

Prince Paul Troubetzkoy

The Belle Epoque Captured in Bronze

All items are subject to prior sale.

Dimensions are height by length in inches and centimeters.

Due to the ambiguities inherent in measuring complex three-dimensional objects, the measurements given throughout this publication are primarily to provide a sense of each sculpture's scale. They are not intended for reference in issues of authentication, etc.

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EXHIBITION

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57 JERMYN STREET, ST JAMES'S

LONDON SW1Y 6LX

+44(0) 207 629 1144

SLADMORE



INTRODUCTION

When I saw my first Troubetzkoy bronze some forty years ago, *The Dancer* – Lady Constance Stewart-Richardson – I was immediately drawn to the fluid modelling style of this renowned portrait sculptor. As director of the Sladmore since 1985 I have long wanted to mount a show of his sculpture and at times over the years we have come close, only now however do I feel we have a selection of his work that will do justice to his reputation.

To those familiar with his oeuvre I hope there are works here that bring renewed pleasure and to those discovering his sculpture for the first time I trust this exhibition will inform and also confirm why, at the start of the twentieth century, Troubetzkoy was as celebrated as many of his famous sitters.

I would like to thank Oliver Wootton for his assistance in mounting this exhibition and in particular for his illuminating essay, John Grioni for his help with cataloguing, Amanda Brookes for her stylish design and as always, Peter John Gates for his excellent photography. Additional thanks go to Keith Davey at Prudence Cuming, Alex Kader, Dario Mottola, Richard Owers at Beacon Press, all my colleagues at the Sladmore and those private clients who have loaned works but wish to remain anonymous.

Edward Horswell

PAUL TROUBETZKOY: CAPTURING THE MOMENT

“When I study and reproduce a living thing, it is not the thing itself I wish to represent, but life – that life which vivifies and animates all things alike.”

Paul Troubetzkoy's fame rests largely on his portrait-statuettes of the fashionable personalities of his time, drawn from the cosmopolitan world to which the artist belonged and which he helped define. Restlessly moving across continents, he observed high society in an age of upheaval, vividly recording wherever he went an élite which chronicles profound historical change. His activity as a sculptor was by no means limited to those brilliant portrayals on an intimate scale, however, but includes commemorative monuments, representations of family groups where the principal subject is human tenderness, and, to an important extent, sculpture of animals, for which he felt a particular kinship. The virtuosity of his modelling technique is as seductive today as it was when he first developed it, arousing the admiration of those who discover his animated surfaces and imparting a quality of life to his work which has seldom been equalled in sculpture.

Much like Andy Warhol, an artist closer to our own day, Troubetzkoy became as famous as his sitters, a celebrity of international renown in his own right, creating a vast gallery of portraits which can be read like the *Who's Who* of his age. His style is far removed from the photo-journalistic realism of Pop Art, however, and is often compared to the bravura refinement of Boldini's paintings. Giovanni Boldini, with two other Italian artists, his contemporaries Federico Zandomenighi and Giuseppe De Nittis, had in the years around 1870 settled in Paris, where they were to participate in the Impressionist movement which established itself in the following decade. Although born a generation after the French Impressionists and their Italian associates, Troubetzkoy may well be considered the only sculptor who properly deserves to be counted among them. From the Impressionist group itself, Renoir and Degas both produced sculpture, but they remain essentially painters who applied the principles of their school to another medium. Conversely, Troubetzkoy was truly painterly in his handling of the plastic medium*, infusing his work with those qualities of vibrating light and fleeting appearance which distinguish the masterpieces of Impressionist painting.

Troubetzkoy variously signed his sculptures with the names Paolo, Pavel and Paul, reflecting his multiple national attachments by birth, ancestry and residence. He was born in Italy on Lake Maggiore in 1866, the second of three brothers. His father, of an ancient aristocratic Russian family, had served as a diplomat in that country from 1863 and subsequently settled there with his wife, Ada Winans, an American opera singer. The family environment encouraged artistic inclinations, as an early portrait by Daniele Ranzoni of the three Troubetzkoy children with their dog bears witness. Ranzoni was one of the leading figures in the Milanese circle of artists and

writers known as “Gli Scapigliati” (“the Bohemians”), several of whom were regularly received by the Troubetzkoy at their home, Villa Ada. Paul’s earliest artistic essays were in drawing and modelling, above all domestic animals, and the head of a horse, which he had modelled from life, was seen by one such visitor, the sculptor Giuseppe Grandi, who encouraged him to continue in that direction. Grandi was among the dominant sculptors of the Italian avant-garde at the end of the nineteenth century, translating into three dimensions the fragmented rendering of light which typified the manner of the Scapigliati painters. Adopting the approach developed by the older artist, Troubetzkoy applied it to the direct observation of nature stripped of the symbolist preoccupations still present in the art of Medardo Rosso, another sculptor sometimes defined as an Impressionist, whose artistic sources are equally to be found in the work of the Scapigliati. Describing the central figure of Impressionism, Cézanne is said to have remarked “Monet is only an eye, but my God what an eye!”, perhaps most concisely expressing the notion that Impressionism seeks to convey the experience of life more than its meaning.

At the time of Troubetzkoy’s maturity, the most important event in the history of sculpture was surely the commission for the *Monument to the Burgheers of Calais*, which Rodin worked on from the first maquette he presented in 1884 to the unveiling of the definitive public monument in 1895. The expressionist realism of this sculpture is in marked opposition to the avant-garde Parisian painting with which it is contemporary, yet Rodin and Monet were born in the same year and both are recognized as artistic giants credited with the revolutionary modernism which conditioned early twentieth-century art. The contrast between these very different artistic personalities, who exhibited together in a great retrospective held to coincide with the 1889 Paris Exposition Universelle, for which the Eiffel Tower was built, explains in part why an Impressionist sculptor should have arrived in France from Italy after the gap of one generation. Troubetzkoy thus provides a missing link which can be seen as the transition in sculpture from the optical experiments of the Impressionists and their followers to the gestural styles which in schematic terms arose out of the dissolution of Cubism and Modernist Abstraction. In sculpture, we may see in him a precursor of the early Fontana and still recognize his animated surfaces in the very different figures of Alberto Giacometti’s mature style.

After a brief sojourn in Russia when he was seventeen, Troubetzkoy moved in 1884 to Milan, where he was apprenticed to the sculptors Donato Barcaglia and Ernesto Bazzaro, a follower of Grandi. In the city, he enlarged his circle of acquaintance among musicians, journalists and

painters, including Vittore Grubicy de Dragon, who with his brother Alberto introduced him to Giovanni Segantini, the leading Divisionist painter who was to be the subject of one of his most successful early half-length portraits. It was through the Grubicys and Segantini that Troubetzkoy must have met the latter's nephew, Rembrandt Bugatti, whose precocious talent was surely encouraged by his visits to Troubetzkoy's Milanese studio. For his debut at the Brera Academy in 1886, Troubetzkoy exhibited a horse, and in the following year he presented two further animal pieces at Venice, *In the Stable* and *Cows*. At first refused on the grounds that these were not sculpture, they were finally included after the President of the Admissions Committee intervened, remarking, "If this is not sculpture, then it must be something better." From that year on, until his departure for Russia in 1898, Troubetzkoy participated in every major show in Milan, and was also present elsewhere. Unlike Bugatti, who was to concentrate predominantly on animals, Troubetzkoy increasingly devoted his activity to portraits during the course of the 1890s. In 1893, he made his mark with an exotic group which combined horse and rider: *The Indian Scout*. The unexpectedly early date for a subject drawn from the American West is explained by the presence in Milan in 1891 of William Frederick Cody's travelling circus. Buffalo Bill's tour afforded the opportunity for Troubetzkoy to observe at first hand the spectacle he would later see in America itself. The sculpture which resulted from this encounter won the Gold Medal at the National Exhibition in Rome and was acquired by the new Italian capital's National Gallery of Modern Art. In the same year, Chicago held the World's Columbian Exhibition to celebrate the 400th anniversary of Columbus's landing in America, where Troubetzkoy showed around eight works, some of which were acquired by the Golden Gate Museum of San Francisco.

