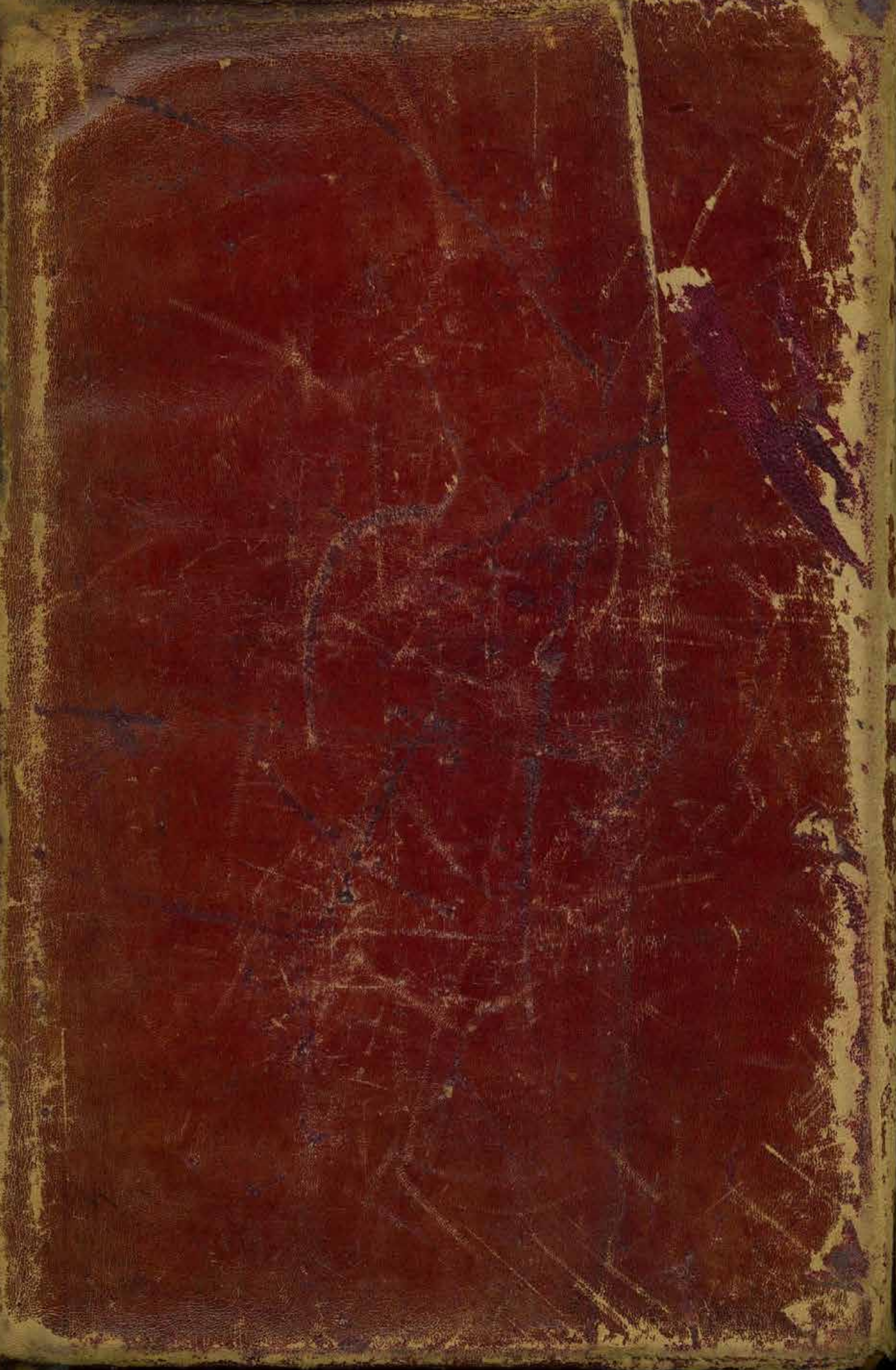


WORKS IN SCOTTELETT
BY
GEORGE SIMONS



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George Simonds

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(Estratto dall'Album Artistico)

Il signor Simonds è un giovine scultore inglese, a molti lavori del quale io assegno fin d'ora un posto fra i tesori dell'arte. Quel suo gruppo rappresentante *Bacco Vincitore dell'India* basterebbe alla fama d'un artista a quell'età. Il Dio del tirso ha gettato il suo manto sul dorso d'una tigre e ne ha fatto una specie di sella. Quindi ha inforcato la belva. La gamba sinistra tocca quasi il suolo. La destra gamba corre parallela al fil della schiena sul collo della tigre, e si ritorce in dietro dal ginocchio, alla cui giuntura forma un angolo acuto. La mano destra armata del tirso riposa sulla coscia destra, il braccio manca si appuntella addietro sull'estremità posteriore della schiena dell'animale, punto su cui è inclinato il corpo del Nume. La figura di Bacco è quella d'un bellissimo giovine ignudo dalle forme suelle e vibrato. La tigre è cosa viva. L'artista l'ha modellata dal vero. È stupendo il contrasto che deriva dal più feroce degli animali che soffoca i suoi fremiti sotto la potenza misteriosa invisibile della divinità e da quella figura che placidamente gli si riposa sul dorso come uno stanco vincitore sul campo conquistato. Il signor Simonds mi ha confessato che questo gruppo gli ha costato due anni di fatica. Oltre gli studi che ha voluti fare sulle forme della tigre in parecchi vivarii imperiali e reali, si è fatto spedire da alcuni amici residenti nell'India la fotografia di parecchie tigri delle più grandi dimensioni. Anche questo torni ad elogio del suo lavoro.

Mi ricordo d'aver veduto il signor Simonds ad un ballo in maschera dato dal Club Americano. Egli era in costume di Falconiere, e mi sovviene che ci veniva mostrato a dito da dame e cavalieri. Io credo che l'idea della statua *Il Falconiere* gli sia passata in mente nell'osservarsi allo specchio. Ha servito di modello a se stesso. Il *Falconiere*, statua eseguita più volte in bronzo e in marmo, in diverse dimen-

sioni, è in atto di dare il volo al falchetto dopo avergli tolto il capuccio dalla testa. — Il suo corpo punta sul piede destro e pende sensibilmente in avanti disegnandosi in una linea lievemente convessa, la cui estremità superiore sfugge alla forza centripeta. La sua faccia è rivolta al falco che tiene nella mano sinistra inguantata e sollevata in alto con tutta la stesa del braccio. Nella destra regge il piccolo cappuccio da cui ha liberato le pupille del volatile. Indossa un corsaletto di pelle a liste rilevate che si stringono ai fianchi serrati da una zona con un fermaglio nel mezzo davanti, al quale è assicurato un largo coltello da caccia. L'orlo dei lati del corsaletto è adorno di un bel meandro in rilievo, quello della parte inferiore si perde in un contorno di pelle di Russia. Le braccia sono chiuse in maniche di velluto aperte ai gomiti e legate in tre punti da tre cordoni di seta. La camicia si vede attraverso a quell'apertura. Le gambe sono vestite d'una maglia sottile che ne lascia intatto il disegno. Ha sul capo un berretto con un rivolto in giro alla base, dal quale si sprigiona un'onda di capelli fitti e crescenti nella direzione della nuca. Questa statua è leggiera come un Mercurio. Slanciando l'uccello cacciatore sembra slanciar se medesima nelle regioni dell'aria. Lo scultore ha voluto che il Falconiere accompagnasse col movimento della persona il suo mezzano che ha già inteso sciogliersi il nodo ed ha spiegato le ali.

Proserpina, figlia di Giove e di Cerere, stava cogliendo fiori nella valle d'Enna in Sicilia, allorché Plutone la vide e se ne invaghì. È precisamente nel momento in cui Plutone ne resta preso, che il signor Simonds ha voluto mostrarcela, e devo confessare che il Dio dell'Averno non mancava di gusto. *Proserpina* è una giovinetta seminuda, coperta i fianchi da un manto di cui regge un lembo nel

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braccio sinistro, e che in finissime pieghe le scende ai piedi, tenendosi sul pieno delle gambe in modo da lasciarne trasparire i contorni. Le pieghe verso i confini della gamba destra si diramano in curve parallele fino al piede, ove le scioglie il passo della donzella e l'alito del vento. Ha un mazzolino nella sinistra, e fra l'indice e il pollice della destra un asfodillo o narciso. La sua faccia è greca. L'assetto delle chiome semplice e senza ornamento. Essa cammina contenta de' suoi fiori e ignara del fato che l'aspetta.

Sta per ricevere gli ultimi colpi dello scalpello un bel gruppetto rappresentante un piccolo *Cupido* che si sforza invano di domare una pantera. È un'idea suggerita allo scultore da Shakspeare colla quale si propone di provare che non tutte le nature possono soggiogarsi all'amore.

Cupido è appena infante e s'è fitto in capo di cavalcare una delle belve più feroci, ha gettato il manto sulla schiena dell'animale, e afferratolo pel collo colla sinistra e pei velli del petto colla destra si sforza di salirvi in groppa. Con la gambetta manca è già quasi riuscito a guadagnar la schiena, ma la destra ha perduto il punto d'appoggio per spiccare il salto, dappoichè la belva si è spostata brutalmente, e le dita tenerelle del piede su cui puntava il povero Cupido non hanno retto al peso della mole e si sono piegate verso la pianta. L'amorino ha perduto l'equilibrio e trepida e dispera della riuscita ma non si dà per vinto. L'arco gli è caduto di mano. La belva si è impennata ed ha sollevato le gambe anteriori minacciando di trascinare e travolger nella corsa precipitosa il bambino. A chi osserva la posizione rischiosa di Cupido nasce l'idea di ricordargli che ha l'ali. Io lo feci riflettere al sig. Simonds, il quale mi fece notare che le ali di un infante Cupido come il suo erano appena spuntate e non avrebbero potuto sollevare il peso di quel Dio fanciulletto. Difatti le ali di quel Cupido non sono ancor sviluppate in tali proporzioni da permettere un volo. Amore adunque si metta l'anima in pace e si rassegni a una cascata. Impari a tener conto delle proprie forze e delle difficoltà che gli si parano dinanzi e a non credere tutto possibile per un principiante. Per prima impresa non scelga una pantera ma una cavriolella o un cigno. È bene che anche i Numi apprendano sbagliando, e traggano profitto dai propri errori.

L'Amor divino è una statua di piccola dimensione

rappresentante una fanciulla ignuda fino ai fianchi che restano avvolti in un drappo come in una fascia le cui pieghe fanno centro sul mezzo davanti in un gruppo assai rilevato, e si partono da tutto il giro e discendono con un metro facile e naturale fino a terra. I piedi della fanciulla riposano sopra una testuggine, simbolo della durabilità e della lentezza e che può servir benissimo a darci un'immagine del tacito infinito andar d'ogni cosa nell'universo. La fanciulla stende il braccio sinistro in linea obliqua al fianco e colla mano allargata accenna a calma e riposo. Colla destra regge l'universo raffigurato in un globo e lo contempla con una sovrumana compiacenza. L'amor di Dio ci si rivela in mille incontri, e può essere una fonte inesaurita di concetti sempre nuovi per l'artista che voglia limitarsi al particolare. Ma il sig. Simonds ha voluto sollevarsi alla sintesi di questo Amore, e rappresentarlo con l'idea vasta e complessa della totalità degli esseri. L'universo riposa nelle mani dell'Infinito Amore, e quest'Amore non è fugace, alato, cieco, ma stabile su base incorruttibile, e veglia come una scorta sopra il tesoro degli esseri affidatigli dalla Provvidenza.

Cupido e Campaspe. Un poeta inglese per nome Lyly, contemporaneo di Shakspeare, ha voluto innestare qualche sua idea alla favola mitologica ed ha descritto un Cupido che giuoca alle carte con Campaspe una favorita di Alessandro il Grande.

Campaspe è una bella *maitresse* che non si contenta di spogliare il fanciullo, ma lo disarmo dell'arco, gli guadagna due colombe, e per giunta di derrata gli leva il ben della pupilla. Il nostro artista ha tradotto l'idea in una forma sensibile ed ha formato un bel gruppo. Campaspe sta seduta e posa la mano destra sulla spalla di Cupido circondandone il collo col braccio. Colla sinistra tiene le carte da giuoco e sembra usar la massima cautela perchè Amore non le veda. La sua pupilla è fissa in quella del fanciullo, come per affascinarlo. È nuda fin dove la coscia s'innesta al tronco. Le gambe si disegnano sotto il panneggiamento d'un drappo sottile che le discende ai piedi. Cupido sta in piedi poggiando sul piede destro al quale ha incrociato il sinistro. Riposa col gomito sinistro sul ginocchio della incantatrice verso la quale è leggermente inclinato, guardandola fisso e aspirandone colla pupilla i malefici influssi. Le carte gli sono cadute di mano e la sua partita è perduta. Il merito di questo gruppo non è

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forse l'originalità, dappoichè ho veduto Venere e Amore in atteggiamento quasi consimile, ma l'esecuzione del lavoro è meritevole d'elogio.

Amore che sostiene una delle prove d'Ercole. È una statua al vero rappresentante *Amore adulto* che coglie un pomo negli orti dell'Esperidi guardati dal terribile drago. I Greci soleano rivestire questo Dio di alcuni degli attributi d'Ercole. *Amore adulto* è una forza che non teme il confronto di quella d'Ercole stesso. Amore è coraggio e non v'è rischio che non si sfidi da chi ama.

Questo giovine Dio è ignudo. Il suo manto pende da un tronco dell'albero ad uno de' cui rami ha steso la mano sinistra in atto di spiccarne un frutto. Colla destra stringe una clava. Il suo corpo è in prospettiva, la faccia volta a sinistra. Sotto il piede sinistro si vede la testa del drago conquiso. L'ar-

lista sembra aver fuso in questa figura la beltà e il vigore e vi è riuscito mirabilmente.

Le forme di quel corpo sono ad un tempo dolci e risolte, la posa piena di grazia e di ardore.

Il sembiante del garzone è quello d'un Dio che ha lasciato le molli e voluttuose regioni dell'Olimpo per li scabberi sentieri della terra.

Un Cupido che si accinge a farla da Ercole e che risveglia la maschia potenza dei muscoli e delle fibre.

Lo studio del Sig. Giorgio Simonds offre altri lavori di minore importanza come busti e bassorilievi.

Questo artista nella sua giovine età può a ragione vantarsi di essere già bastantemente raccomandato all'attenzione degli amatori d'arte dal proprio merito piucchè dal favore della fortuna.

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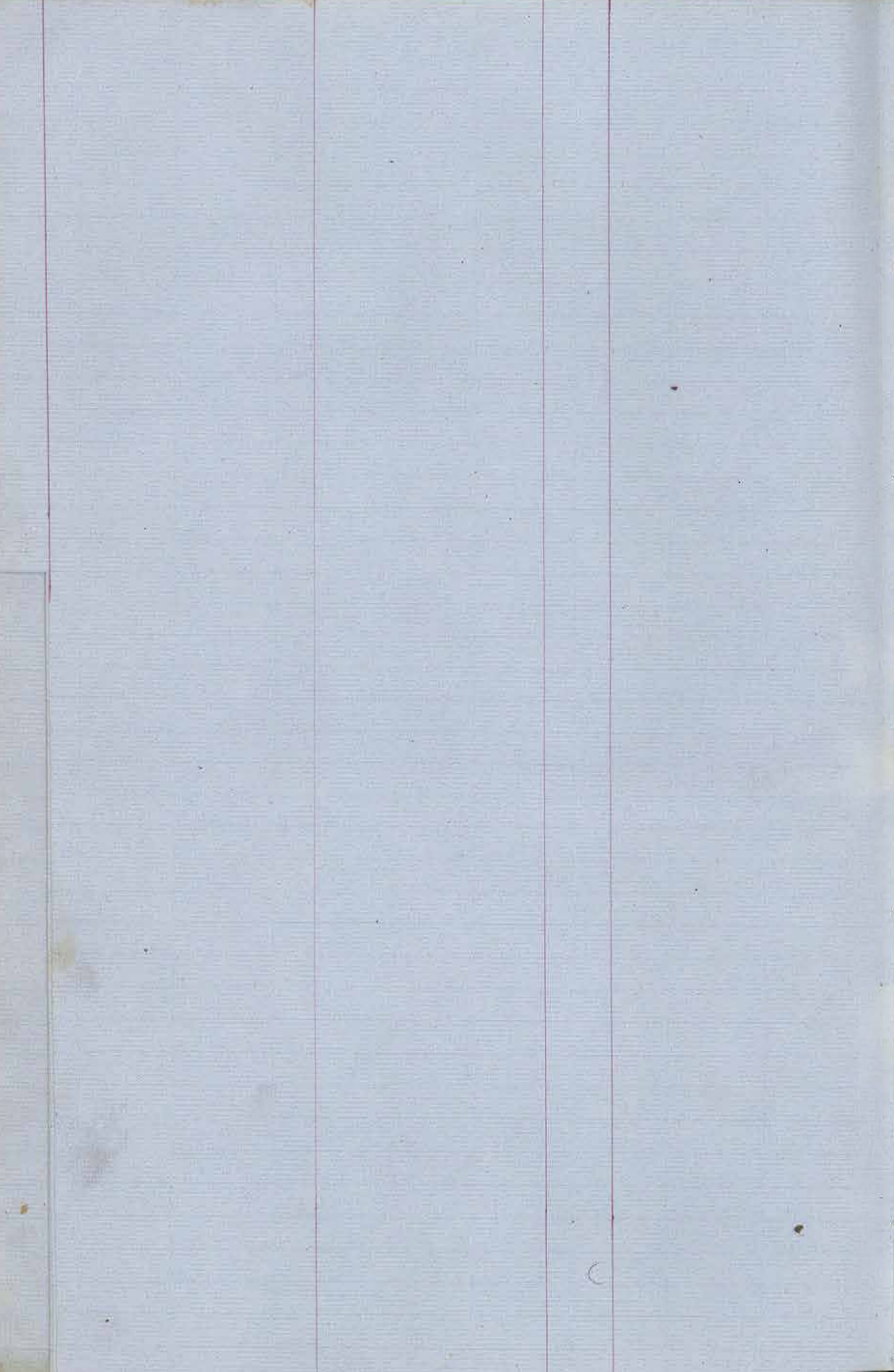
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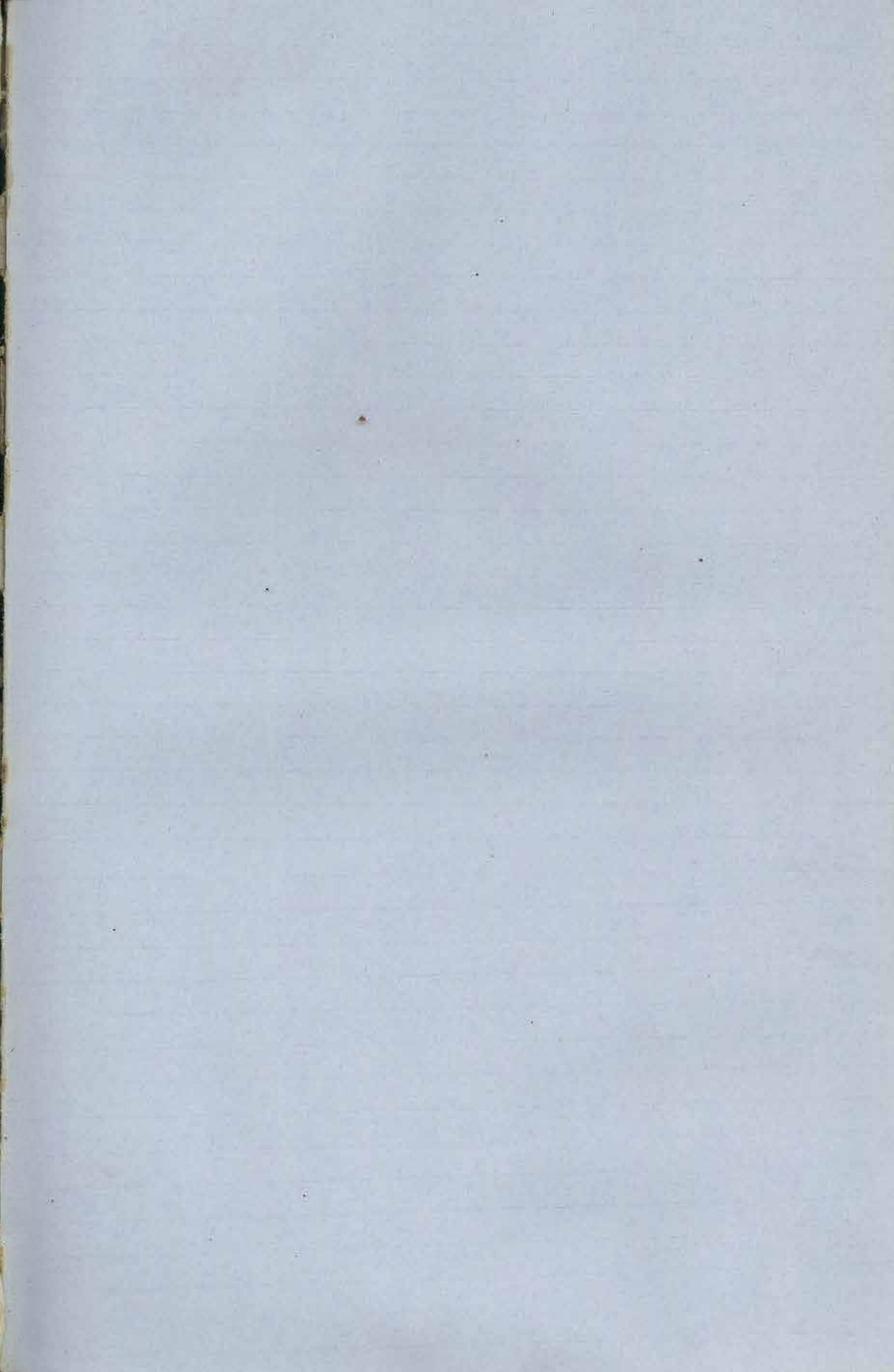
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Himores Alice.

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1874.

