1725-1727; c. 1850-1900 after a model from the 18th century; c. 1740; c. 1725

terracotta on marble socle; marble, on marble pedestal; bronze; terracotta

bust; group; statuette; bust

27 x 21 x 11 \( \frac{3}{4} \) in. without socle; without pedestal: 72 x 29 \( \frac{1}{2} \) x 19 \( \frac{1}{4} \) in.; 9 \( \frac{1}{2} \) x 8 \( \frac{5}{8} \) x 6 \( \frac{5}{8} \) in.; H. 24 in.; H. 12 in.; H. 12 in.

carved into proper right side of base: Adam 1743

Acc. No.: M.75.70; 14.6; 28.86; 1982.1380

Credit Line: Gift of Michael J. Connell Foundation; The Huntington Library, Art Collections, and Botanical Gardens; City of Detroit Purchase; Restricted gift of Mrs. Harold T. Martin, 1982.1380

Photo credit: www.lacma.org; The Huntington Library, Art Collections, and Botanical Gardens; ph. Art Institute of Chicago

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Provenance

- 1975, Gift of Michael J. Connell Foundation; Comte de Barri
- 1901, Duveen, stock numbers 21996 (London) and 16965 (New York)
- 1914, acquired by Henry E. Huntington; 1928, City of Detroit Purchase; before 1982, Paris, Alexandre Ananoff [according to letter from Alexandre Pradère, 2 July 2002, in curatorial file]
- 1982, 7 February, Monaco, Sotheby Parke Bernet, sold, lot 303
- by 1982, New York, Michael Hall Fine Arts
- 1982, sold to the Art Institute
- 1975, Gift of Michael J. Connell Foundation; Comte de Barri
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Related works

- Inspired by the antique groups of Monte-Cavallo and by the Marly Horses by Coustou.;Inspired by the antique groups of Monte-Cavallo and by the Marly Horses by Coustou.
- Inspired by the antique groups of Monte-Cavallo and by the Marly Horses by Coustou.;Inspired by the antique groups of Monte-Cavallo and by the Marly Horses by Coustou.
- Inspired by the antique groups of Monte-Cavallo and by the Marly Horses by Coustou.;Inspired by the antique groups of Monte-Cavallo and by the Marly Horses by Coustou.
- Inspired by the antique groups of Monte-Cavallo and by the Marly Horses by Coustou.;Inspired by the antique groups of Monte-Cavallo and by the Marly Horses by Coustou.

Comment

Museum's website, November 27, 2012:
The attribution of this group to Lambert-Sigisbert Adam, called Adam the Elder (1700–1759) is likely due to its confusing iconography and Adam’s known penchant for complicated allegories. The uncle of the sculptor Claude Michel, called Clodion, Adam was an accomplished and ambitious sculptor in his own right. He won the Prix de Rome in 1723 and made his early career in Rome restoring and copying antiques. His style was marked less by the influence of the antique and more by the baroque, and especially by the work of Gian Lorenzo Bernini (1598–1680). In 1733 he returned to Paris, where one of his numerous state commissions was to model a series of terracotta allegories of France and Louis XIV. The commission was declined and the statues were never realized. There is, however, no record of a terracotta sketch of the present composition by Adam or his brothers, with whom he collaborated, Nicolas-Sébastian (1705–1778) and François Gaspard Balthazar Adam (1710–1761). Additionally, the awkward proportions and inexpert carving preclude the hand of the skilled eighteenth-century sculptor.