From early on in his career, Troubetzkoy's fame spread far and it was to grow further as he refined his conception of the portrait-statuettes and extended its appeal to a wider though highly select public. The phenomenon of the society ball as a focus of social aspiration and guarantee of public standing gave him the starting-point from which to establish the specialty with which his name is now generally associated. A number of major historical events occurred around the date of Troubetzkoy's birth: the arduous unification of his native Italy was in process, and the fall of the French Emperor, which was to open the way for its completion, was soon to follow. In Russia, a lengthy agenda for the emancipation of the serfs had finally been put in place in 1861, the year which also marked the start of the American Civil War, which was not to end until 1865. By the time the young sculptor moved to Milan, however, a pause in the cycle of crisis had brought an opportunity to enjoy the growing prosperity of the late century. In America, the Gilded Age was in full swing, and tycoons amassed great wealth and spent lavishly, while in Europe the Belle Epoque culminated in the carefree decade known as the Gay Nineties. The society ball set the standard of fashion and conspicuous consumption, and it was even said that the "Four Hundred" who formed the highest circle of society in New York were limited to that number because that was the capacity of Mrs Astor's ballroom. In Milan, too, elegant balls were held for patrons of the arts such as those who supported the "Famiglia Artistica" group with which Troubetzkoy regularly showed his work. In February of 1897, the prize for the best costume at one of these events was a portrait by Troubetzkoy, won on this occasion by the wife of a successful German businessman and art-lover established in Milan, Adelaide Aurnheimer,



née Rätzsch, who had come dressed as Manon Lescaut. The seated figure created by Troubetzkoy, to which he gave the evocative title *After the Ball* (cat.no.5), met with great success and was exhibited that same year in the sitter's birthplace, Dresden, where it was awarded the Silver Medal at the International Exhibition and bought by the city for its museum. Other casts were subsequently acquired by numerous other museums and are to be found today at the Metropolitan in New York, the Cleveland Museum in Ohio, the Musée d'Orsay in Paris and the Tretiakov Gallery in Moscow.

Invited to teach a course in sculpture by the Moscow Academy of Fine Arts, Troubetzkoy left Milan for Russia at the end of 1898. His arrival created something of a sensation among Russian artistic circles; the progressive camp rallied round him as a champion of freedom from outworn conventions, while he was rejected by the traditionalists who objected that he belonged to no school and was too ignorant to qualify as a true sculptor and artist. His unconventional attitude could admittedly appear to border on philistinism, as when he met Tolstoy, none of whose works he had read, and who therefore enquired what it was about him that had struck the sculptor. "You have a marvellously interesting head to sculpt," replied Troubetzkoy, a disarming response which underlines his freedom from literary influences and his attachment to the observation of nature as sole artistic principle. Such was the nature of the instruction he dispensed to the art



Previous page:
Troubetzkoy in his
Paris studio, 1911.

Left:
Princess Troubetzkoy,
original clay model in the
sculptor's studio, 1911.

students in Moscow: "The secret of art is not to be found in those works of art which, inasmuch as they have already been made, are perfect and complete, but in the direct observation of truth, which is alive and renews itself all the time." The radical position taken by Troubetzkoy distances him from the society portraitist who seeks to flatter his sitter's vanity, as became evident in his approach to the monument to Alexander III, for which he received the official commission, amid some confusion as to whether he was a genius or an impostor. He asked for 150,000 roubles in payment for his work, ten times more than other candidates for the commission, adding that he would cease work if he was given any less, and justifying these demands by declaring that the other sculptors were "craftsmen, stonecutters", whereas he was an "artist, a great talent". It was reported that he described the monument he conceived, which represented the Czar astride a massive horse, as "a beast on top of another beast", the bowed head of the animal symbolizing the might of Russia crushed by its weighty rider. The political undertones of this formula must not be exaggerated, however, given Troubetzkoy's attachment to pure transcription of physical reality and his apolitical nature. His peculiar position as an outsider in a country to which he owed his ancient and distinguished lineage nonetheless gave him an authority which he exercised freely in a manner which is surely a tribute to his uncompromising independence of spirit.

Despite the considerable difficulties posed by the realization of a monument of heroic scale and the doubts over his capacity to complete the project, the statue was unveiled in St Petersburg in June 1909. Apart from the superb *Tolstoy on Horseback*, Troubetzkoy had executed numerous portrait-statuettes of aristocratic and political personalities during his Russian period. Boris Pasternak recounted how Troubetzkoy's bronze-founder from Milan, Robecchi, worked in the studio which had been built for the artist in Moscow, before Troubetzkoy transferred to St Petersburg, where a vast space on the Nevski Prospekt was put at his disposal by the government. In 1900, he exhibited the *Tolstoy* at the Paris Exposition Universelle, where his work was present at both the Italian and Russian pavilions. The paradoxical nature of this combination can be appreciated if it is recalled that the architectural programme which accompanied the Fair included the bridge named after Alexander III and the Grand Palais built on the avenue that prolongs its axis on the Right Bank. The French had in 1891 concluded an alliance with Russia which was to remain in force until the revolution of 1917, to counter the perceived threat of the Triple Alliance which Italy had joined in 1882, aligning itself with Germany and Austria-Hungary. Troubetzkoy thus belonged to both camps, clearly without political motivation. Ahead of Rodin, he won the Grand Prix at the Fair, and the Musée du Luxembourg acquired a cast of his *Tolstoy on Horseback*. Among the Russian artists who had admired his work were Bakst and Benois, both of whom were later to contribute to the success of Diaghilev's Ballets Russes among the fashionable set in London and Paris. When he left Russia at the end of 1905, it was to Paris that he moved.

He continued in Paris to be associated with Italian and Russian circles, exhibiting with the Italian Divisionists in 1907 and later that same year taking part in the show of Russian art at the Salon d'Automne. It was also in that year that Troubetzkoy modelled one of his most famous portraits of the aesthete Robert de Montesquiou (cat.no.10), who inspired the character Charlus in Proust's *Remembrance of Things Past*. In this figure, seated in a relaxed pose despite the hat and walking-stick which the subject holds, and the coat draped over his left arm which falls onto

ample folds of studio cloth that in turn spill over the dais where a Russian wolfhound is stretched out, Troubetzkoy's art achieves its highest degree of perfection in capturing the impression of a moment. It is as if the fashionable Montesquiou has just called on the sculptor and agreed to sit for his portrait amid the studio props which are casually disposed around him, ready to move on to his next social engagement as soon as the artist has completed his likeness. An open letter written by Montesquiou in 1902 is evidence of his high regard for Troubetzkoy, and when the sculptor moved to Paris, Montesquiou would have been able to introduce him into the most exclusive Paris salons. The year after he modelled the statuette of the seated Montesquiou, Troubetzkoy showed around 50 sculptures in a one-man exhibition at the gallery of the prestigious bronze-founder, Hébrard, extending his exposure to the art-collecting public. By 1909 he had modelled among other female subjects a portrait of Mme Décori (cat.no.12), whose salon attracted intellectuals, politicians and journalists (she had a liaison with the minister, Raymond Poincaré), and who was considered one of the most fascinating women in Paris. Soon after he had moved to the city, Troubetzkoy had met the Spanish painter, Joaquin Sorolla, whom he had invited to his exhibition with Hébrard and who was to be instrumental in initiating the next phase of his career.

The great public success of Sorolla's New York exhibition at the Hispanic Society of America in 1909 prompted Troubetzkoy to write to him and ask for an introduction to Archer M. Huntington, the passionate collector of Spanish paintings who had founded the Society and had invited Sorolla to show there. In December of that year, Troubetzkoy wrote to Sorolla to thank him for organizing an exhibition of his work in Madrid and to request his help in coming to an agreement with the Hispanic Society. In the same letter, he announced that he had sent Sorolla a sculpture, the statuette of the *Dancer – Countess Svirsky* (cat.no.16), reminding the painter that he had promised to give him a picture in return. Sorolla had already painted a portrait of Troubetzkoy which was shown at the Hispanic Society exhibition, which had also included a bronze sculpture of himself seated by Troubetzkoy, probably cast for the occasion. A further testament to the closeness of the two artists at this period is provided by Sorolla's painting of 1910, *Clotilde on the Sofa*, in which the sculpture of Countess Svirsky is clearly visible, placed just behind the sitter. Sorolla was present at the opening of Troubetzkoy's show in New York, held under the auspices of the American Numismatic Society at the premises of the Hispanic Society from 12 February to 12 March 1911. No fewer than eighty items are listed in the fully illustrated catalogue of this important retrospective which was followed by a number of other one-man shows in cities across America: Buffalo in 1911, Chicago, St Louis and Toledo in 1912, Newport and Philadelphia in 1915, Detroit in 1916, and Los Angeles and San Francisco in 1917. At the same time, Troubetzkoy continued to be included in major European and international events in accordance with his multiple national affinities. A petition in 1912 aimed to ensure that he would, as an Italian artist, be given a space at the next Venice Biennale of 1914 and 88 works were exhibited in a room devoted entirely to him at the 1913 Secession in Rome. He also participated in 1911, alongside Rodin, Bourdelle and Sargent, in the first exhibition to introduce contemporary French artists to America.