The
Works in Sculpture

of



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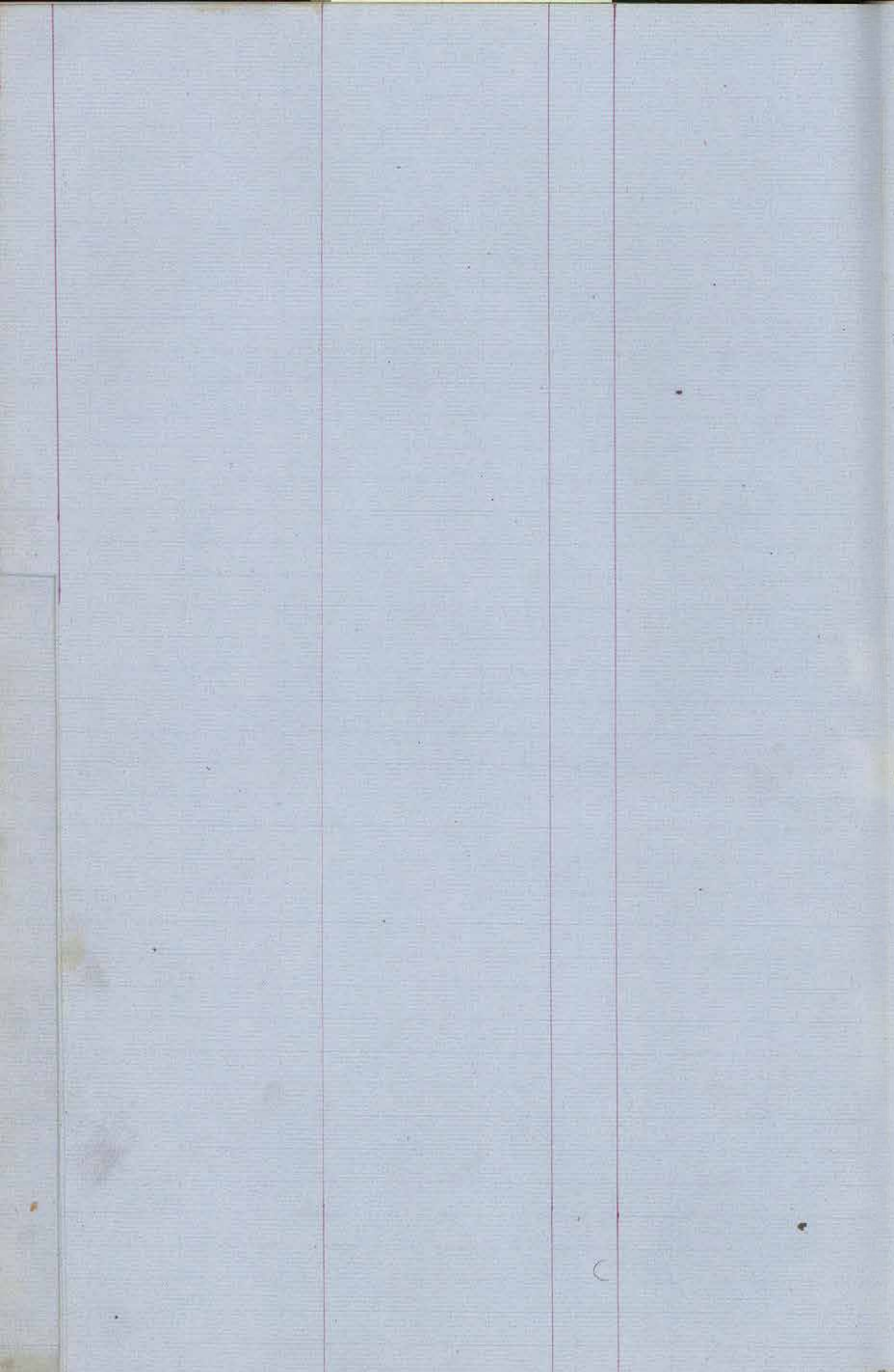
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Catalogue of Works.

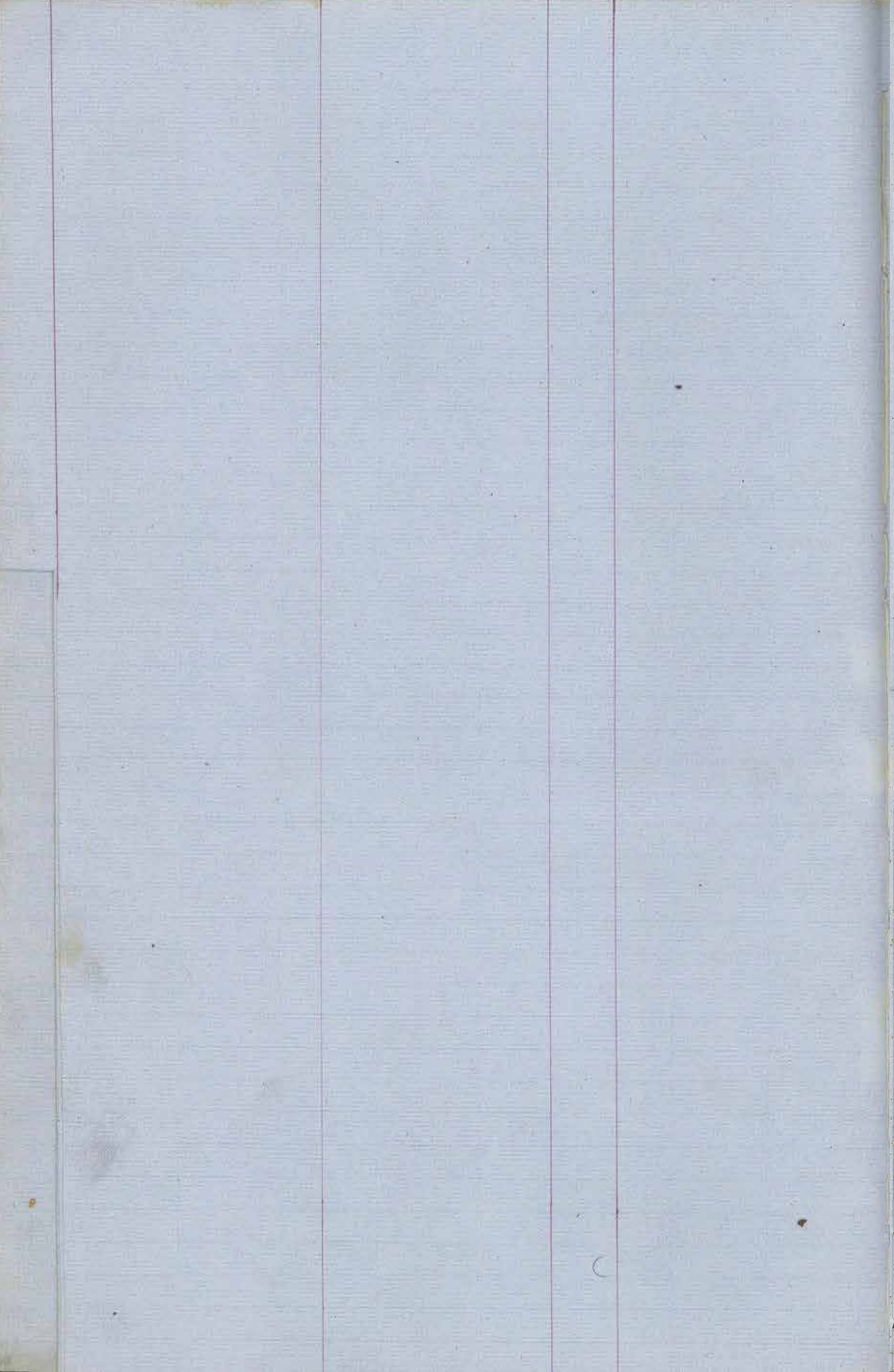
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79	The Falconer (1)	Bronze	Stat.	3/4	Life	"	116	Love in Troubles	"	Group	3/4	"	1878
80	The Falconer (2)	"	"	"	"	117	Cros Victor (1)	"	Statuette	3/8	"	"	
81	The Falconer (3)	"	"	"	"	118	Percuss Liberator	"	Bust	Heroic	"	"	
82	The Falconer (4)	Wax	"	"	"	119	Dionysos	"	Group	Life	"	-9	
83	Divine Wisdom (4)	Marble	"	"	"	120	Percuss	Bronze	Statue	3/8	"	"	
84	L'Allegria	"	Bust	Life	"	121	Percuss	"	"	Heroic	"	"	
85	La Penserosa	"	"	"	1874	122	Sir Wm Muir	Plaster	Bust	Life	"	1878	
86	The Falconer (1)	"	"	"	"	123	Sir Wm Muir	Marble	Statue	Life	"	1879	
87	Persephone	"	"	"	"	124	Hon Levi Parsons	"	Bust	"	"	"	
88	The Falconer (1)	"	Statue	"	1875	125	Persephone	"	"	"	"	"	
89	Divine Wisdom (1)	Bronze	Statue	3/4	Life	1871	126	La Penserosa	"	"	"	"	
90	Divine Wisdom (2)	"	"	3/4	"	"	127	Cros Victor	"	Statuette	3/8	"	"
91	Divine Wisdom (3)	"	"	"	"	"	128	Hon B. Blandy	"	Bust	"	"	
92	Divine Wisdom (3)	"	"	"	"	"	129	Head of Tiger	Terra Cotta	"	"	"	
93	Persephone (2)	Marble	Statue	Life	1874	130	Medusa	Marble	Head	Heroic	"	1880	
94	Persephone (2)	"	Statuette	3/8	Life	"	131	Raja Kudi Krishna Bahadur	Marble	Statue	Life	"	"
95	Persephone (3)	"	"	"	"	"	132	Uses of Fire	White Stucco	Small	"	"	
96	Divine Wisdom	"	"	"	"	133	"	"	"	"	"	"	
97	W. Buckley Hughes	"	Bust	Life	"	134	"	"	"	"	"	"	
98	Miss	"	"	"	"	135	D. Arthur Leard	Marble	Bust	Heroic	"	1881	
99	Love in Troubles	"	Group	3/4	"	"	136	Chas. Mitchell Esq	id.	Life	"	1881	
100	Cros Victor	"	Statue	Life	1875	137	W. Henry Swan	id.	id.	"	"	"	
101	Estlin's Prescott	"	Bust	"	"	138	Lord Beaumont	Terra Cotta	id.	"	"	1882	
102	Mrs. W. B. Richmond	Litho-stone	Med.	"	"	139	Memorial to 66 th Reg ^t	Cast-Iron	"	"	"	"	
103	Genius of Life	Marble	Bas-relief	3/4	"	"	140	Cupid & Pampaspe	Marble	1/2	Life	"	1885
104	Genius of Death	"	"	"	"	"	140	Banjo Boy	Terra Cotta	heroic	"	"	1884
105	Bacchus Victor	Plaster	Group	Life	"	142	Little Fortune	"	"	"	"	"	
106	Jona ⁿ . Sturges	Litho-stone	Med.	"	"	143	Gerd	Bronze	Small	"	"	"	
107	Jona ⁿ . Sturges	Marble	"	"	"	144	Emerson	id.	Bust	Life	"	"	
108	The Buckley Monument	"	Tablet	"	"	145	B. Jackson	Terra Cotta	id.	"	"	"	
109	Lion Rampant (1)	"	Figure	Life	"	145	id.	id.	id.	"	"	"	

Catalogue of Works Continued.

No	Subject.	Material	Size	Date	No	Subject.	Material	Size	Date.
146	Silver cup	Silver							
147	Bas. Buston	Bronze							
148	Small. Bannock	iv							
149	Small long iron	id							
150	Small long iron	id							
151	Large iron	Marble							
152	Part of shell	Marble							
153	Large. Iron								
154	Door boss	Copper							



OPERA.

1. Alice Kimenes of Dresden

1858.

Medallion in Plaster — Small Size. — Executed at Dresden.

The first work modelled.

Portrait of a young girl, 5 years of age — the 3^d daughter of Sir Henry Kimenes of Dresden.

Executed before entering the Dresden Academy. Price 10. Th.

This Medallion was sold by Auction at the sale of Sir Henry's Effects. Purchaser, unknown.

2. Alice Moss of New Orleans. U. S. A.1858.Medallion in Plaster.Life Size.Executed at Dresden.

Portrait of a young girl 8 years
of age. — the daughter of S. L.
Moss Esq. to whom it was presented,
and by whom it was taken to the
United States.

3. Adolph von Seckendorf of Dresden.1859.Medallion in Plaster.Life Size.Executed at Dresden.

Portrait of a son of Baron
von Seckendorf.

Eight or ten replicas were made
and sold for about 2 Th. each.

They are now in the United States
and elsewhere unknown.

H. May Moss of New Orleans U.S.A.

1860.

Medallion in Plaster. — Life size. — Executed in Dresden.

Portrait of a daughter of L. L.
Moss Esq. of New Orleans.

This Medallion was destroyed

5. Elias Moss of New Orleans U.S.A.

1861.

Medallion in Plaster. — Life size. — Executed in Dresden.

Portrait of a daughter of
L. L. Moss Esq. of New Orleans.

Three Replicas were made, all
of which are in the United States.

B. S. L. Moss of New Orleans U.S.A.

1862.

Medallion in Plaster — Life size. — Executed in Dresden

Portraits.

Now in the United States

of Gona Mutter of England.

1862.

Medallion in Plaster — Life size — Executed in Reading.

Portraits.

In possession of her
mother, to whom it was presented.

P. Harry Bowman, of Newcastle on Tyne.
1862.

Medallion in Plaster Small size Executed in Newcastle.



Portrait.

Presented to his mother
— Mrs R. B. Bowman.

Q. Head of a Hound.

1863.

Serra-Cotta Life size Executed in Dresden.



Broken by accident.

10. Adam and Eve.

1862.

Bas-relief in Plaster — Half life size — Executed in Dresden.

1867-9

Lo. In Sicilian Marble — Same size — Executed at Rome

In the department of sculpture, works of an imaginative kind are not more numerous than usual, but there are a few by some of our younger artists that justify the hope that England will eventually possess a school of sculpture equal to that of any Continental country. Mr. G. Symonds sends nothing so important as the "Dionysos" of last year, but his bust of "Medusa" is, in its way, a work of rare power.

Modelling Expenses	£	5.	0	0
Casting		1	0	0
Marble		4	0	0
Sawing		15	0	
Pointing		20	0	0
Carving		45	0	0
Mason's work (Mountings)		5	10	0
Polishing		1	0	0
Incidental	Portage	3.	0	
	Boxing	1.	0	0
	Carriage to London	1.	0	0
		2	3	0
		£	82	11
		0		

This piece represents the expulsion of Adam and Eve from Eden.

Op. 10 Adam & Eve, Con.

Brought with other works to Studio, 152, Buckingham Palace Road London S.W. in 1875.

The original sketch of this subject was designed at the Royal Academy of Dresden, under Prof. Schilling. He gave the subject to his students for a competitive composition. He decided this to be the best and recommended that it should be carried out in detail on a larger scale. It was consequently modelled in his Studio and cast in plaster. Size $45\frac{1}{2}$ inches long by $37\frac{1}{2}$ in high.

11. Rev. Grury, Bruxelles

1864.

Bust in Plaster — Life size — Executed at Louvelles.

Rev. Mr Grury was British Chaplain at Bruxelles, — and Tutor to Leopold II, the present King of Belgium. Portrait.

This was modelled in the Bronze Foundry of Mr Jehotte of Bruxelles, while superintending the Casting of his Bronze Statue of Charlemagne now to be seen in the Square d'Arroy, — the principal promenade of Liège

12. Mrs George Simonds of Reading
1864.

Bust in Marble — Life Size — Executed at Rome.



Portrait of my Mother.
In possession of Mrs J. G. Moore
of London.

Exhibited. Royal Academy, 1865.

13. Fona Muller of England.

1864.

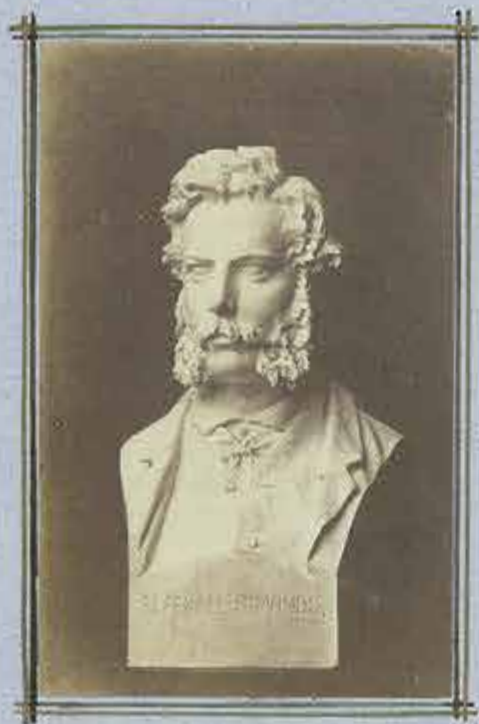
Bust in Plaster — Life Size — Executed at Rome.



Portrait.
In Studio, 152 Piccadilly
ingham Palace Road London, E.C. 4.
Now Mrs D^r Brett — wife of Major
D^r Brett, of Her Majesty's Indian
Army.

14. Blackall Simonds of Reading

1864.

Bust in Plaster — Life Size — Executed at Rome.

Portrait of my Brother
In Studio, 152 Buckingham Palace
Road, London S. W.

15. A. B. Donaldson of London

1864.

Bust in Marble — Life Size — Executed at Rome.

Portrait. In possession of Mr.
Donaldson. Exchanged for
two water color pictures by
that artist.

Exhibited at the Royal Academy
Exhibition of 1865.

16. Christ and the Money Changers.
1865.

Bas-relief in Plaster. — 25 in. long by 21 in. high. — Executed in Rome.



17. L'Allegria.

1866

Bust in Marble.

Life size.

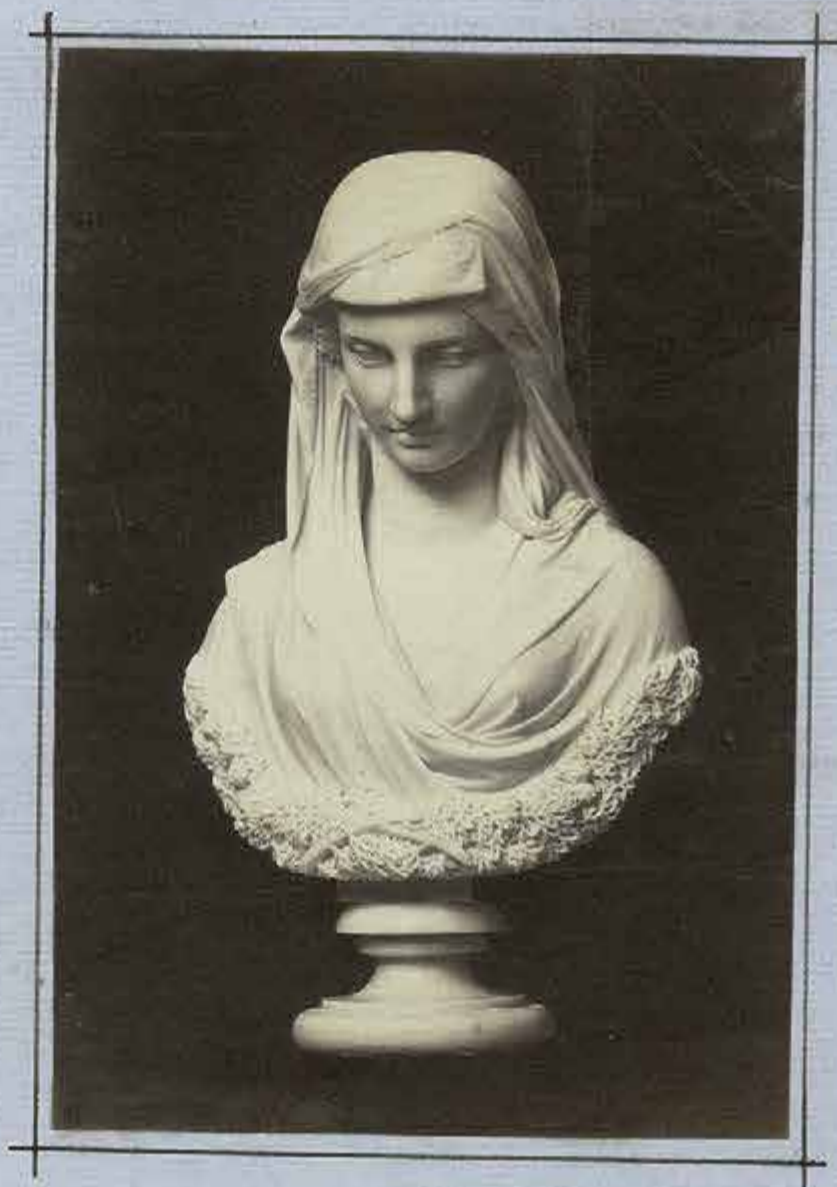
Executed in Rome.



Exhibited at the Manchester Exhibition of 1866,
Purchased by Henry Sassiner of London for £60.
Replicas. Same size — op. 61. Page 60. — Op. 84. Page 79.

18. La Penserosa

1866.

Bust in Marble.Life SizeExecuted in Rome.

Exhibited at The Manchester Exhibition of 1866.

Purchased by Henry Bessemer Esq. of London for £60.

Replicas Same size - op. 62. Page 60. - op. 64. Page 64. - op. 85 Page 77

" " " 126. Page 134.

19. M. G. Brennan of Rome.
1866.

Medallion in Plaster. Life size. Executed in Rome.



Mr Brennan was an artist, and a member of the Royal Hibernian Academy of Dublin. He died in Algiers. The Medallion is now in Studio 152 Buckingham Palace Road London.

Exhibited at Exhibition of Royal Academy, London, 1877.

20. Mary Ross of Capri
1866

Medallion in Plaster. Life Size. Executed at Rome.

This was modelled at Capri. It remained in the possession of her mother until the death of the latter. Supposed to be still in the house they occupied.

21. The Capri Girl.

1866.

Medallion in Marble. — Life Size. — Executed at Rome.

Presented to Mrs Walter
Johnson, eldest daughter of
J. Lothian Bell Esq, as a
wedding present.
Now in her possession at Northallerton

22. E Massey Esq. of Eng^d.

1866.

