Carpeaux mentions the death of Palombella in a letter to Bruno Chérier, June 9, 1861, Musée du Louvre, Département des Arts Graphiques, Fonds des Auto-graphes, aut. 122r. He continued to send money to her aged grandmother in Rome.

67. See Kocks 1981, p. 280.

68. Two full-figure sketches of a woman (Musée du Louvre, Département des Arts Graphiques, RF 1213r; Musée des Beaux-Arts, Dijon DG 723) have often been associated with Palombella. A pen drawing, also in the Ecole Nationale Supérieure des Beaux-Arts, and bearing the title *Barbara Pasquarelli*, does not seem to relate to *La Palombella*.

69. An almost identical plaster model is in the French Academy in Rome (336). Jouin 1894, p. 186.

## UGOLINO (pp. 66–95)

1. Letter from Carpeaux to Charles Laurent-Daragon, December 19, 1857, AMV Ugolino.

2. Letter from Carpeaux to Jean-Baptiste Foucart, September 18, 1858, in Mabile de Poncheville 1921, pp. 153–54. Translation of Dante’s *Inferno* (33.61–68) from Thomas Gray Archive, www.thomasgray.org.uk/cgi-bin/display.cgi?text=tdin.

3. Kocks 1981, p. 73.

4. *Ibid.*, pp. 72–73.

5. Laure de Margerie, “Ugolino: L’Enfer de Carpeaux,” and Mehdi Korchane, “Ugolino,” in Korchane 2012, pp. 51–52, 120.

6. Eugène Delacroix. *Ugolino and His Sons*, 1856–60. Ordrupgaard Collection, Copenhagen (212 WH). See Arlette Sérullaz, Vincent Pomarède, and Joseph J. Richel, *Delacroix, les dernières années*, exh. cat., Grand Palais, Paris, and Philadelphia Museum of Art (Paris: Réunion des Musées Nationaux, 1998), pp. 242–44, no. 98. Gustave Doré’s illustration of Ugolino was published in Dante Alighieri, *L’Enfer* (Paris: Hachette, 1861), canto 33.

7. Wagner 1986, p. 160.

8. Korchane 2012, p. 121.

9. Letter from Carpeaux to an unknown correspondent (Bruno Chérier?), January 1856, AMV Carpeaux et Michel-Ange.

10. Letter from Carpeaux to Laurent-Daragon, December 19, 1857, AMV Ugolino. For the *Laocoön*, see Alain Pasquier, “Laocoon et ses fils,” in Jean-Pierre Cuzin et al., *D’après l’antique*, exh. cat. Musée du Louvre (Paris: Réunion des Musées Nationaux, 2000), pp. 228–29, no. 70.

11. Carpeaux’s affected position against the antique, found in letters from his youth—“my spirit rejects this legacy” (AMV)—in substance concerns only the great clichés that were established as norms by academic teaching, such as the *Apollo Belvedere*.

12. Letter from Carpeaux to Laurent-Daragon, AMV Ugolino, 6a3.

13. Antoinette Le Normand-Romain, “Torse du Belvédère,” in *Le Corps en morceaux*, exh. cat., Musée d’Orsay and Schirn Kunsthalle, Frankfurt (Paris: Réunion des Musées Nationaux, 1990), p. 110.

14. Kocks 1981. Margerie in Korchane 2012, p. 54.

15. Fromentin (1997, p. 60) relates that “he had taken into his studio a family of dirty and ragged peasants who lived and ate and slept there.”

16. This discussion is based on the cross-referencing of letters concerning *Ugolino* preserved in the AMV; archival documents preserved in French national collections as published by Laure de Margerie after Sylvie Laurette’s inventory, in “Ugolino: Chronologie,” in Korchane 2012, pp. 186–200; and our own research.

17. Pierino da Vinci. *The Death of Count Ugolino*, 1548–49. Terracotta. Museo Nazionale del Bargello, Florence.

18. 1834–50, Musée des Beaux-Arts, Chartres.

19. Kocks 1981, p. 76; for Flaxman see *ibid.*, pp. 76, 166, 395, fig. 320. Wagner 1986, pp. 160, 294.

20. Carpeaux’s numerous visits to the Vatican are documented in stone, as seen in deeply carved graffiti dated 1857 in the Sala Regia spotted by the attentive eye of Grégoire Extermann of the Istituto Svizzero in Rome.

21. Letter from Carpeaux to Foucart, Rome, December 25, 1858, BNF Estampes.

22. Korchane 2012, no. 71, ill. p. 125.

23. Le Normand-Romain, “Torse du Belvédère,” in *Le Corps en morceaux*, p. 110.

24. The cross-referencing of sources and the valuable illustrated typescript of Louise Clément-Carpeaux, “La Vérité sur Ugolino” (BCMNI) contributed to our understanding of the development here.

25. Musée des Beaux-Arts, Valenciennes.

26. It was perhaps this sketch that was later cast on December 29, 1858 (an invoice preserved in the archives

of the Villa Medici was published by Anne Wagner in *The Romantics to Rodin: French Nineteenth-Century Sculpture from North American Collections*, eds. Peter Fusco and H. W. Janson, exh. cat. [Los Angeles: Los Angeles County Museum of Art, 1980], p. 148).

27. Letter from Carpeaux to Laurent-Daragon, AMV Ugolino, 6a3.

28. Letter from Carpeaux to his parents, August 22, 1858, BNF, MS NAF 24921, fol. 51.

29. Letter from Carpeaux to his parents, Rome, November 27, 1858, in Fromentin 1997, p. 64.

30. Letter from Carpeaux to Laurent-Daragon, Rome, October 12, 1858, AMV Ugolino, in Fromentin 1997, p. 58. Pieces of iron formed part of the armature for supporting the clay mass.

31. Cited by Varenne 1908, p. 581.

32. *Ibid.*

33. Letters from Carpeaux to Foucart (December 1858, BNF Estampes) and Chérier (December 28, 1858), in Mabile de Poncheville 1921, pp. 153–55.

34. Beyer, Braunwald, and Duclaux 1975, no. 84.

35. Letter from Carpeaux to Foucart, July 1, 1860, BNF Estampes.

36. Cited by Clément-Carpeaux, “La Vérité sur Ugolino,” typescript, p. 64.

37. *Ibid.*

38. Letter from Carpeaux to Laurent-Daragon, February 1, 1859, AMV Ugolino.

39. Mabile de Poncheville 1921, pp. 155–56. Carpeaux took up this subject in 1862 without pursuing it.

40. Letter from Carpeaux to his parents, February 12, 1859; BNF Estampes.

41. Mabile de Poncheville 1921, pp. 155–56.

42. Beyer, Braunwald, and Duclaux 1975, no. 73.

43. Korchane 2012, pp. 121–22.

44. Letter from Carpeaux to Foucart, December 10, 1859, BNF Estampes.

45. On the details of his stay in Paris in the spring of 1860, see Margerie, “Ugolino: Chronologie,” in Korchane 2012, p. 190.

46. Letter from Carpeaux to Laurent-Daragon, August 10, 1860, AMV Ugolino.

47. Letter from Carpeaux to Foucart, undated, BNF Estampes.

48. *Ibid.*, October 14, 1860.

49. The height of 49¼ in. (125 cm) corresponds to that of an ideal presentation. The caricature does not show the modeling board on which the clay stands: nailed onto beams, it comes to about the level of the sculptor’s knees, which corresponds to similar copies preserved in plaster.

50. Margerie, “Ugolino: Chronologie,” in Korchane 2012, p. 191.

51. *Ibid.*

52. Letter from Carpeaux to Louis Bracq, Rome, May 18, 1861, BNF Estampes, s.n.r., box 116; in Mabile de Poncheville 1921, pp. 181–82.

53. Letter from Carpeaux to Dutouquet, Rome, June 22, 1861, in Mabile de Poncheville 1921, pp. 184–85.

54. Letter from Carpeaux to Dutouquet, Rome, June 1, 1861, AMV Ugolino.

55. Letter from Carpeaux to Foucart, Rome, October 12, 1861, BNF Estampes.

56. Letter from Carpeaux to Nieuwerkerke, November 26, 1861, ANF, F21 124, Carpeaux Ugolin.
57. Ny Carlsberg Glyptotek, Copenhagen IN 1744.
58. Letter from Carpeaux to his parents, Rome, April 9, 1859, in Fromentin 1997, p. 70.
59. Clément-Carpeaux 1934–35, vol. 1, pp. 138, 410.
60. The restoration was executed by Jeanne Thibaudeau under the supervision of Gilles Grandjean, chief curator. Article forthcoming in *La Revue du Louvre: La Revue des musées de France* in 2014.
61. Telegram from Nieuwerkerke to Carpeaux, January 20, 1862, AMV Ugolin.
62. Letter from Carpeaux to Nieuwerkerke, January 21, 1862, AMV Ugolin.
63. The copy (PPS 1573) preserves the trace of the hollow in Gaddo's foot, which is visible on the original plaster.
64. Clément-Carpeaux 1934–35, vol. 1, p. 137 n. 2.
65. *Ibid.*, p. 133.
66. ANF, F21.
67. Emile Cantrel, "Salon de 1863. IV. Les Sculpteurs," *L'Artiste* 1 (May 1, 1863), p. 190; Charles de Sault, *Essais de critique d'art: Salon de 1863* (Paris, 1864).
68. Paul Mantz, "Le Salon de 1863," part 2, *Gazette des beaux-arts* 15 (July 1863), pp. 50–51.
69. For example, Bertall, *A Family Lunch by Carpeaux*. Caricature published in *Le Journal amusant* (Paris), 1863; reproduced in Wagner 1986, fig. 173.
70. Charles Yriarte, "Exposition des Beaux-Arts. M. Carpeaux.—Le Groupe d'Ugolin," *Le Monde illustré* 7, no. 326 (July 11, 1863), p. 27.
71. Letter from Carpeaux to Dutouquet, Brussels, July 17, 1863, BNF Estampes.
72. A project for a base by Lefuel is in the Archives Nationales de France, 64 AJ 276.
73. AMV Ugolin marbre and Clément-Carpeaux 1934–35, vol. 1, pp. 393–410 ("Genèse du marbre d'Ugolin 1865–1882").
74. *Ibid.*
75. Clément-Carpeaux 1934–35, vol. 1, pp. 393–410.
76. Letter from Carpeaux to Chérier, June 9, 1861, in Mabile de Poncheville 1921, pp. 183–84 (after Chesneau 1880, p. 73); Chillaz 1997, aut. 122, cote. AR7.

#### FISHERBOY AND FRIEND (pp. 96–105)

1. Letter from Carpeaux to Foucart, September 18, 1858, Mabile de Poncheville 1921, p. 154.
2. Wagner 1986, p. 149.
3. Book 4 of Wordsworth's *The Excursion* (1814).
4. Metropolitan Museum 94.9.1, cited by Dirk Kocks (1981, pp. 63–64), who adds irrelevant connections with Ricciquesque bronze statuettes of the Renaissance.
5. Damien Bartoli and Frederick Ross, *William Bouguereau*, 2 vols. (New York: Antique Collectors' Club, 2010), vol. 2, p. 137, no. 187/11, and p. 138, no. 181/7.
6. *Ibid.*, p. 150, no. 183/07, and p. 234, no. 1885/10. Bouguereau probably knew Carpeaux through very close ties to the hospitable Francisque-Joseph Duret from the mid-1850s (*ibid.*, pp. 118, 154–55).
7. Carpeaux quickly progressed beyond some informal drawings of restless naked youths with elbows on knees and a cursory oil-on-paper head of a slightly older lad.

- Kocks 1981, figs. 273, 274; Ramade and Margerie 1999, p. 155, no. 19.
8. Letter from Carpeaux to Laurent, December 19, 1857, Fromentin 1997, p. 48. This correspondence is lost but is printed in *ibid.*, pp. 48–49. Suzanne Lindsay notes problems in Fromentin's arrangement of the letters; see Ruth Butler and Suzanne Lindsay, *European Sculpture of the Nineteenth Century* (Washington, D.C.: National Gallery of Art, 2000), p. 73 n. 27.
9. Letter from Carpeaux to Laurent, March 27, 1856, in Fromentin 1997, p. 53.
10. Letter from Carpeaux to Laurent, March 29, 1858, *ibid.*
11. Letter from Carpeaux to Laurent, June 9, 1858, *ibid.*, p. 54.
12. Letter from Carpeaux to his parents, October 15, 1858, *ibid.*, p. 61.
13. Delécluze in *Journal des débats*, May 5, 1859.
14. Ecole Nationale Supérieure des Beaux-Arts 1787–391, Brugerolles 2012, no. 1. Among Carpeaux's few really early drawings to survive, this is no mere copy but a live model in the pose of the ancient bronze, of which many plaster casts existed.
15. Letter from Carpeaux to Dutouquet, February 8, 1851, Fromentin 1997, p. 13. The marble *Venus Kneeling on a Tortoise* in the Prado, which Lindsay illustrates in relation to *Girl with a Seashell*, has the unusual configuration of buttocks propped on one heel, like *Fisherboy*, but if Carpeaux consulted that marble he would have had to do so by means of a print. Butler and Lindsay, *European Sculpture*, p. 76, fig. 2.
16. Phyllis Pray Bober and Ruth Rubinstein, *Renaissance Artists and Antique Sculpture: A Handbook of Sources* (London: H. Miller; Oxford: Oxford University Press, 1986), pp. 62–63, no. 18.
17. Anne Wagner (1986, p. 150) was discomfited by the way in which the folds on *Fisherboy's* back turn into creases, an anticlassical feature not present in Pigalle's *Mercury*. The creases can be viewed as a naturalistic observation of what are nowadays called love handles.
18. Paul Mantz, "Ecole des Beaux-Arts: Les Concours, les envois de Rome," *L'Artiste*, n.s., 5 (September–December 1858), p. 72.
19. The original plaster in the Louvre is the working model for the National Gallery's marble. The pointed plaster is in the Petit Palais. The plaster in Valenciennes, signed by Laurent, was Carpeaux's gift to the city in 1860. See Lindsay in Butler and Lindsay, *European Sculpture*, p. 19.
20. The first bronze was ready for the Salon of 1859, where it was bought by James de Rothschild (whereabouts unknown); the second is in the National Museum of Western Art, Tokyo.
21. Lindsay (in Butler and Lindsay, *European Sculpture*, p. 68) assumes the first marble was bought by the emperor, but it was regular practice for Eugénie to buy art from her own funds: McQueen 2011, *passim*. A second marble pair, with relatively generalized yet still resplendent carving, was sold at the Fabius Frères auction, Sotheby's, Paris, October 26, 2011, lot 48, and is now on loan from a private collection to the National Gallery of Canada, Ottawa. These marbles occupy oaken pedestals signed by Carpeaux.
22. A copy in the Musée des Beaux-Arts, Dijon, is dedicated to Léo Coulon.