Returning to New York for a show at Knoedler & Co. in 1914, Troubetzkoy had decided to remain in America when the First World War broke out. There he continued to move in the highest circles, producing portraits of celebrities from all spheres of life. One of his best-known statuettes, first exhibited in New York in 1915, captures Lady Constance Stewart-Richardson (cat.no.19), athlete and suffragette, in a characteristic dance movement. Modelled in Paris in 1914, the sculpture vividly recreates the excitement of a barefoot performance by the aristocratic disciple of Isadora Duncan. Among Troubetzkoy's American sitters are to be found the grandest names of the time: Vanderbilt, Dodge, Roosevelt, Whitney, Van Buren and Rutherford Stuyvesant, to list but a few. Screen idols of the new movie industry developed by legendary pioneers such as D. W. Griffith and Cecil B. De Mille also provided subjects for his busts and portrait-statuettes: Mary Pickford,



Douglas Fairbanks Sr. and Sessue Hayakawa were added to the register. Troubetzkoy had opened a studio in Hollywood in 1919 when he had won a competition launched by the city of Los Angeles for a monument to General Harrison Gray Otis, distinguished soldier and powerful owner of the *Los Angeles Times*, who had died in 1917. Travelling across America all the way from the East Coast to the Pacific must have inspired Troubetzkoy to pursue the American Indian theme which he had begun in Milan at the start of his career. He continued regularly to exhibit Western subjects in the Impressionist manner which distinguishes them from the graphic realism of Frederic Remington's treatment of similar material. The statue of General Otis, represented in military dress, was unveiled on 3 July 1920, and in the following year Troubetzkoy returned to Paris where he opened a studio in Neuilly. For the remainder of his life, he was to divide his time between France and Italy, retiring to his villa on Lake Maggiore in his final years.

The Europe to which Troubetzkoy returned was totally changed from the Old World he had left behind in 1914. Despite his attachment to its values and the apparent aristocratic indifference to mass phenomena which his figures seem to exhibit, the study of his self-portrait of 1925 reveals a troubled countenance that betrays an anxious nature, keenly aware of individual human plight. Troubetzkoy would have been as devastated at the slaughter of horses in the battles of the First World War as he would have been by the assassination of the Czar and his family by the Bolsheviks. In Paris in 1916, Rembrandt Bugatti, who shared many of his sensibilities, had put an end to his life. The younger artist's potential retreat from human society had always been present in his almost exclusive choice of animals as subjects for his sculpture. Even his great fondness for these living beings was to prove inadequate to survive the despair of the war years.



Above: Lady Constance Stewart-Richardson (see cat. no. 19).

Previous page: Countess Svirsky (see cat. no. 16)

That Troubetzkoy was anything but insensitive is shown by his own respect for life in all its forms, which led him to adopt a strictly vegetarian diet and sometimes even in his sculpture to attempt to further the cause of animal welfare. In his preface to the exhibition of Troubetzkoy's sculpture held at Colnaghi & Co. in London in December 1931, George Bernard Shaw, himself a vegetarian, brilliantly recounts an episode in which the sculptor attended a banquet where he made a speech to denounce the meal which was about to be served, only to be applauded by the assembled guests who had understood nothing of what he had said as he had spoken in French. Another side to Troubetzkoy's personality finds expression in his numerous sculptures of mothers with their children or other family groups in which one senses, beyond the elegant formality of the compositions, an unshakeable faith in universal and inalienable human values. His resilience was sufficient to allow him to apply the energy of his skill to the society of the Jazz Age, or, as they were known in Paris, "les Années Folles".

In his portrait of a *Seated Girl* (cat.no.23), dated 1930, Troubetzkoy not only reproduces the modern fashions in dress and hairstyle, but also documents a deeper psychological characteristic of the time. The now vanished elegance of *After the Ball* had been accompanied by a gaze barely conscious of the imminent passing of the old order, whereas the disillusionment of the lost generation appears to have left its mark on the features of the young girl in the later work. Scott Fitzgerald defined that difference in his 1920 novel *This Side of Paradise*: "Here was a new generation, shouting the old cries, learning the old creeds, through a reverie of long days and nights; destined finally to go out into that dirty gray turmoil to follow love and pride; a new generation dedicated more than the last to the fear of poverty and the worship of success; grown up to find all Gods dead, all wars fought, all faiths in man shaken....". Troubetzkoy had witnessed from the New World the end of the society into which he was born, and in Europe he could chart the unsettled aftermath which would eventually culminate in another conflict. His death in 1938 prevented him from following those events to their conclusion.

Troubetzkoy was far more than a society portraitist, and his prodigious output is testimony to the passion with which he pursued his creative activity. His style did not follow the Modernist experiments of the early twentieth century, yet it was ideally suited to his humanitarian purpose. His statuette of Puccini in an overcoat epitomizes his genius in surpassing the intimate scale and impeccable elegance of his figures to capture something of life itself, his constant and overriding preoccupation.

OLIVER WOOTTON

* It is likely that Troubetzkoy used plastilene, a non-drying compound of clay dust and wax, rather than clay to model his sculptures. (Edward Horswell, *Rembrandt Bugatti: Life in Sculpture*, London, 2004, p.69)

This essay depends in large part on the material contained in the retrospective exhibition catalogue edited by Gianna Piantoni and Paolo Venturoli: *Paolo Troubetzkoy, 1866-1938*, Verbania Pallanza, Museo del Paesaggio, Palazzo Viani Dugnani, 29 April-29 July 1990.

The author is indebted to its contributors and to the publications of John S. Gioni, pioneering post-war Troubetzkoy scholar.



EXHIBITS

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Left:
Troubetzkoy modelling
a life size portrait of
Princess Tenichev with
her dog, *circa* 1898-99
in Talashkino.