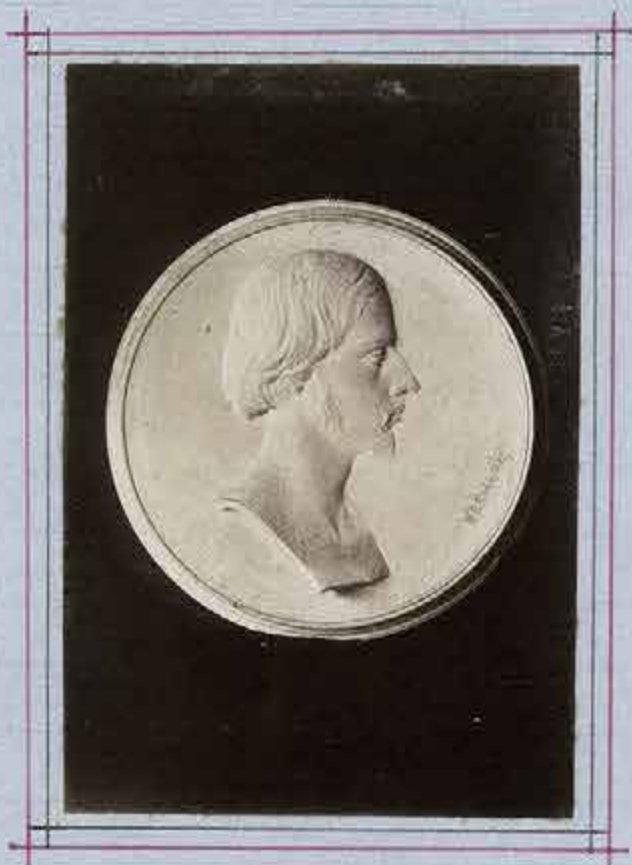
Cameo - Shell. — Small. — Executed at Rome.

Son of Sir Edward Massey
of Pembrokeshire Eng^d in whose
possession the Medallion now is,
Poico L^d.

23. W. B. Richmond of London.

1866.

Medallion in Plaster, Life size Executed at Rome.



Portrait of Mr Richmond, the
Artist. It is now in his house
at Hammersmith.

Price £ 5.

24. Ada Latilla of Rome.

1866.

Medallion in Plaster, Small Size, Executed at Rome.



Portrait in Alto-relievo,
Now in Rome.

25. Anna Simonds of Caversham.

1866.

Bust in Plaster. — Life size. — Executed at Caversham.

Portrait of daughter of Henry
John Simonds Esq. of Caversham.
Presented to her Mother.

26. Mrs. Julia Simonds of Caversham.

1866.

Bust in Plaster. — Life size. — Executed at Caversham.

Portrait of the first wife
of Henry John Simonds Esq. of
Caversham. Made at Caversham.

Price £ 20.

27. Henry Simonds of Caversham.
1855.

Bust in Plaster. — Life Size — Executed at Caversham.



Portrait. Mr Simonds was of the Firm of W. & J. Simonds of Reading, and father of the present Henry John Simonds Esq of Caversham in whose possession the bust now is.
Price £20.

28. Henry Bowman of New Castle.
1855

Carneal-Shell — Small — Executed in Rome.



Portrait. This Carnea and the two following Nos 29 & 30, were set in a bracelet owned by Mrs R. B. Bowman of New Castle.
Price £5.5.0.

29. Hugh Bowman of Newcastle.

1866.

Cameo, shell. — Small. — Executed at Rome.



Portrait. Part of a
Bracelet, with No 28. and
No 30. in possession of
Mrs R. B. Bowman.

Price £ 5.5.0

30. Walter Bowman, of Newcastle.

1866.

Cameo, shell. — Small. — Executed at Rome.



Portrait. This with No 28
and No 29. formed a bracelet
in possession of their mother Mrs
R. B. Bowman.

Price £ 5.5.0

31. Walter Bowman of Newcastle.

1866.

Medallion in Plaster, — Life size, — Executed at Rome.

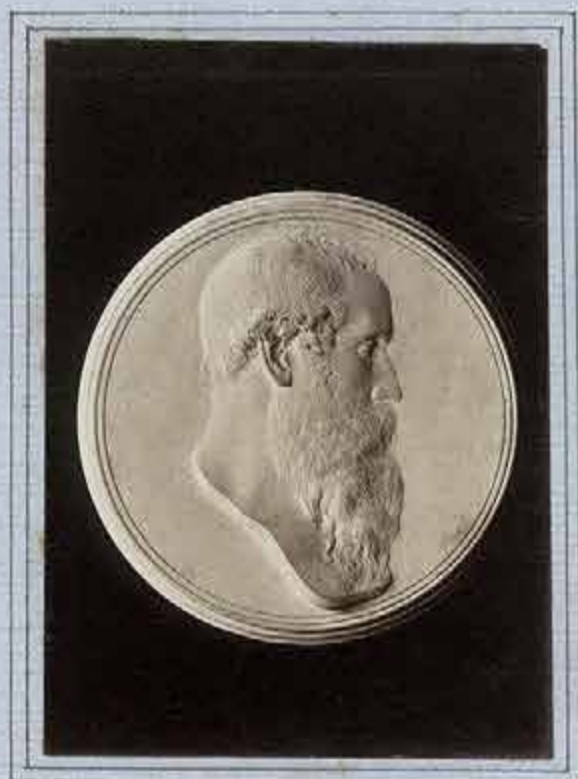


Portrait of the third son
of R. B. Bowman Esq. at $\frac{3}{4}$ face.
In possession of R. B. Bowman.

32. R. S. Newall Esq. of Gateshead.

1866.

Medallion in Marble — Life size — Executed at Rome.



Portrait.

Now at Gateshead.

Price £ 21.

B3. R. S. Newall Esq. of Gateshead.
1868.

Medallion in Copper. — Life Size. — Executed at Rome.



Portrait.

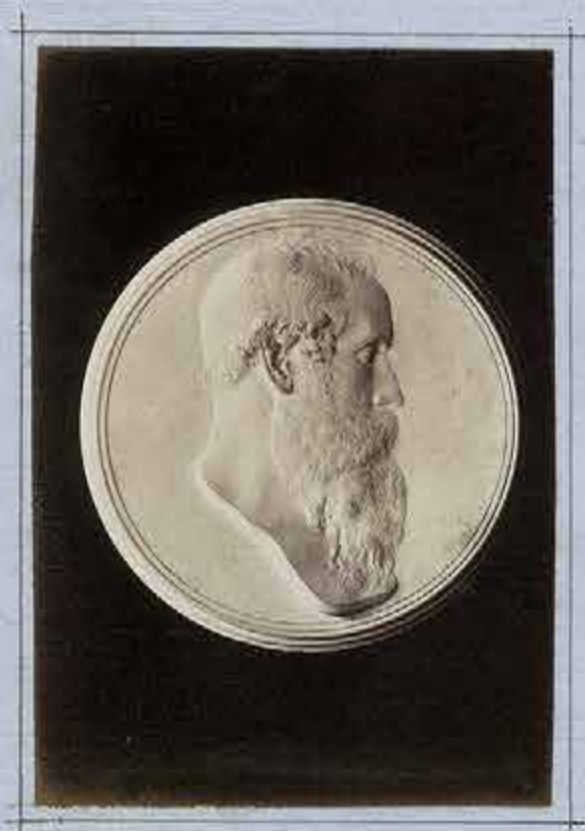
In possession of Mr Newall
Esq of London.

Price £ 15.0.0

B4. R. S. Newall Esq. of Gateshead.

1872.

Medallion in Copper. — Life Size. — Executed at Rome.



Portrait.

In possession of Richard
Johnson Esq. of Manchester.

35. Hugh Bell of Northallerton.

1856.

Medallion in Marble. — Life Size. — Executed at Rome.



Portrait. Mate to no. 36.

In possession of J.
Lowthian Bell Esq. of Roundton
Grange. Northallerton.

Price £26.5

Exhibited. At exhibition of the
Royal Academy of London. 1857.

Replicas. Op. 40. Page 38.

36. Charles Bell of Northallerton.

1856.

Medallion in Marble. — Life Size. — Executed at Rome.

Portrait. Mate to no 35.

In possession
of J. Lowthian Bell Esq. of Roundton
Grange. Northallerton.

Price £26.5

37 Harry Brady of Walshead.

1858.

Medallion in Marble. — Life Size. — Executed at Rome.



Portrait.

Now in the Brady's
possession at Walshead in Wye.

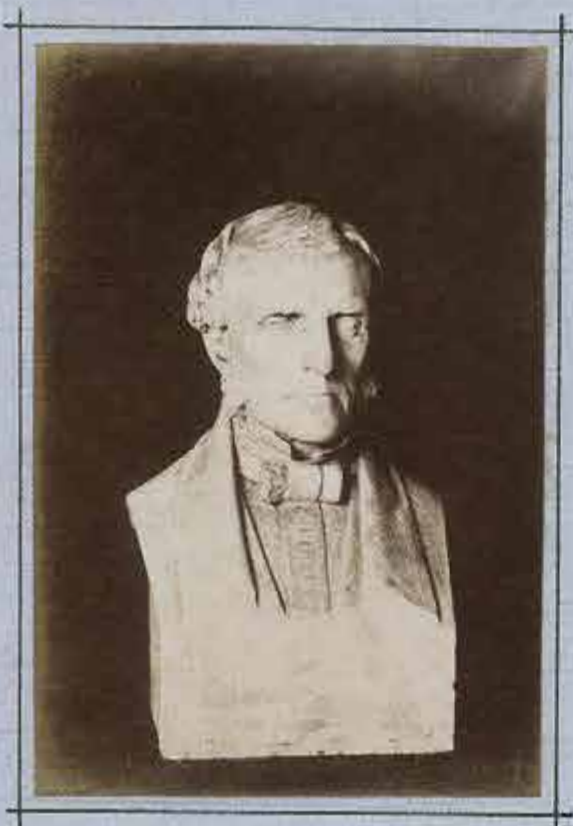
Price £25.5

Exhibited. At Exhibition of Royal
Academy, London in 1857.

38 Sir Benj. Haywood of Manchester.

1855.

Bust in Marble. — Life Size. — Executed at Rome.



Posthumous Portrait.

Now in possession of his Son, Arthur
Haywood Esq. of Manchester.

Price £53.

Exhibited. At Exhibitions in
Manchester, in 1867.

89. Phoebe Newall of Gateshead.

1867.

Marble Bust.

Life size.

Executed at Rome.

Portrait.

In possession of her
father, R. S. Newall Esq, at Gateshead.
Price £50.

Exhibited. At Exhibition of
Royal Academy in 1868.

40. Hugh Bell of Northallerton.

1867.

Medallion in Marble.

Life Size.

Executed at Rome.

Portrait.

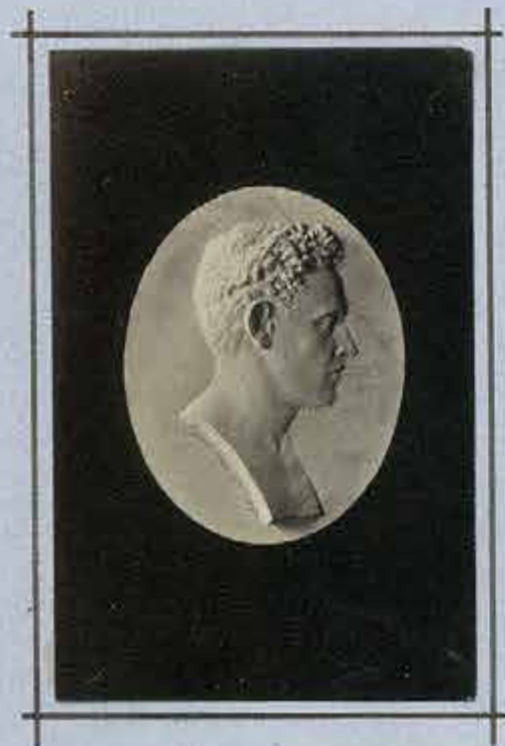
In possession of
Mr. Bell himself. Redcar Coatham
Price £20.5

Replica of No. 35.



41. Henry Bowman of Washington.

1857.

Medallion in Marble. — Life Size. — Executed at Rome.

Portrait.

Now in possession
of Mr. Bowman himself.

Price £ 20.

Replicas. Same Size of 44. Page 40.42. Hugh Bowman of Gateshead.

1857.

Medallion in Marble. — Life Size. — Executed in Rome.

Portrait.

Presented to his
father, R. B. Bowman Esq.

43. Walter Bowman of Gateshead.

1867.

Medallion in Marble. — Life Size. — Executed at Rome.

Portrait.

Presented to his
father R. B. Bowman Esq.44. Henry Bowman of Washington.

1867.

Medallion in Marble. — Life Size. — Executed at Rome.

Portrait.

Presented to his
father R. B. Bowman Esq.
Replica of No 41.

45. Amy Newall of Gateshead.

1868

Medallion in Marble. — Life Size. — Executed at Rome.



Posthumous Portrait.
In possession of Mrs R. S. Newall
at Gateshead, to whom it was presented.

16. Cupid and Campaspe.

1867-9.

A Group in Plaster.

Life Size.

Erected in Rome.



"Cupid and my Campaspe play'd
At cards for kisses; Cupid paid;
He stakes his quiver, bow and arrows,
His mother's doves, and team of sparrows;
Loses them too; then down he throws
The coral of his lips, the piece

growing on 's cheek (but none knows how)
With these the crystal of his brow,
And then the dimple of his chin;
All these did my Campaspe win.
At last he set her both his eyes;
She won, and Cupid blind did rise."

[John Lyly 1550-1605]

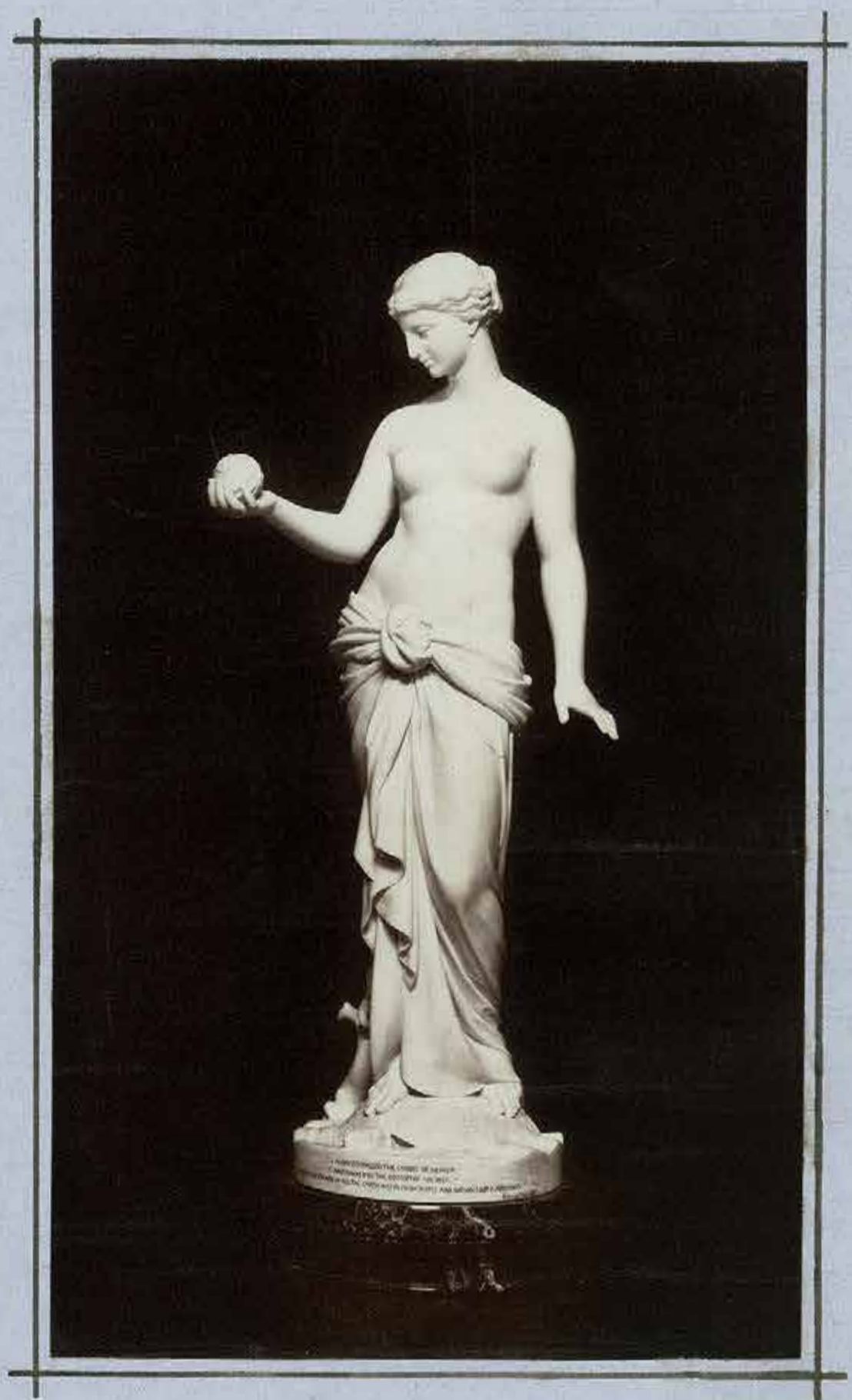
This group still remains (1878) in an unfinished state.

Notices of the Press, &c. — See "Estratto dall'Album Artistico, visaviv
Frontispiece of his volume."

47. Divine Wisdom.

1868.

Statuette in Marble Half life Size Executed in Rome.



"I alone compassed the circuit of Heaven
and walked on the bottom of the Deep."

"In the waves of the sea, and in all the Earth
and in every People and Nation I got a possession."
Ecclesiasticus Ch. XXIV. vs. 6

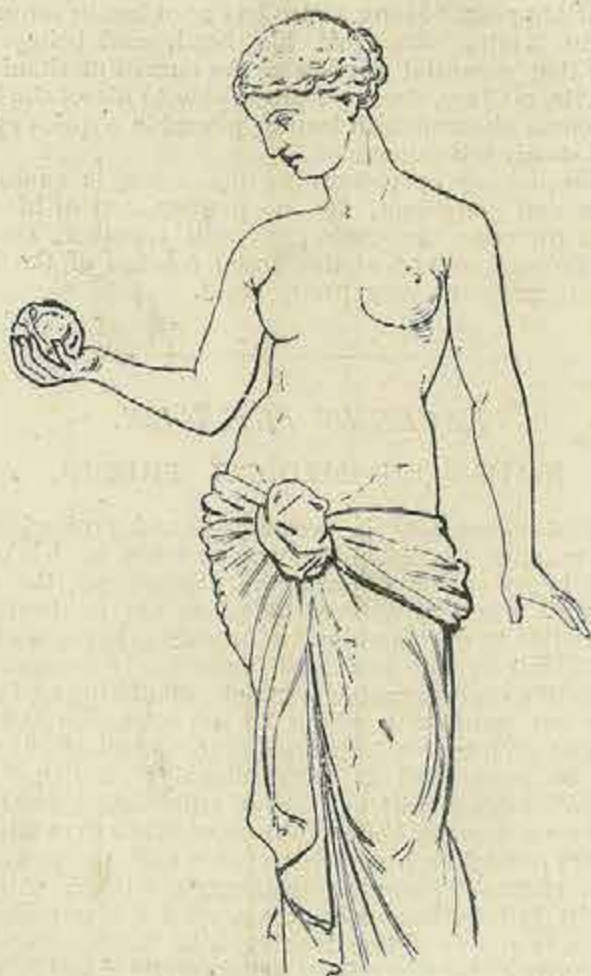
Divine Wisdom was modeled on a Special Order from Richard
Attenborough of London, for a Bible Subjects. It was delivered
to him in 1868, and was sold by him to Gen Studd of
Oster Park Exeter, for £200.

op. 47 Divine Wisdom. con.^d

Notices of the Press. &c.

[See Estratto dall' Album Artistico - vis a vis
the title piece of this volume.]

set up as a sculptor at the age of twenty-one. His first important work was a semi-mythological subject, 'Cupid and



Campaspe,' followed by a statue of 'Divine Wisdom,' a female figure, partly draped, standing on a tortoise, and looking with an expression of pensive resignation on a globe, the motto being, 'I alone encompassed the circuit of heaven, and walked in the bottom of the deep, and in the sea, and in all the earth, and in every people and nation I got a possession.' The attitude of the figure is exceedingly graceful, and the flesh well modelled; but the drapery is a little conventional, and the 'divine' elements of grandeur and supernal dignity are somewhat wanting. Mr. Simonds had not as yet attained his full power at the time, and was still under the influence of his German training. But the work was eminently successful, and had to be repeated over and over again.

Mayfair London, April 2, 1872

op. 47. Divini Wisdom Cont^d.

The Exemplifications.

General Ordo.	Special Ordo.				Date.	Description.
	Marble <small>1/2 Life Size</small>	Bronze <small>1/2 Life Size</small>	Bronze <small>1/4 Life Size</small>			
Exemplar	1.				1868.	op. 47. Page 48.
Replica 1.	2.				1869.	" 53. " 54.
" 2.	3.				1871.	" 65 " 65.
" 3.	4.				1873.	" 83 " 78.
" 4.		1.			1871.	" 89. " 82.
" 5.			1.		1871.	" 90. " 83.
" 6.			2.		1871.	" 91 " 84.
" 7.			3.		1871.	" 92. " 84.
" 8.	5.				1873.	" 96. " 86.
" 9.			4.		1875.	" 112 " 104.

48. Charlotte Clough.

1868.

Medallion Electro-Silver. — Life Size. — Executed at Rome.



Portrait of a daughter of General
Clough of Her Majesty's Indian Army.
Now: Baroness Smith of Venice,
See India, 162, Buck's Pat. R. London

49. Mrs Wayland of Saratoga, U.S.A.

1868.

Medallion in Marble. — Life Size — Executed at Rome.

Portrait in possession of
Mrs Wayland at her house in
Saratoga New York, U.S.A.
Page 231, 10.

50. Miss Beech of Saratoga, U.S.A.
1868.

Medallion in Marble — Life Size — Executed at Rome.

Portrait of a daughter of
Mrs Wayland of Saratoga, New
York, U. S. A.

Since Married to

This Medallion is still in the pos-
session of Mrs Wayland.

Price £ 31/10.

Preparatory Sketch

of
The Falconer
Op. 51.



The above photograph was taken from a small clay sketch
about 3 inches high, and shows the original design from
which the finished Statues were subsequently Elabo-
rated. (See Page 48 & seqt.)

51. The Falconer.

1868.

Statue. Bronze. — Life Size. — Executed at Rome.

This work was the original from which were subsequently made the Colossal Falconer of Central Park New York as well as the several replicas in Bronze and in Marble mentioned on Page 51.
 It was cast in Bronze by M. Sarraceni of Paris in 1875, at a cost of 5500 Francs. The casting was in progress in Paris, at the same

op. 51. The Falconer. Cont^d.

time that the work on the Colossal Replika was going on in Florence.

The first public exhibition at which it was shown was the

International Exhibition at Vienna in 1873.

where it occupied a prominent position in the Italian Gallery. The sum of £500 was offered for its purchase but was not accepted.

The Government of Austria having by telegraph requested permission to transfer it to the exhibition about to be opened at Trieste, it was granted and it was accordingly Exhibited at Trieste in 1873, immediately after the closing of the Exhibition of Vienna.