23. Poletti and Richarme 2003, pp. 144–46.
24. Laure de Margerie puts it this way: "At times a curious 'reheated' feeling is emanated that puts one ill at ease." Ramade and Margerie 1999, p. 87.
25. Hardy and Braunwald 1978, no. 119.
26. Kocks 1981, figs. 287, 288; Korchane 2012, nos. 14–16, also illustrating the nineteenth-century plaster of the "Michelangelo" *écorché* in the Ecole Nationale Supérieure des Beaux-Arts, Paris.
27. *Girl with a Seashell*, ca. 1863. Black chalk on white paper, 7 $\frac{7}{8}$  × 4 $\frac{3}{4}$  in. (20 × 12 cm). Musée des Beaux-Arts, Dijon DG 685.
28. Kocks 1981, figs. 281, 283, 284.
29. Lindsay in Butler and Lindsay, *European Sculpture*, p. 75.
30. Kocks (1981, p. 65) adduced the most amusing, an ancient putto raising a theatrical satyr's mask over his head. There is no Carpeaux drawing after it, and the comparison would seem far-fetched were it not for the articulation of the putto's playful fingers and his crossed ankles. See Henry Stuart Jones, *A Catalogue of the Ancient Sculptures Preserved in the Municipal Collections of Rome*, vol. 1, *The Sculptures of the Museo Capitolino* (Oxford: Clarendon Press, 1912), p. 317, no. 8. See also Lindsay in Butler and Lindsay, *European Sculpture*, p. 76.
31. Lindsay (in Butler and Lindsay, *European Sculpture*, p. 76) suggested the Watteau (1719, Wallace Collection) as a model.
32. Metropolitan Museum 1971.205.
33. McQueen 2011, p. 304, fig. 5.23.
34. For reproductions of *Fisherboy*, see Maison, Pinget, and Viéville 1982, pp. 114–16; Poletti and Richarme 2003, pp. 63–64. For those of *Girl*, see *ibid.*, pp. 60–61.

#### CARPEAUX: SCULPTOR OF HIS TIME (pp. 108–18)

1. Guillaume Apollinaire, *Chroniques d'art, 1902–1918*, ed. LeRoy C. Breunig (Paris: Gallimard, 1960), p. 320.
2. Claretie 1875, pp. 26–27.
3. Letter from Paul Foucart possibly to his father, Jean-Baptiste Foucart, BNF Estampes, s.n.r., box 114.
4. Nadar [Félix Tournachon], "Salon de 1853," in *Nadar jury au Salon de 1853* (Paris: J. Bry aîné, 1853), no. 1260.
5. Clément-Carpeaux 1934–35, vol. 1, pp. 36–41.
6. Letter from Carpeaux to M. Patout, brother-in-law of Paul Foucart, Rome, August 3, 1861, AMV Ugolin, cited in Mabile de Poncheville 1921, p. 187.
7. Clément-Carpeaux 1934–35, vol. 1, p. 242.
8. See Catherine Granger, *L'Empereur et les arts: La Liste civile de Napoléon III*, Mémoires et Documents de l'Ecole des Chartes 79 (Paris: Ecole des Chartes, 2005), p. 721.
9. Emile Zola, "Une allégorie," *La Cloche*, April 22, 1870.
10. Letter from Carpeaux to Charles Laurent-Daragon, May 21, 1859, AMV Ugolin, 6a3.
11. Some letters were completely blacked out (AMV); others bear the phrase "replace with the initial," in the hand of Louise Clément-Carpeaux (draft of a letter to Bracq, AMV Watteau).
12. Letter from Carpeaux to Dutouquet, Brussels, July 17, 1863, in Fromentin 1997, p. 101.
13. A. M. d'Ammezine, "Jean-Baptiste Carpeaux (1827–1875)," in *Les Contemporains* (Paris, n.d.), p. 5.

14. Letter from Carpeaux to Marcello, Paris, September 5, 1863, Archives Cantonales, Fribourg, Papiers Marcello, I 2 Carpeaux 2.
  15. Letter from Carpeaux to Marcello, Paris, June 3, 1864, Archives Cantonales, Fribourg, Papiers Marcello, I 2 Carpeaux 4. The relationship between Carpeaux and Marcello will be examined in the catalogue of a retrospective devoted to the latter by the Museo Vela at Ligornetto and the Musée National du Château de Compiègne (fall 2014).
  16. Charles Yriarte, "Courrier de Paris," *Le Monde illustré*, August 21, 1869, p. 115.
  17. Joris-Karl Huysmans, "Les Nouvelles Peintures de Saint-Sulpice par Charles Landelle," *Chronique illustrée*, January 8, 1875, reprinted in the *Bulletin de la Société J.-K. Huysmans* 49 (1965), p. 285.
  18. Draft of a letter from Carpeaux to Bracq, 1860, AMV Watteau, in Fromentin 1997, p. 80.
  19. Garnier 1878–81, vol. 1, p. 32. This criticism was also leveled at *The City of Valenciennes Defending the Homeland*.
  20. "L'Art français en 1872: M. Carpeaux," in Jules Claretie, *Peintres et sculpteurs contemporains*, 2nd ed. (Paris: Charpentier, 1874), p. 192.
  21. Ibid.
  22. Charles Clément, "Carpeaux," *Journal des débats*, October 15, 1875.
  23. Léonce Bénédict, *Exposition Universelle Internationale de 1900: Rapports du jury international; Introduction générale, deuxième partie, Beaux-Arts* (Paris: Imprimerie Nationale, 1904), pp. 551–52.
  24. See Catherine Chevillot, "De l'après Romantisme à l'Ordre moral," in *Mille sculptures des musées de France*, ed. Jean-Loup Champion (Paris: Gallimard, 1998), pp. 300–305.
  25. Claudius Lavergne, *Exposition Universelle de 1855: Beaux-Arts* (Paris: Bailly, Divry, 1855), p. 119.
  26. Each was granted in 1854 a commission for one of the groups crowning the attic story of the new Louvre and each had tried to fit as best he could into the architectural decoration, illustrating "that mechanism of commission and execution that mixes up all the works in a perfect banality," as Paul Mantz noted with regret in 1861 ("Les Envois des pensionnaires de Rome: Les Concours," *Gazette des beaux-arts* 11 [November 1861], p. 466). For Préault's group on the Louvre, see *Auguste Préault: Sculpteur romantique 1809–1879*, exh. cat. (Paris: Gallimard, 1997), pp. 191–93, no. 113.
  27. At an unknown date (1853?), Préault modeled a wax relief, *Dante and Virgil in Hell* (Musée des Beaux-Arts, Chartres). For Préault's sculptural groups on the Louvre, see *Auguste Préault: Sculpteur romantique, 1809–1879*, exh. cat. (Paris: Gallimard, 1997), pp. 191–93, no. 113.
  28. Enlarged, this figure became the decoration for the artist's own tomb in 1859.
  29. Letter from Carpeaux to Chérier, Brussels, July 26, 1863, in Fromentin 1997, p. 101.
  30. Letter from Carpeaux to Paul Foucart, June 29, 1861, BNF, s.n.r., box 116; Margerie 2012b, p. 194.
  31. Letter from Carpeaux to Dutouquet, Rome, April 15, 1861, in Fromentin 1997, p. 85.
  32. Ibid.
  33. O. Fidière, *Chapu: Sa Vie et son oeuvre* (Paris: E. Plon, Nourrit, 1894), p. 26.
  34. D'Ammezin, "Jean-Baptiste Carpeaux," p. 5.
  35. Letter from Carpeaux to Bernard, September 2, 1874, cited by Mantz 1876, p. 621.
  36. Edmond de Goncourt and Jules de Goncourt, *Journal: Mémoires de la vie littéraire*, ed. Robert Ricatte, 4 vols. (Paris: Fasquelle, 1956), vol. 2, p. 198 (September 3, 1865).
  37. D'Ammezin, "Jean-Baptiste Carpeaux," p. 5. During a stay in Paris, Falguière asked Carpeaux to supervise the casting of his work (AMV).
  38. Emile Zola, "Mon Salon—La Sculpture," *L'Événement illustré*, June 16, 1868, reprinted in Emile Zola, *Ecrits sur l'art*, ed. Jean-Pierre Leduc-Adine (Paris: Gallimard, 1991), p. 226.
  39. Jules-Antoine Castagnary, *Salons*, vol. 2, 1872–1879 (Paris: Charpentier et Fasquelle, 1892), p. 37 ("année 1872").
  40. See Amélie Simier, ed., *Jules Dalou, le sculpteur de la République* (Paris: Paris-Musées, 2013).
  41. Anne Pinget, "Introduction à l'histoire de la sculpture sous le Second Empire," in Maison, Pinget, and Viéville 1982, p. 53.
  42. Mantz 1876, p. 618.
  43. Zola, "Mon Salon," reprinted in Zola, *Ecrits sur l'art*, p. 227.
  44. Mantz 1876, p. 610.
  45. Wagner 1986, p. 149.
  46. In his copy of Champfleury's *Histoire de la caricature moderne*, Daumier wrote, "One should be of one's own time"; cited by Arsène Alexandre, *Honoré Daumier: L'Homme et l'oeuvre* (Paris: H. Laurens, 1888), frontis. and p. 203.
  47. *Rapport sur les travaux de l'Ecole française de Rome*, 1858, pp. 33–34; Wagner 1986, p. 149.
  48. Paul Mantz, "Le Salon de 1859," part 4, *Gazette des beaux-arts* 2 (June 15, 1859), p. 364.
  49. See Edouard Papet, in *Courbet, Clésinger: Oeuvres croisées*, exh. cat. (Ornans: Musée Gustave Courbet, 2011).
  50. Goncourt and Goncourt, *Journal*, vol. 2, p. 198 (September 3, 1865).
  51. Mantz 1876, p. 617.
  52. Ibid.
  53. Ibid.
  54. Unlike some artists, such as Préault, the contents of Carpeaux's studio did not suffer much damage in the Franco-Prussian War.
  55. Victor Beyer, "Introduction," in Beyer, Braunwald, and Duclaux 1975, p. 24.
  56. Mantz 1876, p. 626.
  57. *Carpeaux: La Fièvre créatrice* (Margerie 1989).
  58. Ibid.
  59. Letter from Carpeaux to his parents, Rome, September 9, 1859, in Fromentin 1997, p. 74.
  60. Cited by Mantz 1876, p. 630.
2. Clément-Carpeaux 1934–35, vol. 1, p. 195.
3. ANF F21.
4. Draft of a letter from Carpeaux to Lefuel, April 19, 1863, AMV Pavillon de Flore.
5. Letter from Carpeaux to Dutouquet, October 25, 1863, in Fromentin 1997, p. 104.
6. See Bresc-Bautier et al. 1995, p. 94. Early on Carpeaux presented a model with a woman riding sidesaddle on a bull; see "Le Pavillon de Flore," in Beyer, Braunwald, and Duclaux 1975, n.p.
7. Antoine-Louis Barye. *Peace*, 1854. Patinated plaster. Musée d'Orsay RF 1557.
8. Letter from Carpeaux to Lefuel, April 1863, in Clément-Carpeaux 1934–35, vol. 1, p. 195.
9. Letter from Charles Carpeaux to his brother, then in Valenciennes, November 25, 1863, AMV Pavillon de Flore, in Clément-Carpeaux 1934–35, vol. 1, p. 196.
10. Letter from Lefuel to Carpeaux, July 9, 1864, AMV Pavillon de Flore.
11. Ibid.
12. Letter from Lefuel to Carpeaux, Paris, August 8, 1864, AMV Pavillon de Flore.
13. Baldus. 1865. *Tuileries. Couronnement du Fronton, Pavillon de Flore, Face sur le quai, M. Carpeaux no. 160*, May 1865. Albumen paper print from a wet collodion glass negative touched up with black gouache. Archives Nationales, Paris (ANF 64 AJ275-179). See Bresc-Bautier et al. 1995, p. 64, no. 50.
14. When an accident in March 1866 damaged the arm of *Imperial France*, Carpeaux offered to restore it at his own expense; see Aulanier 1971, p. 86. By 1997 almost nothing was left of the face of *Imperial France* due to erosion by pollution.
15. ANF F21 878.
16. Chesneau 1880, p. 106, cited by Clément-Carpeaux 1934–35, vol. 1, p. 198.
17. The decoration of the Pavillon de Flore was unveiled on October 26, 1866; letter from Carpeaux to Falguière, October 1863, AMV.
18. Musée des Beaux-Arts, Valenciennes CD 33.
19. See *Pediment of the Palais de l'Industrie with "France Crowning the Arts and Industry with Laurels"* by Elias Robert, 1855. Archives Nationales, Paris (cote CP AJ/96 M4T13 PAI 001). Robert's *France* was itself inspired by the colossal plaster statue by Georges Diebolt, *Bountiful France*, erected in 1851 at the Rond-Point des Champs Elysées for the distribution to prize winners at the Universal Exposition in London (bronze reduction, Musée d'Orsay RF 1880). The stone group by Robert, dismantled when the Palais de l'Industrie was demolished, was placed in the Park of Saint-Cloud in 1899.
20. See, for example, Musée d'Orsay RF 8660, RF 8661, RF 8662.
21. A drawing in the Yale University Art Gallery shows the orientation of France's head: *Allegory of France*. Black chalk heightened with white gouache, 10% × 8 in. (27 × 20.3 cm). Yale University Art Gallery, New Haven (1976.42.3).
22. Musée des Beaux-Arts, Valenciennes CD 358.
23. Jacques de Caso, "Sculptures pour des édifices publics," in *Statues de chair: Sculptures de James Pradier*, exh. cat. (Paris: Réunion des Musées Nationaux, 1985), pp. 180–83.
24. Clément-Carpeaux 1934–35, vol. 1.
25. Kocks 1984, pp. 239–58.
26. Mantz 1876, p. 608.

DECORATION OF THE LOUVRE: IMPERIAL FRANCE AND THE TRIUMPH OF FLORA (pp. 119–33)

1. The Pavillon de Flore, built by Jacques Androuet du Cerceau II, owes its name to the ballet by Jean-Baptiste Lully and Isaac de Benserade that was performed there for Louis XIV in February 1669. See Aulanier 1971, pp. 84–86.