1
Bull Twisting
c. 1890
9 by 11 in; 23 by 28 cm







2

Macchietta di Brumista
1894
14 by 32 in; 35 by 80 cm







3
Standing Girl
1894
19 by 6 in; 48 by 15 cm





4

Bedouin and Camel
c. 1896
12 by 15 in; 31 by 38 cm

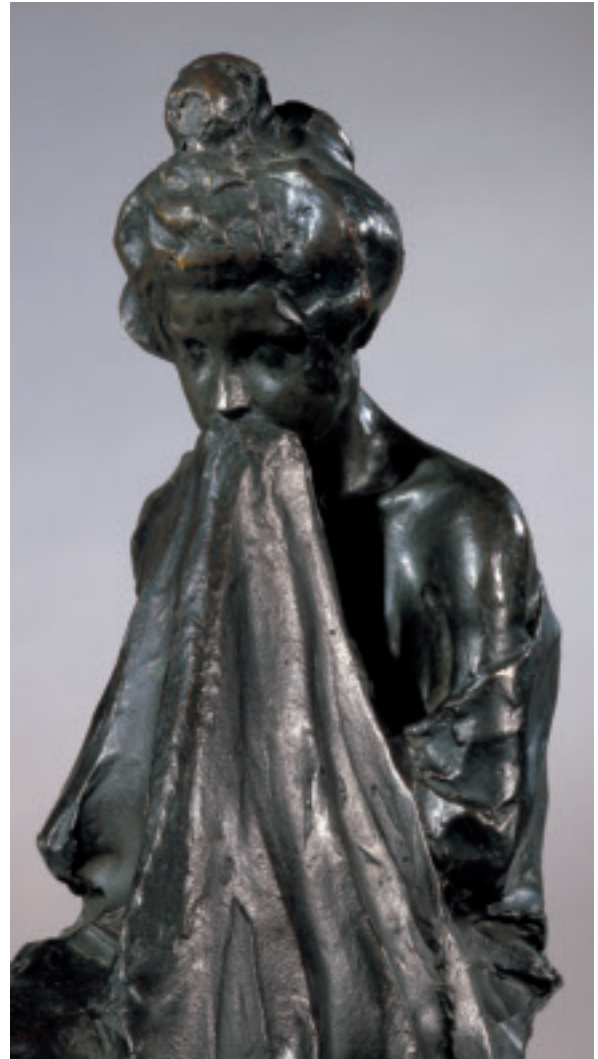


5
After the Ball
Adelaide Aurnheimer
1897
17 by 21 in; 43 by 52 cm









6
Model Resting
1900
16 by 14 in; 41 by 37 cm



7

Husky, lying down
1915
3 by 9 in; 8 by 24 cm



8

Reclining Spitz Dog
c. 1904
3 by 11 in; 8 by 29 cm





9

Madame Goujon with her Collie Dog
1906
18 by 23 in; 47 by 60 cm





10

Count Robert de Montesquiou
1907

19 by 24 in; 49 by 60 cm





11
Borzoï
1907
4 by 16 in; 9 by 40 cm





12

Madame Felix Décori
1908
18 by 21 in; 45 by 53 cm













13

Mrs William Kissam Vanderbilt
née Anne Harriman

1910

21 by 10 in; 53 by 25 cm

14

William Kissam Vanderbilt

1910

21 by 8 in; 53 by 20 cm



15

Baroness Robert de Rothschild

1911

18 by 13 in; 46 by 33 cm







16

Danseuse

Countess Tamara de Svirsky

1912

21 by 9 in; 52 by 23 cm





17

Enrico Caruso

1912

21 by 12 in; 54 by 31 cm



18

Giacomo Puccini

c. 1912

18 by 18 in; 46 by 46 cm







19

The Dancer
Lady Constance Stewart-Richardson
1914
14 by 12 in; 36 by 31 cm



20
Elephant with Vines
1915
9 by 5 in; 24 by 14 cm









21

Princess Boncompagni

née Margaret Draper

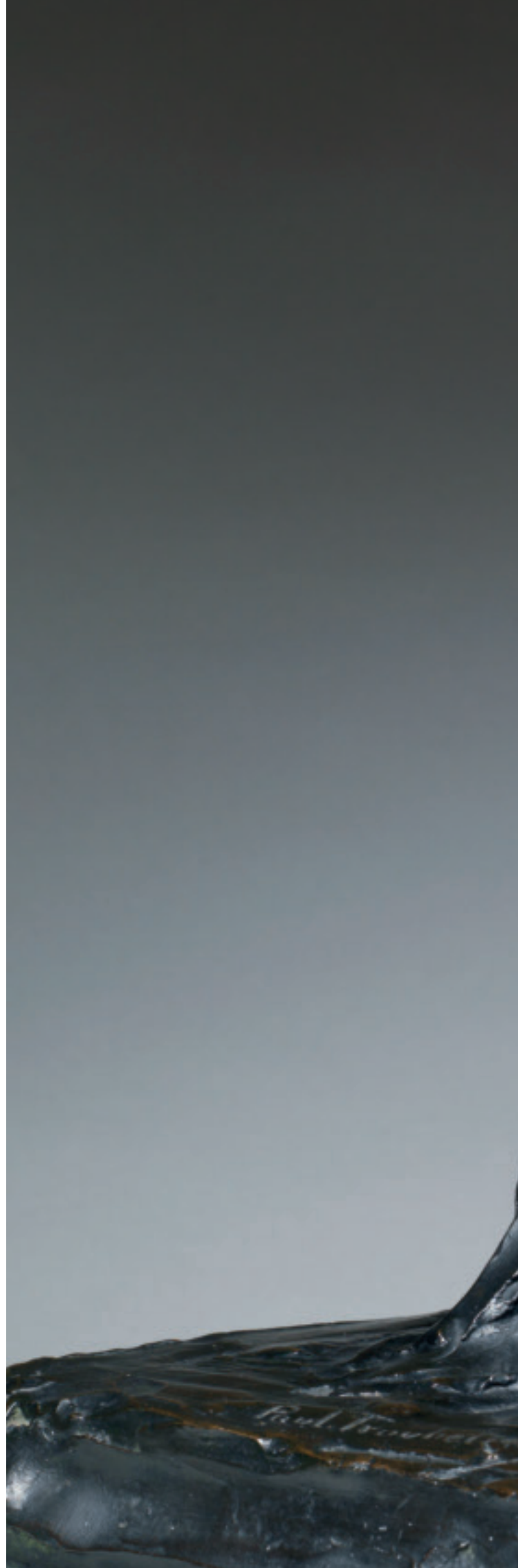
1921

17 by 14 in; 43 by 36 cm



22

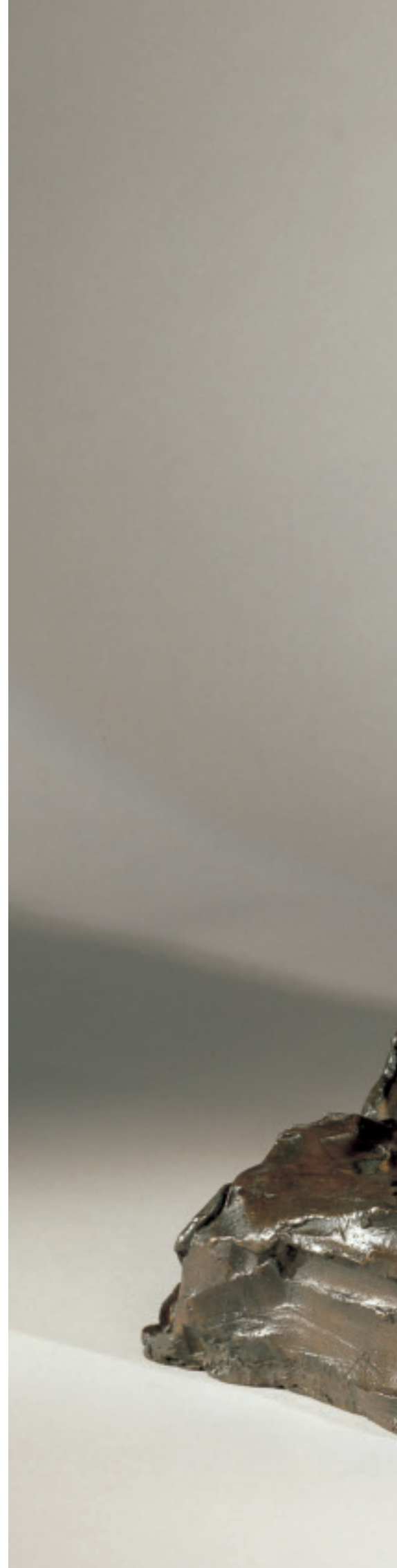
Seated Woman
c. 1930
15 by 13 in; 40 by 33 cm







23
Seated Girl
c. 1930
14 by 13 in; 34 by 32 cm







1

Bull Twisting
c. 1890
9 by 11 in; 23 by 28 cm

This bronze was cast using the lost wax process probably in Milan *circa* 1900. It was initialled in the wax: 'PT'.

The model is illustrated in the catalogue for the American shows under the title "Cow with Head Turned Back" alongside a similar subject entitled "Cow Grazing".

In his early years as a sculptor, between 1886 and 1889, Troubetzkoy modelled several similar subjects of cattle and horses. These were observed at the farm of Francesco Magnaghi (1847–1887), a friend of the Troubetzkoy family who died prematurely and whose tomb was executed by Paul. Not only were the models easy to find (although the young sculptor had to walk four or five kilometres to reach the farm from his home) but a naturalistic trend in Italian figurative arts of the 1880s favoured this type of subject. The sculptor Ernesto Bazzaro, like Troubetzkoy deeply influenced by Grandi, made a famous *Goat* in 1887 of which a number of casts were produced, and of course Rembrandt Bugatti modelled many similar sculptures of cows at the start of his career in Milan around 1900. Unusually it is signed simply 'PT' and is undoubtedly a very early work.



2

Macchietta di Brumista
1894
14 by 32 in; 35 by 80 cm

This bronze was cast by the lost wax process at the A.Robecchi foundry, Milan in 1894. It was signed, dated and inscribed in the wax: 'Paolo Troubetzkoy' '1894' 'A.Robecchi'

"'Fiacre in the Snow" shows a typical Milanese cabby overtaken by a storm, his horse's head lowered in mute discomfort and his vehicle crusted with new-fallen snow. Technically, the simple incident is a joy to those who relish close observation and clever, realistic handling.' (Christian Brinton, in the Introduction to the American exhibition catalogue).

The Italian title, *Macchietta di Brumista*, underlines the impressionistic nature of this sculpture, intended to convey the fleeting glimpse of a passer-by who barely makes out the silhouette of the cab, horse and driver through the Milanese winter fog. (*Macchietta* translates literally as a fast sketch, caricature or even cartoon – *Brumista* comes from the English word 'brougham', a type of small carriage).

This early work was first exhibited at the Milan Triennial in 1894.



3

Standing Girl
1894
19 by 6 in; 48 by 15 cm

This bronze was cast using the lost wax process probably in Milan *circa* 1900. It was signed in the wax: 'Paolo Troubetzkoy'.

Also shown at the Milan Triennial of 1894 under the title *After the Pose*, this intimate early figure of a delicate, partly nude young girl treats a theme which was widespread in Italian art in the decades around 1900. The sculpture is sometimes called *Girl Arranging her Hair* and exists in a variant in which the girl holds a long braid of her hair. The same model probably posed for two other sculptures by Troubetzkoy from the early nineties.

The figure was very successful commercially and numerous bronze casts were made, the earliest examples of which are in the Modern Art Galleries of Milan and Genoa. A marble version is in the collection of the Museo del Paesaggio in Verbania.



4

Bedouin and Camel
c. 1896
12 by 15 in; 31 by 38 cm

This bronze was cast using the lost wax process probably in Milan *circa* 1900. It was signed in the wax: 'Paul Troubetzkoy'.