It never left Trieste but was purchased by the Society of Arts of Trieste, and is now in that City.

op. 51. The Falconer. cont'd.

International Exhibition, Vienna 1873.

Showing the Falconer.

Notices of the Press &c.

"This statue is as light as a feather. In the act of cutting off the bird the hunter seems to throw himself also into the air. The artist has intended that the movement of the Falconer should correspond with the action of his messenger."

Album Artistico. Roma 1874

op 51. The Falconer Contd.

I have recently enjoyed the privilege of contemplating something that is not to be seen every day even in the Eternal City—generous fosterer of the arts and rich in lofty inspirations, though she be—and that is, an original modern work of undoubted genius. For the last week Mr. George Symonds, an English sculptor of whom this country may be justly proud, has seen his atelier duly crowded by fellow-artists of all nations, excited to genuine enthusiasm by his latest creation, "The Falconer," in which Italians and Germans, Americans and Britons, all recognise the production of a master-hand. It is now being cast, previously to being executed in marble; but as it stood, lightly, yet firmly, upon its pedestal, when I was permitted to see it yesterday, it conveyed to me the impression of being the most genial, vigorous, and life-like figure that has ever greeted me in a Roman studio. The Falconer is stepping freely and gaily forward, in the act of dipping a huge peregrine, the hood of which he holds carelessly in his right hand. He is dressed in a tight-fitting slashed doublet, and long hose, and all the accessories of the noble sport are faithfully represented, even to the gobbet of raw meat hastily thrust into his girdle, the feather garnished lure, and the long, straight, cinquecento poniard. There is motion, graceful, forcible, and natural, in every limb; the head is thrown up, showing the exquisitely-modelled throat, and allowing a tangle of rich, luxuriant curls to fall over the shoulders. The balance and harmony of the whole composition are simply admirable. My acquaintance with Mr. Symonds is of the very slightest; not the less sincere and unhesitating is my tribute to his unquestionable genius, and in recording it in your columns, I am only the mouthpiece of the whole body of Roman art-colonists. We are not so rich in great sculptors that an achievement like that just completed by our young countryman should be passed over in silence. "The Falconer" is going to London and Paris. I venture to predict that he will make a sensation in both capitals. Other works by the same artist are already well known, and need no praise of mine to add to their fame.

From Roman Correspondent of the Daily Telegraph, in 1869.

I will conclude this short notice of "Young England" sculpture in Rome by mentioning a figure just completed by Mr. George Simonds. It represents a young falconer, and affords a refreshing variety amidst the continual round of Greek and Roman classical subjects presented to view here. The mediæval costume of the figure takes us back to the period when hawking was the grand pastime of the well-born and athletic gentleman, and the action expresses admirably the enthusiasm with which it was pursued by its votaries. The details are carefully worked up, and in marble this subject will form a charming centre-piece in a private gallery of sculpture. Mr. Simonds is capable of judging of the merits of the bird he has placed on the falconer's fist, as he is himself an adept in the animating but now almost obsolete sport, and has reduced to obedience several fine specimens of the falcon tribe. *Morning Post, Jan 19th 1870.*

From the Morning Post Jan 19, 1870.

The Exemplifications.

Locality	Special Ordo.						Date.	Description.
	Ordo.	Bronze	Bronze	Bronze	Wax	Marble		
	Life Size	Colossal	Life Size	Life Size	Life Size	Life Size		
Exemplar	1.						1868. op. 51. Page 48	
Replica 1		1					1872. " 63. " 61.	
" 2			1.				1873. " 79. " 78.	
" 3			2.				1873. " 80. " 76.	
" 4			3				1873. " 81. " 77.	
" 5				1.			1873. " 82. " 78.	
" 6					1		1874. " 88. " 81.	
" 7						1	1876. " 111. " 103.	
" 8								

52. Persephone.

1869.

Statue Marble — Life Size. — Executed at Rome.



This Statue was executed on a special order given by Richard Allenborough of London, and was sold by him to a person not present unknown. It was consequently never publicly exhibited although its Replicas have been.

Op. 52. Persephone contd.Notices of the Press, &c.

"It was just in the moment when Pluto is about to seize her that Mr. Simonis has designed to exhibit her, and it must be confessed that the God of Avernus was not deficient in taste."

[From Album Artistico Rome 1874]

The Exemplifications.

General Ordo	Special Ordo.			Date	Description.
	Marble Life size	Marble Life size	Marble Bust.		
Exemplar	1.			1869.	Op. 52. Page 32
Replica 1		1.		1869.	" 54. " 55
" 2			1.	1874.	" 87. " 80.
" 3	2.			1874.	" 93. " 86.
" 4		2.		1874.	" 94. " 85.
" 5		3.		1874.	" 95. " 86.

53. Divine Wisdom.

1866

Statuette in Marble — Half Life size — Executed at Rome.1st Replica of op. 47 — which see.Sold to J. Louthian Bell Esq. of Rounton Grange, Northallerton.
Price £200.

54. Persephone.
1869.

Statuette in Marble, Half-life size, — Executed at Rome.



See op. 52. of which this is the 1st Replica in this size.

Sold to Robert, G. Bowman of Newcastle upon Tyne.
Now in possession of J. Lowthian Bell Esq, of Rowton Grange, Northallerton.

55. John Vaughan of Middlesbrough,
1839.

Bust in Marble. — Life size. — Executed at Rome.



Portrait.

This Bust was executed on the Order of the John Vaughan Memorial Committee of Middlesbrough, and now stands in the Merchants Exchange of that town.

56. John Vaughan, of Middlesbrough
1869.

Bust in Marble. — Life size. — Executed at Rome.



Portrait.

1st Replica of Op. 55.

In possession of Thomas Vaughan,
^{son} Brother of John, at Sunninggate
Hall.

57. Thomas Vaughan of Middleston'
1869.

Bust in Marble — Life size — Executed at Rome.



Portrait.

In Possession of Mr. Vaughan
at Sunningdale Hall, Middleston'

58. Mrs Thomas Vaughan of Middleston'
1869.

Bust in Marble. — Life size — Executed at Rome.



Portrait.

In Possession of Thomas Vaughan Esq
at Sunningdale Hall, Middleston'

59. Mrs R. S. Newall of Gateshead.

1869.

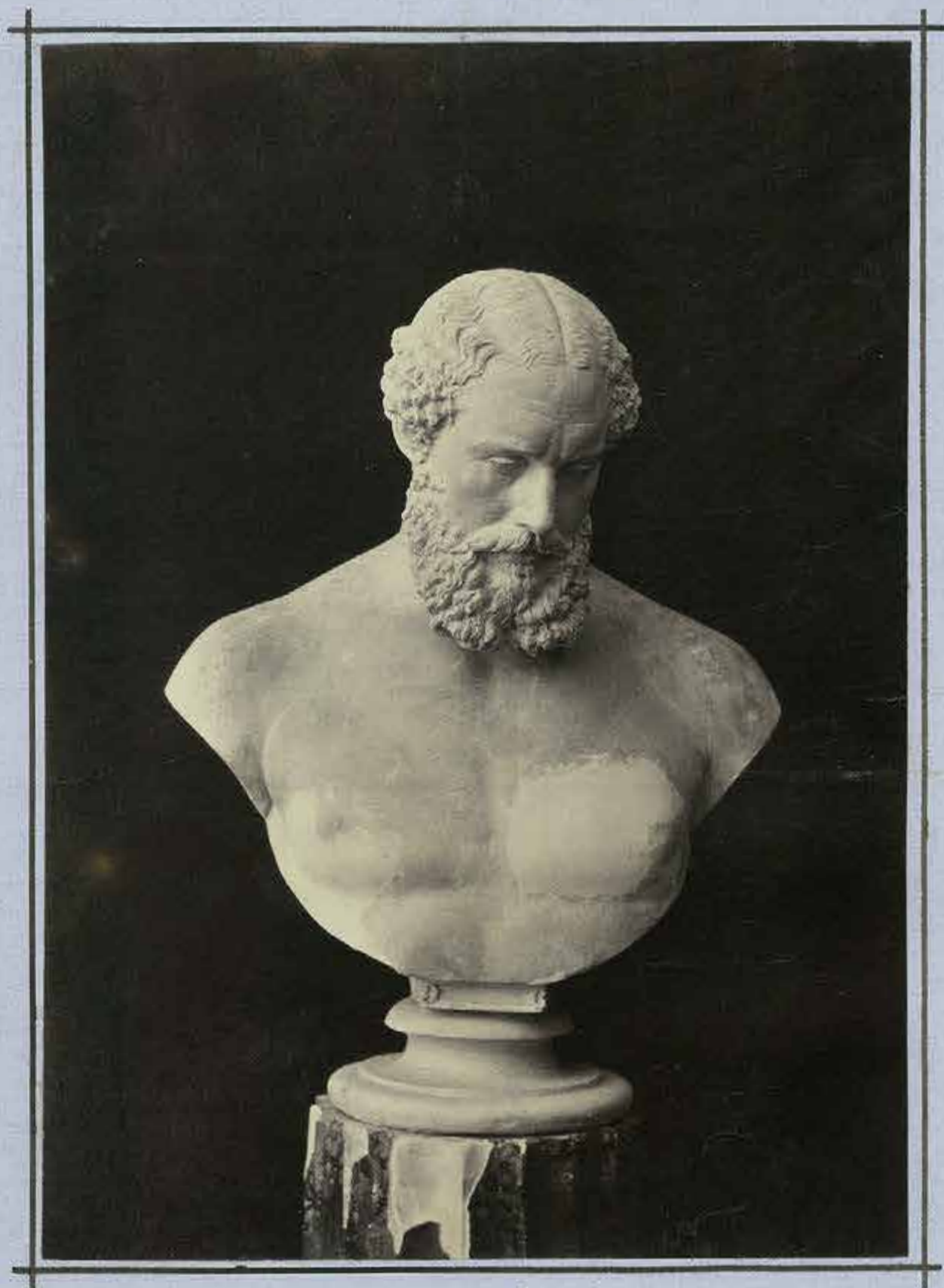
Medallion in Plaster, — Life Size — Executed at Gateshead,



Portrait
Now in Rome.

60. Hugh L. Pattinson of Newcastle.
1859.

Bust in Bronze. — Life size — Executed at Rome.



This Bust was cast in Bronze by H. Barbedienne of Paris.
at a cost of 800 Francs.

Exhibited at the Exhibition of the Royal Academy London, 1870
and was noticed in the journals of that year.

61. L'Allegria.1860.Bust in Marble — Life size — Executed at Rome.See Ob. 17 of which this is the
1st Replica.Sold to Richard Alderson of London.
Present possessor unknown.62. La Pensierosa.1870.Bust in Marble — Life size — Executed at Rome.See Ob. 18, of which this is the
1st Replica.Sold from the Studio in Rome to
of Liverpool

63. The Falconer.

1870-73.

Statue in Bronze W. Colossal — executed at Rome.

This Statue which is a Replica in Colossal Size of No. 51, was executed on a special order, given by George Kemp Esq of New York City, U.S.A. It was intended as a present to that City, and to occupy a site to be selected for it in Central Park. It was begun on the 30th day of April 1870, and was in progress at the same time with No. 51. The model was completed on the 2^d day of Sept. 1871, and on the 9th of the same month was despatched to Prof. Cavalieri Clemente Pape of Florence, by whom it was cast. The entire expense of the work was as follows.

Photographs on page 62.

The Statue was erected in Central Park New York
1876, near the Grand Fountain.

Scaffolding	Iron, Stairs, wire &c.	463.15
Assistants - Workmen		2,438.00
Material &c		650.
Heat		1,591.
Studio &c.		160.30
Materials		20.
Travelling		412.80
Palace &c.		74.75
Tools		182.80
Casting		17,000.00
	Dr.	<u>20,023.20</u>

The statue represents a youth about nine feet in height, dressed in the costume of the 14th Century, with knots of ribbons fluttering from his shoulders & bearing on his uplifted left hand a large Falcon in the act of taking flight, with outspread wings & tail. The entire height of this group is something over 11 feet. In consequence of the complicated nature of the work and the minute delicacy of its finish, the casting was a work of extreme difficulty; yet it was cast in a single piece, and when taken from the mould which was also of a single piece, without seam or joint the Bronze casting showed even the marks of the fingers and all the slightest touches of the modelling stick. It was not, therefore, subjected to the process of retouching in any part, with the exception of cutting away some surplus metal from the base. The modus operandi was as follows.

A plaster piece-mould was made over the plaster model. This mould was put together & lined with wax of the thickness designed for the bronze of the Statue. Into this mould, so lined, irons were introduced, designed to support the core in its proper position. The core was then cast into the hollow - filling it entirely. The plaster mould was then removed, exposing to view the wax statue, containing the core. This wax model was then subjected to a careful and complete retouching, after which the work was again handed over to the founder for casting. Tubes were made to conduct the molten metal to the base of the Statue, and other tubes were provided to permit the escape of the air confined within the mould. This was a work of extreme delicacy requiring great judgment & care. The final mould, made of a peculiar composition called Lutta was next put on in a liquid state like paint, with a brush, each coat being allowed to become quite dry before adding another. When a certain thickness had been in this way obtained, the remaining thickness of the mould was added by a composition made by Prof. Pape & moulded into small bricks,

op. 63 The Colossal Falconer contd.



When this mould had attained the required thickness a fire was made around it & the wax model was melted out, the mould being heated to a dull red heat & allowed to cool slowly. This entire operation took place in a deep walled pit, beneath the mouth of the furnace. The pit was then filled in with perfectly dry earth so as to support the mould and the metal was run from the furnace into the tubes already mentioned, by which it was carried below the level of the work, and, gradually rising into the hollow space, and drawing the air before it, through the vents provided therefor, completely filled the hollow of the mould, taking the most delicate impress of its varied & complex forms. The time occupied in this difficult process was about 15 months. When the work was submitted to the inspection & criticism of artists it was pronounced the most perfect specimen of Bronze Foundry that had been produced in modern times. So difficult was it considered by Prof. Papi himself, that, on being requested by the Municipality of Florence to furnish some work to be exhibited to posterity as a specimen of his unrivalled skill as a founder he requested permission to repeat this statue. Permission to recast a replica in the same size being impossible under the contract with Mr. Kemp, a life-size model was furnished in the execution of which the Prof. was engaged when he died, leaving it unfinished.

Exhibited, specially, in Florence, previously to shipment.

Notices of the Press &c.

o. l. 63. The Colossal Falconer. Con. l.

The next work, a 'Falconer' in mediæval costume, is a spirited production, and was destined to carry the sculptor's name across the Atlantic. It was executed on a colossal scale in bronze, and stands in the Central Park, New York.

Mayfair London April 2. 1878.

Gi scrivono da Roma: « Ho visitato lo studio del distintissimo scultore sig. Giorgio Simonds. Non appena terminata la bella figura di grandezza naturale rappresentante un Falconiere nell'atto di lasciare il volo al falco già addestrato per la caccia, il bravo artista ebbe l'ordinazione di eseguirla in bronzo e con tale onore che ottenne una nuova commissione, parimente in bronzo del medesimo soggetto, in misure colossali. Il Gov. Papi di Firenze sta eseguendo il lavoro che sarà collocato nel Central Park a New-York. Il Simonds ha eseguito altra figura in marmo di grandezza al vero rappresentante Proserpina nel momento che coglie i fiori prima di essere rapita da Plutone, ed anche di questa ne sono state commesse parecchie repliche.

Atene Italia Artistica

1878



The Falconer in Central Park, N.Y.

"View in the Rambles"

04. La Penserosa.

1871.

Bust in Marble

Life size

Executed at Rome.

See Op. 18 - page 27 of which this work was the 2^d Replica.

Sold to Richard Atterborough of London.

Present owner unknown.

65 Divine Wisdom

1871

Statuette in Marble — Half life size — Executed at Rome.

See Op 47 of which this is the 3^d Replica in this size.

Sold to Charles Mitchell Esq of New Castle, in whose possession it now is.

66. Edward Williams Esq., Middletown.

1872

Bust in MarbleLife sizeExecuted at Rome.

Portrait.

This Bust was the result of a wager between Mr Williams & Tho^s Vaughan that the Company (Bealsons Vaughan & Co) would make a dividend of 25% the following year. They did make the Div. & Williams won the bet. The Bust is in his possession.

67. Mrs Edward Williams of Middletown.

1872.

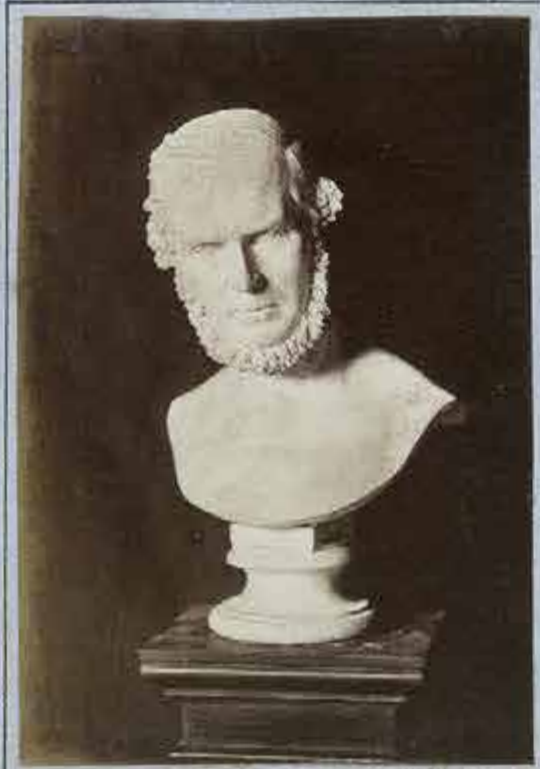
Bust in MarbleLife sizeExecuted in Rome.

Portrait.

This Bust was ordered as a companion to the last, (Opp. 66,) and is in the possession of Mr Williams.

68. Thomas Bell of Northallerton.

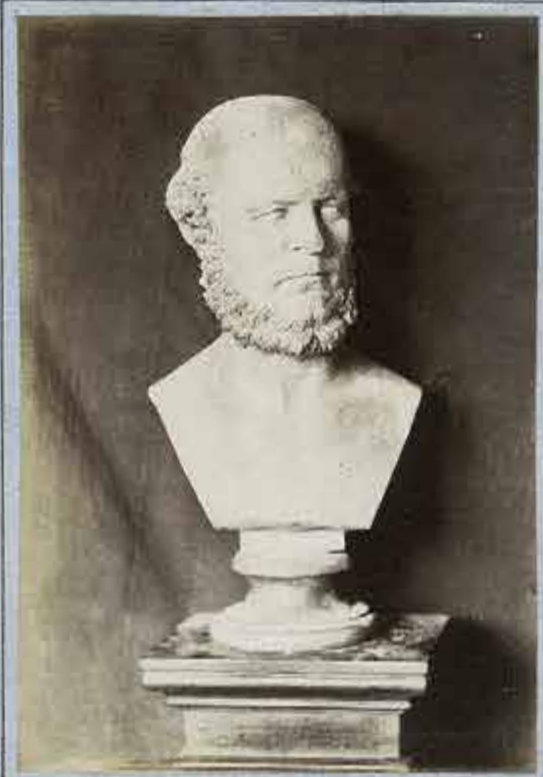
1873.

Bust in Marble.Life size.Executed at Rome.

Portrait.

In possession of Mr Bell at
Crosby Court - Northallerton.69. A. Lowlkian Bell Esq. of Northallerton

1873.

Bust in Marble.Life size.Executed at Rome.

Portrait.

In the Possession of Mr. Bell at
Rounton Grange - Northallerton.

70 Mrs W. G. Woods of Newcastle.

1873

Medallion in Marble

Life size

Executed at Rome.

Portrait.

In the possession of
W. G. Woods Esq. her husband.



71 Mrs Henry Bowman of Washington.

1872.

Medallion in Plaster

Life size

Executed at Rome.

Portrait.

Still (1878) uncompleted.

72. Mrs. Hugh S. Pattinson of Newcastle.

1872.

Medallion - Electro-Silver. — Life size. — Executed at Newcastle.

Portrait.

This portrait was electro-typed by
Elkington of Birmingham.
It is now at Castle House, Gateshead
on Tyne.

73. Miss Mary Pattinson of Newcastle.

1872.

Medallion - Electro-Silver. — Life size. — Executed at Newcastle.

Portrait.

This portrait was a companion piece
to the last (No. 72) and was electro-
typed by Elkington of Birmingham at
the same time.

It is likewise at Gateshead on Tyne.
The lady is now the wife of Lieutnant
Hope of the Royal Army.



74. Dickinson Memorial.1873.Tablet in Marble. — Life size. — Executed at Rome.

Portrait.

This medallion was in alto-relievo, of oval form and about $\frac{1}{4}$ length. It was an order from the Dickinson Memorial Committee, and is now in The College of Surgeons at New Castle upon Tyne.

75 Miss M. Vaughan of Middlesboro'
1873.

Medallion in Marble — Life size — Executed at Rome.



Portrait
of the eldest daughter of Thomas
Vaughan Esq. of Middlesboro'.
Now in studies in London.

76 Miss Kate Vaughan of Middlesboro'
1873.

Medallion in Marble — Life size — Executed at Rome.



Portrait
of the second daughter of Thomas
Vaughan Esq. of Middlesboro'.
Now in studies in London.

77. Miss S. Vaughan of Middlesbrough.
1873.

Medallion - Electro-silver. — Life size — Executed at Rome.

Portrait.

This medallion was electrotyped by
at Rome.

It is now in possession of her father,
Thos. Vaughan Esq., at Gunnesgate Hall
Middlesbrough.



78. Miss Kate Vaughan of Middlesbrough.
1873.

Medallion - Electro-silver. — Life size — Executed at Rome.

Portrait.

This medallion was electrotyped by
at Rome.

It is now in the possession of her father,
Thos. Vaughan Esq., at Gunnesgate Hall
Middlesbrough.

79. The Falconer
1873.

Statuette in Bronze (11) — Half-life size — Executed at Rome



See Op. 51. Page 482 of which this is the 1st Replica in this series.

In the possession of Gen. W. H. Sherman of Rome. — formerly of the U.S.A.

80. The Falconer.1873.Statuette in Bronze (S). Half-life size. Executed at Rome.

See Op 51. Page 48. of which this is the 2^d Replica in this size.

It is now in India, 152, Brompton, Pal Road London. S.W.

81. The Falconer.

1873.

Statuette in Bronze (3) — Half-life size. — Executed at Rome.

See Op. 51. Page 148. of which this is the 1st Replica in this series.

