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ANNE PINGEOT, then in the sculpture department at the Musée du Louvre, was instrumental in setting up the Musée d'Orsay from its inception and is currently the Conservator General at the d'Orsay. She has organized several important sculpture exhibitions for the museum and written and/or edited numerous publications, including, in 1991, the seminal catalogue *Degas, Sculptures*.

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J. CARTER BROWN is the late Director Emeritus, The National Gallery of Art, Washington, D.C.

CATALOGUE RAISONNÉ AND APPENDIXES

The catalogue raisonné of the bronzes, published by Pingeot in 1991, has been expanded dramatically as a result of meticulous and wide-ranging research into the provenance of the sculptures. Of especial interest to scholars and connoisseurs will be the appendixes, which include the Durand-Ruel and Vollard inventory of sculptures in Degas's studio 1917–1918, the Hébrard Foundry Edition contract of 1918, the distribution of Degas's sculptures by the foundry before 1936, a chronology of sculptures, selected exhibition records, concordance (Hébrard/Rewald/Pingeot), and index of titles.

New photography principally by Pierre-Alain Ferrazzini, Geneva, courtesy of the Fondation Pierre Gianadda, Martigny

Archival photography by Leonard von Matt, courtesy of Gemeinnützige Stiftung Leonard von Matt

Published by The Torch Press and International Arts, interarts@parkers.com

Front and back covers: Edgar Degas, *Little Dancer, Aged Fourteen*, cat. 73. Photo: Pierre-Alain Ferrazzini, Geneva

Spine: Edgar Degas, *Rearing Horse*, cat. 4. Photo: Pierre-Alain Ferrazzini, Geneva

Jacket design by Gilbert Design Associates, Providence, Rhode Island

Printed in Milan

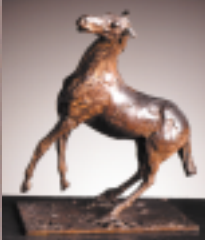


Degas

Sculptures

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CZESTOCHOWSKI | PINGEOT



Degas *Sculptures*

CATALOGUE RAISONNÉ OF THE BRONZES

Edited by

Joseph S. Czestochowski and Anne Pingeot

CONSIDERED BY Renoir to be the greatest living sculptor, Edgar Degas exhibited only one statue during his lifetime—the incomparable *Little Dancer, Aged Fourteen*. The work met a mixed reception, labeled “vulgar” by the conservative and “quintessentially modern” by the avant-garde. Following the artist’s death in 1917, about eighty more works were rescued from his studio and Degas’s heirs contracted with the Hébrard foundry in Paris to cast these in strictly limited editions. Over the years, these casts have become prized pieces for collectors, acquired by the world’s finest museums, and the subject of numerous publications and exhibitions in the United States and abroad.

Nonetheless, Degas’s work has long been surrounded by contradiction and confusion and even deliberately shrouded in mystery. The contract was repudiated and the editions neither as limited nor as well documented as we were given to understand. Much of the controversy is the province of art historians, but their investigations and conclusions make for fascinating reading.

Documenting one of only four complete, “vintage” sets of the bronzes, this lavishly illustrated catalogue presents for the first time stunning color images of the sculptures together with the archival photographs taken by Gautier of the original models found in Degas’s studio in 1917–1918, and the historic photographs taken fifty years ago by the well-known Swiss art photographer Leonard von Matt.

The essays offer the general reader an exploration of Degas and his sculpture. Included are an interview with Degas himself, introductions to mid-century exhibitions, and reflections of contemporary thinking on the artist, his motivations, and the complex casting history of these works. The appendixes cover the results of extensive recent research into newly available archives, some previously published only in French.

This catalogue accompanies an exhibition—organized by International Arts—of the complete set of Degas’s bronzes from the collection of the Museu de Arte de São Paulo in Brazil.



Degas *Sculptures*

CATALOGUE RAISONNÉ OF THE BRONZES

Joseph S. Czystochowski and Anne Pingeot

Essays by

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SARA CAMPBELL

ANN DUMAS

MARTINE KAHANE

LUIZ MARQUIS

CHARLES MILLARD

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THE TORCH PRESS DISTRIBUTED BY INTERNATIONAL ARTS



Paul Mellon in 1992 with Degas's original wax model of *Dancer, Fourth Position Front* (RF 2770) donated to the Louvre 1956. Paris, Musée d'Orsay Photo Jean Paul Pinon

Foreword

IN 1956, five years before I became affiliated with our National Gallery of Art in Washington, my good friend and later museum chairman and principal donor, Paul Mellon, was captivated by an exhibition in Richmond at the state museum of his adopted and much-loved home state of Virginia. The exhibition was organized by the innovative museum educator Muriel B. Christison at the Virginia Museum of Fine Arts, and consisted of a series of wax and mixed-media sculptures, together with small bronzes, by one of the century's most important artists—who was also a personal favorite of Paul Mellon's—Edgar Degas. Then recently discovered in the Paris basement of the Hébrard Foundry, after having been presumed lost for almost forty years, these sculptures had just been exhibited in New York at the M. Knoedler & Co. gallery. In Richmond's Virginia Museum of Fine Arts, works were displayed for the first time, the original wax and mixed-media sculptures juxtaposed with the same subjects in bronze. This 1956 Virginia exhibition was the first such attempt to explore the intriguing differences.