Troubetzkoy modelled an *Arab Horse at Rest* in 1891, a subject drawn from the "Egyptian Exhibition" which was present in Milan in the spring of that year. A grand spectacle in full costume, this also inspired a commercially successful sculpture by Bazzaro, *In carovana!* ("In the Caravan!") representing a girl on a camel. Both Orientalist pieces were shown in the following spring of 1892. Troubetzkoy's taste for the exotic was also to manifest itself in the *Indian Scout*, modelled in 1893 on the occasion of the Milan run of Buffalo Bill's circus. In both cases, the subject extended the young sculptor's early animalier essays. *Bedouin and Camel* dates from 1896 (the plaster is inscribed *1896 Milano*) and Troubetzkoy may have returned to the Orientalist theme because of the popularity with the public of small bronzes of exotic subjects. In 1893, he had already exhibited two variants on the subject entitled *At the Oasis* and *In the Desert*. Two casts of the *Bedouin and Camel* are in museum collections, in Genoa and at the Museo Civico at Savignano. This work was included and illustrated in his 1911 show in New York.



5

After the Ball
Adelaide Aurnheimer
 1897
 17 by 21 in; 43 by 52 cm

This bronze was cast by the lost wax process in Milan in 1897. It was signed, dated and inscribed in the wax: 'Paul Troubetzkoy' '1897' 'Milano'.

Adelaide Aurnheimer, née Rätzsch (born Dresden, 1873) was the wife of Karl Friedrich Aurnheimer (born Nuremberg, 1859), a German merchant who had moved to Milan in the 1880s, developing his business interests there with great success. The couple were among the most assiduous followers of the Milanese exhibiting group, *La Famiglia Artistica*, becoming patrons and supporters of many young artists. They divided their time between Milan and Lugano, where they owned a villa, before retiring in 1919 to Campione d'Italia. The *Famiglia Artistica* organized social events as well as exhibitions and it was at a fancy-dress ball given by the group in February 1897 that Adelaide Aurnheimer won her portrait by Troubetzkoy as a prize for the best costume. She had come dressed in eighteenth-century fashion as Manon Lescaut, heroine of Puccini's opera produced a few years earlier to great acclaim. Three other portrait prizes were awarded on the same evening, including one for the saddest costume, a portrait by the painter, Luigi Conconi. A cast of Troubetzkoy's statuette was shown that year at the Dresden International Exhibition and subsequently acquired by the city's museum. A further example was placed by the artist in the window of a picture-framer in Milan's elegant Galleria where from 1894 he and Conconi habitually presented their latest work to the public. The immediate success of the sculpture led to several casts entering prestigious public collections: the Metropolitan Museum in New York, Musée d'Orsay in Paris (acquired 1904, dated *Milano 1898* and cast by A. Robecchi), the Cleveland Museum in Ohio and Tretyakov Gallery in Moscow all possess examples.



6

Model Resting
 1900
 16 by 14 in; 41 by 37 cm

This bronze was cast by the lost wax process in Moscow in 1900. It was signed, dated and inscribed in the wax: 'Paul Troubetzkoy' '1900' 'Moscou'.

Prior to 1900 the majority of Troubetzkoy's earlier models were inspired by animals or scenes of everyday life around him in Milan, such as *Macchietta di Brumista* (see cat.no.2). Portraits and, on occasion, exotic subjects followed in the course of the 1890's. In the present work, however, we see for the first time Troubetzkoy sculpting the human form for its own sake. The sitter here is not a glamorous noble woman or society figure but a life model, as if, finally, the sculptor was approaching his subject from a more academic point of view. This change of approach may well have been a reaction to the fierce criticism he received from established artists on his arrival in Russia. They accused him of having no formal artistic training or indeed credentials and so, with a more conventional study of this type, he may have wished to prove his ability on their terms.



7

Husky, lying down
1915
3 by 9 in; 8 by 24 cm

This bronze was cast by the lost wax process at the Roman Bronze Works foundry, New York in 1915. It was signed, dated and inscribed in the wax: 'Paul Troubetzkoy' '1915' 'Roman Bronze Works'.

Of all the animals Troubetzkoy chose to sculpt, dogs were undoubtedly his favourite. He modelled them throughout his career both on their own but also often in larger works with their masters. Most of the dogs he modelled around 1900 are naturally of Russian breeds as Troubetzkoy was based there at this time, so this later portrait of a similar animal is unusual.



8

Reclining Spitz Dog
c. 1904
3 by 11 in; 8 by 29 cm

This bronze was cast by the lost wax process in St Petersburg in 1904. It was signed, dated and inscribed in the wax: 'Paul Troubetzkoy' '1904' 'Petersbourg'.

Unlike French foundries at the start of the twentieth century, those in Russia did not inscribe their castings with their name so it is not possible to be more specific as to who cast each work. However the quality of these casts is on a par with those produced in France or Italy and it is probable that artisans and expertise moved freely between each country. Indeed, when Troubetzkoy won the monumental commission of Tsar Alexander III, he took with him from Milan the well-known founder Carlo Robecchi to carry out the project. Robecchi subsequently moved on with Troubetzkoy to Paris where he set up his own foundry with his brother, producing high quality lost wax castings.



9

Madame Goujon with her Collie Dog
1906
18 by 23 in; 47 by 60 cm

This bronze was cast by the lost wax process at the A. A. Hébrard foundry, Paris in 1906. It was signed, dated, inscribed and stamped in the wax: 'Paul Troubetzkoy' '1906' 'Paris' 'CIRE PERDUE A.A.HEBRARD'.

This impressive bronze was probably cast by Hébrard in 1906 for inclusion in his exhibition devoted to the work of Troubetzkoy held in 1908. It was also included in the important show in New York at the Hispanic Society in 1911. Of all the foundries who cast works by Troubetzkoy examples by the Hébrard foundry are without doubt of the best quality and also the rarest.

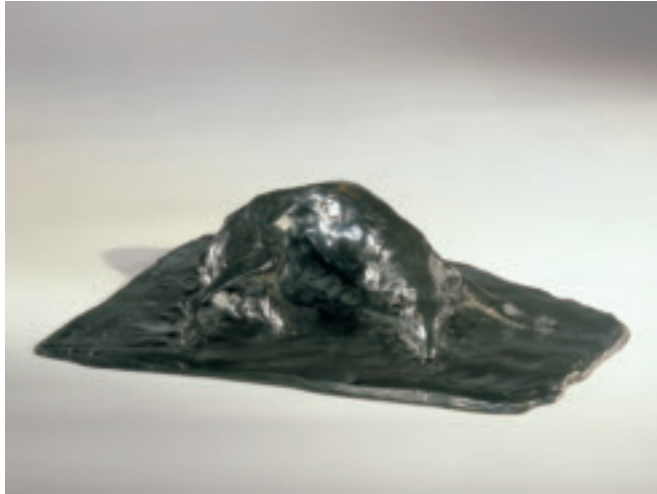


10

Count Robert de Montesquiou
1907
19 by 24 in; 49 by 60 cm

This bronze was cast by the lost wax process at the Claude Valsuani foundry, Paris in 1923. It was signed, dated and stamped in the wax: 'Paul Troubetzkoy' '1907' and '1923' 'CIRE PERDUE C.VALSUANI'.

Robert de Montesquiou (1855–1921) is perhaps best known as the inspiration for the character Baron Charlus in Marcel Proust's *Remembrance of Things Past*. Art critic, writer, dandy and aesthete, he epitomized the decadent refinement of the fin-de-siècle. Descended from an old and prestigious aristocratic line, he frequented the foremost salons of Paris society and prided himself on discovering new artistic talent of which he became the protector. A friend of the poets Mallarmé and d'Annunzio, his portrait was painted by Whistler in 1891 and by Boldini in 1897. He was the model for another literary character, Des Esseintes, in the novel *A rebours* ("Against Nature") by Huysmans, the unnamed "yellow book" that Lord Henry Wotton sends to Dorian Gray with the profound consequences described in Oscar Wilde's story. Montesquiou was an unqualified admirer of Troubetzkoy's sculpture and wrote enthusiastically about it in 1902. The artist was to execute three portraits of him: the present model with his Borzoi at his feet, a contemporary lifesize bust (in plaster, collection of the Museo del Paesaggio, Verbania) and a seated full-length life-size plaster (Art Gallery of Ontario, Toronto). Montesquiou described his portrait-statuettes by Troubetzkoy in an autobiographical work, *Les Pas effacés – Mémoires*, published in 1923, the second date marked on the present cast. It is amusing to note, in connection with the composition of this work, that the sitter, referring to his tall stature and slender elegance, is known to have likened himself to "a greyhound in a coat". Only one other cast is known, in the Musée d'Orsay, Paris, dated 1907 and also cast by the Claude Valsuani foundry. The plaster, dated 1907, is in the Museo del Paesaggio, Verbania.



11

Borzoi
1907
4 by 16 in; 9 by 40 cm

This bronze was cast by the lost wax process at the A. A. Hébrard foundry, Paris in 1909. It was signed, dated, inscribed and stamped in the wax: 'Paul Troubetzkoy' '1909' 'A mon ami Pozzi' 'CIRE PERDUE A.A.HEBRARD'.

