



1877-1878, cast in 1882;c. 1880;c. 1880;c. 1876-1880;1880-1881;1879;c. 1880;1880, cast between 1906 and 1926

bronze;terracotta;bronze with dark brown

patination;bronze;terracotta;bronze;bronze;plaster;bronze, reduction;bronze

type: other;statuette;statuette;statuette;statuette;group;group;relief;statue;statuette

156 x 82 x 82 (11 feet) ; 7 x 5  $\frac{7}{8}$  x 9  $\frac{1}{2}$  in.; 19  $\frac{3}{8}$  x 7  $\frac{1}{8}$  x 6  $\frac{5}{16}$  in.; 7 x 5  $\frac{15}{16}$  x 9  $\frac{11}{16}$  in.; H. 14  $\frac{3}{8}$  in.; 47  $\frac{1}{4}$  x 77  $\frac{3}{16}$  x 9  $\frac{7}{8}$  in.; 38  $\frac{3}{4}$  x 12  $\frac{5}{8}$  in.; 19 x 6  $\frac{9}{16}$  x 5  $\frac{3}{4}$  in.

signed on proper left side: Gve Doré

founder's stamp at back: THIEBAUT FRERES / FONDEURS / PARIS ;signed: G. Doré

founder's mark: THIEBAUT FRERES / FONDEURS / PARIS ;signed right front corner:

Gve Doré ;signed top of base: Gve. Doré ;on base: Gve Doré

on base: THIEBAUT / FRERES / PARIS ;on front, on lower right edge: Gve Doré ;on front of base: G. Doré

Acc. No.: 53696;3965;1985.032;73.148;State No. 5338;1992.487;1994.192;1969.16;AC 1980.57

Credit Line: Gift of M.H. de Young;Gift of the California Midwinter International Exposition;Purchased with funds provided by Joyce McMahon Hank;Gift of the Friends of Art;Gift of Uforia, Inc.;In memory of John F. Paramino, Boston Sculptor;Gift of Mr. and Mrs. John L. Gardner in honor of Perry Townsend Rathbone and European Decorative Arts and Sculpture Curator's Fund;Museum purchase;Museum Purchase

Photo credit: ph Wikimedia Commons two+two=4, downloaded 3 January 2014;Fine Arts Museums of San Francisco;“Snite Museum of Art, Notre Dame, Indiana: all images on this website are made available exclusively for scholarly and educational purposes and may not be used commercially.”;scan from museum provided photo, P. Fusco Archives, The J. Paul Getty Museum, Los Angeles, Fall 2011;Photography by Erik Gould, courtesy of the Museum of Art, Rhode Island School of Design, Providence;Museum of Fine Arts, Boston;Museum of Fine Arts, Boston;Davis Museum and Cultural Center, Wellesley College 2010;ph. Collections Database, Five Colleges and Historic Deerfield Museum Consortium, museums.fivecolleges.edu

© Artist :

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## Provenance

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## Comment

Museum's text, September 2012:

Gustave Doré, best known as a painter and illustrator, tried his hand at sculpture in 1871, producing a number of highly original works. His *Poème de la Vigne* was perhaps inspired by such 18th-century romantic fantasies as Clodion's project for the Montgolfier Balloon Monument of 1784-1785. The eleven-foot-tall vase was an ambition undertaking both artistically and technically. Covered with bacchic figures, it was a sculptural realization of *La dive bouteille*, designed by Doré to illustrate the works of Rabelais, published in 1854 and engraved by Paul Jonnard-Pacel. Doré's critics received the sculpture as a bizarre curiosity. The plaster model, now lost, was exhibited in the Salon of 1878 and the Paris Exposition Universelle of that year. It was not reproduced in bronze until 1882, at a great cost to the artist himself. However, the artist had not paid the foundry at the time of his death, and Thiébaud Frères attempted to sell the piece at the Columbian International Exposition of 1893 in Chicago. The attempt was unsuccessful and the piece was sent to San Francisco at the request of M.H. de Young for the California Midwinter Fair of 1894—1895. It was given to the M.H. de Young Museum in 1931.

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Museum's website, July 15, 2011:

Knight in full suit armor jumping leap-frog over back of robed monk. Knight's sword suspended in air away from his body. Both hands on back of monk, knight's legs spread out to sides. Monk in hooded robe supports himself with a hand on each knee.

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Museum's website, July 13, 2011:

Large scale plaster sculpture depicting in high relief the death of Orpheus. Placed against a wooded setting, a dozen nymphs in a triangular configuration dance in revelry before a depression. Most of the voluptuous, twisting figures are presented nude, although some are partially covered with drapery and foliage. The central figure holds a tambourine above her head and three others clutch tree branches.

Gustave Dore, known primarily for his book illustrations, prints, and paintings, turned to sculpture late in his career. It was only in 1871 that he began to learn to model, and he exhibited his first sculpture at the Salon of 1877.

This plaster relief is the second version of a sculpture inspired by his 1879 painting of the Death of Orpheus. Doré used the same background and composition in both reliefs; however, here the dead Orpheus is absent and the female woodland figures are not armed. He has depicted a bacchic dance of the Maenads, followers of Dionysus, god of the Orphic religion, who in a delirious frenzy killed Orpheus. This relief may have been intended to serve as an architectural decoration.

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Museum's label text, 2011:

A well-known and prolific illustrator, Doré turned to sculpture in the last decade of his life. This work is a bronze reduction from a plaster original; the composition was conceived originally for a contest sponsored by the municipal government of Paris. The contest was announced in an effort to find a suitable replacement for a sculpture which had been destroyed during the Franco-Prussian War, in Courbevoie, on the outskirts of Paris. Although Doré did not win the commission, his model was later cast in bronze, perhaps posthumously. Barrias and Rodin also submitted entries; Barrias's work was chosen and completed in 1883.

The bronze, typical of Doré's last sculpture, shows an allegorical female figure standing behind a man dressed in contemporary clothing. The baskets of fruit, the cannonball, and the gunshell are probably references to the siege of Paris in 1871.

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