Now in Studio, 150 Brook^{lyne} Park Road, London S.W.

82 The Falconer.

1873

Statuette in Wax (1) — Half-life size — Executed at Rome.See Op. 51. Page 40. of which this is the 1st Replica in this material.Presented in 1876 to the British Academy of Arts at Rome.83. Divine Wisdom

1873

Statuette in Marble (1) — Half-life size — Executed at Rome.See Op. 47. page 42. of which this is the 2nd Replica in Marble.

Sold from Studio at Rome to

of New York City, 1884

84. L'Allegria.

1873.

Bust in MarblesLife size.Executed at Rome.

See Op. 17. of which this is the
3^d Replica.

Now in Studio in London

85. La Pensierosa.

1874.

Bust in MarblesLife size.Executed at Rome.

See Op. 18. page 27. of which this is the
3^d Replica.

Sold to Holtwick Gaskell Esq. of
Mucklowton - Cheshire.

86. The Falconer.

1874.

Bust in Marble.Life size.Executed at Rome.

This Bust is a Replica of the head
of The Falconer, Op. 51. page 48. in Marble.
It is in the Studio in London.

87. Persephone

1874.

Bust in Marble. (N.)Life size.Executed at Rome.

This Bust is a Replica of the head
of Op. 52. page 52. - which see.

Exhibited at Dudley Gallery. 1876.

Presented to Blackhall Simonds Esq of
Reading. August. 1876.

Replicas. Same Size. Op. 125. P. 131

88. The Falconer

1875

Statue in Marble — Life size — Executed at Rome

— In this statue the Falcon was electro-silver —

Exhibited at Royal Academy Exhibition in 1875.Exhibited at Royal Aquarium Exhibition in 1875. Silver Medal Awarded.

Sold to Charles Mitchell Esq. of Jeumont Towers, New Castle.

Notices of The Press &c.**"THE FALCONER."**

Mr. Simonds, the sculptor of this spirited figure in the current exhibition at Burlington House, is, like Mr. Warrington Wood (whose principal work we have also engraved), one of the most rising English sculptors at Rome. As might be expected from the nature of the subject before us, Mr. Simonds, at least in this particular work, inclines rather to the picturesque than to the severely classical in treatment. We see this in the costume, the steel breastplate, the jerkin, cap, and tights, the very threads of the knitting or weaving being rendered; and in the suggestion of colour injudiciously and inharmoniously applied to the falcon. In these things Mr. Simonds has probably come under the influence of the clever contemporary Italian sculptors. But it must not be supposed for a moment that he has been led far astray by such trivialities. On the contrary, in all essentials proper to the figure and attitude this work attains to no mean degree of positive mastery.



"THE FALCONER." BY G. SIMONDS.

[From the Illustrated London News, July 24, 1875.]

spirited lifesize "Falconer" (1874), by the same. This last, however, in the elaboration of the costume, particularly in the rendering of the very threads of the worsted tights, brings us to a class of works, mostly by Italian artists, in which generally some conceit is offered to the mind; and, appropriately enough, often rendered with a vast amount of curious minute surface imitation. Sculpture is unquestionably degraded from its higher province in proportion as the eye is tickled by such means: yet one is apt to forget the real nature of the art, so great is the ability sometimes displayed in the modelling of the figure, and so extraordinarily skilful the carving of the drapery and other accessories. The most remarkable instance of this is "A Bit of Vanity" (1831), a little girl looking over her shoulder at the fall of her tress, by F. Barzaghi, which is simply marvellous.

From Notices of Royal Academy Exhibition 1875
Illustrated London News, May 29, 1875.

See Op. 51, Page 49 of which this is the first Replica in this size & material.

89. Divine Wisdom.

1871.

Statuette in Bronze (1/2) Half life size. Executed at Rome.



See Op. 47. page 48. of which this is the 1st Replica in Bronze.

Now in Studio 152, Buckingham Palace Road, S.W., London.

90. Divine Wisdom

1871.

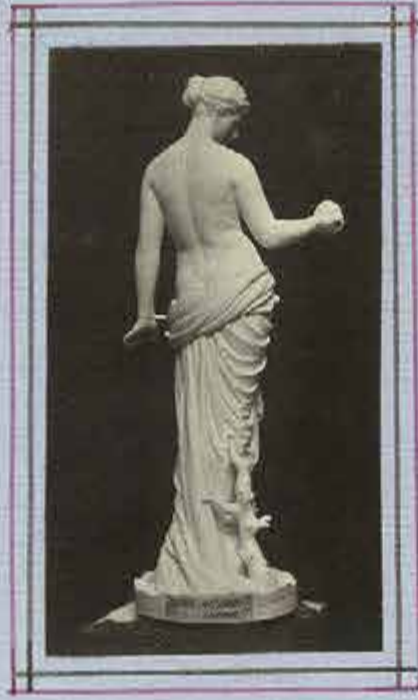
Statuette in Bronze 2. (1) — Quarter-life size — Executed at Rome.

See Op 47. page 46. of which this is the 1st Replica in Bronze of this size.

Presented to Mrs Thomas Vaughan of Middlebury.

91. Divine Wisdom.

1871.

Statuette in Bronze (2) - Quarter-life size - Executed at Rome.

See Op. 47 - page 40, of which this is the 2^d Replica in Bronze of this size.
 Sold at Medici in Rome to a stranger to go to the United States.

92. Divine Wisdom.

1871.

Statuette in Bronze (3) - Quarter-life size - Executed at Rome.

See Op. 47 - Page 40 - of which this is the 3^d Replica in Bronze of this size.

Presented to Mrs. Mary Stanley, on the occasion of her marriage.

93. Persephone

1874.

Statue in Marble (2) — Life size — Executed in Rome.See Op. 52, page 52, of which this is the 1st Replica of this size.

Sold to Charles E. Lees Esq. of Worneth Park, Oldham.

94. Persephone

1874.

Statuette in Marble (2) — Half-life size — Executed at Rome.See Op. 52, page 52, of which this is the 2nd Replica of this size.

Sold to W. W. Pattinson Esq. of The Helling Watershead on Tyne.

95. Pessophone.

1874.

Statuette in Marble (5) — Half-life size — Executed at Rome.See Op. 52 page 52 of which this is the 3^d Replica of this size.In Studio, 152, Buck^{ing}ham Pat. Rd. London. E. 11Sold, Oct. 1874, to Est^d of London
and delivered to her at "The Lodge" Hampstead

Ed. 2.

96. Divine Wisdom.

1874.

Statuette in Marble (5) — Half-life size — Executed at Rome.See Op. 47 page 43 of which this is the 4th Replica in Marble.

Sold to W. W. Herriman Esq of Rome, formerly of The United States.

97. Wm. Berkeley Hughes of Plas Coch, Anglesey
1874.

Bust in Marble. — Life size. — Executed at Rome.



Portrait
 In possession of Mr Hughes
 at Plas Coch, Anglesey

98. Miss Hughes of Plas Coch, Anglesey

1874.

Bust in Marble. — Life size. — Executed at Rome.



Portrait
 In the possession of her father
 at Plas Coch, Anglesey.

99. Love in Trouble.

1874.

Group in Marble (1) - Three fourths life size. - Executed at Rome.

"Oh me! for aught that word could read, - Could ever hear by tale or history,"

"The Course of True Love never did run smooth."

Midsummer night's Dream Act 1 sc 1

This Group was sold to Richard Atterton of London in 1874.

Exhibited at the Royal Academy Exhibition, London, 1875.

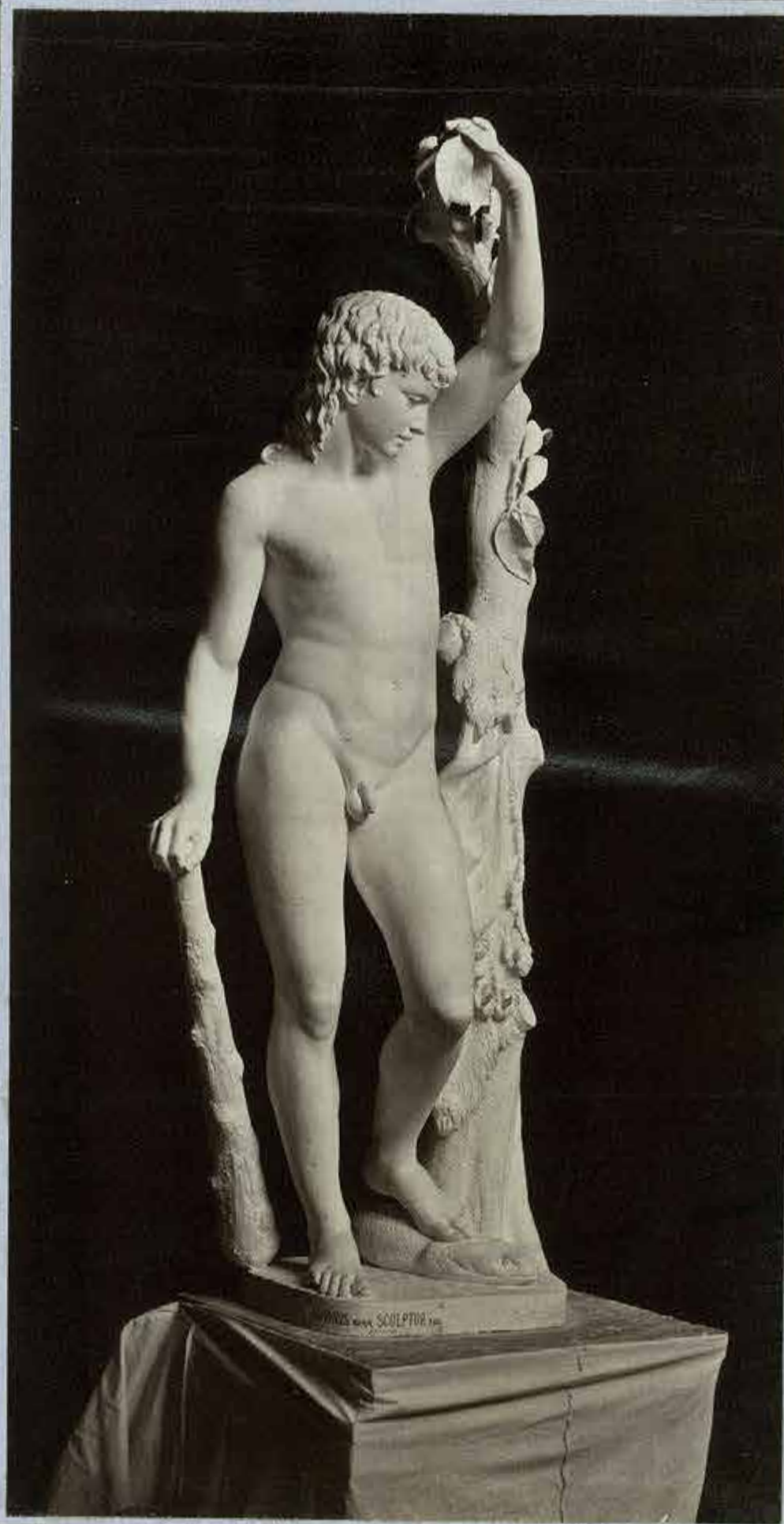
Replicas - Same size - Op. 110 Page 102: - Op. 116 Page 100: -

Notices of the Press &c.

See Page, 102.

100. Eros Victor

1875.

Statue in Marble — Life size — Executed at Rome.

This piece has been the
victim of a series of mis-
fortunes.

The first block of mar-
ble selected for it proved
worthless when partly fin-
ished & was discarded.

The second block also proved
worthless and met a sim-
ilar fate.

The third block was finished
and the statue was near exhibiting
only to be soon afterwards broken.

When being removed from
the Studio for exhibition
in May 1877 the flooring
gave way and it was pre-
cipitated from its pedestal
head foremost, breaking the
left arm and the breast
and foliage in several places
and seriously injuring a
woman who stood in its way.
It was nevertheless repair-
ed. On its way to the
Paris exhibition in
1878 it was again
broken and again it
was repaired.

While returning from
Paris it was a third time
broken—partly in old and
partly in new places.

"For valor is not Love's adversary,
Still climbing bias in the Hyperides!"

Subtle as Sphinx; as sweet and musical,
As bright Apollo's lute strung with his hair."

Clara Labor, poet. Art. IV. Sc. II.

Exhibited— at The Royal Academy exhibition in London in 1876.

Exhibited at The International Exhibition at Paris in 1878.

Now in Studio at London.

See Post. Pages 107 & 136

101. Gertrude Prescott of Boston, Mass. U.S.A.

1875

Bust in Marble — Life size — Executed at Rome.



Portrait.

The only daughter of W.
C. Prescott formerly of Boston
U.S.A. Now Mrs. Gen. Simons
Presented to her Mother.

Exhibited at the Royal
Academy Exhibition of 1877.

For Notice of the Press, &c.
See Page 95.

102. Mrs. W. B. Richmond of London.

1875

Medallion in Lithographic Stone — Life size — Executed at London.



Portrait of the
Wife of W. B. Richmond. Artist
and now in the possession
of her husband.

Exhibited at the Exhibition
of the Royal Academy, 1877

103. The Genius of Life.

1875.

Bas-relief in Marble—Quarter-life size—Executed at Rome.

This work and Op. 104 were a special order given by Tho^s. Vaughan, Esq. of Middleston, to match two similar bas-reliefs of Right and Wrong by the

Exhibited—In Plaster casts—At the Royal Academy Exhibition in London, 1877

Notices of The Press &c.

for the subject—Mr. Simonds's Bust of a Young Lady (1428) is cleverly and tastefully treated; likewise his Genius of Life (1431).—Count

} From Notices of the Royal Academy Exhibition 1877
in The Athenaeum May 26th, 1877.

104. The Genius of Death.

1875.

Bas-relief in Marble. — Quarter-life size. — Executed at Rome.

American Sculptor Reinhardt. They were sold to a Mr. Casper by
 Christie Manson and Woods in 1877. At a sale of works of art belonging
 to Mr. Vaughan.

105 Bacchus Victor

1875.

Group in Plaster. — Life size — Executed at Rome.

This Group, in Plaster was the original of the Group which has since been put into Marble as Opus 119 of this Series, entitled

White in the Plaster, and yet in its imperfect state it was seen and criticised by artists and representatives of the Press — both at Rome and in London. After the final touches had been given to the work preparatory to carving in Marble, it was not visited for the purpose of criticisms until the final Marble group was nearly completed. So many alterations were made during a period of time elapsed between the modelling in clay at Rome and the final carving in stone, that the latter has been assigned its due chronological order and relation as a product of the London atelier.

Notices of the Press &c.

"This Group representing Bacchus Conqueror of India, would suffice for the reputation of any artist of this age."

William Acton Rome. 1874

Admirable in many respects as this statue is, it cannot vie with the next important work we have to name. It is called 'Dionysus, Conqueror of India,' and represents the god riding on a tiger, with the thyrsus in his hand, making a triumphal entry, it may be imagined, in his new kingdom. The tiger is splendidly modelled, and shows little of the heaviness and lumpiness of much English animal sculpture — not excluding Landseer's celebrated lions. But more remarkable still is the attitude of the human figure, reclining on the animal's back, with the ease and freedom of action well beseeeming a conqueror and a god.

[May air (London) Sept. 1875]

106. Jonathan Sturges of New York.

1875

Medallion Lithographic Stone — Life size — Executed at Rome.



Portrait.

Now in New York, in
whose possession is not known.

107. Jonathan Sturges of New York U.S.A.

1875

Medallion in Marble — Life size — Executed at Rome.

Portrait.

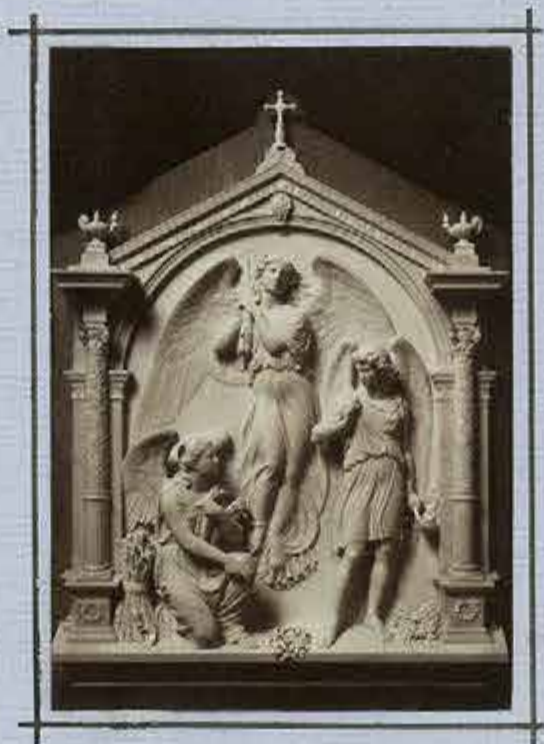
This is a copy of No 106, and
likewise sent to New York.

108. The Buckley Monument.

1875.

"The Angel Reapers."

1876.

Tablet in Marble.— six —Executed in Rome & London.

This was a Memorial Tablet designed on the order of Geo. Buckley Esq. of Linfitts House, Welsh. Six 45 x 52 inches. It was erected in 1878 in the Old Church at Welsh. and was supported by two Corbels representing Cherubs heads.

The following is a photograph of the original sketch from from which this work was modelled.





ST. MATTHEW XIII. 30.

“Let both grow together until the harvest; and in the time of harvest I will say to the reapers, Gather ye together first the tares and bind them in bundles to burn them— but gather the wheat into my barn.” [Matthew XIII. 30]

109. Lion Rampant.

1875.

Figure in Marble. (1). — Life size — Executed at Rome.

This work and Op. 114 were made, they were a special order from Osman Barrett Esq of Gloucestershire and were designed as ornaments of the Gate Posts at the entrance to his Estate. They were made of Monticombolo Marble, taken from an Old Etruscan Quarry, now owned in part by Mr Barrett.

The figures are now in the position for which they were designed.

110 Love in Trouble.

1875.

Group in Marble, 21. Three-fourths life size. Executed at Rome.
 "Oh me! for aught that ever I could read, — Could ever hear by tale or history,"



"The course of true love never did run smooth" (midsummer night's dream, Act 1 sc 1)
 See Op. 99, Page 88 of which this is the 1st Replica.

Sold to Patrick Allan Fraser Esq of Hospitalfield, Arbroath Co. Scotland, known as
 the Laird of Monkbarrow.

Exhibited at the Royal Scottish Academy of Edinburgh, in 1876.

Exhibited at the International Exhibition of Paris in 1878.

Notices of The Press &c.

a meeting. Simonds, *Cupid and Panther*, marble, with the motto "The course of true love never did run smooth." This is a work of much talent: Cupid is foiled as yet in attempting to back the panther, which is half-ferocious, half-fawning.

from notices of Royal Academy Exhibⁿ 1875
 By W. M. Rossetti in *The Academy* July 7

"Cupid and Panther" (1875), is clever version of the old theme of Love taming Brute Force, by G. Simonds.

from Notices of Royal Academy Exhibition of 1875
 The Illustrated London News, May 29, 1875.

III. The Falconer.

1876

Statuette in Marble (14) — Half life size — Executed at Rome & London.

— In this statuette the Falcon was of electro-silver. —

The front view
 of the Falconer

See also, P. 108. of which the 1st figure is the original
 and the 2nd is a copy of the same.

112. Divine Wisdom.

1875.

Statuette in Bronze (4) Quarter-life size. Executed in Rome.

See Or. 47. page 23 of which this is the 4th Replica in this size.

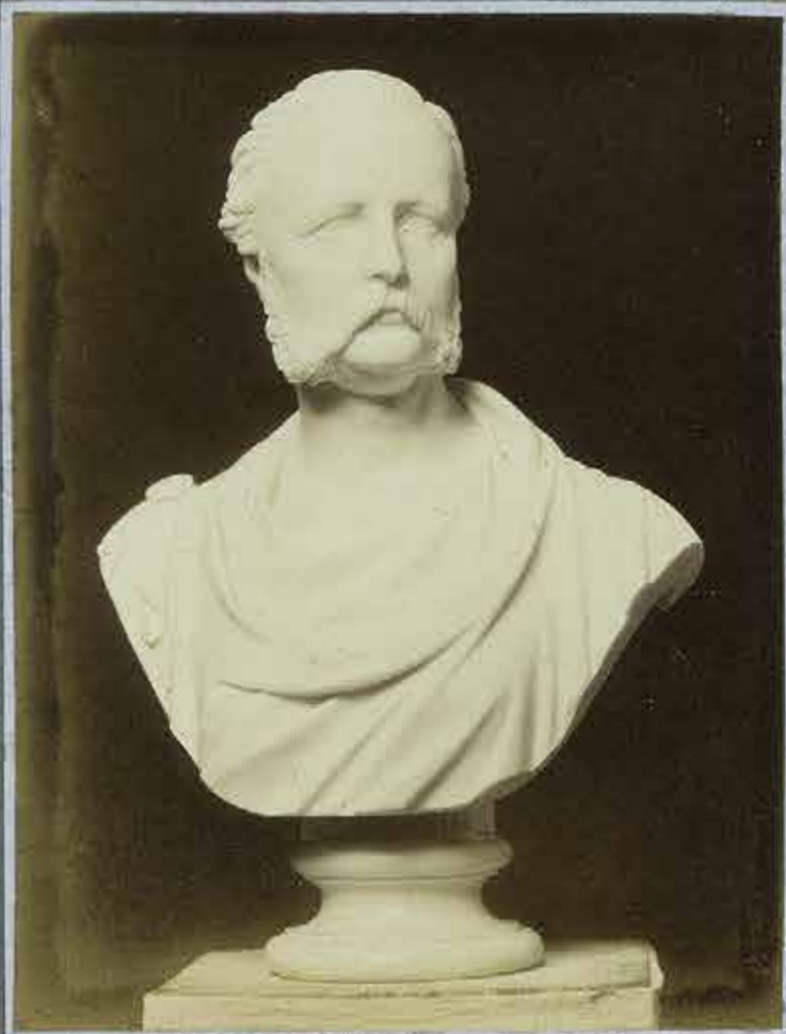
Now in Studio in London, (1878)

This piece differs slightly from those which preceded it. It was made from a new model taken from a handmade copy in wax, and was carefully re-examined and re-touched in the studio at Rome before casting.

Exhibited at the Dudley Gallery Es^o 1878

113.MacFarlane of Middlesboro.

1875

Bust in Marble. Life size. Executed at Rome.Portraits.

Executed on an order from Thomas Vaughan Esq of Gunnersgate Hall Middlesboro, in whose possession it now is.