Dr Samuel Jean Pozzi was a famous surgeon and gynaecologist whose portrait bust was modelled by Troubetzkoy in 1907–8. A fashionable physician of early twentieth-century Paris society, he was a friend of Montesquiou, Anatole France and Marcel Proust. Sargent introduced him to Henry James as "a very brilliant person", Montesquiou presented him as "the most seductive personality I have ever encountered". He was the model for Dr Cottard in Proust's "Remembrance of Things Past". In the medical field, he revolutionized gynaecological consultations with an examination called "bi-manual exploration" which included placing one hand on the patient's abdomen. The art critic Arsène Alexandre associated Montesquiou and Pozzi, friends and aesthetes, in an article about Troubetzkoy in which he states "Here further are two men skilled in dissection: the outgoing Robert de Montesquiou who delves into minds, and Pozzi who delves into bodies." Dr Pozzi was murdered by a deranged patient in 1918. This model was included in the catalogue for the American shows under the title "Samoyed Dog lying down (2)" but it is clearly the same hound as features at the feet of Montesquiou in his portrait by Troubetzkoy (see cat. no. 10).



12

Madame Felix Décori
1908
18 by 21 in; 45 by 53 cm

This bronze was cast by the lost wax process at the Claude Valsuani foundry, Paris in 1909. It was signed, dated, inscribed and stamped in the wax: 'Paul Troubetzkoy' '1909' 'Paris' 'CIRE PERDUE C.VALSUANI'.

Mme Décori held one of the most prominent salons in Paris, receiving intellectuals, politicians and journalists. Considered among the most fascinating women of her day, she had a liaison with the minister, Raymond Poincaré. Troubetzkoy introduced her to the Italian poet, d'Annunzio, thus allowing him to gain access to French political circles.

One of the most successful and original innovations in Troubetzkoy's sculpture is his use of props to create a spatial setting for his figures. The simple device of placing the sitter in a chair has the effect of drawing in the viewer, so much so that we feel as if we too were a part of her salon sharing with her a moment of intimacy.

A cast of this model was included in Troubetzkoy's first Paris one-man show held at the Hébrard Gallery in 1908. She was portrayed by several other leading artists of the day including Rembrandt Bugatti who modelled her full length standing portrait in 1912.

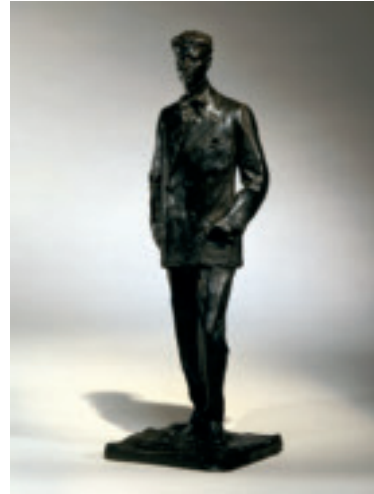


13

Mrs William Kissam Vanderbilt
née Anne Harriman
 1910
 21 by 10 in; 53 by 25 cm

This bronze was cast by the lost wax process at the Hébrard foundry, Paris in 1910. It was signed, dated and stamped in the wax: 'Paul Troubetzkoy' '1910' 'CIRE PERDUE A.A.HEBRARD'.

Born Anne Harriman (1864-1940) she was twice widowed before marrying William Kissam Vanderbilt in 1903. She had two sons from her first marriage and two daughters from her second although none with William K. It is interesting to note the early modelling date of 1910 for these two sculptures, as they precede Troubetzkoy's arrival in America. They were in fact modelled in the sculptor's Paris studio, whilst the Vanderbilts were staying at their house in Passy. Both sculptures however were included in the artist's highly successful first one-man show in New York the following year. Further portraits of the Vanderbilt family were modelled in Paris in 1910, namely her two daughters, his niece Gertrude (Mrs Harry Payne Whitney) and even a favourite thoroughbred. Perhaps it was his success with this group of high-profile commissions that led Troubetzkoy to realise the strength of potential American demand for his work and encouraged him to organise his series of US exhibitions.



14

William Kissam Vanderbilt
 1910
 21 by 8 in; 53 by 20 cm

This bronze was cast by the lost wax process at the Claude Valsuani foundry, Paris in 1910. It was signed, dated and stamped in the wax: 'Paul Troubetzkoy' '1910' 'CIRE PERDUE C.VALSUANI'.

William Kissam Vanderbilt (1849-1920) inherited a fortune of \$55 million from his father. Initially he worked in the family railroad business and after the death of his elder brother Cornelius in 1899, he was considered to be the head of the Vanderbilt family. After his remarriage in 1903 he withdrew from business life in the US and spent the majority of his time in France. He established a horse racing stable, Haras du Quesnay near Deauville and won a number of important races in France including the Prix du Jockey Club in 1906, 1908, 1909 and 1919. Horses were obviously close to Vanderbilt's heart as whilst Troubetzkoy modelled additional portraits of his wife's children by her previous marriage, it was a favourite racehorse rather than his own children for which the sculptor was to receive a further commission.



15

Baroness Robert de Rothschild
1911
18 by 13 in; 46 by 33 cm

This bronze was cast by the lost wax process at the Claude Valsuani foundry, Paris in 1911. It was signed, dated and stamped in the wax: 'Paul Troubetzkoy' '1911' 'CIRE PERDUE C.VALSUANI'.

Baroness Nelly de Rothschild, née Gabrielle Nelly Régine Beer (1886–1945), married Robert Philippe Gustave de Rothschild, banker and Director of the Compagnie des Chemins de Fer du Nord in 1907. They had four children. Another bronze cast dated 1911 is in the Rothschild Collection, Paris.



16

Danseuse
Countess Tamara de Svirsky
1912
21 by 9 in; 52 by 23 cm

This bronze was cast by the lost wax process at the Roman Bronze Works foundry, New York in 1912. It was signed, dated and inscribed in the wax: 'Paul Troubetzkoy' '1912' 'Roman Bronze Works'.

Tamara de Svirsky (1883–1972) was a well-known international performer, appearing in many leading roles in the early twentieth century, particularly in America. 'As one stands before the "Danseuse," who has abandoned her old-fashioned ballet skirt, taken off her stays, dancing without shoes or stockings, clothed only in loose and flowing draperies, one cannot but marvel at the wonderful charm and grace of this little figure in bronze; at the realization of beauty in the dance, an expression of art couched in a universal language...'. (Charles L. Borgmeyer, *Prince Paul Troubetzkoy – Sculptor*, in *Fine Arts Journal*, Chicago, July 1911, p.13). A cast of this bronze was given by Troubetzkoy to Joaquín Sorolla in 1909 and the famous Spanish artist depicted it in his painting of 1910, "Clotilde on the Sofa". It is now displayed in the Sorolla Museum in Madrid.



17

Enrico Caruso
1912
21 by 12 in; 54 by 31 cm

This bronze was cast by the lost wax process at the Faruffini and Ottolina foundry, Milan in 1912. It was signed, dated and inscribed in the wax: 'Paul Troubetzkoy' '1912' 'Faruffini e Ottolina fusero Milano'.

The great Italian operatic tenor, Enrico Caruso (1873–1921), was under contract at the Metropolitan Opera in New York when his likeness was modelled by Troubetzkoy in 1912. Based in America, he regularly toured Europe and frequently returned to his native Italy. He is represented in his stage-costume for Puccini's *Fanciulla del West* (*The Girl of the Golden West*), first produced in 1910 in New York under the musical direction of Arturo Toscanini. Troubetzkoy made portraits of all three of these legendary musicians who, like him, were acclaimed by the American public. Caruso's appearances caused a sensation and his recordings of popular songs as well as opera contributed to the breadth of his appeal. A cast of this model is in the Museo Puccini at Torre del Lago.



18

Giacomo Puccini
c. 1912
18 by 18 in; 46 by 46 cm

This bronze was cast by the lost wax process in Milan in 1925. It was signed, dated and stamped in the wax: 'Paul Troubetzkoy' '1925' 'Milano'.

Giacomo Puccini was born in 1858 at Lucca and entered the Milan conservatory in 1880. His earliest opera, a one-act work, was produced with success in 1884, the year of Troubetzkoy's arrival in Milan. They were to become friends and both frequented the circles of Milan's artistic life in their formative years, experiencing the influence of the "Scapigliati". With *Manon Lescaut*, first staged in Turin in 1893, Puccini achieved international success. The opera doubtless counted in Signora Aurnheimer's choice of costume for the ball which she attended in 1897 and where she won her portrait by Troubetzkoy (see cat. no. 5). The statuette of Puccini is thought to have been modelled at the same period as other portraits of musicians he made around 1912. When the composer died in 1924, a statue of him was commissioned for La Scala. Luigi Troubetzkoy recounts in his memoirs how he was called to the opera house by Toscanini who insisted that he should send a telegram to his brother in Paris, asking him to travel to Milan so that he could agree on the details of the commission. The conductor wanted no other sculptor to execute the work. Troubetzkoy arrived a few days later and settled the matter with Toscanini. Using the likeness he had made of Puccini from life some years earlier, he created the commemorative lifesize statue which today stands outside the Museo Puccini at Torre del Lago. Bronze casts of the statuette are to be found in the following collections: Museo Teatrale alla Scala, Milan; Kirov's Museum of Art, Kirov and San Diego Opera Guild, California.