27. See Mehdi Korchane, "Le Génie du sculpteur," in Korchane 2012, pp. 138–41.
28. Letter from Carpeaux to Falguière.
29. Ernest Chesneau (1880, p. 106) erroneously reproduces the drawing of the Isolotto fountain as "first design for the Flore pediment."
30. Alinari Fratelli. *View of the Funerary Monument of Lorenzo de' Medici*, after 1852. Albumen paper print. Musée d'Orsay PHO 1991 17 71.
31. *Study from the Antique after Lorenzo de' Medici by Michelangelo*, 1863 (?). Black chalk, 5¼ × 7⅞ in. (13.4 × 19.9 cm). Musée des Beaux-Arts, Valenciennes CD 31, fol. 4.
32. Porphyry and gilt bronze. Musée du Louvre, Département des Antiquités Grecques, Etrusques et Romaines, MR 351. One of Carpeaux's studies attests that he used this Minerva as a model, and on the verso are five sketches of the pediment figures. *Helmeted Woman, Seated Facing Forward, Her Right Arm Raised*. Black chalk touched up with white on gray-green paper, 6¼ × 5 in. (16 × 12.8 cm). Louvre RF 8662. Beyer, Braunwald, and Duclaux 1975, no. 248.
33. This figure of Imperial France alone can be seen on *Woman, Her Head Encircled by Rays, Seated Facing Forward* (Musée D'Orsay, kept at the Musée du Louvre, RF 8661). Beyer, Braunwald, and Duclaux 1975, no. 249.
34. *Study for the Decoration of the Pavillon de Flore*, 1864. Black crayon on blue paper, 7¼ × 5¼ in. (18.3 × 13.3 cm). Musée des Beaux-Arts, Valenciennes (358).
35. Musée des Beaux-Arts, Valenciennes CD 357.
36. Carpeaux submitted the final model before May 12, 1865, as proven by Baldus's photograph; see note 13 above.
37. Letter from Piennes to Carpeaux, n.d., AMV Pavillon de Flore.
38. Cited by Fromentin 1997, p. 124.
39. Edmond About, *Salon de 1866* (Paris: Hachette, 1867), pp. 294–95.
40. François Dujardin-Beaumetz, *Entretiens avec Rodin* (Paris: Editions du Musée Rodin, 1992), pp. 103–4.
41. *Dancing Figure*, 1863. Graphite drawing, 8¼ × 5⅞ in. (20.8 × 15 cm). Harvard Art Museums, Fogg Museum, Cambridge, Mass. (1935.27a). Compare *Holy Alliance of the Peoples*, 1848. Plaster. Musée des Beaux-Arts, Valenciennes. One is also reminded of the painting *Flora and Zephyr*, 1802, by François Gérard, in the Musée de Grenoble.
42. Musée des Beaux-Arts, Valenciennes. See Kocks 1981, pp. 48, 334.
43. Musée d'Orsay RF 230329.
44. *Three Studies for the First Design of the Triumph of Flora*, 1863. Musée des Beaux-Arts, Valenciennes.
45. Carpeaux's *Putto after Puget*, in the Musée des Beaux-Arts, Valenciennes, shows him emulating the style of the seventeenth-century sculptor Pierre Puget.
46. Musée des Beaux-Arts, Valenciennes.
47. Carpeaux's children carrying palm fronds present plumper forms than those of Cavalier on the west pediment. This difference is even more perceptible in Baldus's photographs of the plaster models; ANF 64 AJ 275-116.
48. Musée d'Orsay RF 1953.
49. Sarradin 1912, p. 30, cited by Clément-Carpeaux 1934–35, vol. 1, p. 194.
50. Edouard Didron, *Rapport d'ensemble sur les arts décoratifs à l'Exposition Universelle de 1878* (Paris: Impri-merie Nationale, 1882), pp. 51–52.
51. Théophile Thoré, "Salon de 1866," in *Salons de W. Bürger, 1861–1868* (Paris: Librairie V<sup>e</sup> Jules Renouard, 1870), vol. 2, p. 332. (Thoré used the pseudonym William Bürger beginning in 1855.)
52. Mantz 1876, p. 610.
53. Anatole de Montaiglon, "Exposition Universelle de 1878: La Sculpture," part 2, *Gazette des beaux-arts*, ser. 2, 18 (September 1879), p. 330.
54. Louis Gonse, *La Sculpture française depuis le XIV<sup>e</sup> siècle* (Paris: Ancienne Maison Quantin, 1895), pp. 298–99.
55. Letter from Carpeaux to Piennes, October 26, 1866, AMV Prince impérial.
56. See my essay "Carpeaux: Sculptor of His Time" in the present volume.
57. *Flora* (bust), 1933. Plaster *estampage* after the stone carved in 1866, 33½ × 23⅞ × 39⅜ in. (85 × 60 × 100 cm). Cité de l'Architecture–Musée des Monuments Français, Paris (6916 bis).
58. Musée des Beaux-Arts, Valenciennes MJ 87-842.
59. Kocks 1981, p. 281, figs. 48–51.
60. Mabile de Poncheville 1925, p. 56.
61. Clément-Carpeaux 1934–35, vol. 1, p. 104.
62. Letter from Jean-Baptiste Foucart to unknown recipient, 1863, cited by Mabile de Poncheville 1921, p. 164 note.
63. Letter from Carpeaux to Foucart, October 1860, BNF Estampes, s.n.r., box 116.
64. Musée des Beaux-Arts, Angers 74-1283.1. Another bronze copy is in the Musée des Beaux-Arts, Valenciennes. A plaster, original or from the foundry, is in a private collection.
65. See Poletti and Richarme 2003, pp. 130 (*L'Espiegle*), 143–44 (*Spring*), 147 (*Laughing Girl with Roses*), and 148–50 (*Laughing Neapolitan Girl*).
66. The word "cuire" is crossed out in the original manuscript: Paul Foucart, "Sculptures de Carpeaux jadis en possession de M. Foucart," May 20, 1879, "No. 8, mask of Flora, terracotta, H. 7⅞ in. [20 cm], at Mme Wahl's," Paris, BNF Estampes, s.n.r., box 115.
67. Letter of Paul Foucart, July 5, 1866, private collection, cited in the acquisition note for *Mask of Anna Foucart* (Musée d'Orsay RF 3415), December 14, 1978, archives of the Musée d'Orsay.
68. Manuscript note, November 28, 1978, archives of the Musée d'Orsay.
- with whom he dined, Mademoiselle Robin, was contagious and died shortly afterward. Madame Carette, née Bouvet, *Souvenirs intimes de la Cour des Tuileries* (Paris: Paul Ollendorff, 1889–91), vol. 1, pp. 206–7.
5. Francis Monnier authored books on Lamoignon and d'Aguesseau and was the tutor of the Prince Imperial from 1862 to 1867. The Goncourts reported the skepticism of Princess Mathilde and her circle over his appointment. See Edmond de Goncourt and Jules de Goncourt, *Journal: Mémoires de la vie littéraire*, ed. Robert Ricatte, 4 vols. (Paris: Fasquelle, 1956), vol. 1, p. 1201 (December 21, 1862). Carpeaux modeled a conciliatory medallion of Monnier (plaster, 1865, Musée des Beaux-Arts, Valenciennes).
6. Letter from Monnier to Carpeaux, April 16, 1865, AMV Prince impérial: "H.M. the Empress has delegated me to write to you that you can begin with the bust of H.H. the Imperial Prince. You can come tomorrow at 8:30 in the morning and bring whatever you need." This date was taken up in the inscription *Tuileries Pâques 1865* on the original plaster of a variant of the bust in a grenadier's uniform (Wagner 1986, p. 203). The same inscription occurs at the bottom of the base of the marble bust of Firmin Rainbeaux (Musée National du Château de Compiègne), which bears on the edge of the left shoulder the inscription *Souvenir du 6 juin donné par l'auteur à Mr F. Rainbeaux, Jbte Carpeaux 1867* [Souvenir of June 6 given by the author to Mr. F. Rainbeaux, Jbte Carpeaux 1867]. The bust was separate from the base, and may therefore have been reused.
7. Versions of the naked bust are in the following public collections: (plasters) Château de Chinon, Musée National du Château de Compiègne FPN.4503; Musée Roybet-Fould, Courbevoie S.25.70; Musée des Beaux-Arts, Nice (cat. 65); Musée d'Orsay RF 3915; Musée des Beaux-Arts, Valenciennes 1927–37 and 1927–38 (inscribed as a gift of friendship to the marquis de Piennes); Musée des Beaux-Arts, Lille; (marbles) Musée National du Château de Compiègne (cat. 64); Petit Palais, Musée des Beaux-Arts de la Ville de Paris PPS 14; (bronzes) Musée National du Château de Compiègne C.38.2148; Musée d'Art et d'Industrie Andre Diligent–La Piscine, Roubaix D.992-1-17; Museo Napoleonico, Rome MN 441; Musée National du Château, Versailles MV 8185-V3799; (terracottas) Musée d'Orsay RF 1987.
8. Clément-Carpeaux 1934–35, vol. 1, p. 179.
9. Letter from Carpeaux to Piennes, May 7, 1865, AMV Prince impérial.
10. Jacques-Joseph-Emile Badiou de la Tronchère modeled a sketch several years before in which the resemblance between Napoleon III and the Prince Imperial is even more marked (ca. 1860, terracotta, Musée Crozatier, Le Puy-en-Velay, 45702).
11. Musée National du Château de Compiègne. See *L'Art en France sous le Second Empire*, exh. cat. (Paris: Réunion des Musées Nationaux, 1979), pp. 270–71, no. 149.
12. Letter from Carpeaux to Piennes, AMV Prince impérial.
13. Ibid. "Modeled by the Prince Imperial, they were cast by Carpeaux and given to the ruler upon his return from Africa." *Le Moniteur des arts*, no. 492 (June 30, 1865).
14. Letter from Carpeaux to Piennes, May 7, 1865, AMV Prince impérial. Not to mention the dog, Nero, who had to be won over with cherries; it was the hope of this reward that gave it the look of faithful devotion that is so admired in the sculpture. Clément-Carpeaux 1934–35, vol. 1, p. 179.
15. Letter from Carpeaux to Piennes, May 7, 1865, AMV Prince impérial.

#### THE PRINCE IMPERIAL (pp. 134–43)

1. AMV Prince impérial.
2. The statuette of a grenadier modeled by the child under Carpeaux's guidance bears the date February 6, 1864. Plaster, Musée National du Château de Compiègne C.49.12.
3. He showed him the medallion of Amélie-Césaire Bouvet, reader to the empress, in order to persuade the latter to sit for a bust. AMV Prince impérial. The statue was commissioned in late 1864 for 15,000 francs, from the emperor's personal treasury. ANF F21, cited by Margerie 1995, p. 48.
4. The prince contracted measles at a ball at the Tuileries that he had been permitted to attend. The little girl

16. Clément-Carpeaux 1934–35, vol. 1, p. 179.
17. Petit Palais, Musée des Beaux-Arts de la Ville de Paris PPP 2076.
18. Letter from Abel de Pujol to Carpeaux, August 27, 1866, AMV Prince impérial.
19. Musée d'Orsay RF 3915.
20. The other marbles of the nude bust are the one in the Petit Palais, commissioned by the emperor for the assembly room of the municipal council in Paris, and another in a private collection.
21. A copy of the nude bust in marble was commissioned by Achille Fould in August 1866: "The emperor having authorized the distribution of the charming bust that has just been made of the prince imperial, I asked and obtained from M. Carpeaux that he make a reproduction of it. Would you be good enough to let him have a piece of marble." Letter from Achille Fould to Maréchal Vaillant, Paris, August 25, 1866, Paris, ANF. The white Crestola marble was delivered on September 20 (ibid.).
22. Letter from Carpeaux to Piennes, January 21, 1867, AMV Prince impérial.
23. Letter from Carpeaux to Piennes, November 21, 1865, AMV Prince impérial.
24. Invoice, April 20, 1866, Valenciennes, AMV Prince impérial.
25. The plaster is from 1865. A bronze copy mounted on a base with the inscription *Napoleon IV* is in a private collection.
26. Carpeaux alternated between phases of exaltation and discouragement, but did not waver from his intention to get married. During this period he was in an unstable psychological state due to the prospect of meeting a young woman through Bruno Chérier: "Thank you from the bottom of my heart for the friendship that you have demonstrated in wanting to see to my happiness. I do not know if I will have finished the statue of the prince imperial by the first half of May. . . . If I need more time, you will easily have it granted to me owing to the present situation." Letter from Carpeaux to Chérier, in Valentine de Chillaz, *Souvenirs de voyages: Autographes et dessins français du XIX<sup>e</sup> siècle*, exh. cat., Cabinet des Dessins, Musée du Louvre (Paris: Réunion des Musées Nationaux, 1992), p. 22, aut. 135, AR 27.
27. Letter from Carpeaux to Piennes, AMV Prince impérial. Musée des Beaux-Arts, Valenciennes CD 215.
28. Musée National du Château de Compiègne C 50077/1.
29. Letter from Carpeaux to Chérier, May 3, 1865, in Chesneau 1880, p. 94; Chillaz, *Souvenirs de voyages*, p. 26, aut. 137, AR 27.
30. Fromentin 1997, p. 117.
31. Letter from Carpeaux to Masquelez, July 15, 1866, BNF Estampes, s.n.r., box 115.
32. On August 15, 1865, a Te Deum was held for the emperor's feast day. Goncourt and Goncourt, *Journal*, vol. 1.
33. The marble was delivered on an undocumented date.
34. Letter from Carpeaux to Piennes, October 28, 1865, AMV Prince impérial.
35. ANF.
36. Clément-Carpeaux 1934–35, vol. 1, p. 415; Margerie 1995, p. 48, no. 1.
37. See Margerie 1995, pp. 46–50.
38. Letter from Carpeaux to the organizer of the Lille exhibition, July 17, 1867, Chillaz, *Souvenirs de voyages*, p. 45, aut. 85.
39. Letter from Carpeaux to Nieuwerkerke, Paris, June 17, 1866, ANF S 30.
40. A photograph shows the marble in the winter garden at Farnborough (private collection).
41. Madame Deutsch de la Meurthe donated it to the Louvre. It had previously appeared in an exhibition at Malmaison, lent by Fabius. See Olivier Gabet, *Un Marchand entre deux empires: Elie Fabius et le monde de l'art* (Paris: Skira-Flammariion, 2011), pp. 70–72. A second marble, found in the posthumous sale of a former chamberlain to the empress, may have been executed later (Margerie 1995, p. 48).
42. Letter from Carpeaux to Nieuwerkerke, Paris, November 13, 1869, BNF Estampes, s.n.r., C.2.
43. A contract was drawn up between Carpeaux and Christofle. See Wagner 1986, pp. 201–2, and Margerie 1995, p. 49.
44. "Carpeaux's lifesize piece of the Prince Imperial executed in marble . . . reproduced in silvered bronze. Oxidized silver very satisfactory effect, forms brought out better than in uncoloured bronze"; George Wallis, *Catalogue of the Paris Universal Exhibition*, issued with *The Art Journal* (London: Virtue, 1867).
45. Letter from Carpeaux to Thiébaud, undated (1875?), private collection; "The lifesize Bronze statue of the Prince Imperial cast by Mr Thiébaud about two years ago at the behest of H.M. the Emperor."
46. Margerie 1995, p. 48.
47. Clément-Carpeaux to curator of the Ny Carlsberg Glyptotek, Ny Carlsberg Glyptotek archives, Copenhagen.
48. See Frédéric Chappey, "Entre innocence et immanence: Les Portraits sculptés d'enfants princiers au XIX<sup>e</sup> siècle," in *La Sculpture au XIX<sup>e</sup> siècle: Mélanges pour Anne Pingeot* (Paris: Nicolas Chaudun, 2008), pp. 414–21. "Le Prince impérial au chapeau, figure, CARPEAUX," in Préaud, *Entrées au magasin de vente de la Manufacture de Sèvres*, p. 11.
49. Carpeaux must also have known Henri Lemaire's insipid *Duc de Bordeaux at the Age of Seven* executed in 1827 (marble, Musée des Beaux-Arts, Valenciennes).
50. Letter from Carpeaux to Edouard-Désiré Fromentin (?), cited by Fromentin 1997, p. 119.
51. Wagner 1986, pp. 190–94.
52. Letter from Foucart to an unknown correspondent, BNF Estampes, s.n.r., box 114.
53. Wagner 1986, p. 195.
54. Alex. Hemmel, "Salon de 1866," *Revue nationale et étrangère*, no. 24 (1866), p. 483.
55. Théophile Gautier, "Le Salon de 1866," *Moniteur officiel*, August 3, 1866.
56. From Arthur Baignères, "Journal du Salon de 1866," *Revue contemporaine* 86 (May–June 1866), p. 336.
57. Letter from Carpeaux to Batailhé, AMV Prince impérial.
58. Acquired for "8,608 francs on the budget for Encouragement, the plaster model, the molds and the reproduction rights for the statue, this price included twenty-seven busts and six bronze statuettes, six terracottas and two plasters." See Catherine Granger, *L'Empereur et les arts: La Liste civile de Napoléon III, Mémoires et Documents de l'Ecole des Chartes* 79 (Paris: Ecole des Chartes, 2005), p. 721. See also letter from Carpeaux to Edmond Got, March 18, 1870, Paris, BNF Estampes, s.n.r., box 116: "The Emperor bought back the property of the statue of the prince imperial for 15,000 francs . . . and it is thanks to these proceeds that I am able to get married."
59. Anne Wagner closely studied the context and modes of distribution of the statue of the Prince Imperial; see "Art and Property," in Wagner 1986, pp. 175–207.
60. See Tamara Préaud, *Entrées au magasin de vente de la Manufacture de Sèvres* (1987), p. 11.
61. This was probably the original plaster, since the two known copies had already been sent to Valenciennes and Lille.
62. *Gazette des tribunaux*, November 22, 1867, p. 1118. On Goupil, father-in-law of Jean-Léon Gérôme, see *Gérôme et Goupil: Art et entreprise*, exh. cat., Musée Goupil, Bordeaux (Paris: Réunion des Musées Nationaux, 2000).
63. The seams resulting from the use of a mold in several parts suggest that this copy was used to execute the plaster for the foundry, for a casting.
64. "The statue of H.H. the Imperial Prince in silvered bronze has an elegance of appearance and a childlike ease that we can only praise. The head is fine, playful and of a perfect likeness, and the silver tone lends cheerfulness, brilliance and richness to the whole." Théophile Gautier, "Salon de 1868," *Le Moniteur universel*, July 19, 1868, p. 1076.
65. Emile Zola, "Causerie," *La Tribune*, August 30, 1868.
66. Ibid.
67. "Le Prince impérial au chapeau, figure, CARPEAUX" [The Prince Imperial with Hat, figure, CARPEAUX], in Préaud, *Entrées au magasin de vente de la Manufacture de Sèvres*, p. 11.
68. Paul Vitry, "Sculptures Modernes: La Statue du Prince Impérial, de Carpeaux," *Bulletin des musées de France* 2, no. 3 (March 1930), p. 54.