The only other time this juxtaposition has occurred was in the National Gallery's *Degas at the Races* exhibition shortly before Mr. Mellon's death. That was made possible by his having given his collection of waxes and bronzes to the gallery. But until the very end of his life, he cherished the waxes so much that he insisted on keeping them at his farm at Oak Spring. Many are the times that I tried to borrow some for the museum, but he felt that they were too delicate, and would move again only once more, to their eventual place in the National Gallery of Art.

Perhaps in addition to the aesthetic appeal of these sculptures, Paul Mellon was drawn by their educational value. These waxes were after all the originals, the objects that bore the artist's immediate touch, and yet the bronzes were also very beautiful, if not more so. Even in the late 1910s, Degas's heirs could not bear the thought of destroying the wax models by traditional bronze-casting methods, and succeeded in finding a way to preserve these singular works. So taken was he by them that Paul Mellon bought the whole collection en bloc.



Edgar Degas, *Dancer, Fourth Position Front, on Left Leg*, brown wax, Weight: 2.16 kg; Musée d'Orsay, Paris, gift of Mr. and Mrs. Paul Mellon, 1956, RF 2770, photograph J. Schormans

The Mellon purchase became the catalyst for greatly expanded scholarship about Degas and his sculpture. Public perception of Degas as a sculptor was heightened and deepened by knowledge of the bronze casts copied from Paul Mellon's original models. With this renewed critical attention we are also learning more about the very mysterious history of these sculptures. Through Paul Mellon's intercession, the wax and mixed-media sculptures have been preserved—itsself a challenging task—and today are considered among the most innovative works of our century. At the same time, the serialized casts also attracted widening public attention by virtue of their appealing subjects or simply the cachet of the name Degas; but the process was very slow, and limited to a slowly expanding public. Today only four complete sets of the bronzes exist—in museums in Paris, New York, Copenhagen, and São Paulo. The São Paulo set exhibited in the 1930s is the set available to us today.

The current exhibition will further our knowledge by bringing together in this catalogue the work of several distinguished writers. I am delighted that this show, realized through the brilliant entrepreneurship of Joseph S. Czestochowski, will offer many, in several cities, an opportunity to come to know and enjoy these wonderful images, and perhaps to love them as I do.

J. CARTER BROWN

Director Emeritus, National Gallery of Art

BRONZE NO. 73

*Little Dancer, Aged Fourteen
or Ballet Dancer, Dressed*



BRONZE NO. 73

*Little Dancer, Aged Fourteen or
Ballet Dancer, Dressed*

Alternate Title: *Petite danseuse de quatorze ans*

References: Hébrard 73; Pingeot 73; Rewald 20

Editioned Cast: 98 × 35.2 × 24.5 cm; 27.75 kg

Modèle Cast: 96.5 cm; NS, Pasadena, purchase
1977

Model Original: yellow wax, hair, ribbon,
linen bodice, satin shoes, muslin tutu, wood
base; 99.2 × 34.7 × 25.1 cm; NGA, Mr. and
Mrs. Paul Mellon, bequest, 1999.80.28

Model Date: Millard 1878–1881; NGA 1879–
1881

Inscriptions: Degas: CIRE/PERDUE/A. A.
HEBRARD

Editions: 29 casts known and located (cast
1922–1937 or later)

Foundry: Hébrard Foundry, Paris; cast by
Albino Palazzolo (1883–1973)