19

The Dancer

Lady Constance Stewart-Richardson

1914

14 by 12 in; 36 by 31 cm

This bronze was cast by the lost wax process at the Claude Valsuani foundry, Paris in 1921. It was signed, dated and stamped in the wax: 'Paul Troubetzkoy' '1921' 'CIRE PERDUE C.VALSUANI'.

Famous as an athlete and suffragette, Lady Constance Stewart-Richardson (Cromartie 1883 – London 1932) attended a performance by Isadora Duncan in 1909 and henceforth became an "interpretative" ballerina, adopting Duncan's radical freely expressive style. Her first recital was held in London in 1910 and was followed by annual appearances. More than her gifts as choreographer or performer, however, it was as an aristocrat dancing barefoot and barely clad that she achieved renown. She performed in the United States in 1913, 1915 and 1917 and Troubetzkoy modelled her in Paris in 1914. A cast dated 1915 is in the collection of the Detroit Institute of Arts, another in the Metropolitan Museum of Art, New York, was acquired from the artist in 1929.



20

Elephant with Vines

1915

9 by 5 in; 24 by 14 cm

This bronze was cast by the lost wax process at the Roman Bronze Works foundry, New York in 1915. It was signed, dated and inscribed in the wax: 'Paul Troubetzkoy' '1915' 'Roman Bronze Works'.

Animals are portrayed frequently in Troubetzkoy's sculpture: dogs, horses, cows, bears and reindeer all feature either on their own or with human subjects. However exotic animals such as this remarkable elephant are extremely rare in the sculptor's oeuvre. Dated 1915, this sculpture was probably modelled at the Bronx Zoo in New York whilst the artist was living in America.



21

Princess Boncompagni
née Margaret Draper
 1921
 17 by 14 in; 43 by 36 cm

This bronze was cast by the lost wax process at the Claude Valsuani foundry, Paris in 1921. It was signed, dated and stamped in the wax: 'Paul Troubetzkoy' '1921' 'CIRE PERDUE C. VALSUANI'.

Princess Boncompagni, née Margaret Draper (1891–1974) was the only daughter of William F. Draper and Susan Preston, an unlikely match since Draper had been a Union Army general in the Civil War and Susan Preston was the daughter of a Confederate major-general. Both families occupied prominent positions in society, however, and owned substantial assets. William Draper served as ambassador to Italy for three years from 1897 and when he died in 1910, Margaret inherited half of her father's multi-million-dollar fortune. The wealthy young heiress became a focus of gossip, dominating the Washington social scene and arousing excited speculation about her engagements and separations. In 1916, she finally married the Roman Prince Andrea Boncompagni, who had been wounded on the front and was unfit to resume service. Their marriage ended in divorce in 1923 and she spent the rest of her life mostly in Paris, New York and Washington.



22

Seated Woman
 c. 1930
 15 by 13 in; 40 by 33 cm

This bronze was cast by the lost wax process at the Attilio Valsuani foundry, Paris in 1930. It was signed, dated and stamped in the wax: 'Paul Troubetzkoy' '1930' 'CIRE PERDUE A. VALSUANI'.

This late work shows the artist in complete command of his sculptural style. It has sometimes been wrongly identified as a later portrait of the celebrated Marchesa Casati whom Troubetzkoy had first modelled standing with her greyhound in 1913. A stylish, near-lifesize painting by Kees van Dongen also portrays her with a greyhound.



23

Seated Girl
c. 1930
14 by 13 in; 34 by 32 cm

This bronze was cast by the lost wax process at the Attilio Valsuani foundry, Paris in 1930. It was signed, dated and stamped in the wax: 'Paul Troubetzkoy' '1930' 'CIRE PERDUE A.VALSUANI'.

This portrait of 'a stylish young debutante' was modelled towards the end of the sculptors life, probably in Paris and shortly before he settled finally back in Italy. Whilst the name of the sitter is unknown this does not detract from one's appreciation of the sculpture which wonderfully captures the spirit of the age. Attilio Valsuani took over his uncle's foundry in 1927 and continued to produce castings of the highest quality, working for many of the leading sculptors of the day.

BIOGRAPHY

- 1866 Paul Troubetzkoy is born at Intra on Lake Maggiore, the second of three brothers (Pierre, the eldest, was born in 1864 and Luigi, known as "Gigi", in 1867) from the second marriage of Prince Peter Troubetzkoy (Tulčin, 1822–Mentone, 1892). A Russian diplomat, Peter had come to Florence, then the capital of Italy, in 1863, where he met and married Ada Winans (New York 1835 – Suna, 1917), an American operatic singer who was in Italy perfecting her technique.

The family moves to Villa Ada at Ghiffa, also on Lake Maggiore, where Peter Troubetzkoy pursues his interest in botany. Guests at their home include prominent artists and writers, encouraging the children's aesthetic vocation. Pierre later became a well-known portrait painter. Paul begins drawing and modelling in plastilene; domestic animals are his main subjects. He attracts the attention and encouragement of the sculptor Giuseppe Grandi with a horse's head he has modelled from life.

Given Paul's lack of interest in studying, his father sends him to Russia to stay with an uncle and become acquainted with the family's estate but he returns to Italy within a few months having decided to devote himself exclusively to sculpture.

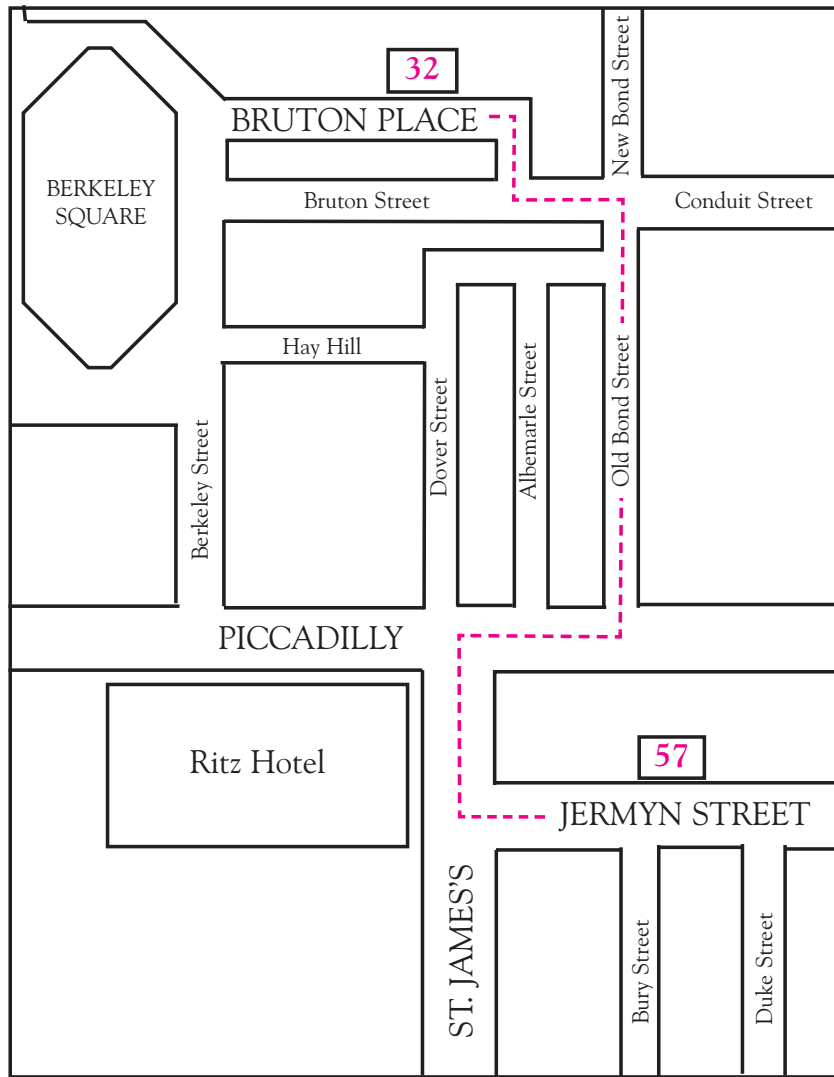
- 1884 Paul moves to Milan where he is briefly apprenticed to the sculptors Donato Barcaglia and Ernesto Bazzaro but prefers to continue observing from nature and modelling studies of animals. He meets painters, musicians and journalists and is introduced to the Grubicy brothers.
- 1886 He exhibits for the first time at the Brera Academy, showing a model of a horse, and joins the Milan exhibiting group, *La Famiglia Artistica*.
- 1887 Troubetzkoy shows two sculptures in Venice, takes part in the annual *Famiglia Artistica* exhibition and again at Brera. From now on, he will participate in all annual public exhibitions in Milan until his departure for Russia in 1897.
- 1889 He exhibits at the *Exposition Universelle* in Paris.
- 1891 Troubetzkoy not always successfully enters several competitions for monuments to national figures to be erected in different Italian cities: Garibaldi in Milan and Naples, Dante in Trent (in collaboration with the painter, Luigi Conconi). Other monumental projects were to follow: to General Fanti at Carpi, Prince Amedeo of Savoy in Turin, Nicolò Tommaseo at Sebenico, Senator Carlo Cadorna at Pallanza and the painter Daniele Ranzoni at Intra.
- 1893 He wins the Gold Medal at the National Exhibition in Rome for the *Indian Scout*, acquired by the National Gallery of Modern Art. Eight of his sculptures are included in the World's Columbian Exhibition, some of which are acquired by the Golden Gate Museum in San Francisco.
- 1895 Exhibits a portrait of *Signorina Erba* at the first Venice Biennale, where he was regularly to be included. The portrait becomes his principal genre, although by no means exclusively.
- 1898 Leaves Italy for Russia, invited by the Moscow Academy of Fine Arts to teach a sculpture course. Troubetzkoy meets Tolstoy and subsequently executes three portraits in sculpture of the writer as well as those of numerous other Russian personalities.
- 1900 He is included in both the Italian and Russian sections of the Paris *Exposition Universelle* where he receives the *Grand Prix de Sculpture* for Russia and his *Tolstoy on Horseback* is acquired by the Musée du Luxembourg.