#### THE DANCE (pp. 144–55)

- Garnier 1878–81, vol. 1, p. 433.
- Ibid., p. 434.
- Ibid., p. 435.
- Marcelle Fauchier-Delavigne, *Le Sourire de "la Danse": Vie de la princesse Hélène de Racowitza* (Paris: Plon, 1935).
- Anonymous, "Une Visite à . . . Apollon," *Le Petit Journal*, November 22, 1905; Anonymous, "L'Apollon menuisier," *Nos Loisirs*, July 25, 1906.
- "I slaved away at the Opera," letter from Carpeaux to Charles Garnier, March 18, 1869, BNF Estampes, s.n.r.
- Un passant [A passerby], "Les on-dit du boulevard," *Le Rappel*, July 25, 1869.
- Ibid., July 26, 1869.
- E. Vermersch, "Le Groupe de M. Carpeaux," *Le Figaro*, August 12, 1869.
- Adolphe Guéroult, "L'Univers et la Danse," *L'Opinion nationale*, September 2, 1869. See also Cham, "Ne les regardes donc pas, ça les excite encore!" [Don't look at them, it excites them even more], *Le Charivari*, September 19, 1869.
- Edmond de Goncourt, *Journal*, November 21, 1889, as translated in Frederic V. Grunfeld, *Rodin: A Biography* (New York: Henry Holt and Company, 1987), p. 273.
- Aimé Dollfus, "Les Faits divers," *La Liberté*, September 1, 1869.
- L. Rigaud, "L'Union centrale des Beaux-Arts appliqués à l'Industrie," *Le Nain jaune*, September 2, 1869.
- Francis Magnard, "Paris au jour le jour," *Le Figaro*, August 30, 1869.

15. Henry de Pène, "Marc Bayeux inquisiteur," *Paris*, September 15, 1869; Firmin Javel, "Echos de Paris," *Paris-Comique*, September 5, 1869.
16. Un passant [A passerby], "Les on-dit du boulevard," *Le Rappel*, August 31, 1869.
17. Robert Laffont and Valentino Bompiani, *Dictionnaire des personnages littéraires et dramatiques de tous les temps et tous les pays* (Paris: Laffont, 1984), p. 120 s.v. "Basile."
18. Un domino [pseud.], "Ce qui se passe," *Le Gaulois*, September 9, 1869.
19. Paul Rambler, "Choses du jour," *Paris*, August 5, 1869; Georges Maillard, "Chronique," *Le Peuple français*, August 5, 1869.
20. Letter from Carpeaux to the editor, *Le Figaro*, November 29, 1869, p. 1; in Fromentin 1997, p. 134.
21. Letter from Garnier to Carpeaux, 16th letter (undated), Bibliothèque de l'Opéra, correspondance on *The Dance*, Rés. 880.
22. ANF F 21 1586-1588.
23. Garnier 1878–81, vol. 1, p. 454.
24. Anonymous, "Nouvelles," *La Chronique des arts et de la curiosité*, April 14, 1872; Jules Claretie, "La Sculpture: M. Carpeaux," *L'Artiste*, June 1872, pp. 267–70.
25. Garnier 1878–81, vol. 1, pp. 456–57.
26. *Ibid.*, p. 457.
27. ANF F 21 145.
28. Henry James, *Parisian Sketches: Letters to the New York Tribune, 1875–1876*, ed. Leon Edel and Ilse Dusoier Lind (New York: New York University Press, 1957), pp. 20–21.

#### FOUNTAIN OF THE OBSERVATORY (pp. 156–67)

1. Edmond de Goncourt and Jules de Goncourt, *Journal: Mémoires de la vie littéraire*, ed. Robert Ricatte, 4 vols. (Paris: Fasquelle, 1956), vol. 4, p. 653.
2. Musée des Beaux-Arts, Valenciennes, reproduced in Kocks 1981, p. 335, no. 174.
3. *Two Female Figures Supporting the Sphere*. Black pencil on white paper, 6½ × 3⅞ in. (16.4 × 9 cm). Musée des Beaux-Arts, Valenciennes, gift of Prince Stirbey, 1881, croquis drawing removed from the dummy album of Prince Stirbey, no. 387 (Beyer, Braunwald, and Duclaux 1975, no. 339).
4. Musée d'Orsay RF 29 629v (*ibid.*, no. 332).
5. Quoted in Clément-Carpeaux 1934–35, vol. 1, p. 349.
6. Chesneau 1880, p. 121.
7. Carpeaux. *Four Parts of the World Supporting the Heavenly Sphere*. Terracotta, H. 19 in. (48 cm). Fabius Frères sale, Paris, Sotheby's, October 26–27, 2011, no. 147.
8. Archives de la Seine, PJ 2, dossier 9; and AMV Dossier Fontaine du Luxembourg, analysis by Nadège Horner.
9. AMV Fontaine du Luxembourg, item 6, and Clément-Carpeaux 1934–35, vol. 1, p. 352.
10. Charles Cordier. *Chinese Man*. Bronze. Salon of 1852. Musée de l'Homme, Paris (27050-1977-206). Carpeaux. *Chinese Man*. Drawing, 8⅝ × 4¼ in. (22 × 11 cm). Musée des Beaux-Arts, Valenciennes (CD 496).
11. Théophile Gautier, "Salon de 1869," *Journal officiel*, May 19, 1869.

12. A single exemplar is known in the collection of the Musée d'Art et d'Industrie André Diligent–La Piscine, Roubaix.
13. Letter from Amélie Carpeaux to Bracq, mayor of Valenciennes, May 26, 1869, BNF Estampes, s.n.r., box 115.
14. *Bulletin d'autographes à prix marqués* (Maison Charavay, Paris), no. 761 (February 1978), no. 37352.
15. AMV Fontaine du Luxembourg, item 10, signed Michaud, secretary archivist for the committee.
16. Georges Lafenestre, "Salon de 1872," *L'Illustration*, July–December 1872, p. 10.
17. Paul Mantz, "Le Salon de 1872," *Gazette des beaux-arts*, ser. 2, 6 (July 1872), p. 63.
18. Jules Barbey d'Aureville, "Salon de 1872," in *Sensations d'art* (Paris: L. Frinzone et Cie, 1886), p. 231.
19. Letter from Gabriel Davioud to Eugène Fromentin, March 24, 1879, BNF Manuscrits, NAF 24921, fol. 180r; in Fromentin 1997, p. 239.
20. Archives de la Seine, Paris, VM 92 3.
21. Florian-Parmentier 1912, p. 183; see also Fromentin 1997, p. 174.
22. AMV Fontaine du Luxembourg, item 12.
23. Letter from Davioud to Eugène Fromentin, March 24, 1879, see note 19 above.

#### WATTEAU (pp. 168–77)

1. For its evolution, see Kocks 1987.
2. Ruined, the *Houdon* by Rude is now in storage in the Louvre (ENT 1994.13). Gaborit et al. 1998, vol. 2, p. 583.
3. Another ruin in Louvre storage (ENT 1994.28); *ibid.*, vol. 1, p. 390.
4. For the engravings, see, for example, Kocks 1981, fig. 224, and Pierre Rosenberg and Louis-Antoine Prat, *Antoine Watteau, 1684–1721: Catalogue raisonné des dessins*, 3 vols. (Milan: Leonardo Arte, 1996), vol. 1, fig. 40b. For the drawing owned by Carpeaux, Watteau's *Seated Man with a Stick* (Musée Cognacq-Jay, Paris), see *ibid.*, vol. 2, no. 445.
5. Fromentin 1997, pp. 85–88.
6. Letter from Carpeaux to Louis Bracq, May 1860, in Fromentin 1997, p. 80.
7. Letter from Carpeaux to Falguière, September 8, 1862, AMV Watteau.
8. Fromentin 1997, p. 80.
9. See Chronology. Fromentin (1997, p. 80) misdates the commission to 1866.
10. Fromentin 1997, p. 80.
11. Draft of a letter from Carpeaux to Bracq, 1860, AMV Watteau, in Fromentin 1997, p. 80.
12. Letter from Carpeaux to Piennes, September 5, 1862, AMV Watteau.
13. Draft of letter from Carpeaux, ca. 1870–71, AMV Watteau.
14. Kocks 1981, figs. 468, 457.
15. Bengesco 1886, p. 80; Fromentin 1997, p. 151.
16. Pierre Champion, *Notes critiques sur les vies anciennes d'Antoine Watteau* (Paris: Edouard Champion, 1921), p. 110.
17. Fromentin 1997, p. 151, based on an interview or correspondence with Ogé.
18. *Ibid.*

19. *Ibid.*
20. Champion, *Notes critiques sur Watteau*, p. 90.
21. See Chronology. Fromentin 1997, pp. 154–58.
22. Letter to Bracq, September 1, 1867, in *ibid.*, p. 153.
23. The plaster model in the Metropolitan Museum (1991.64) was given by the widow of the sculptor Jacques Lipschitz.
24. Fromentin 1997, p. 158.
25. *Narcissus* has been beautifully cleaned since its appearance in "De Carpeaux à Matisse: La Sculpture française de 1850 à 1914" (Maison, Pinget, and Viéville 1982, no. 107).
26. Clément-Carpeaux 1934–35, vol. 1, pp. 300–301.
27. Jean-Claude Poinsignon, *Bienvenue dans l'Athènes du Nord: Petite Histoire des statues de Valenciennes* (Valenciennes: Ed. Spratbrow, 1998), p. 104.
28. François Dujardin-Beaumetz, *Entretiens avec Rodin* (Paris: P. Dupont, 1913), p. 103.
29. Clare Vincent in The Metropolitan Museum of Art, *Notable Acquisitions, 1983–1984* (New York, 1984), p. 35.

#### OTHER COMMISSIONS AND PROJECTED MONUMENTS (pp. 178–87)

1. See Lise Duclaux, "La Sculpture monumentale dans l'oeuvre dessinée de Jean-Baptiste Carpeaux" (thesis, Ecole du Louvre, 1962).
2. Bon-Adrien Jeannot de Moncey, duc de Conegliano, defended Paris against the coalition forces in 1814.
3. Musée d'Orsay RF 8666; see Beyer, Braunwald, and Duclaux 1975, no. 375.
4. See, for example, Musée d'Orsay RF 8667.
5. Catherine Chevillot, "Le Socle," in Pinget et al. 1986, p. 243.
6. Victor Beyer, "L'Art de Carpeaux," in Beyer, Braunwald, and Duclaux 1975, p. 101.
7. "Les Morts tragiques," in Antoinette Le Normand-Romain, *Mémoire de marbre: La Sculpture funéraire en France, 1804–1914* (Paris: Mairie de Paris, Bibliothèque Historique de la Ville de Paris, 1995), pp. 231–33. One is also reminded of the monument to Emmanuel Philibert of Savoy in Turin designed in 1831 by Carlo Marochetti.
8. Clément-Carpeaux 1934–35, vol. 1, p. 210.
9. The competition of 1861 had been inconclusive; a new one was organized in 1864. Archives de la Seine.
10. *Dessins de sculpteurs, de Pajou à Rodin*, exh. cat. (Paris: Musée du Louvre, 1964), no. 44.
11. The commission went to Louis-Ernest Barrias.
12. Antoine Joseph de Alcantara was emperor of Brazil (1822–31) under the name Dom Pedro I and king of Portugal (1826–34) under the name Dom Pedro IV. The monument was executed by Germano José de Salles, Davioud, and Elias Robert in 1870, for what is now called Rossio Square. See Clément-Carpeaux 1934–35, vol. 1, pp. 164–66.
13. Letter from Carpeaux to Piennes, June 30, 1864, cited by Clément-Carpeaux 1934–35, vol. 1, p. 164: "*Carissimo*, I made a copy of the program of the execution of the statue of Dom Pedro IV. . . . The architecture is composed according to the artist's wishes. I dare not think about it or at least I have to gather my scant knowledge and my deficient poetry to express all the grandeur of this first copy. Where to find the life of Dom Pedro? What are the advanced tendencies of the Portuguese nation? I shall dream while waiting for your return."



14. Musée des Beaux-Arts, Valenciennes CD 1277v; carnet agenda CD 37 of August 30 to September 11, 1864; CD 37, for the plans; CD 1996i, v, with two studies for allegories on the base. See also the fake album (study for the plaster model, charcoal on brown paper, 16 $\frac{3}{8}$  × 9 $\frac{3}{4}$  in. [41.7 × 24.9 cm]) in the Louis-Antoine Prat Collection, Paris.

See also Musée d'Orsay RF 8687 and RF 8688, as well as BNF Estampes, s.n.r., Carpeaux box 115: file with accounts of the competition, AMV Dom Pedro. See also Petit Palais, Musée des Beaux-Arts de la Ville de Paris PPS 01576.

15. Letter from Carpeaux to Piennes, June 30, 1864, in Clément-Carpeaux 1934–35, vol. 1, p. 164.

16. Auguste-Adolphe-Marie Billault had served as minister under Napoleon III, who particularly appreciated him. Twenty-nine candidates presented models, but none seems to have satisfied the commission. After a second competition, in which eleven artists participated, it chose the project of the sculptor Amédée Ménard from Nantes. The monument was unveiled in 1867 by Eugène Rouher, the minister of finance. In 1870, with the downfall of the empire, the mayor of Nantes had it removed. In 1923, it was placed in the garden of the Musée Dobrée, then melted down at the behest of the German occupation forces in November 1941.

17. Letter from Carpeaux to Piennes, November 10, 1864, cited by Clément-Carpeaux 1934–35, vol. 1, p. 169.

18. Louvre RF 2983.

19. Letter from Denis to Massy, AMV Esquisses.

20. For example, the widespread engravings by Michel Lasne.

21. Louis-Valentin-Elias Robert, *Rabelais*, 1855 (Salon of 1857), Musée des Beaux-Arts, Tours.

22. Ph. de Chennevières, *Les Décorations du Panthéon* (Paris: Aux Bureaux de L'Artiste, 1885), p. 82.

23. Emile Signol, *Saint Bernard prêchant la Deuxième Croisade en présence du roi Louis VII et de la reine Aliénor*, 1840, Châteaux de Versailles et de Trianon MV 374.