114. Lion Rampant.

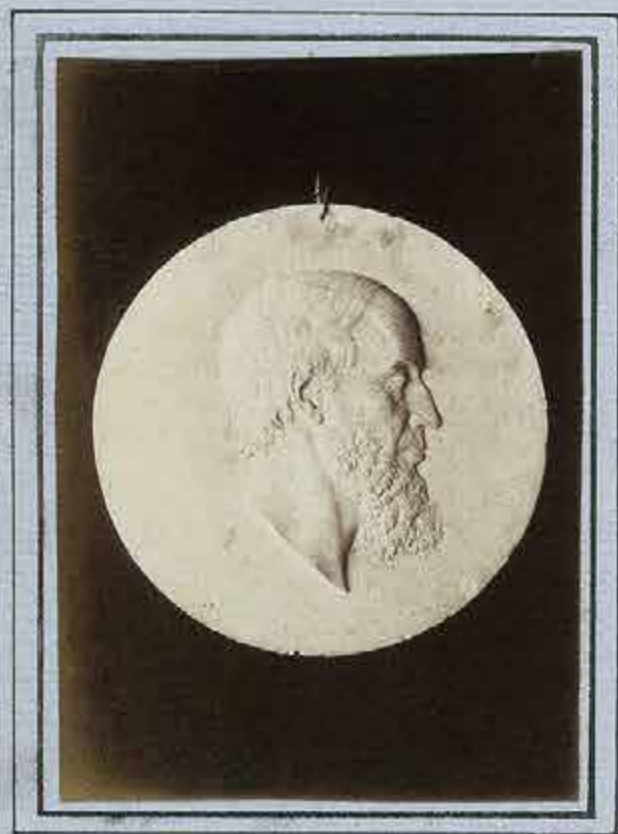
1876.

Figure in Marble. — Life size — Executed at Rome

This figure was a Replica & mate of Op. 109, which see.

115. Jonathan Sturges, of New York U.S.A.

1876.

Medallion in Marble — Life size — Executed at Rome

Portrait.

See Op. 106, page 98. — of which this is the 2^d Replica in Marble. It was executed on the order of W. M. Ostroff Eng. of New York U.S.A. to whom it was sent in 1860.

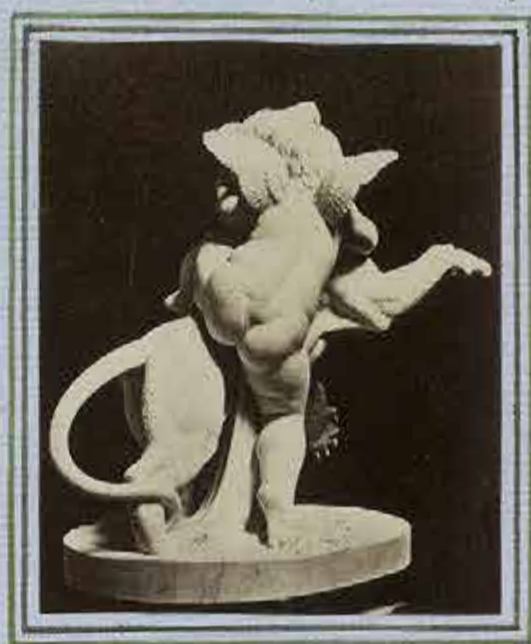
116. Love in Trouble.

1878.

Group in Marble. 135 — Three-fourths life size. Executed in London.

"Ah me! for aught that ever I could read"

"could ever hear by tale or history."



"The Course of True Love never did run smooth."
Midsummer Night's Dream — in Act 1, scene 1.

See Op. 99. Page 28 of which this is the Third Replica.Exhibited — at The Exhibition at Marl Castle upon Lyme, 1878.See in India at 72In view of the India at 72

117. Eros Victor

1878.

Statuette in Marble. 117. Third life size. Executed in London.

For valoris not deus, a Hercules.
Still clumbersome in the Hephaestus.

[Eros's dealer best - Oct. 11, 1878]

Subtle Simonds: a more musical
As bright Apollo's late striding with his bow.

Exhibited at the Dudley Gallery Exhibition, 1879. London.Notices of the Press &c.

The following are among the more noticeable of the remaining works:—Simonds, *Eros*, superior in thought and presentment to the mere common-places of the subject. Armstead, *Religion* (designed-

[From Notices of Royal Academy Exhibition 1876, by W. M. Rossetti in *The Athenaeum*, June 3, 1876.]

ing and stepping from her pedestal: "Persephone" (1412), holding a bunch of the daffodils she had been gathering on her enticement by Pluto; and "The Blind Girl of Castle-Castle" (1414), a sweet and pathetic head, by J. Lawton. "Eros" (1409), by G. Simonds, recalling somewhat the Apollino of Praxiteles. "Zenobia" (1457), by Mr. Adams Acton, a fine

[From Notices of the Royal Academy Exhibition 1876, *Illustrated London News*, June 8, 1876.]

"The artist seems to have aimed to combine beauty and strength, and he has admirably succeeded."

[From *Album Artistico*, Rome 1874.]

110. Perseus Liberator

1878.

Bust in Marble. — Acroë-sim. — Executed at London.

This work was made on an Order from Charles S. Low Esq of Oldham.
Its execution gave rise to the idea embodied in Op. 120, which was com-
menced while this was yet on the hands of the carver.

Exhibited at the Royal Academy Exhibitions. London, 1878.

Notices of the Press &c.

Lovers of "classic" works in marble will learn with regret that Mr. George Simonds is prevented by unforeseen circumstances from completing, in time for this year's Academy, his grand and colossal figure of Perseus. He will, however, exhibit the bust of the hero from the larger composition, a work complete in itself, and, in fact, specially commissioned.

I do not think that modern times have seen a better conception of Perseus. The features are the embodiment of pure Greek Art, while even more than the sculptor's accustomed finish is observable in the chiselling, not alone of the features, but also of the helmet with its wings and intricate accessories.

But Mr. Simonds does not think the model sufficiently advanced, and will send, instead, a colossal marble head of Perseus, which, however, is by no means identical with that on the figure. Here the face is in repose, and there is even a certain dreaminess about it. Perhaps the hero is listening to Andromeda's distant music, as she sits in her bower, amongst her maidens, playing on the kithara, or singing some old Greek ditty of youth and love, and peril and timely rescue.

[London] Apr 6. 1878

[Mayfair] Apr 2. 1878

118. *Perseus the Liberator Cont^d*

No. 1432.

No. 1432. "Perseus the Liberator." Bust in marble. C. SIMONDS. (Vatican.)

1873. From Academy Notes by Henry Blashburn

yet fail to interest. G. Simonds's "Perseus the Liberator" (1432) is a solitary example of the heroic ideal, as noble a work as, under existing conditions, can be expected in this kind. A bust of Stanley, the African traveller,

From Critique of Royal Academy Exhibition 1875
London Times June 11.

The only other works of invention which we need specify are: Thrupp, *Ten Bas-reliefs that illustrate the Poems of George Herbert*, arranged as it were a door with its panellings; Emmeline Halse, *The Swing, rilievo*, a boy and girl, with an infant on a napkin, a little group of much natural grace and spirit; Simonds, *Perseus the Liberator*, a bust in which the Greek facial type is reproduced in an unmodified form, beautiful though extra-natural, and the winged helmet with its dragon-crest composes very artistically — the dragon itself is so excellent that we almost fancy it must be appropriated by the European artist from some Japanese confrère; Campoverde, *Sleeping Girl*; and Hubert, *La Toilette, Statuette, Terra-cotta*.

From Notices of Royal Academy Exhibⁿ, 1876.
Ed. by Rossetti, in the Academy June 18 1876.

118. Perseus Liberator Contd.

119. DionysosMarble Group.1878-9.
Life sizeExecuted at London.

For the original design of this work see, on page 97,

No 105 entered Bacchus Victor.

begun in clay in 1873, and cast in plaster in the Spring of 1875.

Material alterations and improvements in the design were made after its transfer to the London Studio, and, thus altered, it became the model for the present work.

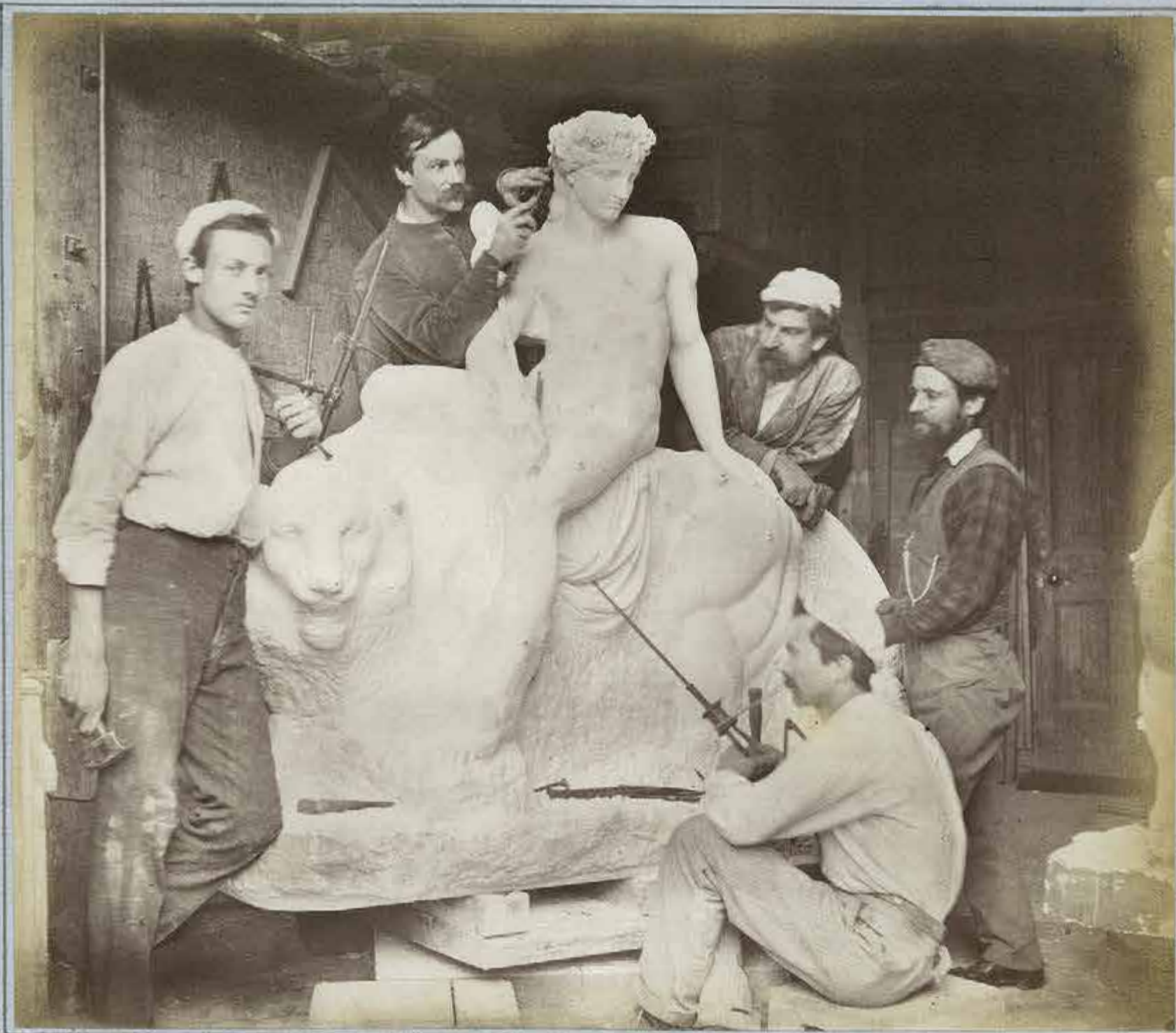
Great efforts were made to have this work ready for the International Exhibition of Paris, in 1878, and the Prince of Wales was notified, as was desired, of the intention in this respect; but the impossibility of procuring a suitable block of marble rendered all efforts abortive, and caused a delay of another year.

The only block at the quarries of Carrara, that would contain the group proved to be imperfect; and the only block obtainable at Carrara was defective in quality, and unsuitable in shape.

In June 1878 S. Navarra of Carrara gave notice that he had at length quarried a block sufficiently large, and of the desired quality. It was a portion of a larger block, the sister fragment of which was sent to the Paris Exhibition as a specimen of the quality of marble his quarries could produce. A committee of experts from Rome having decided that the block offered was of first quality and of sufficient size, orders were sent for its immediate despatch to London. It was landed at the Docks on the 25th day of June, and, on the following day, was transported through the City of London on a large truck drawn by seven enormous horses. Its weight was over 15 Tons. Its transport occupied the entire day, and on unloading at the Studio it broke one of the gas 'trains' of the Street. It was moved into the Studio on Wednesday Jun 27th, and on the 29th it had been placed in position, and the work of the sculptors then commenced.

The cost of the block at the quarries was £300. 3s. and the cost of transportation to its place in the Studio was £50. 15s.

On Monday Oct 7th, the work had so far progressed that the whole figure of the God had been exposed and pointed together with a great part of the front of the tiger, without the discovery of the slightest spot, discoloration or imperfection whatever in any part of the group; the marble proving, in all respects, of unsurpassed purity and excellence. The following photographs taken on that day exhibit its appearance, as it then was, surrounded by the workmen employed in its execution, disposed as follows:— Andrea Carini sitting; Vergato Carini, standing by the tiger's head, both sculptors from Rome; Augusto Simonetti, Carver, from Rome, leaning over the tiger's quarters; Henry Hammond of London, assistant standing behind Andrea Carini. Both the photographs introduced were taken on the same day.



Torquato Corini
2nd painter

Augusto Simorette
Carver

Henry Hammon
Tool maker & Studio man

George Simond

Andrea Carini
1st Painter

On the 12th day of December the painting was so far completed that one of the painters - Torquato Corini - was transferred to other work, and this was continued by Andrea.

By the 20th of March 1879 the painting was completed, and the last work of the Carver was done on the 30th of the same month.

The period employed in the work was apparently 278 days of which 39 were Sundays - But this must not be taken as a measure



of the time employed in the execution of the work. All the men worked "overtime", amounting, some weeks, to two or three days extra for each person. The number of full days work done by the carver including "overtime" was 234 days 6 hours. The number of days-work done by the two pointmen including "overtime" was five hundred days 6 1/2 hours. The weight of the group in its finished state is about three tons. The excellence in the quality of the Marble continued until the end and no spot or serious blemish is visible.



The above, is a photograph of Jam, the animal from which the sketches for this work were chiefly made. He was named after a well-known dealer in Wild Animals, named Jamrack. He was the property of his late majesty, King Victor Emmanuel of Italy, and was kept in his gardens at Turin. Jam, when modelled was four years old, but at the time when the photograph was taken he was in his third year.

Private View.

The Statue of Dionysos was first exhibited formally on the 31st day of March and 1st day of April 1879.

The following is a copy of the Cards of invitation.

MR. GEORGE SIMONDS has the honour to invite
Mrs. Macleish and friends
to a private view of his statue of

ΔΙΟΝΥΣΟΣ

commenced in Rome, 1872, finished in London, 1879.

On view, *March 31st and April 1st*

from *seven* to *six* o'clock, at his
Studio.

152, BUCKINGHAM PALACE ROAD, S.W.

DIONYSOS (Amphros) was the son of Zeus and Semele. He first united the savage tribes of India under one government, accomplishing this famous conquest without bloodshed, and instructing the people in the civilizing arts of Agriculture, especially the culture of the vine, and of Poetry. In order to reach India, he built a bridge over the Euphrates, but, arrived at the Tigris, Zeus, his father, sent him a tiger, on whose back he safely passed it, as well as other impediments to his journey. In India he was everywhere received with acclamations by the people, who joyfully submitted to his wise and benevolent rule. Gifted by Zeus with immortality and perpetual youth, he was worshipped as the type of the ever fresh and recuperative power of Nature by the people whose welfare and happiness he had promoted.

On each of the days named it was visited by about 100 persons. It was seen in a small room constructed specially for the occasion, & was surrounded on each of the three exposed sides by white drapery, which threw the statue into relief under a diffused gas-light. This arrangement of the lights and the drapery, elicited much approbation from the Spectators.

On Wednesday April 3rd the Group was transferred to Burlington House, for the Royal Academy Exhibition of 1879.

1527—Διόνυσος—group, marble. (In the Lecture Room.) Geo. Simonds

Dionysos was the son of Zeus and Semele. He first united the savage tribes of India under one government; accomplishing this famous conquest without bloodshed, and instructing the people in the civilizing arts of agriculture, especially the culture of the vine, and of poetry. In order to reach India he built a bridge over the Euphrates, but, arrived at the Tigris, Zeus, his father, sent him a tiger, on whose back he safely passed it, as well as other impediments to his journey. In India he was everywhere received with acclamations by the people, who joyfully submitted to his wise and benevolent rule. Gifted by Zeus with immortality and perpetual youth, he was worshipped as the type of the ever fresh and recuperative power of Nature by the people whose happiness he had promoted.

of the
IIIth
Exhibition

Near the door leading to the Central Hall—



No. 1527. "Dionysos"; life-size, in marble. GEORGE SIMONDS.
This fine group was commenced in Rome in 1872, and finished in London in 1879.

From the
official
Catalogue

From
Academy Notes
1879.

By
Henry Blackburn,
No V.
of the series.

Early Notices of The Press.

George Simonds has undertaken a most ambitious work—to represent Dionysos, the son of Zeus and Semele, and civiliser of India—Bacchus, in fact, under another and a more respectable name. Zeus presented Dionysos with a tiger, which creature carried its master over the dangerous Tigris and other difficult places. Simonds has represented Dionysos as mounted on this priceless beast, whose powerful limbs are all prepared for a forward movement. The group was begun in Rome in 1872, and has only just been completed. It is executed in the finest marble, and even now weighs three tons, although the block before it was out weighed fifteen tons! There was some difficulty in getting the group to the Academy on Tuesday night, as the waggon broke down in Bond-street. A tiger-hunter who saw George Simonds's group the other night, was delighted with the sculptor's truth to nature. He found truth in every muscle, and in the characteristics of every part of the body. The figure of Dionysos himself is that of a most graceful, though extremely powerful man. This group will assuredly bring its author much applause.

From *Around The Studios*
Sussex Daily News. Apr. 12, 1879.

It is to be regretted that the Council have not been able to appropriate part of the Chantrey fund this year to the purchase of a work of sculpture, as they devoted a part of it last year to the acquisition of the President's noble bronze—"Athlete Struggling with a Python." There is, at least, one work in marble this year which will, we have little doubt, be generally admitted to be worthy of similar recognition—the "Dionysos on a Tiger," of Mr. G. Simonds. Considering the many discouragements under which English sculptors, except of portrait-busts, pursue their art and the increasing difficulty felt in keeping the classes of sculpture in the Royal Academy schools in life, not to say in vigorous activity, it would seem even more important that a liberal proportion of the Chantrey bequest should go to encourage plastic than pictorial art, in so far as it is likely to encourage either.

From *"The London Times."*
1st Notice of Royal Academy Exhibition, 1879.
— May 3, 1879 —

THE ROYAL ACADEMY.

THIRD NOTICE.

Modern sculpture is an art which has to struggle against many difficulties, one of which is the indifference of the public. While the picture galleries of the Academy are crowded to suffocation, the lover of sculpture has the cool vestibules all to himself. Devotion to this art must be sincere, for the temptations to abandon clay for colours is immense. Devotion has for once been rewarded, and Burlington House this year contains at least one truly admirable work in marble. We refer to the "Dionysos" (1527) of Mr. George Simonds, in the Lecture Room. The young god of the vine is represented in his progress towards India. The figure, absolutely nude, rests in a position of careless power on the tiger's back. The attitude recalls, by its suggestions of strength and repose, the figures of Athenian horsemen in the Elgin marbles. The exquisite form of Dionysos has none of the feminine softness, the noble face none of the feminine languor, in which Greek sculptors were wont to clothe the god. He is still untouched by the Asiatic luxury of India, and, but for his thyrsus, his crown of vine leaves, and the tiger that he rides, might pass for the civilizer of Hellas, not of India; for the son of Leto, rather than of Semele. This admirable work of Mr. Simonds is full of poetry, as well as of practised skill, and from whatever side it is viewed, gratifies the mind and the sense with a true revival of the art and the nobler early sentiment of Hellas.

We have chosen to begin with Mr. Simonds' "Dionysos," because it at once convinces the observer that sculpture is not a dead art. To pass thence to any other work is to run the risk of disappointment.

Notice of Royal Academy Exhibition 1879.
In *The London Daily News*, May 3.

The group of "Dionysos," by George Simonds, will be a great feature in this year's sculpture at the Academy. The story of Dionysos is one of the Bacchic legends: Dionysos, son of Zeus and Semele, set forth to civilise India and the East, and was gifted by his father with a tiger, which enabled him to overcome many almost insuperable difficulties. The Dionysos of Simonds is a splendidly-built young man, riding a magnificent tiger. Powerful and muscular as Dionysos is, there is wonderful grace in the contour of his limbs. His tiger, twelve feet long from nose to tail, is a marvel of workmanship. I heard two tiger hunters discuss its 'points' with great enthusiasm, declaring that the sculptor had hit exactly upon the action of the beast in preparing for a forward step. The marble of the group is of exquisite purity. I hear that on its progress to the Academy, the group, which weighs at least three tons, came to a standstill in Bond Street, causing quite a stoppage of the traffic! But fancy the difficulty of getting the original block of marble, which weighed fifteen tons, to Simonds' studio!

From *Around The Studios*
Aberdeen Journal Apr. 16, 1879.

while commendable further for its fidelity as a likeness. In Piccadilly, among other 'exhibits' well worthy of regard, may be mentioned admirably the 'Dionysos' of Mr. Simonds, the 'Stepping Stones' of Mr. Calder Marshall, 'Mr. Irving' by Mr. Brodie, 'Mr. Gladstone' by Mr. Adams-Acton, the bronze of 'Mr. Alma-Tadema' by Mr. Amendola, 'Mr. Herkomer' by Mr. Onslow Ford, and M. Dalou's terra-cotta bust of 'Mr. Poynter.'

Notice of Royal Academy Exhibition, 1879.
In *The World*, May 21.

In the lecture-room, a piece of sculpture by Mr. George Simonds, No. 1527, being a marble group—Dionysos, is very highly spoken of. With reference to Mr. Simonds' group a correspondent writes:

"See Rome, and die"—of old the proverb ran;
Pronouncing, that to see was worth life's span.
Heav'n and High Art a kindlier lot now give:
He has seen Rome, and bids the marble live.