Public Census Edition Casts

- A. MMA, bequest of Mrs. H. O. Havemeyer,
1929.100.370 (Mrs. H. O. Havemeyer, New
York, 15 Oct. 1921)
- B. (Halvorsen) New York, Durand-Ruel 1951;
Mr. and Mrs. William Goetz; New York,
Christie's, 14 Nov. 1988:17; New York,
Sotheby's, 11 Nov. 1999:110
- C. FOG, bequest of Grenville L. Winthrop,
1943.1128 (M. Clark, New York, 1924)
Stephen C. Clark; Scott and Fowles;
Grenville L. Winthrop 1924
- D. CLK, bequest of Robert Sterling Clark
1955.45 (M. Clark, Paris)
- E. (M. Blumenthal, Paris, 1 Oct. 1925) New
York, Dewitt McLaughlin-Terhune; Walter
P. Chrysler, Jr. 1958; London, Artemis Fine
Art; New York, M. Knoedler & Co. 1976;
Nathan and Marion Smooke; New York,
Phillips, 5 Nov. 2001:65
- F. DRM (Flechtheim, Dresden Museum,
Oct. 1926) Dresden, Galerie Flechtheim,
October 1926:73
- G. PMA, The Henry P. McIlhenny Collection
in memory of Frances P. McIlhenny,
1986.26.11 (Roger Faure, Mar. 1929) André
Schoeller; Henry P. McIlhenny 1935
- H. (Charles J. Liebman, New York, Aug.
1927) New York, Parke-Bernet, 7 Dec.
1955:41; New York, M. Knoedler & Co.;
Mrs. Charles S. Payson; New York,
Wildenstein & Co.; New York, Private
Collection 1985
- I. (1965) Paris, Hébrard Collection; Paris,
Francis Pecessee; France, Private Collec-
tion 1965
- J. (Mrs. James Watson Webb, New York,
14 Apr. 1931) Mr. and Mrs. James Watson
Webb 1952; SMV sold New York, Sotheby's,
12 Nov. 1996:12; Private Collection
- K. Unlocated
- L. Unlocated
- M. SLAM, gift of Mrs. Mark C. Steinberg,
inv. 135.1956 (1956); Paris, Henry Lartigue
1956; New York, M. Knoedler & Co.
- N. Unlocated
- O. Unlocated

P. MO, RF 2137 (1930) OR 1931:73

Q. Unlocated

R. Unlocated

S. NCG (Galerie, 1920s) CM 1939:73; Paris, Mme. Nelly Hébrard 1948; Copenhagen, Ny Carlsberg Glyptotek 1948:20; Stockholm, Galerie Blanche 1948:20; Oslo, Nasjonalgalleriet 1948:20

T. Unlocated

HER (1960s) Émile Peyonat, Saône-et-Loire; Geneva, Claude Glassey; London, Peter Wilson 1964; private collection, London, Sotheby's, 27 June 2000:3; Private Collection

HER (1965) Paris, Mme. Nelly Hébrard; Paris, Marcel Bernheim Gallery 1965; New York, Marlborough-Gerson Galleries 1965; Pasadena, Norton Simon, New York, Sotheby's 5 May 1971:29; Belle and Jack Linsky; Belle Linsky; New York, Sotheby's, 10 May 1988:14; Private Collection

HER.D VM, purchase 45.22.1 (1943) Mlle Jeanne Fevre; New York, Jacques Seligmann & Co., CV 1943:1, CV 1945:14; CMA 1947:78; CV 1954:5

Plaster JAM, gift of M. Knoedler & Co. 1971 (1922?) Paris, De Faucemberge 1956; M. Knoedler & Co.

Plaster NGA, gift of Mr. and Mrs. Paul Mellon, 1985.64.62 (1922?) (99.1 × 38.1 × 35.6 cm) M. Knoedler & Co.; John Rewald 1968; Mr. and Mrs. Paul Mellon

AP Unlocated

OTHER Unlettered:

(1930) Paul Rosenberg; Paine family; Fairhaven, Elizabeth Paine; New York, Private Collection 2000

(1930s) Marie Harriman Gallery; Averill Harriman; Pamela Churchill Harriman 1988; New York, Wildenstein & Co.; Japan, Private Collection

MFAB, purchase (1938) Marie Harriman Gallery

SAIN (1938) London, Robert Sainsbury

BMA, purchase 1943.1 (1939) Paris, Mlle Jeanne Fevre; Paris, André Weil; M. Knoedler & Co. 1943

BOY, purchase (1939) Paris, André Weil (1941) Los Angeles, Edward G. Robinson; New York, New York, M. Knoedler & Co. 1957; London, Private Collection

MASP (cast leaves France 1951) London 1951:20; Gianadda 1993:220-222; Dayton 1994:58; Marques 1998: 426

TG, purchase (1949) Paris, Galerie Max Kaganovitch; KB 1951:199; Paris, Puvis de Chavannes; London, Marlborough Fine Art 1952

BUH (1954) London, Marlborough Fine Art (1956) Paris, César de Hauke, M. Knoedler & Co. 1956, private collection; New York, Acquavella Gallery 1975; Lausanne, Basil P. and Elise Goulandriss

Unidentified Casts: Modèle (recorded in Hébrard Archives before Madame Havemeyer 1921); Rome 1923; Paris, Petit 1924:290; Prague 1926:73; London, Abdy 1930:73