24. François Jouffroy, *Saint Bernard*, before 1847. At Carpeaux's death Jouffroy would receive the commission for the Pantheon statue (marble, Salon 1877).

25. Chesneau 1880, p. 155.

26. The second sketch in the Ecole Nationale Supérieure des Beaux-Arts, Paris, is Carpeaux 236. The pencil sketch in the Louvre catalogue of a figure preaching with open arms has been interpreted as a *Study for Saint Bernard*, although far from Carpeaux's final composition (Louvre RF 8668).

27. See Mantz 1876, p. 630.

28. Letter from Carpeaux to Chérier, in Fromentin 1997, pp. 213–14, who adds that it was Carpeaux's last expression of concern for a work of art.

#### CELEBRATIONS AND FANCY DRESS (pp. 188–95)

1. Letter from Carpeaux to Bruno Chérier, October 1, 1850, in Clément-Carpeaux 1934–35, vol. 1, pp. 25–26.

2. Madame Carette [née Amélie Bouvet], *Troisième série des Souvenirs intimes de la Cour des Tuileries* (Paris: P. Olendorf, 1891), pp. 159–64.

3. Clément-Carpeaux 1934–35, vol. 1, p. 205.

4. F. Ducuing, ed., *L'Exposition Universelle de 1867: Illustré* (Paris: E. Dentu, 1867), vol. 2, ill. p. 161.

5. Clément-Carpeaux 1934–35, vol. 1, p. 208.

6. *Ibid.*, pp. 206–7.

7. Ernest Albert Vizetelly [Le Petit Homme Rouge, pseud.], *The Court of the Tuileries, 1852–1870*, new printing (London: Chatto and Windus, 1912), p. 201, mentions that Masaniello was one of the prince's favorite disguises.

8. Marvaud-Braunwald and Pérot 1955, no. 73, pl. 38.

9. Clément-Carpeaux 1934–35, vol. 1, p. 206.

10. *Ibid.*, p. 207.

11. Madame Carette, *Souvenirs intimes*, pp. 39–40.

12. Its spiraling movement is more beguiling than that of a smaller, headless model, formed during the same campaign: Carpeaux. *The First Long Dress*, ca. 1873–74. Terracotta, 8 $\frac{1}{8}$  × 4 × 3 in. (20.5 × 10 × 7.5 cm). Petit Palais, Musée des Beaux-Arts de la Ville de Paris (PPS 01603).

13. Musée d'Orsay RF 4693.

#### PORTRAITS: "LIFE ITSELF" (pp. 198–203)

1. François Dujardin-Beaumetz, *Entretiens avec Rodin* (1913; Paris: Musée Rodin, 1992), p. 104.

2. "One in particular had an unsightly head carved as with a sickle, coarse and rough, like a stonebreaker, with the whiskers of a constable and horrid eyes: 'When we leave the Ecole,' he said, 'we are like metal wire. Only in Rome do we get our contours.' That was Carpeaux, a sculptor of great talent" (Edmond de Goncourt and Jules de Goncourt, *Journal: Mémoires de la vie littéraire*, ed. Robert Ricatte, 4 vols. [Paris: Fasquelle, 1956], vol. 2, p. 141 ["année 1865"]).

3. *Ibid.*, vol. 4, pp. 576–77 ("année 1894").

4. The statuette, which dates to 1855, is in the Musée National du Château de Compiègne.

5. Their foibles were mercilessly ridiculed by caricaturists; see Edouard Papet, "Sculptures/Lithographs: Return Journeys," in *Daumier (1808–1879): Visions of Paris*, exh. cat. (London: Royal Academy, 2013).

6. Carpeaux had, in fact, issued a manifesto of naturalism inspired by the Ingres portrait that did not go unnoticed by his contemporaries: "There is not a visitor to the Louvre who has not stopped in front of this mighty countenance, so expressive in its ugliness, and repeated in front of this mask of an emperor of the Decadence the famous words of the Goncourts: 'Vitellius de la Basoche!' (Roman Emperor Vitellius of the legal-clerks' guild!); quoted in Mabile de Poncheville 1921, p. 198.

7. Anonymous, "Carpeaux," *Magasin pittoresque* 45 (1877), p. 126.

8. Octave Fidière, *Chapu: Sa Vie et son oeuvre* (Paris: Plon, 1894), p. 26.

9. See, for example, letter from Carpeaux to Louis Dutouquet, Rome, August 3, 1861, AMV Ugolin.

10. Quoted in Fromentin 1997, p. 169.

11. Musée d'Orsay RF 929.

12. Musée d'Orsay RF 937.

13. See Papet 2008, p. 33.

14. Musée des Beaux-Arts, Valenciennes S92-41; Musée d'Orsay RF 1053; Ny Carlsberg Glyptotek, Copenhagen IN 1414.

15. The mold is Arnault. BNF Estampes, s.n.r., Carpeaux box 115.

16. Théophile Thoré, "Salon de 1868," in *Salons de W. Burger, 1861–1868* (Paris: Librairie V° Jules Renouard, 1870), vol. 2, p. 541.

17. Mabile de Poncheville 1925, p. 56.

18. "L'Art français en 1872: M. Carpeaux," in Jules Claretie, *Peintres et sculpteurs contemporains* (Paris: Charpentier, 1873), p. 195.

19. Guilhem Scherf, "Houdon 'au dessus de tous les artistes modernes,'" in *Houdon (1741–1828): Sculpteur des Lumières*, exh. cat. (Paris: Réunion des Musées Nationaux, 2004), pp. 18–20.

20. Paul Casimir-Périer, *Propos d'art à l'occasion du Salon de 1869: Revue du Salon* (Paris: Michel Lévy Frères, 1869), p. 273.

21. Musée d'Orsay RF 793 (1888).

#### THE MARQUISE DE LA VALETTE (pp. 204–7)

1. Xavier Marmier, *Journal, 1848–1890*, ed. Eldon Kaye (Geneva: Droz, 1968), pp. 255–57.

2. Clément-Carpeaux 1934–35, vol. 1, p. 125.

3. Draft of letters from Carpeaux to Piennes or Bracq, spring 1862, AMV Bustes.

4. Letter from Carpeaux to Jean-Baptiste Foucart, December 23, 1862, BNF Estampes, s.n.r., Carpeaux box 116.

5. Fromentin 1997, p. 93.

6. Clément-Carpeaux 1934–35, vol. 1, p. 268.

7. *Ibid.*

8. *Ibid.*, p. 269. The marble was exhibited at the centennial of the Exposition Universelle of 1889 (no. 35) and at the Jeu de Paume exhibition of 1912 (no. 126); in *Oeuvres de Carpeaux et de Ricard* 1912 it was mistakenly dated 1865.

9. Clément-Carpeaux 1934–35, vol. 1, p. 268.

10. *Ibid.*

11. Musée National du Château de Compiègne; Musée des Beaux-Arts, Lyons; Petit-Palais, Musée des Beaux-Arts de la Ville de Paris PPS 1539; Musée des Beaux-Arts, Valenciennes; Ny Carlsberg Glyptotek, Copenhagen IN 1444. This copy was placed on the same kind of base as the bust of Alexandre Dumas fils, preserved in this collection and bearing the inscription "al Sommo Pensieroso. / Alexandre Dumas fils. / Suo Amico JBte Carpeaux 1873," Tate Britain, London inv. 4198.

12. Cited by Clément-Carpeaux 1934–35, vol. 1, p. 269.

#### PRINCESS MATHILDE (pp. 208–12)

1. On Princess Mathilde, see Isabelle Julia, ed., *Le Peintre et la princesse: Correspondance entre la princesse Mathilde Bonaparte et le peintre Ernest Hébert, 1863–1904* (Paris: Réunion des Musées Nationaux, 2004).

2. The Goncourts saw that drawing on August 13, 1856: "in the evening, everyone finds amusement in leafing through large albums, boxes full of sketch paintings by Giraud, which are, as it were, the intimate and burlesque history of the house, in which the princess is seen posing for her bust by Carpeaux, embracing her dog Chine." Edmond de Goncourt and Jules de Goncourt, *Journal: Mémoires de la vie littéraire*, ed. Robert Ricatte, 4 vols. (Paris: Fasquelle, 1956), vol. 2, p. 183 ("année 1865").

3. Luigi Lanzi, *Histoire de la peinture en Italie . . . traduit de l'italien sur la 3<sup>e</sup> édition*, trans. Madame Armande Dieudé, 5 vols. (Paris: H. Seguin, 1824).

4. Despite their definitive characterizations and remarkable painterly qualities, Carpeaux's medallions have not been studied systematically.
5. See also a plaster in Lille, one in Valenciennes, and a proof that came up for sale at Sotheby's, New York, May 26, 1994, lot 66, bearing a metal stamp: "Maison de l'Empereur Musées impériaux," now in Philadelphia.
6. François Coppée, *Souvenirs d'un Parisien* (Paris: Alphonse Lemerre, 1910), p. 104.
7. Goncourt and Goncourt, *Journal*, vol. 1, p. 112 ("année 1862").
8. A *portrait d'apparat* is one in which the sitter's accomplishments, position, or interests are alluded to in the setting and/or costume; in the present case, the princess's Bonaparte attributes.
9. Coppée, *Souvenirs d'un Parisien*, p. 104.
10. Paul Mantz, "Le Salon de 1863," *Gazette des beaux-arts* 15 (July 1863), p. 51.
11. Louis Auvray, *Exposition des beaux-arts: Salon de 1863* (Paris: A. Lévy fils, 1863), p. 79.
12. See Susan Weber Soros and Stefanie Walker, eds., *Castellani and Italian Archaeological Jewelry* (New Haven and London: Yale University Press, 2004).
13. Jean des Cars, *La Princesse Mathilde: L'Amour, la gloire et les arts* (Paris: Librairie Académique Perrin, 1988).
14. Letter from Carpeaux to Louis Barnet, Bibliothèque Jacques Doucet, Paris, MS 101.
15. Letter from C. Sainte-Beuve to Carpeaux, June 23, 1863, AMV. The Goncourts saw that exemplar at Sainte-Beuve's on July 13; Goncourt and Goncourt, *Journal*, vol. 1, p. 1297 ("année 1863").
16. Julia, *Le Peintre et la princesse*, p. 37. Held at La Tronche (Isère), Musée Ernest Hébert; an exemplar in plaster, dedicated to Charles Giraud, private collection; a proof in bronze in Marly-le-Roi, Château de Monte-Cristo, which belonged to Alexandre Dumas fils. Others include an exemplar in Musée des Beaux-Arts, Valenciennes S.92.13; a patinated plaster, without dedication, sale, Drouot-Richelieu, Choppin de Janvry, Paris, June 13, 2003, lot 156.
17. Emilien de Nieuwerkerke (1811–1892). *Princesse Mathilde*. Marble. Musée National du Château de Compiègne MMPO 796. Goncourt and Goncourt, *Journal*, vol. 1, p. 1297 ("année 1863").

#### THE IMPERIAL COUPLE (pp. 213–21)

1. A commissioned portrait bust of the empress became a true obsession. According to Clément-Carpeaux (1934–35, vol. 1, p. 168), rivalry was sparked by the mediocre bust of the empress by Gustave-Adolphe-Désiré Crauk, also exhibited at the Salon of 1863.
2. Draft of a letter from Carpeaux, n.d. (1864?), Valenciennes, AMV Bustes, quoted in Clément-Carpeaux 1934–35, vol. 1, p. 169.
3. According to registries for the series, the adjacent apartment was occupied by Flaubert, confirmed by a letter the novelist sent to his niece Caroline.
4. Clément-Carpeaux 1934–35, vol. 1, p. 168.
5. *Ibid.*, p. 169.
6. "In a hundred ways people tried to reproduce the empress's beauty. Painters, sculptors, engravers tried their hand at it: very few succeeded. There was something about the empress that eluded one's grasp, a physiognomy animated by a fleeting mobility in the

- expression that defied all interpretation." Mademoiselle Bouvet, later Madame Carette, remained lady of the palace until 1870; Madame Carette, née Bouvet, *Souvenirs intimes de la Cour des Tuileries* (Paris: Paul Ollendorff, 1889), vol. 1, p. 142.
7. Clément-Carpeaux 1934–35, vol. 1, p. 169.
  8. Others are at the Musée d'Orsay, Paris; Musée des Beaux-Arts, Valenciennes; Musée Jules Chéret, Nice; and Musée National du Château de Compiègne.
  9. In 1863 Carpeaux produced a full-face medallion of Princess Mathilde's reader, Madame Bouvet (bronze, Musée d'Orsay RF 4647). The empress found it charming but judged the contours of the chin too heavy and accidentally marred the fresh clay Carpeaux had modeled in a dish: "Above all, Carpeaux must never suspect that I'm the one who spoiled his work while criticizing it"; quoted in Madame Carette, née Bouvet, *Troisième série des Souvenirs intimes de la cour des Tuileries* (Paris: Paul Ollendorff, 1891), p. 162. A similar anecdote can be found for the portrait of Madame Carette painted by Alexandre Cabanel (1868, Musée National du Château de Compiègne). See Laure Chabanne in Michel Hilaire and Sylvain Amic, eds., *Alexandre Cabanel, 1823–1889: La Tradition du beau*, exh. cat. (Montpellier: Musée Fabre, 2010), pp. 193–98.
  10. Draft of a letter from Carpeaux to Piennes, November 1864, Valenciennes, AMV Bustes.
  11. Pierre de Lano, *La Cour de Napoléon III*, 2nd ed. (Paris: Victor-Havard, 1892), pp. 139–40.
  12. Letter from Paul Foucart, possibly to his father, Jean-Baptiste Foucart, BNF, Estampes, s.n.r., box 114.
  13. Letter from Masquelez to Jean-Baptiste Foucart, Lille, May 17, 1880, BNF, s.n.r. 20, box 114.
  14. Henriette Bessis, *Marcello sculpteur*, exh. cat. (Fribourg: Musée d'Art et d'Histoire de Fribourg, 1980), pp. 111–13.
  15. Carpeaux sale 1913b, p. 30, lot 69: signed *Louis-Napoléon IV. / L'Impératrice des Français / 12 juin 1865*(?).
  16. Lami 1914–21, vol. 1, p. 268. Clément-Carpeaux (1934–35, vol. 1) maintained that "breakneck" ("à la diable") posing sessions took place in Compiègne, but the guest registries do not mention Carpeaux for the series of that year. The empress's features are also found on two monumental sculptures: *Temperance*, an allegory for the Church of the Trinity in Paris (fig. 90), and the Virgin of Notre-Dame du Saint-Cordon (see cats. 174, 175).
  17. Handwritten comment on a photograph of the object, Musée du Louvre, Département des Peintures, documentation Baderou (1910–1991). An anonymous article, "Deux Oeuvres de Carpeaux," *L'Art et les artistes* 15 (May 1912), p. 95, reports the following: "The other evening, he came back to the atelier, furious, uttering words of indignation. He was coming from the Tuileries. The empress had deemed ugly a terracotta bust that he liked a great deal. In his rage, he rushed over to the work and shattered it. 'You can collect the pieces, they are yours.'"
  18. There are at least three other plasters and three terracottas of the bust of the empress, including reductions and proofs in French public collections. Two plasters are in the Musée des Beaux-Arts, Valenciennes, with a terracotta patination, and in the Petit Palais, PPS 1505 (reduction). The terracotta is in the Musée Jules Chéret, Nice (no doubt the one exhibited in *Oeuvres de Carpeaux et Ricard* 1912, no. 412). A bronze, issued by Thiébaud Frères, 1903, is in the Musée-Château de Boulogne-sur-Mer.
  19. Clément-Carpeaux 1934–35, vol. 1, p. 200.