Notice of Royal Academy Exhibition, 1879.
In *The Reading Mercury*, May 27.

SCULPTURE AT THE ROYAL ACADEMY.

THE sculpture this year at the Academy, includes a good many able and striking works among which two stand forth pre-eminently, and will unquestionably have attracted the notice even of that unfortunately large class of visitors who, we fear, hardly pay any attention to the sculpture at all. These are Mr. Simonds's "Dionysus," in the lecture-room, and Mr. Birch's "The Last Call," which faces the spectator on entering the central hall from the vestibule,—two works which have the additional interest, when taken in conjunction, that they illustrate respectively the ideal and the realistic in sculpture. Giving the first place to the ideal, not only on general grounds, but as the form of art which is most especially the province of sculpture, we may congratulate Mr. Simonds and the Academy upon the exhibition of a work which gives more promise for the ideal school of sculpture than any work by a comparatively young artist which has been seen there for some time. This is a life-sized figure of a naked youth, seated on the back of a tiger sideways, and with one leg drooping by the side of the animal, the motive of the whole group a little recalling Dannecker's Ariadne, but not so as to leave any room for a charge of plagiarism. Dionysus carries the thyrsus, which was his symbol, and gazes on us with fixed, passionless, almost melancholy countenance, having nothing in common with the "jovial" type of Bacchus; the feeling of the conception is rather Asiatic than Greek, though the face is of Greek type. The tiger is remarkably fine; sufficiently conventionalised to harmonise with the character of the subject, and to avoid any merely menagerie suggestion, yet with the leading points in the animal's framework and movement fully and powerfully brought out, and the idea of motion most successfully conveyed. The treatment of the hind-quarters of the tiger, and the powerful modelling of the extended foreleg as seen from the front, are especially fine; and the group will bear looking at from every point of view, the most favourable being perhaps that in which the front view of the tiger and the side view of his rider are combined. It would have been better to have omitted the long paragraph in the catalogue giving the history of Dionysus, which is somewhat too matter-of-fact in expression, and tends to remove the work from the category of merely abstract ideals to which it really belongs.

Notice of Royal Academy Exhibition 1879.
In *The Builder*, May 24.

A SUCCESSFUL SCULPTOR.—The Daily News of Thursday commences its third notice of the Royal Academy with the following complimentary reference to a noble work of sculpture by Mr. George Simonds, son of the late Mr. George Simonds, brewer of this town, and brother of Mr. Blackall Simonds:—Modern sculpture is an art which has to struggle against many difficulties, one of which is the indifference of the public. While the picture galleries of the Academy are crowded to suffocation, the lover of sculpture has the cool vestibules all to himself. Devotion to this art must be sincere, for the temptations to abandon clay for colours is immense. Devotion has for once been rewarded, and Burlington House this year contains at least one truly admirable work in marble. We refer to the "Dionysos" (1,527) of Mr. George Simonds, in the Lecture Room. The young god of the vine is represented in his progress towards India. The figure, absolutely nude, rests in a position of careless power on the tiger's back. The attitude recalls, by its suggestions of strength and repose, the figures of Athenian horsemen in the Elgin marbles. The exquisite form of Dionysos has none of the feminine softness, the noble face none of the feminine languor, in which Greek sculptors were wont to clothe the god. He is still untouched by the Asiatic luxury of India, and, but for his thyrsus, his crown of vine leaves, and the tiger that he rides, might pass for the civilizer of Hellas, not of India; for the son of Leto, rather than of Semele. This admirable work of Mr. Simonds is full of poetry, as well as of practised skill, and from whatever side it is viewed, gratifies the mind and the sense with a true revival of the art and the nobler early sentiment of Hellas. We have chosen to begin with Mr. Simonds' "Dionysos," because it at once convinces the observer that sculpture is not a dead art. To pass thence to any other work is to run the risk of disappointment.

We have had the pleasure of watching a gentleman, after some minutes' study of Mr. Simonds's beautiful Dionysus, remark to a lady that "It is not Una and the Lion." This critic was obviously disappointed, and felt aggrieved. He was well acquainted with Una and the Lion (an old friend); but here was something fresh and unheard of that had no interest for him. His consciousness declined to play freely about the group or to form any aesthetic judgment. It was not the thing he had taken it for, and therefore there was no more to be said about it.

From *The Public in the Picture Galleries*, 1879
In *The Saturday Review* May 31.

Notice of Daily News' Comments on R.A. Ex. 1879
In *The Reading Observer* May 10.

brief space remains for the sculpture. But, in truth, this part of the exhibition has come so much to be a mere annex of portraiture in marble or clay or plaster to the portraits on canvas that there is seldom anything to give it claim to notice as a distinct art. But this year there happens, *mirabile dictu*, to be a great work, Mr. Simonds's "Dionysus" (1,527). One cannot but rejoice that it is in the Lecture-room apart from the busts, which will look so provokingly like the contents of a cast-shop, when they do not suggest something worse. Mr. Simonds's group does honour to England, and would do honour to our school of sculpture, if we had one, or if Mr. Simonds had come out of it. His place of study has been Italy. His group represents the Wine God, in his finest type of youth and beauty, lightly seated on a tiger, lightly grasping his thyrsus. All is lithe and elegant, but severely correct; exquisitely modelled, all the parts most delicately elaborated, and the whole admirably composed, so that the group will bear inspection all round, and tells well in line from whatever point of view. The tiger is as fine a piece of work as his rider, strong and massive of mould as the god is slender and elegant; stealthy of prow, and of fierce side-long glance, as his rider is light of poise and calmly joyous of aspect; while the combination of lines obtained by god and brute together is effective in the most artistic sense of the word. We cannot refrain from repeating the expression of our regret that this noble work of a young man was not chosen for purchase out of the Chantry Fund, instead of pictures which, however meritorious, implied no such artistic faculty, education, and devotion of thought and labour as the "Dionysus" of Mr. George Simonds.

the place of honour must, we apprehend, be assigned to (1,527) Mr. George Simonds' group in marble of "Dionysus." There was no need for Mr. Simonds to print the name of his hero in Greek characters in the catalogue; and in his lengthy compilation from Lempriere he might have hinted to the uninitiated that Dionysus was another name for Bacchus. Mr. Simonds' god is the Indian Bacchus riding on a tiger and who, according to Diodorus Siculus, was the son of Jupiter and Proserpine, and who should be represented bearded, with horns on his forehead, and with his shoulders clothed with the skin of a panther which he wore in his expedition to conquer the Indies. But Mr. Simonds has chosen to personify the elegant and effeminate Greek son of Jupiter and Semele, the Bacchus who was brought up by the nymphs of Euboea—presumably on wine strongly impregnated with resin—in preference to the Bacchus who conquered Hindostan, and who was born at Nysa, in Ethiopia. "His figure is that of an effeminate young man, to denote the joys which commonly prevail at feasts; and sometimes that of an old man, to remind us that wine taken immoderately will enervate us and consume our health." Sometimes "his beauty is compared to that of Apollo, and "like him, he is represented with fine hair flowing over his shoulders, and he was supposed to possess eternal youth." As a face and figure of the Apollo type we hold Mr. Simonds' Dionysus, or Dionysos, to be a remarkably fine composition. The attitude is graceful; and the anatomy, although not faultless, is generally very good. The tiger, from the classic and conventional point of view, is an admirable piece of modelling; albeit it—perhaps necessarily—presents fewer traces of study in the gardens of the Royal Zoological Society than in the Hall of Animals in the Vatican. As regards the technical execution of the marble, we can only say that it is exquisitely skilful. In these days it is not known how many sculptors positively chisel their own statues, and how many do not know how to handle a chisel at all. In conclusion Mr. George Simonds may be heartily congratulated on the production of a very noble and beautiful work. As "A Youth on a Tiger" his performance demands the highest commendation; but it is scarcely Bacchus; and assuredly it is not the Ethiopian Bacchus, who should be swarthy and hirsute and full-lipped.

Special Notice of Royal Academy Exhibition 1879
In *The London Times* June 6.

I have said nothing as yet of the Sculpture. In this field, Mr. G. Simonds's "Dionysos" is the one great work of this year, as the President's Athlete and Python was of last. Of the two, it seems to me that Mr. Simonds's group involves more invention and artistic, as distinct from anatomical knowledge, thinking out and successful labour in execution. I remember no such well-composed group exhibited here since Mr. Stevens's allegorical group of Valour and Cowardice for the Wellington monument. And, unlike Mr. Stevens's composition, Mr. Simonds's group is composed for contemplation from all points. The animal form is as thoroughly understood and as finely expressed as the human, and the contrast of lithe, light, human beauty in the Bacchus, sitting so well-poised, yet with so little weight, on the tiger's back, with the expression of animal savagery and strength in the tiger—quite an ideal contrast of the upright action of the man and the prone action of the quadruped—is conveyed with a combination of grace and force and felicity which strikes me as of a very rare order indeed. It seems to me subject of regret that part of the Chantry Bequest was not appropriated to the acquisition of this fine work.

Notice of Royal Academy Exhibition 1879
In *The Daily Telegraph* May 30.

The galleries devoted to sculpture contain less even than usual to arrest attention. Among the few works of an ideal kind the most important is the life-sized marble group of "Dionysos" (1,527) seated on a tiger, by Mr. George Symonds. The attitude of the figure is well chosen, the lines forming harmonious combinations from whatever point of view it is regarded, and it is modelled in every part with a complaisance that implies a thoroughly scientific knowledge of the structure of the human form. The limbs have consequently an appearance of mobility that is rarely seen in English sculpture. Mr. H. H. Arundell

Mr. McLean's "Iona Reading" is a very graceful and beautiful figure, and there is much grace in Mr. Calder Marshall's ideal designs, particularly the "Stepping Stones." I feel that Mr. Arundell's recumbent monumental effigy of Archdeacon Moore lacks repose of hue. And Mr. Birch's group of the trumpeter and charger, suddenly shot down, first attracts one's attention by the extraordinary imitative elaboration of the horse's trappings, only to convert attention into rather impatient question when one finds that bridle, head-chain, picketing rope, girths, stirrups, trumpet cord, sword—all the paraphernalia, in fact, of horse and man, are the real thing, bronzed over! Is this permissible? If so, where is the substitution of the real thing, made to look plastic, for the plastic imitation to stop? There is the usual display of busts, good and bad, in marble and terra-cotta; the latter material, I am not sorry to see, coming more and more into favour. It suits our naturalistic times and tastes. We might, perhaps, with its aid, hope for something like a revival of the Florentine plastic-portrait art of the fourteenth, fifteenth, and sixteenth centuries. Among the busts I have marked Mr. Brodie's marble of Mr. H. Irving, Mr. G. Simonds's of the Hon. Levi Parsons; F. Winter's "Little Rosebud;" T. Woolner's Sir Redmond Barry and Sir W. Gull; W. Theed's Sir F. Goldsmid, and C. Fantacchiotti's Sir B. Brodie; and in terra-cotta, M. Dalou's heads of Mr. and Mrs. Poynter; Mr. Lawson's of John Pettie, R.A.; Mr. H. Harvey's of Dr. Zerth; M. Raggi's of Cardinal Manning; Mr. W. C. May's of Seymour Lucas; Mr. E. Onslow Ford's of Mr. Herkomer; with Signor Amendola's bronzes of Mr. and Mrs. Alma Tadema, as clever as they are exaggerated; and Mr. E. R. Mullins's statuette of Sir Rowland Hill, a simple figure and a good likeness.

Notice of Royal Academy Exhibition 1879
In *The Globe* May 30.

Special Notice of Royal Academy Exhibition 1879
In *The Graphic* June 7.

119 Dionysos

Leant

—Mr. G. Simonds's 'Dionysus' seated on a panther (1527), a life-size group, is good in design and far from unlearned in execution. It is a little deficient in spontaneity, and shows more skill than spirit.

Final Notices of Royal Academy Exhibition, 1879.
In *The Athenaeum*, June 7.

SCULPTURE AT THE ROYAL ACADEMY.

THE Sculpture Galleries at the Royal Academy present much their accustomed aspect. In the vestibule, a fringe of busts below a wall marked at intervals by something in the way of relief; in the Central Hall, groups: the usual family group, the religious group, the terrific group, and a classical figure or two. In the Sculpture Gallery proper, more fringes of busts, two stands of statuettes, like children's playthings, and beneath the window a monumental memorial. Furthermore, in the Lecture Room are found two selected pieces of sculpture, here given distinctive honour. With these we will begin our review.

In the spot occupied in previous years by Sir FREDERICK LEIGHTON'S *Athlete and Python* and Mr. BOYD'S *St. George and the Dragon* stands now Mr. GEORGE SIMONDS'S *Dionysus* riding on a tiger. Whatever may be said against this work—and nothing is so easy as to cavil—we must greet the group as a welcome relief to the trivialities and monstrosities which the long-suffering British public is expected to accept as sculpture. Mr. SIMONDS has represented DIONYSOS (or BACCHUS) not only as the type of perfect adolescence, immortally young, serene and satisfied, fulfilled with the poetry of existence, but also under his divine aspect of beneficent ruler and civiliser. The legend says that Zeus sent DIONYSOS a tiger, on whose back he crossed the Tigris into India. The sculptor has represented him sitting easily on the great beast, supporting himself by the left arm, while the right droops heavily, with the thyrsus in hand, on the right leg, which is bent over the animal's back, the left leg hanging straight down against the tiger's flank. The forms are large and fleshy, and combine grace with strength; the back is long and supple about the loins, the shoulders broadly squared, the throat full, and the vine-crowned head symmetric. The type is thus true to the idea. The pose of the figure is original and happy, and there is rest in motion about the stealthy swing of the cat-like beast under the well-balanced poise of the god. A certain thickness in the limbs may be objected to, but taken altogether the work must be accepted as ideal in conception, powerful in design, well-considered and sure, rather than brilliant in modelling.

Notice of Royal Academy Exhibition, 1879.
In *The Architect*, June 7.

SCULPTURE IN 1879.

IF English sculpture shows no considerable advance in originality and vigour from year to year, it is at least greatly to the credit of our few good sculptors that they contrive, in the face of public indifference, to preserve a level relatively so high. For even in the Royal Academy itself something of this general disdain pursues the sculptors. In front of their best works are carefully ranged the seats on which jaded visitors throw themselves with languid limbs and half-closed eyes, to refresh their sight a little with the whiteness of the surrounding marble. Now Mr. Poynter and Mr. Alma Tadema would probably object very loudly if it were proposed to let visitors sit with their backs to the "Nausicaa" and the "Hearty Welcome," so as to conceal these paintings alike from those who rest and from those who pass by. It is hard enough that these white groups and busts, which require more than pictures to be isolated, should be pressed close to one another; but it adds insult to injury to allow them to be made the hand-maidens of indifferent fatigue. The group of the year which has attracted most notice, however, has not this disadvantage to contend against. Mr. Simonds's "Dionysos" (1527) shares with a bronze by Mr. Calder Marshall the honours of the Lecture-room. In this highly finished and delicately elaborated work we see the Theban (not, as some contemporaries have stated, the Indian) Bacchus seated on the back of a somewhat conventional panther. He is entirely nude; one leg droops towards the ground, the other is thrown across the shoulders of the animal in such a way that the undulating movement seems to sway the figure gracefully, but quite securely. Perhaps the most beautiful point in this fine work is the right shoulder, against which the god indolently leans his thyrsus, the cone of which is touched by the falling fillets and ivy-leaves of his garland. The group is idealistic, not realistic; it aims at reviving the finished grace of Praxiteles, that harmonious and polished beauty of line which was said to move even Momus himself to admiration. In competing with the finest of the Greeks success can only be very moderate and comparative. We should be able to award this measure of praise to Mr. Simonds less grudgingly if he had not married his beautiful group by the conventionality of the face of Dionysos, which is not joyous, but melancholy, and of a type quite foreign to the antique conception of the god. In the description given by Proclus of the Theban Bacchus in the palace of Rheginus, the ecstatic look in the god's face is especially remarked upon as he throws back the spotted fawn-skin to free the arm in which he holds the thyrsus. Mr. Simonds has represented the deity in a quieter mood, less sensible of the passion of Hera; but his work is a very interesting and notable one.

As Mr. Simonds comes before us most prominently among sculptors of the ideal school, Mr. Hemo Thornycroft represents what is best in the young realistic school. Those who have

Notice of Royal Academy Exhibition, 1879.
In *The Saturday Review*, June 7.

Among sculptures, we have space to mention only one work, which at the same time is *facile princeps* in this year's exhibition. Mr. George Simonds represents Dionysus (1527), the son of Zeus and Semele, as the conqueror of India and the bearer of civilization, rather than as the god of wine and the leader of Bacchantic revels. Dionysus, a lithe, youthful figure, is shown seated on a tiger; and nothing more easy and graceful can be imagined than the pose of the figure slightly reclining and holding the thyrsus in his hand. The tiger also is a splendid beast; and the fundamental idea of the work—the triumph of intellect over brute force—is forcibly, although by no means obtrusively, indicated by the group. Mr. T. N. MacLean's "Ione" (1524) is another graceful representation of a classic subject.

Notice of Royal Academy Exhibition, 1879.
In "Pall Mall," June 10th.

ROYAL ACADEMY EXHIBITION.

THE SCULPTURE.

Sculpture is even in a more languishing condition than ever in this country, judging by this year's display at Burlington House. Of ideal works there are not half a dozen of any importance; even of portrait-statues or groups there are still fewer; and there appears to be no demand for the art except in the shape of portrait-busts. When we think of this meagre gathering and of the imposing array of sculpture and *projets* for sculpture which yearly lines the large area of the *Palais d'Industrie* at Paris we have indeed cause for humiliation. And what renders the comparison the more provoking is that in this, as in the pictorial department at the Academy, it is foreign contributors who, although represented only in statuettes and busts, generally assert their superiority, at least as regards technical skill and completeness. It is high time that the Academy should do something towards supplying a better education and affording some encouragement to our native sculptors, who at present can expect little private demand for their productions, and none of the extensive Government patronage which foreign sculptors enjoy.

We submit that a portion of the large funds of the Chantrey bequest should be annually devoted to this purpose. This would not only be a fitting and graceful appropriation of a sculptor's gift, but it would be in strict conformity to the terms of that gift. Last year a considerable sum was voted by the Academy from this bequest for the purchase of its President's "Athlete Struggling with a Python;" but why has no portion of the fund been this year employed to purchase a work of some sculptor of merit, many of whom stand in much greater need of assistance. Better still would it be to commission the execution, in marble or bronze, of some sufficiently promising model: many a fine sculptural conception has been lost through the inability of the artist to embody it in a costly durable material.

Mr. Birch's fine group of a hussar trumpeter falling, mortally wounded, man and horse, in the act of charging, we have already engraved and reviewed. Another important work is Mr. Simonds's marble group in the Lecture Room of "Dionysos" seated, according to the old Greek myth, on the tiger sent him by his father Zeus, and on which he was carried to the conquest of India. This group is very much above the average of English sculpture in dignity and technical ability. Yet, without being hypercritical, it may be objected that this is not the bearded divinity of India, but rather the Roman Bacchus of a late time; and the definition of the tendons and muscles, especially of the legs, might have been carried further, while securing greater life and higher beauty. The beast on which he rides is the conventional tiger or panther of modern sculpture—like the nondescript animal in the similar group of Ariadne by Danneker: it is, however, highly typical of strength. **A**

Notice of Royal Academy Exhibition, 1879.
In *The Illustrated London News*, June 21.

1527. ΔΙΩΝΥΣΟΣ. (In the Lecture-Room.) *George Simonds*. In a note in the catalogue the sculptor tells us of his subject that—"Gifted by Zeus with immortality and perpetual youth, he was worshipped as the type of the ever-fresh and recuperative power of Nature by the people whose happiness he had promoted." An exquisite work instinct with poetry.

Notice of Royal Academy Exhibition 1879.
In "The Examiner," London, and
Republished as "The Academy, Artists" by the
Art Critic of *The Examiner*, entitled also
what to see at the Academy.

For Dionysos Continued

See post

Page 140.

120. Perseus

1878.

Statue in Bronze. Two-thirds Life size, Executed at London.

120.

PersonasCont^{da}

121. Perseus

Statue in Bronze, Heroic size Executed in London
1879.

By the Hon. the Lords of the Treasury
 in the year 1879

121. Pisces

Cont^d.

121. Perseus

Cont'd.

121. Piscus

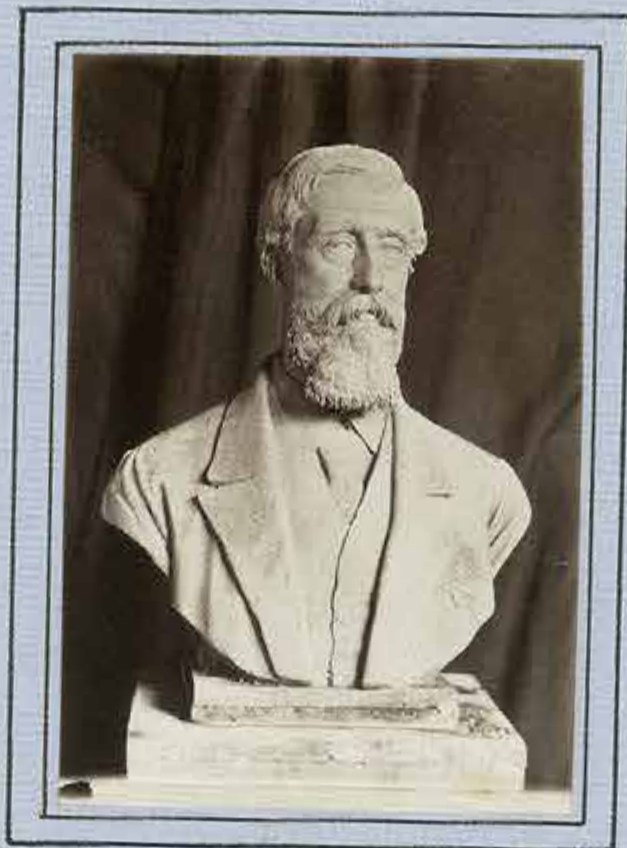
Contd.

122. Sir William Muir of London
1878.

Bust in Plaster.

Life size.

Executed at London.



123. Sir William Muir of London.

1870.

Statue in Marble.

Life size.

Executed at London.

123. Sir John Mordaunt of London Cont^d.

124. Hon. Levi Parsons of New York.

1879.

Bust in Marble.

Life size.

Executed in London.

Exhibited at the Royal Academy Exhibition, London, 1879.

For opinion of The London Times Art Critic see Page 117. Under Dionysos

125 Persephone

1879.

Bust in Marble.

Small Size Size

Executed at London

126. La Pensivosa

1879.