20. Letter from P. A. Chéramy to Thomas Nicquevert, Paris, October 20, 1875, Valenciennes, AMV Bustes.
21. Alexandre Cabanel. *Napoléon III*, 1865. Oil on canvas. Musée National du Château de Compiègne C.2008.005.
22. Clément-Carpeaux 1934–35, vol. 1, p. 340.
23. Carpeaux drew at night by the light of torches held by servants. See *ibid.*, p. 366.
24. On the mortuary portrait in the nineteenth century, see Emmanuelle Héran, ed., *Le Dernier Portrait*, exh. cat. (Paris: Réunion des Musées Nationaux, 2002), and, on postmortem photographs, see, in the same catalogue, Joëlle Bolloch, "Photographies après décès: Pratiques, usages, fonctions."
25. Letter from Carpeaux to Emile Carpeaux, London, n.d., AMV Bustes.
26. Clément-Carpeaux 1934–35, vol. 1, p. 367.
27. Letter from Pietri to Carpeaux, Chislehurst, n.d. (1874?), AMV Bustes.
28. Letter from Pietri to Carpeaux, Chislehurst, December 6, 1873, AMV Bustes.
29. Letter from Carpeaux to Bernard, Puys, August 10, 1874, AMV Bustes.

#### DEMIMONDE AND BOURGEOISIE (pp. 222–27)

1. Henri Loyrette, *Degas* (Paris: Fayard, 1991), p. 209.
2. Edgar Degas. *Portrait of Mlle Fiocre in the Ballet "La Source," 1867–68*. The Brooklyn Museum, New York 21.111.
3. June Hargrove sees in Carrier-Belleuse's bust of Hortense Schneider the predecessor of the Fiocre bust. June Hargrove, *The Life and Work of Albert Carrier-Belleuse* (New York and London: Garland, 1977), p. 123.
4. Jules-Antoine Castagnary, *Salons*, vol. 1, 1857–1870 (Paris: Charpentier et Fasquelle, 1892), p. 434.
5. Paul de Saint-Victor, Salon catalogue.
6. Edmond de Goncourt and Jules de Goncourt, *Journal: Mémoires de la vie littéraire*, ed. Robert Ricatte, 4 vols. (Paris: Fasquelle, 1956), vol. 4, pp. 576–77 ("année 1894," May 24).
7. Princess Mathilde praised it in a letter to Ernest Hébert, June 16, 1870; see Isabelle Julia, ed., *Le Peintre et la princesse: Correspondance entre la princesse Mathilde Bonaparte et Ernest Hébert, 1863–1904* (Paris: Réunion des Musées Nationaux, 2004), p. 76.
8. Castagnary, *Salons*, vol. 1, p. 434.
9. Letter from Carpeaux to Meynier, October 29, 1874, AMV Bustes.
10. Daniel Halévy, "Voisinages et amitiés," in *Pays parisiens* (Paris: Bernard Grasset, 1932), p. 72. The terracotta reduction is visible in a photograph by Ludovic Halévy in his salon on the rue de Douai. See Bruno Centorame, ed., *La Nouvelle Athènes, haut lieu du Romantisme* (Paris: Action Artistique de la Ville de Paris, 2001), p. 245.
11. Frédéric Michaud kindly clarified his grandmother's genealogy.
12. See the essay "Carpeaux in London" in the present volume.
13. Musée d'Orsay RF 1058, on deposit at the Musée Lécuyer, Saint-Quentin, France.
14. Guillaume Apollinaire, *Chroniques d'art, 1902–1918*, ed. LeRoy C. Breunig (Paris: Gallimard, 1960), p. 320. See also *Oeuvres de Carpeaux et de Ricard* 1912.

15. Vitry 1936, p. 34.
16. Musée des Beaux-Arts, Valenciennes S.54.113; Musée d'Orsay RF 1062; and Musée d'Orsay RF 1047.
17. The original plaster of *Pierre-Alfred Chardon-Lagache* (16th sale, Hôtel-Drouot, Paris, June 9, 1920, lot 401) is now in the Beurdeley collection; a plaster copy is in the Musée des Beaux-Arts, Valenciennes.
18. The institution is now part of the hospital complex of Sainte-Perrine, 11, rue Chardon-Lagache in the 16th arrondissement of Paris.
19. Henry Jouin, *La Sculpture au Salon de 1873* (Paris: Plon, 1874), p. 54. The marble was first exhibited at the "Exposition rétrospective de portraits de femmes," organized by the Société Nationale des Beaux-Arts at the Palais du Domaine de Bagatelle, May 15–July 14, 1907, no. 40.
20. Clément-Carpeaux 1934, vol. 1, p. 359. The original plaster is in Ny Carlsberg Glyptotek, Copenhagen IN 1438.

#### FRIENDS (pp. 228–49)

1. Fromentin (1997, p. 169) quotes Carpeaux: "I made my best busts by instinct."
2. Los Angeles County Museum of Art M.84.209. A bronze patinated plaster is preserved by the artist's family; Laure de Margerie in *De l'Impressionisme à l'Art Nouveau: Acquisitions du Musée d'Orsay, 1990–1996*, exh. cat. (Paris: Editions de la Réunion des Musées Nationaux), p. 168. Anne Pingot ("Acquisitions," *Revue du Louvre* 5/6 [1991], p. 115) was able to correctly identify the sitter as the son, and not the father.
3. The medallion of Vaudremer is in bronze (1859, Musée Bonnat, Bayonne). Carpeaux also modeled a bust of the architect.
4. For example, *N. D. Barbieri*, 1843. Bronze, diam. 6 in. (15 cm). Musée des Beaux-Arts, Lille Sc. 140-5.
5. Carpeaux. *Emile Lévy*, 1858. Bronze. Musée d'Orsay RF 4649; Carpeaux. *Félix-Henri Giacomotti*, 1858. Patinated plaster. Musée d'Orsay RF 1932.
6. Restoration report by Géraldine Aubert and Anne-Marie Geffroy, 2013. A comparable varnish appears on one of the most famous silvered bronzes in the Musée d'Orsay, Paul Dubois's *Florentine Singer of the Fifteenth Century*, 1865 (RF 2998).
7. The draft contract with Paillard for the bronze edition of the group *The Empress Eugénie as Protectress of Orphans and the Arts* (cat. 44) bears the date December 12, 1855, AMV Bustes.
8. Falguière. *Portrait of Carpeaux*. Musée des Beaux-Arts, Dijon; Wagner 1986, p. 13, ill.
9. Firmin Javel in *Alexandre Falguière, sculpteur et peintre*, special issue of *La Plume* (Paris, 1898), pp. 23–24.
10. Comtesse de Garets, née de Larminat, *Souvenirs d'une demoiselle d'honneur auprès de l'Impératrice Eugénie* (Paris: Calmann-Lévy, 1928).
11. *Marquis de Piennes*, 1862. Marble, H. 21½ in. (55 cm). Strossmayer Gallery of Old Masters, Zagreb SG-454. A plaster of this marble, inscribed *A son ami de Piennes B<sup>e</sup> Carpeaux Rome 1862*, was in the Musée National du Château de Compiègne.
12. Clément-Carpeaux 1934–35, vol. 1, ill. opp. p. 134.
13. Ramade and Margerie 1999, no. 293.
14. The painting was later owned by Carpeaux's biographer André Mabilbe de Poncheville. *Ibid.*, no. 294.
15. Letter from Piennes to Fromentin, February 8, 1910, in Fromentin 1997, p. 252.
16. Obituary in *Comptes rendus des séances de l'Académie des Inscriptions et Belles-Lettres pendant l'année 1884*, session of July 4, pp. 317–25. From this account we also learn that Tissot was a gifted draftsman.
17. Clément-Carpeaux 1934–35, vol. 1, p. 264.
18. *Claude-Joseph Tissot*, dated 1863. Plaster, 20⅝ × 10⅛ × 10 in. (52.5 × 25.7 × 25.4 cm). Musée d'Orsay RF 2921.
19. Batailhé's *De l'alcool et des composés alcooliques en chirurgie* was published in Paris in 1859.
20. Their correspondence was first published in Pailhas 1909; reprinted in Fromentin 1997, pp. 39, 41, 44, 80, 81, 121, 130, 182–83, 210.
21. Batailhé was permanently stooped; Pailhas 1909, p. 194.
22. See James David Draper and Guilhem Scherf, *Augustin Pajou, Royal Sculptor*, exh. cat. (New York: The Metropolitan Museum of Art, 1997), pp. 258–59, fig. 166.
23. Clément-Carpeaux 1934–35, vol. 1, p. 267.
24. Fromentin 1997, p. 140.
25. Antoine Loyrette, *Degas* (Paris: Fayard, 1991), p. 278.
26. Paul Casimir-Périer, *Propos d'art à l'occasion du Salon de 1869* (Paris: Michel Lévy, 1869), pp. 273, 274.
27. Edmond de Goncourt and Jules de Goncourt, *Journal: Mémoires de la vie littéraire*, ed. Robert Ricatte, 4 vols. (Paris: Fasquelle, 1956), vol. 2, p. 975.
28. Clément-Carpeaux 1934–35, vol. 1, p. 267.
29. Chesneau 1880, p. 130. The rue Mouffetard is in a working-class Left Bank neighborhood.
30. For Baudry's portrait and other Garnier portraits, see Christophe Vital, ed., *Paul Baudry, 1828–1866: Les Portraits et les nus*, exh. cat., Historial de la Vendée, Les Lucs-sur Boulogne (Paris: Somogy, 2007), pp. 144–47.
31. Poletti and Richarme 2003, p. 118.
32. François Souchal, *French Sculptors of the 17th and 18th Centuries*, 4 vols. (Oxford: Cassirer, 1977–87), vol. 1, p. 178.
33. See Kocks 1981, p. 231.
34. Jean-Baptiste, called Auguste, Clésinger. *Thomas Couture*, 1848. Bronze. Musée National du Château de Compiègne.
35. Poletti and Richarme 2003, p. 118. A note in the Musée d'Orsay dossier relates that in 1954 Fabius Frères had for sale a consigned marble that they believed to be original and that had belonged to Emile Bertone, who had it directly from Garnier.
36. Letter from Garnier, April 4, 1881, to the commission formed in Valenciennes to assemble all the compositions of Carpeaux, in Fromentin 1997, p. 141.
37. Laurence des Cars, Dominique de Font-Réaulx, and Edouard Papet, eds., *The Spectacular Art of Jean-Léon Gérôme (1824–1904)*, exh. cat., J. Paul Getty Museum, Los Angeles; Musée d'Orsay, Paris; Museo Thyssen-Bornemisza, Madrid (Milan: Skira, 2010).
38. In a caricature, Albert d'Armoux, better known as Bertall, illustrated the bust in *Le Grelot au Salon* (Paris: Madre, 1872) with the number 1587 on its socle and captioned "Gérôme ou le décapité parlant." The nickname was clearly inspired by the abrupt truncation of the chest and the sensation that the subject is in mid-speech.
39. Letter from Gérôme to Fromentin, August 25, 1878, in Fromentin 1997, pp. 169–70. Gérôme's American admirer Fanny Field Hering quotes a similar letter, undated, in *Gérôme: The Life and Works of Jean Léon Gérôme* (New York: Cassell, 1892), p. 210.
40. Jules-Amédée Barbey d'Aureville, "Un Ignorant au Salon," *Le Gaulois*, July 3, 1872.
41. Louis-Valentin-Elias Robert, pupil of Pierre Jean David d'Angers and James Pradier, is too little known. *Gérôme*, 1846. Bronze, 14⅝ × 7½ × 5⅞ in. (37 × 19 × 15 cm). Private collection. The bust had remained in Gérôme's family.
42. At least three marbles probably existed: that in the Ecole Nationale Supérieure des Beaux-Arts, Paris, May 20–28, 1894, exhibition, and the subsequent Carpeaux sale, May 31–June 2, 1894, lot 504, bought by M. Lévy. The latter may or may not be the same as that in the Atelier sale at Galerie Manzi-Joyant, Paris, March 13–14, 1919, lot 225. Clément-Carpeaux (1934–35, vol. 1, p. 357) records one that belonged to Gérôme's father-in-law, Adolphe Goupil.
43. For the bronzes by various founders at various times, see Poletti and Richarme 2003, p. 134. The bronze in the Ecole Nationale Supérieure des Beaux-Arts (MU 4521) was Gérôme's gift in 1892, but it must be a new cast ordered by him because its founder's mark, *E. Gruet Jeune*, was only in use from 1891 to 1904.
44. Poletti and Richarme 2003, p. 134.
45. Carpeaux sale 1894, lot 219.
46. Frankiss 2012, p. 39, entries for March 6 and 7, 1873.
47. Georgina Weldon, *My Orphanage and Gounod in England* (London: Music and Art Association, 1882), p. 38.
48. Gérard Condé, *Charles Gounod* (Paris: Fayard, 2009), p. 177.
49. *Ibid.*
50. Letter from Gounod to Fromentin, October 28, 1876, in Fromentin 1997, p. 178.
51. Royal Academy of Arts, London no. 1415.
52. Lent by Mademoiselle Dervillé to *Décor de la vie sous la III<sup>e</sup> République de 1870 à 1900*, exh. cat. (Paris: Musée des Arts Décoratifs, Palais du Louvre, Pavillon de Marsan, 1933), no. 850, it must have been ordered by the quarry owner himself.
53. New York Public Library for the Performing Arts.
54. The three canvases are in the Birmingham Museums and Art Gallery (1960P26), the Musée des Beaux-Arts, Ixelles (JBW 82), and a private collection.
55. *Still Life with Vegetables*, ca. 1870 (?). Charcoal heightened with pastels on gray paper, 8¾ × 11¾ in. (22.2 × 30 cm). Musée des Beaux-Arts, Valenciennes.
56. Letter from Carpeaux to Dumas  *fils*, Valenciennes, AMV Bustes. On the fate of the trunk of drawings, bequeathed to the city of Valenciennes but acquired by Prince Stirbey, see Barthélémy-Labeeuw 2012.
57. Anne Pingot resolved the confusion over this bust that was caused by Clément-Carpeaux's allegation that Dumas  *fils* had "for twenty years held on to a bust that had been paid for by the Fine Arts and then 'donated' it to the Comédie Française, which owned it." Clément-Carpeaux, vol. 1, pp. 379–80.
58. Letter of Dumas  *fils* to Carpeaux, n.d. [1873], Valenciennes, AMV Bustes.
59. In June 1873, Dumas excused himself for not being able to attend because of a theater commission; letter of Dumas  *fils* to Carpeaux, June 1873, Valenciennes, AMV Bustes.
60. Letter of Dumas  *fils* to Carpeaux, n.d. [1873], Valenciennes, AMV Bustes.



61. Dumas refers to marble, bronze, and terracotta versions of his bust, as well as the small-scale reduction “for the market”; letter of Dumas fils to Carpeaux, n.d. [1873], Valenciennes, AMV Bustes.
62. Richarme and Poletti 2003, pp. 103–5.
63. Dated February 14, 1874, Valenciennes, AMV Bustes.
64. Jules-Antoine Castagnary, *Salons*, vol. 2, 1872–1879 (Paris: Charpentier et Fasquelle, 1892), p. 132 (“année 1874”).
65. Louis Gonse, “Le Salon de 1874,” *Gazette des beaux-arts*, ser. 2, 10 (August 1874), p. 156.
66. See, for example, Nadar, *Alexandre Dumas fils*, 1854–60. Albumen print. Musée d’Orsay PHO 1991 2 170.
67. Letter from Carpeaux to Samuel Meynier, Puys, August 13, 1874, Valenciennes, AMV Bustes.
68. Valenciennes, AMV Bustes.
69. AMV Bustes. Probably about 1876, Nadine asked Amélie “if there would be a way to make a reduction of my bust of the same size as that of Mlle Fiocre, I would have liked to have several copies in tinted plaster”; letter from Nadine Dumas to Amélie Carpeaux, Valenciennes, AMV Bustes.
70. See “Les Portraits, nouvelle forme d’échange,” in Guillot 2010, pp. 31–38, which gives an exhaustive presentation of the mutual portraits of Carpeaux and Chérier from 1874.
71. Chérier’s portrait of Carpeaux was rejected by the same Salon.
72. BNF Estampes, NAF 24921; Fromentin 1997, p. 189.
73. Fromentin 1997, p. 190.
74. Guillot 2010, p. 36.
75. Letter from Carpeaux to Meynier, February 1875, Nice, in Chesneau 1880, p. 17.
76. Rosa Figueiredo, *A escultura francesa* (Lisbon: Museo Calouste Gulbenkian, 1992), pp. 170–71, no. 43. There are at least four plaster copies, patinated and not: Musée Roybet-Fould, Courbevoie 91.3.40; Musée d’Orsay, Paris RF 1844; Musée des Beaux-Arts, Valenciennes; a copy auctioned on November 22, 1929, lot 134, and probably the same on March 12, 1930, lot 71. A terracotta, Paris-Drouot-Richelieu sale, Cornette de Saint-Cyr, June 22, 1998, lot 61, is perhaps the copy exhibited at the “Exposition rétrospective Carpeaux” (Grand Palais [Paris] 1927, no. 4387).
77. Castagnary, *Salons*, vol. 2, 1872–1879, p. 197 (“année 1875”).
78. Clément-Carpeaux (1934–35, vol. 1, p. 52) saw in one of the drawings of Chérier a “Leonardo-like sfumato.”

#### FAMILY (pp. 250–63)

1. Poletti 2012, p. 123, fig. 147.
2. He is rumored to have accompanied Jenny Lind.
3. Letter from Carpeaux to Got, January 13, 1875, Paris, BNF Estampes, s.n.r. 24.
4. Clément-Carpeaux 1934–35, vol. 1, pp. 308–9.
5. If the English inscription “July 1862” on this drawing is exact, the work was undoubtedly done from life.
6. An Atelier Carpeaux terracotta copy dated 1874 that belonged to Paul Helleu is in the Kimbell Art Museum, Fort Worth (AP 1894.21).
7. The bust was among the few possessions left by Carpeaux père at his death. It was deposited at the

- Musée des Beaux-Arts by the Commission des Hospices de Valenciennes February 25, 1886, AMV Bustes.
8. Courbet: Musée des Beaux-Arts, Valenciennes CD 152; Manet: Metropolitan Museum 49.58.2.
9. See Juliet Bateau, “Moorish Lament,” in Françoise Cachin and Charles S. Moffet, *Manet, 1832–1883*, exh. cat. (New York: The Metropolitan Museum of Art, 1983), pp. 252–54, no. 95.
10. This representation of a quasi-organic connection between a musician and his instrument was exhibited for the first time only in 1907. Nonetheless, it may already have been known. A relief in a more funerary mode haunted the Salon of 1878: Pierre Prins depicted his wife in her coffin, clutching her violin in the folds of her shroud (1877, plaster, Musée d’Orsay RF 3719).
11. Clément-Carpeaux (1934–35, vol. 1, p. 232) calls Madame Le Royer “wife of the president of the Senate,” an office that Philippe Le Royer did not hold until 1872–83.
12. Lecomte 1928, p. 173.
13. Clément-Carpeaux 1934–35, vol. 1, p. 233.
14. *Ibid.*, p. 247.
15. In a portrait in the Petit Palais drawn at virtually the same time, Amélie appears equally chaste and wistful but with a more generous mouth: Clément-Carpeaux 1934–35, vol. 1, ill. opp. p. 236. The last digit in the drawing’s inscription is cropped by the mat, but the date is surely to be read as 1869. For orange blossom as a symbol of marriage, compare the straightforward young bride by the Impressionist Eva Gonzalès, pastel dated 1879 (sale, Bonham’s, New York, May 9, 2011, lot 1012).
16. Isabelle Julia, ed., *Le Peintre et la princesse: Correspondance entre la princesse Mathilde Bonaparte et le peintre Ernest Hébert, 1863–1904* (Paris: Réunion des Musées Nationaux, 2004), p. 65.
17. On the album page on which it is mounted there is written, in Louise Holfeld’s hand: “Mme JB<sup>ie</sup> Carpeaux.”
18. Clément-Carpeaux 1934–35, vol. 1, p. 314.
19. For the proper Montfort coat of arms, see Henry Jouglu de Morenas, *Grand Armorial de France: Catalogue général des armoiries des familles nobles de France*, 7 vols. (Paris, 1934– ), vol. 5 (1948), p. 96.
20. Poletti and Richarme 2003, pp. 116–17.
21. *Ibid.*, pp. 132–33.
22. Clément-Carpeaux 1934–35, vol. 1, p. 311.
23. Vicomtesse de Montfort’s character is studied more probably in a portrait drawing in the Petit Palais and a painting in Valenciennes, where she looks amiable enough but shrewd. For the drawing, see Clément-Carpeaux 1934–35, vol. 1, ill. opp. p. 316; for the painting, see Ramade and Margerie 1999, p. 227, no. 229.
24. Poletti 2012, p. 148, fig. 183.
25. Clément-Carpeaux 1934–35, vol. 1, p. 309.
26. Petit Palais, Musée des Beaux-Arts de la Ville de Paris PPD 01784. Annotated by Louise Holfeld, “Vision dans les nuages” (vision in the clouds).
27. Clément-Carpeaux 1934–35, vol. 1, p. 411.
28. *Ibid.*, p. 321.
29. Letter from Vicomtesse de Montfort to Princesse de Bauffremont, July 3, 1870: “He came back [from his mother’s] yesterday morning, irritated and looking for a chance to blow up, and despite my daughter’s imperturbable calm, here’s what happened: he wanted to snatch away violently a notebook in which she kept a diary of what was going on, he hurt her arm and told her in short that he wanted no longer to eat with her or speak to her.” *Ibid.*, p. 317.

30. Carpeaux drew him in this coffin the same day and drew Amélie praying prostrate before it two days later. These drawings (Musée des Beaux-Arts, Valenciennes) are illustrated in Poletti 2012, figs. 197, 198.
31. Clément-Carpeaux 1934–35, vol. 1, p. 458.
32. Poletti and Richarme 2003, p. 187.
33. Clément-Carpeaux 1934–35, vol. 1, pp. 386, 387.
34. *Ibid.*, p. 360.
35. The drawing of Charles was formerly deemed to represent the artist’s children, but the figures are clearly enough the same boy, his soft hair cut the same length in each view of the head (Delapierre 2008, no. 82). A torso of Charles asleep, more loosely drawn *aux trois crayons*, also in the Musée des Beaux-Arts, Valenciennes, is illustrated in Poletti 2012, fig. 224.
36. Compare the tranquillity of his daughter, Louise, as an infant in a drawing reproduced by Clément-Carpeaux 1934–35, vol. 1, ill. opp. p. 360.
37. Clément-Carpeaux 1934–35, vol. 1, p. 381. The maquette mentioned was edited by the atelier in bronze and also copied in terracotta casts; see Poletti and Richarme 2003, p. 180.
38. Carpeaux MS. 101, INAH, Collection Jacques Doucet.
39. Sale cat., Sotheby’s, New York, October 12, 1994, lot 82.
40. *Falconet à Sevres 1757–1766, ou l’art de plaire*, exh. cat., Musée National de Céramique, Sèvres (Paris: Réunion des Musées Nationaux, 2001), pp. 160–62.
41. Georges B. Stirbey, *Le Château de Bécon* (Paris, n.d. [ca. 1920]), ill. opp. p. 30.
42. Poletti and Richarme 2003, p. 54.
43. *Ibid.*, p. 80.

#### SELF (pp. 264–73)

1. Quoted in Clément-Carpeaux 1934–35, vol. 1, p. 241.
2. Edmond de Goncourt and Jules de Goncourt, *Journal: Mémoires de la vie littéraire*, ed. Robert Ricatte, 4 vols. (Paris: Fasquelle, 1956), vol. 3, p. 198 (entry for September 3, 1865).
3. Attributed to David d’Angers in *Histoire générale de l’art français de la révolution à nos jours*, vol. 2, *L’Architecture; La Sculpture*, by Georges Gromort, André Fontainas, and Louis Vauxcelles (Paris: Librairie de France, 1925), p. 232.
4. For illustrations of the portraits, see Georges Brunel, ed., *Correspondance des directeurs de L’Académie de France à Rome: Nouvelle Série*, vol. 1 (Rome: Edizioni dell’Elefante, 1979), pp. 202–9.
5. Ramade and Margerie 1999, p. 211, no. 190. The letter home was sent from Rome, dated July 21, 1859.
6. *Ibid.*, p. 212, no. 192, from the Stirbey collection, now in the Musée d’Orsay.
7. A painted copy in the Musée Bonnat, Bayonne, may be by his friend the engraver Joseph-Paul-Marius Soumy, according to Margerie (in *ibid.*, p. 211, under no. 191).
8. Annotated by Léon Coulon: “Carpeaux par lui-même/Rome 1860.” Serge Lemoine, *Musée des Beaux-Arts de Dijon: Donation Granville*, vol. 1 (Dijon, 1976), no. 65.
9. Ramade and Margerie 1999, pp. 213–14, no. 195.
10. See “Oeuvres inédites de Carpeaux,” *Le Magasin pittoresque*, ser. 2, 7 (September 15, 1889), p. 275.

11. Ecole Nationale Supérieure des Beaux-Arts, Paris 1787-082.
12. Letter from Amélie de Montfort to Marguerite Delors, an old convent schoolmate, October 2, 1869, in Poletti 2012, p. 119.
13. Letter from Amélie Carpeaux to General de Montfort, January 5, 1873, in Clément-Carpeaux 1934-35, vol. 2, p. 12.
14. Letter from Carpeaux to Piennes, May 25, 1874, written in a trembling hand "at three in the morning"; *ibid.*, p. 41; Fromentin 1997, p. 187.
15. It is very unlikely that the anonymous photograph of a sculptor with his elbow on his modeling stand, often said to represent Carpeaux (e.g., Poletti 2012, fig. 210), is of him. It is not his head, and the models shown with the sculptor do not resemble Carpeaux's.
16. Letter from Carpeaux to Bruno Chérier, May 3, 1875, in Fromentin 1997, p. 209. The sketch mentioned (Hardy and Braunwald 1975) is dedicated in a wavering hand "à mon compatriote [illegible name but has to be Chérier] Nice JB<sup>te</sup> Carpeaux Nice 1875." Musée des Beaux-Arts, Valenciennes CD 254.
17. Clément-Carpeaux 1934-35, vol. 2, p. 46.
18. Ramade and Margerie 1999, no. 241, recently acquired by the Musée des Beaux-Arts, Valenciennes.
19. *Ibid.*, p. 87.
20. *Ibid.*, p. 15.

#### RELIGIOUS INSPIRATION (pp. 276-78)

1. Clément-Carpeaux 1934-35, vol. 1, pp. 4, 18.
2. *Ibid.*, p. 5. *The Stoning of Saint Stephen* is the central panel of Rubens's triptych, *The Martyrdom of Saint Stephen* (ca. 1617), today in the Musée des Beaux-Arts, Valenciennes. Carpeaux copied the panel in two paintings and evoked it in a drawing. See Ramade in Ramade and Margerie 1999, p. 33.
3. Carpeaux pronounced, "I searched for God in all my works." Mabile de Poncheville 1921, p. xxi. The four statues were for the Church of Saint Martin, which was consecrated in 1855 and destroyed in 1918. A sketch and a description in a contemporary periodical are all that survive; see *La Vallée des Cygnes*, no. 4 (March 1849), and Viltart 1880, pp. 73-76. See Fromentin 1997, pp. 8-9.
4. Letter from Carpeaux to Amélie Carpeaux, March 1869, in Clément-Carpeaux 1934-35, vol. 1, p. 251.
5. Mabile de Poncheville 1921, p. 297 n. 3.
6. Musée des Beaux-Arts, Valenciennes CD 61, fol. 51v; see Korchane 2012, pp. 42-44, 141.
7. Letter from Schnetz to Frédéric de Mercey, head of the Division of Beaux-Arts, Ministry of State, December 1858, in Varenne 1908.
8. Fromentin 1997, p. 63.
9. Letter from Chérier to Carpeaux, January 4, 1859, in Clément-Carpeaux 1934-35, vol. 1, pp. 91-92, and Guillot 2010, pp. 28-29. Chérier was pursuing an iconographic renewal of religious art, opposing the conservative Catholicism of the Second Empire. See Guillot 2010, p. 13.
10. Letter from Carpeaux to his parents, February 12, 1859; cited by Louise Clément-Carpeaux, "La Vérité sur Ugolin," p. 64, typescript, Bibliothèque Centrale des Musées Nationaux, Musée du Louvre, Paris, and Fromentin 1997, p. 67.
11. The inscription at the bottom of the drawing reads: "Je suis un . . . artiste." [I am an . . . artist.] "I am a coward! /my father makes sacrifices for my art and I prefer /my own pleasure over work; ah! I am not an artist."
12. In her father's atelier in Auteuil, Clément-Carpeaux (1934-35, vol. 1, p. 92) saw a drawing of Saint Jerome, which was sold in 1913 (sale cat., Galerie Manzi, Paris, December 9, 1913, lot 177). This is probably the drawing recently donated to the Musée des Beaux-Arts, Valenciennes, which is a copy after Domenichino's *Communion of Saint Jerome* (1614) in the Vatican Museums and not a study for Carpeaux's sculpture.
13. Letter from Carpeaux to Chérier, July 26, 1863, Musée du Louvre, Cabinet des Arts Graphiques, Fonds des Autographes A 126r, partly cited in Clément-Carpeaux 1934-35, vol. 1, p. 153, and Fromentin 1997, p. 101.
14. Clément-Carpeaux 1934-35, vol. 1, p. 251.
15. See Jules Claretie, *Peintres et sculpteurs contemporains* (Paris: Librairie des Bibliophiles, 1882), pp. 181-82, and Fromentin 1997, p. 149.
16. See "La Mort chrétienne de Carpeaux," in Chesneau 1880, pp. 217-27, and "La Mort religieuse de Carpeaux," in Mabile de Poncheville 1921, pp. xviii-xxii.
17. Mabile de Poncheville 1921, p. xix.