Bust in Marble.

Life size

Executed at London.

127. Cross Victor

1879.

Statuette in Marble

Half Life-size

Executed in London.

Notices of the Press. — 10.

Continued from pp. 89 & 107

No's 105 & 117.

No. 100 = Now an extended Review of The Paris Exhibition of 1878. in the "Deutsche Rundschau" of Berlin.

Die Italiener kommen mit ihrer Plastik immer mehr auf das Niveau der absoluten Kunstwerke herunter, und sie haben wieder, wie in Wien, einen großen Theil ihrer Dugendwaare gar nicht in den Kunsträumen präsentiert. Es ist un-

316 Berlin. Deutsche Rundschau. August 1878.

begreiflich, daß der reisende Engländer eine solche Fabrication unterhalten kann, zumal er zu Hause — viel, unendlich viel Besseres hat.

In der That steht die englische Plastik an keinem Schönheitsfuss, an tiefem Gefühlsausdruck, an stilvoller Composition und an edel schlichter Behandlung, insbesondere des Marmors, außerordentlich hoch; und ich sehe keinen Augenblick an, neben dem seit 1873 hinreichend bekannten schlafenden Hirtenknaben von Adolph Hildebrand den „Gros mit der Keule des Hercules“, von G. Simonds, für die beste Marmorarbeit auf dem Champ de Mars zu erklären. Die beiden Werke des leider verstorbenen G. F. Fuller, die h. Margarethe der Miss M. Grant, die Hüften der Königin Victoria von W. Brodie und der Miss Florence Hamilton von b' Spina y nehmen es in verschiedenem Charakter mit ihren besten Concurrenten auf.

Ueber die deutsche Plastik kann eben so wenig wie über die deutsche Malerei — insbesondere für den Deutschen — Aufklärung und Belehrung gefunden werden. Ich habe daher geglaubt, am richtigsten zu handeln, wenn ich ihr „hors concours“ auch für meine Berichterstattung gelten ließ.

Auch von den übrigen Nationen will ich nur noch eine sehr bemerkenswerthe Specialität der interessanten russischen Sculptur, die kleinen Pferdegruppen in Bronze von G. A. Lanceray, hervorheben, unter denen „der Abschied des Kosaken“ (zu dem feine Mädchen sich in den Steigbügel emporgeschwungen hat, um ihm den letzten Kuß zu geben) seiner wunderbaren Lieblichkeits- und Grazie wegen der höchsten Auszeichnung werth ist. Man kann nicht leicht etwas Lieblicheres sehen.

Mit diesem hübschen Abschiede wollen wir von der Ausstellung scheiden.

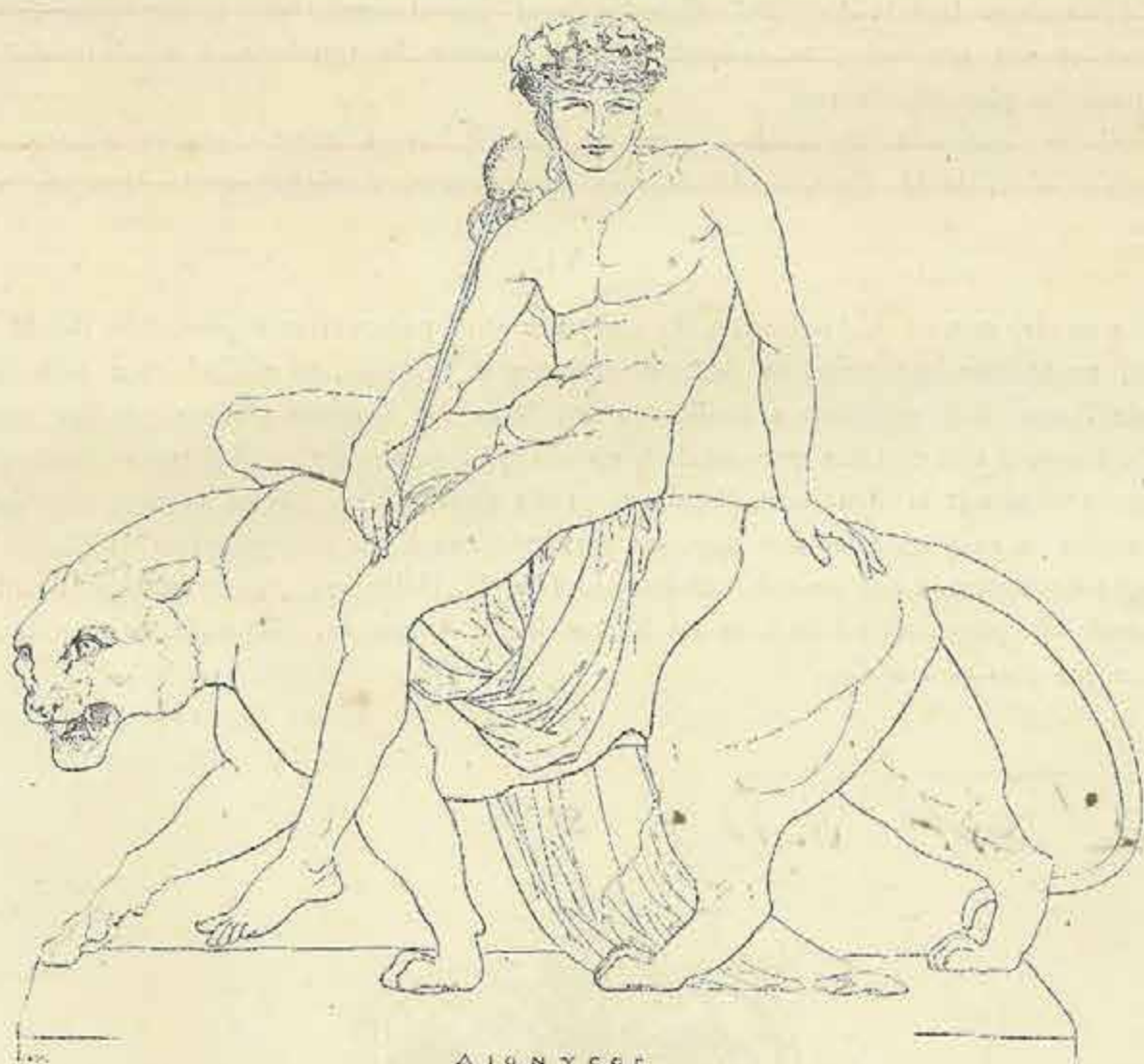
Bruno Meyer.

“The Italian sculpture comes more and more down to the level of mass fancy goods, and, as in Vienna, batches of their goods turned out by the dozens are not exhibited in the art department at all.

It is incomprehensible that the travelled Englishman can encourage such wholesale manufacture when he has so much that is infinitely better at home.

In fact, English sculpture stands extraordinarily high; especially in the marble, — in a fine sense for beauty

of form, in deep power of expression, in quietness of composition, and in noble even handling; — and I do not hesitate a moment in naming, side by side with the Sleeping Shepherd Boy of Adolph Hildebrand (sufficiently well known since 1873), the “Gros with the Club of Hercules,” by George Simonds, as the best marble work on the Champ de Mars.”



ΔΙΟΝΥΣΟΣ

Dessin de George Simonds d'après son marbre.
(11^e Exposition de la Royal Academy.)

~~comme des statues dans le dockyard. Mais l'humour pur et simple est encore plus favorable à son talent, et son ornithologiste se préparant à mesurer le squelette d'un oiseau à long bec (n° 379) est des plus réjouissants.~~

~~Parmi les autres tableaux de genre de l'année, nous mentionnerons encore ceux de M. Frank E. Cox, de M. Gow, de M. Marcus Stone, de M. Lockhart et de M. Charles Green.~~

VI

Cette année, comme à l'ordinaire, la sculpture était pauvrement représentée. De M. George Simonds, un marbre important, un Bacchus savamment travaillé, sous l'influence très visible de l'école de Rome où le sculpteur a étudié son art. Mais M. Simonds n'a pas que des traditions; son style annonce une certaine personnalité, encore qu'il se modèle sur les types classiques. Que cette personnalité soit la bienvenue. Espérons qu'elle s'affranchira, qu'elle donnera plus de liberté à l'expression de sa pensée, et une tournure plus moderne à son interprétation de l'idéal.

~~Quand nous aurons cité un spirituel bas-relief de M. Dalou, un groupe gracieux de M. Hamo Thornycroft, *Stepping-stones* (1514), et les bustes de M. Amendola, pleins d'esprit et de vitalité, nous n'aurons plus rien à dire.~~

J. W. COMYNS CARR.

L'Art Sept 7. 1879



119. Dionysos, continued

from Page 118

ENGLISH SCULPTURE IN AMERICA.

The following appeared in the *Cincinnati (Ohio) Daily Commercial* of May 30th, and it is a gratifying tribute from abroad to a work of art of which more good and less bad things have been said at home than have been said of any equally important work that has appeared for many years. Mr. Simmonds' colossal Falconer in Central Park, New York, has made his name well-known to his now semi-countrymen:—

"I must not forget to say that among portraits the palm for beauty, so far as the subject is concerned, is pretty generally awarded to the picture of Mrs. George Simonds (*nee Prescott*, of Boston). Mr. J. C. Moore has done his best, and few artists could have done better to place this young lady on canvas; and it looks very pretty when she is not present. Her husband, an Englishman by birth, has in the Academy Exhibition an admirable piece of sculpture. It is called Dionysos, and has very justly been given a place apart from other marbles in the centre of a room. The Dionysos here interpreted is that son of Zeus and Semale, who first united the savage tribes of India under one Government; a task achieved without bloodshed, and instructed the people in agriculture, especially culture of the vine. In journeying to India he built a bridge over the Ruparates, but when he reached the Tigris he mounted a tiger and passed into India, where he became the ideal monarch. Dionysos was worshipped as a type of the fresh recuperative power of nature, until in the general decay and degradation which overtake all things, he became identified with the sot Bacchus. Mr. Simonds has found a piece of spotless marble large enough to represent in perfection, and in life size, the tiger and the youth seated on him. As the eye passes from the tremendous vitality beneath to the repose above, from the animal thews and sinews to the refined form of the naked man, the latter seems like the delicate flower that grows a cactus. The tiger gladly bears the perfection prophesied by its own beauty; the two forms are mystically blended in the artist's fine interpretation. But, alas, behind this exquisite type of primitive religion,—an early Gospel in stone,—one is liable to remember the evil mythology in which the beast was above the man, and the bestialized Bacchus was borne about to rend and ruin (as shown in the *Bacchæ* of Euripides) all that Dionysos had sought to produce. The greater

familiarity of the latter myth in one sense adds to the charms of this noble work, giving it a dark background for its spiritual whiteness and harmony. I do not wonder that the *London Times* asks that it shall be purchased by the Academy; for even if English statesmanship is unequal to the task of uniting and civilizing India peacefully, the heart and intellect of the country can appreciate the glory of such an ideal. Dionysos needs no bridle or goad for his Indian tiger.

(1,527). We have reserved herewith to conclude our notice this life-size marble group, by GEORGE SIMONDS, representing the God Dionysos riding on a tiger. It was commenced in Rome in 1872, and was finished this spring in Buckingham Palace Road, where we first saw it under very advantageous circumstances. The marble—itsself without a flaw—stood in a small square room alone as in a shrine, lighted by the reflection of guslight thrown on white linen which surrounded the apartment as with a mystic veil. The room in which the visitor stood was dark, except for the little light which penetrated through the folding doors from the reception-room at one end and from the shrine at the other. So dark indeed was it that one could hardly recognise the faces of one's friends. Under these conditions the marble seemed warmed with life, the cold white we see at the Academy was not there, no hard outline cut out sharp against a dark maroon background, but softened into palpitation, so that the god seemed as it were to breathe, the tiger to move, while criticism but whispered or was dumb. Here at Burlington House the surroundings are very different. Dionysos and his tiger are placed on a pedestal in the lecture room near one of the entrances, and the crowd that surges past it, looking not for art but for what takes their fancy, rub their shoulders against the pedestal with dreadful familiarity. All round the atmosphere is drenched with vulgarity, and adverse criticism, chiefly out of the mouths of artists rushes, at the details with appetising bitterness. Thus it is objected that the back of the tiger is much too broad, that his head is wanting in strength, that the god lacks power and is even effeminate, and that his feet are deficient in drawing. It may be that the tigers at the Zoo are thinner in the flanks than this, but the art of sculpture would be poor indeed were it only to depend on literal transcripts of nature. The tiger sent by Zeus to bear his son in safety across the river Tigris must be removed from the common herd and Mr. SIMONDS has—wisely as we think—departed from the common type. We have here a raging wild beast but not the less one that feels itself called to order and compelled to move by its sense of the power of the youth sitting quietly and easily on its back. The general arrangement, the drooping of the tiger's neck and tail, the pose of Dionysos, are all praiseworthy. Our complaint is one that we have had to make more than once in reference to the work of some of our most talented young painters and sculptors—that in their anxiety to avoid mere prettiness, beauty also escapes them. The face of this marble Dionysos contains none of the splendour we should expect to find in the face of the son of Zeus and Lemele. Indeed it indicates rather exhaustion than "the ever fresh recuperative power of nature." But whatever we may say or think the sculptor who sets about a work in marble like this, and who brings it to such an issue, deserves more than ordinary notice and encouragement.

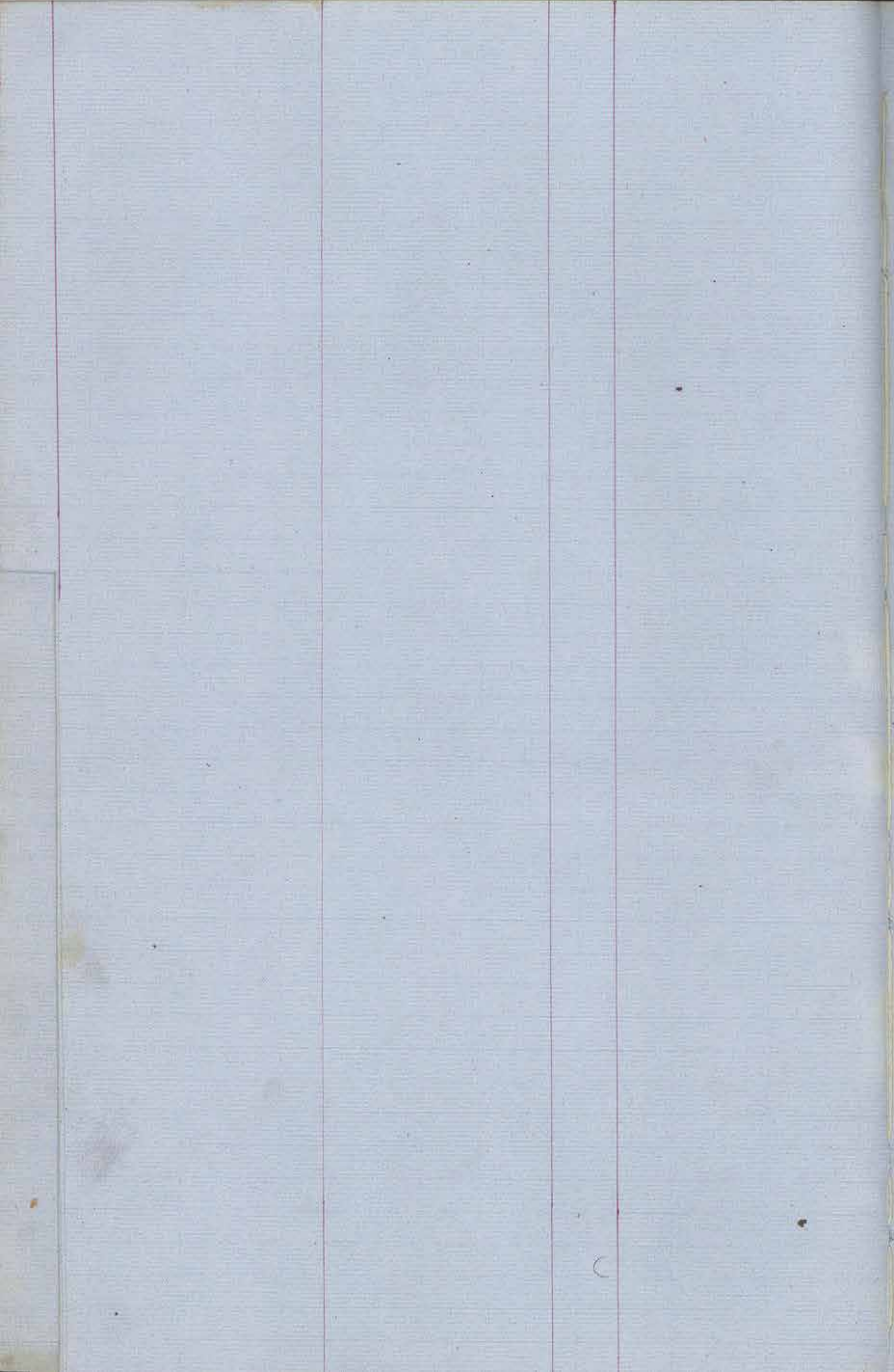
Notice of the Royal Academy Exhibition
1879.

In The British Architect of
August 8, 1879.

From the *Anglo-American Times*
of July 4, 1879.

From the Correspondent of the Cincinnati Daily Commercial

Notice of Royal Academy Exhibition, 1879.

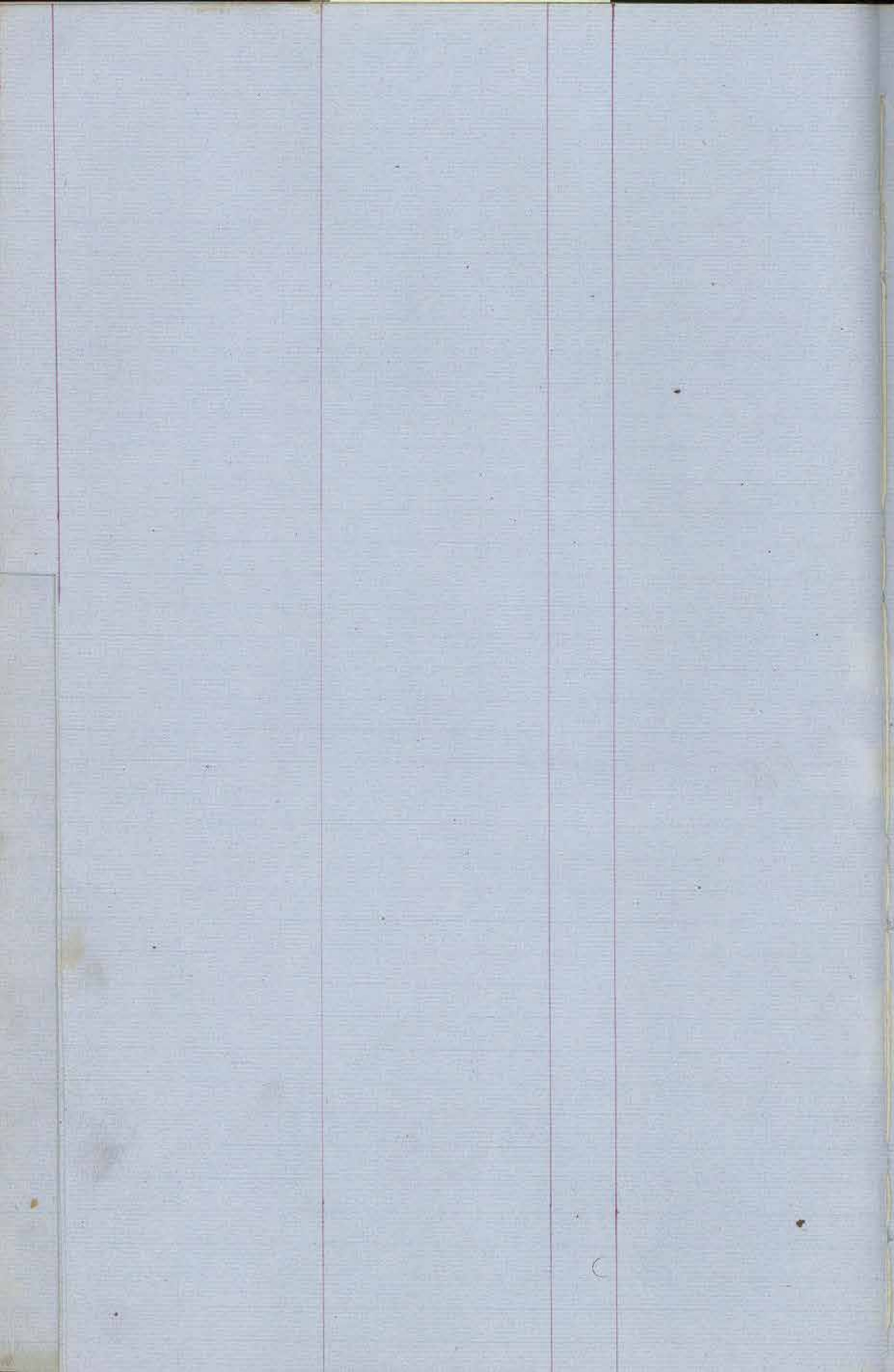


Personal Notices.

A SCULPTOR.

A painter who, like Mr. Tadema, chooses his subjects from the antique does so from his own personal bias; a sculptor has hardly any choice in the matter. Our modern costume is an all but insurmountable obstacle in his way; but even the tight-fitting hose and doublet of previous centuries are *picturesque* rather than *statuesque*. The worker in clay and marble and bronze affects the flowing draperies of Greek and Roman garments, and still more the beauty of the human form enhanced rather than hidden by those garments, or in its chaste nakedness. It is therefore no matter of surprise that the piece of sculpture which Mr. Simonds is 'preparing for the Academy' is the head of a Greek hero, and that the numerous groups and statues in his studio represent, with few exceptions, the shapes of antique gods and demigods. But before we look at them it may be as well to say a few words of the sculptor himself. Mr. Simonds is as yet a young man, and the road to fame stretches long before him; but that he will successfully tread that road those who have seen his work at the Academy or elsewhere have little doubt. Like Mr. Maclean and other gifted Englishmen, Mr. Simonds left this country at a very early age to study his art on the Continent. He worked under Schilling in Dresden, and afterwards assisted M. Jehotte, the celebrated Belgian sculptor, in finishing the colossal monument of Charlemagne. But his heart was turned towards Italy. To Rome he accordingly went, and

Magazine London April 1848.



128. Henry B Blandy Mayor of Reading
1879.

Bust in Marble

Life size

Executed at London.

129.Head of Tiger.1879.Done in Sierra CottaLifo sineExecuted in London.