#### THE PASSION OF CHRIST (pp. 279-87)

1. Clément-Carpeaux 1934-35, vol. 1, p. 251.
2. Carpeaux made drawings of Rubens's works, for example, his pen study of the Antwerp *Descent from the Cross* (Ecole Nationale Supérieure des Beaux-Arts 1787-047), and painted a copy of Van Dyck's *Crucifixion* in Musée des Beaux-Arts, Lille (the copy by Carpeaux is in the same collection, P 2007); see Ramade and Margerie 1999, no. 14.
3. Church of Saint-Gervais-Saint-Protais, Paris.
4. The original plaster is in the Petit Palais, Musée des Beaux-Arts de la Ville de Paris (PPS 1579).
5. Letter from Carpeaux to Piennes, May 25, 1874, in Clément-Carpeaux 1934-35, vol. 2, p. 41.
6. Jean-Raymond-Hippolyte Lazerges. *Pietà*. Private collection.
7. Carpeaux. *Study for a Pietà*. Black chalk, 4¼ × 2¼ in. (10.8 × 5.6 cm). Musée des Beaux-Arts, Valenciennes CD 566.
8. Compare Carpeaux's two sketches after the *Rondanini Pietà* (Castello Sforzesco, Milan), in the Ecole Nationale Supérieure des Beaux-Arts (1787-2-420 and 1787-2-417).
9. See Pingéot, Le Normand-Romain, and Margerie 1986, p. 84, and Philippe Malgouyres, "La Déposition du Christ de Jacopo del Duca: Chef-d'oeuvre posthume de Michel-Ange," *Revue du Louvre*, no. 5 (December 2011), pp. 43-56.
10. The sale catalogue of the Fabius Frères collection associated *Entombment* with a drawing recently purchased by the Musée des Beaux-Arts, Valenciennes (Sotheby's, Paris, October 26-27, 2011, lot 161). See also Carpeaux. *Descent from the Cross*. Original terracotta, 5½ × 8⅞ × 4¾ in. (14 × 22 × 12 cm). Trésor de Notre-Dame, Paris NDP 0012.
11. Clément-Carpeaux 1934-35, vol. 1, p. 290.
12. Bruno Foucart, *Le Renouveau de la peinture religieuse en France (1800-1860)* (Paris: Arthéna, 1987), pp. 253-54. On the fortunes of the Virgin's iconography in French painting, see Emmanuelle Amiot-Saulnier, *La Peinture religieuse en France, 1873-1879* (Paris: Musée

- d'Orsay, 2007), p. 15. On the "colossal virgins," see Anne Pingéot in Pingéot et al. 1986, pp. 208-13.
13. Alexandre Dumas père, *Les Mohicans de Paris*, vol. 14 (Paris: Alexandre Cadot, 1855), chap. 11, "Stabat mater dolorosa," p. 270.
14. This project is attested by Clément-Carpeaux 1934-35, vol. 1, p. 52. Carpeaux jotted in one of his notebooks, "Sorrow alone cools my heart"; Mabile de Poncheville 1921, p. 303.
15. Charles Le Brun, *Méthode pour apprendre à dessiner les passions* (1668; Amsterdam: Chez François van der Plaats, 1702), pp. 22-23 ("Tristesse").
16. The analogy with Michelangelo was immediately detected, and the critic Jules Claretie proclaimed Carpeaux "a Michelangelo of suffering." Claretie, *Peintres et sculpteurs contemporains* (Paris: Librairie des Bibliophiles, 1882), p. 182. On the influence of Baroque art on Carpeaux, René Ménard wrote sweepingly, "The art to which he refers did not exist before Bernini and stopped at Houdon." Ménard, "Le Salon de 1870," *Gazette des beaux-arts*, ser. 2, 4 (July 1870), p. 70.
17. The Bouchardon *Virgin* (1733-34) was identified as a model by Kocks 1981, p. 53.
18. Poletti and Richarme 2003, pp. 33, 135-36.

#### NOTRE-DAME DU SAINT-CORDON (pp. 288-89)

1. Fromentin 1997, p. 107.
2. See, for example, Musée d'Orsay RF 1237.
3. Musée des Arts Décoratifs, Paris 5252.
4. See Anne Pingéot in *Hommage à Raphaël: Raphaël et l'art français*, exh. cat., Grand Palais (Paris: Ministère de la Culture, 1983), p. 231.
5. Jamot 1908, p. 186.
6. Clément-Carpeaux 1934-35, vol. 1, p. 163.
7. The pencil sketch is Musée du Louvre, Département des Arts Graphiques, Fonds du Musée d'Orsay, RF 1212; for the clay model, now lost, see Fromentin 1987, p. 108.
8. Poletti and Richarme 2003, p. 16.
9. Petit Palais, Musée des Beaux-Arts de la Ville de Paris PPS 1553.

#### POLITICAL UPHEAVALS AND PRIVATE DISASTERS (pp. 292-311)

1. Germain Bazin, *Théodore Géricault: Etude critique, documents et catalogue raisonné*, 7 vols. (Paris: La Bibliothèque des Arts, 1987-97), vol. 1, pp. 38, 39, 55.
2. Ernest Chesneau, *Le Mouvement moderne en peinture: Géricault* (Paris: E. Panckoucke, 1861); Chesneau 1880.
3. Bazin, *Géricault: Etude critique*, vol. 6, pp. 22-23, fig. 2.
4. *Ibid.*, p. 31.
5. Patrick Ramade and Laure de Margerie (1999, p. 149, no. 3) accept as Carpeaux's a rather worryingly exact painted copy in the Petit Palais after the male head on the right in Géricault's Stockholm picture: *Two Severed Heads*, ca. 1818 (Nationalmuseum, Stockholm NM 2113).
6. Fromentin 1997, p. 47.
7. Delapierre 2008, no. 145. Fromentin (1997, pp. 148-49) says that Carpeaux drew the stages of the battle.
8. Fromentin 1997, p. 110.

9. Petit Palais, Musée des Beaux-Arts de la Ville de Paris PPD 1784. Beyer, Braunwald, and Duclaux 1975, no. 382.
10. Letter from Eakins to his sister Fanny, June 12, 1867, in *The Paris Letters of Thomas Eakins*, ed. William Innes Homer (Princeton and Oxford: Princeton University Press, 2009), pp. 119, 120.
11. Letter from Carpeaux to an unidentified recipient, June 19, 1867 (Musée d'Orsay, Paris, Fonds Disderi-Levert), quoted by Laurence des Cars in Ramade and Margerie 1999, p. 119 and n. 5.
12. Gustave Geffroy, preface to Carpeaux 1899.
13. Clément-Carpeaux 1934–35, vol. 1, p. 208.
14. Fromentin (1997, pp. 148–49) says that Carpeaux drew the various stages of this drama.
15. See Hollis Clayson, *Paris in Despair: Art and Everyday Life under Siege (1870–71)* (Chicago and London: University of Chicago Press, 2002), pp. 332–35.
16. Delapierre 2008, no. 135.
17. Ramade and Margerie 1999, p. 206, no. 182, dated ca. 1871.
18. *Journal de Edmond Got, sociétaire de la Comédie-Française (1822–1901)*, ed. Médéric Got, 2 vols. (Paris: Plon-Nourrit, 1910), vol. 2, p. 110.
19. Clément-Carpeaux 1934–35, vol. 1, pp. 320–21.
20. The pencil drawing once identified with the Paris Commune belongs to an album of French manufacture (Musée d'Orsay RF 8633) containing Carpeaux's address on rue Boileau, Paris (fol. 72). It was put to a variety of purposes, from conjugating English verbs and pronouncing an English sentence phonetically ("When our vices leave us we flatter ourselves that we leave them," fols. 5, 6) to glimpses of well-outfitted soldiers mounted on horses pulling cannon (fols. 7, 8). The pages were not used in any particular order, but the Commune and its hardships do not provide the right context for most of the album. The two *Transport of the Wounded* drawings resulted in a (lost) painting (Ramade and Margerie 1999, p. 208, no. 188).
21. Delapierre 2008, no. 150.
22. Carpeaux's modeling is at its most painterly in *Wrestlers*, and he may have been influenced by paintings by Honoré Daumier and Gustave Courbet. Each produced a canvas showing contestants grappling before stylishly dressed spectators in the grandstands: Daumier, *Wrestlers*, ca. 1852, Ordrupgaard, Charlottenlund; Courbet, *Wrestlers*, 1853, Szépművészeti Múzeum, Budapest. See also Falguière's large canvas *Wrestlers*, 1875, Musée d'Orsay RF 1995.19.
23. Clément-Carpeaux 1934–35, vol. 1, pp. 327–28.
24. The clay model was acquired by the museum in Valenciennes in 2008; see Delapierre 2008, no. 152.
25. Poletti and Richarme 2003, pp. 90–91.
26. Clément-Carpeaux 1934–35, vol. 1, p. 327.
27. Delapierre 2008, fig. 25 (Musée d'Art et d'Histoire, Saint-Denis).
28. Margerie in Ramade and Margerie 1999, p. 88.
29. Eisler 1991, no. 21.
30. Clément-Carpeaux 1934–35, vol. 1, p. 385. It is improbable that the picture was produced on the spot; it could well have been developed from a calmer oil sketch of a boy now in the Los Angeles County Museum of Art (Ramade and Margerie 1999, no. 95).



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## ARCHIVAL ABBREVIATIONS

AMBAV	Archives du Musée des Beaux-Arts, Valenciennes
AMN	Archives des Musées Nationaux, Paris
AMV	Archives Municipales de Valenciennes
ANF	Archives Nationales de France, Paris
BCM	Bibliothèque Centrale des Musées Nationaux, Musée du Louvre, Paris
BMV	Bibliothèque Municipale de Valenciennes
BNF	Bibliothèque Nationale de France, Paris
INHA	Institut National d'Histoire de l'Art, Paris
s.n.r.	supplément non relié

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This catalogue is published in conjunction with “The Passions of Jean-Baptiste Carpeaux,” on view at The Metropolitan Museum of Art, New York, from March 10 through May 26, 2014, and at the Musée d’Orsay, Paris, from June 23 through September 28, 2014.

The exhibition is made possible by the Iris & B. Gerald Cantor Foundation.

Additional support is provided by the Gail and Parker Gilbert Fund and the Diane W. and James E. Burke Fund.

The exhibition was organized by The Metropolitan Museum of Art and the Musée d’Orsay.



The catalogue is made possible by the Iris & B. Gerald Cantor Foundation and the Samuel I. Newhouse Foundation, Inc.

Published by The Metropolitan Museum of Art, New York  
Mark Polizzotti, Publisher and Editor in Chief  
Gwen Roginsky, Associate Publisher and General Manager  
of Publications

Peter Antony, Chief Production Manager  
Michael Sittenfeld, Managing Editor  
Robert Weisberg, Senior Project Manager

Elizabeth L. Block, Senior Editor and Project Manager  
Edited by Mary Sprinson de Jesus and Livia Tenzer,  
with Amelia Kutschbach

Designed by Christopher Kuntze

Production by Jennifer Van Dalsen

Bibliography and notes edited by Jean Wagner

Image acquisitions and permissions by Crystal A. Dombrow

Translations from the French by Jean-Marie Clarke and Jane Marie Todd

Photographs of works in the Metropolitan Museum’s collection are by The Photograph Studio, The Metropolitan Museum of Art, unless otherwise noted. Additional photograph credits are on p. 361.

Typeset in Arno Pro and Charlemagne

Printed on 150 gsm Galaxi Matte

Separations by Professional Graphics, Inc., Rockford, Illinois

Printed and bound by Conti Tipocolor S.p.A., Florence, Italy

Cover illustrations: (front) Detail of *Ugolino and His Sons* (cat. 19);

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First printing

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The Metropolitan Museum of Art

1000 Fifth Avenue

New York, New York 10028

metmuseum.org

Distributed by

Yale University Press, New Haven and London

yalebooks.com/art

yalebooks.co.uk

Cataloging-in-Publication Data is available from the Library of Congress.

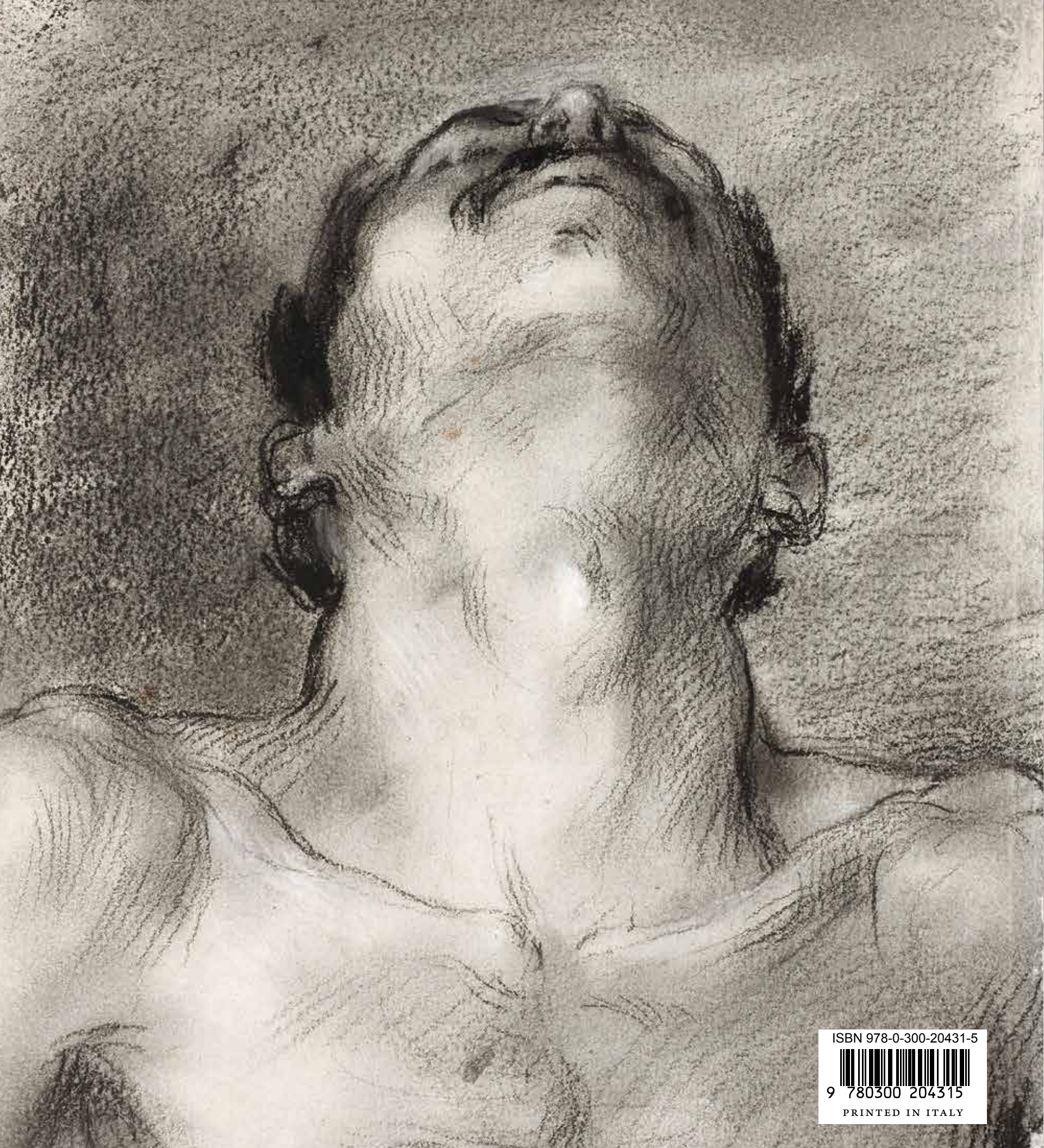
ISBN 978-1-58839-520-7 (The Metropolitan Museum of Art)

ISBN 978-0-300-20431-5 (Yale University Press)









ISBN 978-0-300-20431-5



9 780300 204315

PRINTED IN ITALY