- 1901 Troubetzkoy moves to St Petersburg to execute the commission for a monument to Tsar Alexander III for which he has won the competition. A vast studio at no.141 Nevsky Prospect is put at his disposal by the Russian government.
- 1902 Marries Elin Sundström.
- 1904 Exhibits in the same room as Toulouse-Lautrec at the *Salon d'Automne* in Paris where he will henceforth take part in annual events.
- 1905 Troubetzkoy leaves Russia in the wake of the Russo-Japanese War and early revolutionary unrest, taking refuge first in Finland before returning to Milan. In December, he moves to no.23, rue Weber in Paris, where he has been invited to execute a monument to Tolstoy. His one child, Pierre, is born, who was to survive only two years.
- 1907 His bust of Segantini is shown at the Italian Divisionists Exhibition in Paris.
- 1908 50 works in plaster, bronze and marble are exhibited at the prestigious Galerie Hébrard in Paris. In John Singer Sargent's studio in London, Troubetzkoy models his first bust of George Bernard Shaw.
- 1909 The *Monument to Alexander III* is unveiled in June. Troubetzkoy receives the Order of St Vladimir.
- 1910 Unsuccessfully enters the competition for a monument to Alexander II.
- 1911 A major exhibition at the Hispanic Society of New York launches a series of important one-man shows across the United States. Troubetzkoy is included in the first exhibition to introduce contemporary French art to America, at the Albright Gallery in Buffalo where a show of his work was previously held following the New York debut. F.D. Roosevelt is among the prominent Americans to be modelled by Troubetzkoy.
- 1912 One-man shows are held in Chicago, St Louis and Toledo.
- 1914 In New York for a show at Knoedler & Co., Troubetzkoy decides to remain in America at the outbreak of World War One.
- 1919 He wins the competition for a monument to General Harrison Gray Otis in Los Angeles (unveiled in 1920).
- 1921 Troubetzkoy returns to Paris and rents a house with a studio in Neuilly, where he was to remain for the rest of his life, spending the summers in his Villa Ca'Bianca on Lake Maggiore.
- 1927 His wife, Elin, dies.
- 1931 P. & D. Colnaghi hold an important one-man exhibition of Troubetzkoy's work in London. George Bernard Shaw writes the preface to the catalogue. Troubetzkoy marries Muriel Marie Somerwell but his bride is attracted more by his title and celebrity than by the prospect of sharing his life and the marriage proves short-lived.
- 1934 Travels to Egypt and exhibits in Alexandria and Cairo. He continues to work despite failing health.
- 1938 Troubetzkoy dies of a severe form of anaemia at Suna on Lake Maggiore, refusing to the last to eat any meat, in accordance with his strict vegetarian principles.

PRINCIPAL EXHIBITIONS

- 1886 Milan, Brera, Annual Exhibition
- 1887 Milan, *Famiglia Artistica* Annual Exhibition
Milan, *Società per le Belle Arti ed Esposizione Permanente*
Venice, National Artistic Exhibition
- 1888 Milan, Brera, Exhibition of Maquettes for the Monument to Garibaldi
- 1889 Paris, *Exposition Universelle*
- 1891 Milan, Brera Royal Academy of Fine Arts, First Triennial Exhibition
Trent, Exhibition of Maquettes for the Monument to Dante
- 1892 Genoa, Italo-American Exhibition for the Columbian Centenary
Naples, Exhibition of Maquettes for the Monument to Garibaldi
Turin, Exhibition of Maquettes for the Monument to Prince Amedeo of Savoy
Turin, Society for the Promotion of the Fine Arts, Fiftieth Anniversary Exhibition of Modern Art
- 1893 Chicago, World's Columbian Exhibition
Intra, Fine Arts and Floral Exhibition
Rome, National Exhibition of Fine Arts
- 1895 Venice, 1st International Art Exhibition (*Biennale*)
- 1896 Florence, Festival of Art and Flowers, Fine Arts Exhibition (until January 1897)
- 1897 Dresden, International Exhibition
- 1898 Moscow, *MOLCH*, Association of Moscovite Artists
Turin, National Exhibition of Fine Arts
- 1899 St Petersburg, Annual Exhibition of *Mir Iskusstva*
- 1901 St Petersburg – Moscow, Posthumous Exhibition of the Academician, I.I. Levitan
- 1903 Brussels, *La Libre Esthétique*
- 1904 Paris, *Salon d'Automne*
- 1906 Paris, Galerie Georges Petit, *Société Nouvelle des Peintres et Sculpteurs*
- 1907 Paris, *Salon de la Société Nationale des Beaux-Arts*
Paris, Exhibition of Russian Art
Paris, The Italian Divisionists in Paris
- 1908 Paris, Galerie Hébrard
- 1909 Rome, LXXIX International Exhibition of Fine Arts, *Società degli Amatori e Cultori*
- 1910 Stresa, Art Exhibition
- 1911 New York, The American Numismatic Society at the Hispanic Society of America,
Sculpture by Prince Paul Troubetzkoy
Buffalo, Albright Gallery, *Sculpture by Prince Paul Troubetzkoy*
Buffalo, Albright Gallery, *Société Nouvelle des Peintres et Sculpteurs*
Rome, International Exhibition of Fine Arts

- 1912 Chicago, The Art Institute, *Sculpture by Prince Paul Troubetzkoy*
 St Louis, City Art Museum, *A Collection of Sculpture by Prince Paul Troubetzkoy*
 Toledo, The Toledo Museum of Art, *Exhibition of Sculpture by Prince Paul Troubetzkoy*
- 1913 Paris, Exhibition of Animalier Artists
 Rome, First National Secession Exhibition of Art
- 1915 Lucca, Exhibition of Old Masters and Modern Art
 Newport, *Exhibition by Paul Troubetzkoy*
 Philadelphia, The Art Club of Philadelphia, *Exhibition of Sculpture by Prince Paul Troubetzkoy*
- 1916 Detroit, Detroit Museum of Art, *Exhibition of Sculpture by Prince Paul Troubetzkoy*
- 1917 Los Angeles, Museum of History, Science and Art, *Paul Troubetzkoy*
 San Francisco, Palace of Fine Arts, *Exhibition of Sculpture by Prince Paul Troubetzkoy*
- 1921 Milan, Pesaro Gallery, Contemporary Italian Art
 Rome, First Roman *Biennale*, National Exhibition of Fine Arts of the Fiftieth Anniversary of the Capital
- 1931 London, P. & D. Colnaghi & CO., *Sculpture by Prince Paul Troubetzkoy.*
- 1933 Milan, Art Gallery, *Sculture del Principe Troubetzkoy*
 Pallanza, Casino Municipale, Paul Troubetzkoy Exhibition
- 1934 Alexandria (Egypt), Paul Troubetzkoy Exhibition
 Cairo, Paul Troubetzkoy Exhibition
 Salsomaggiore, Paul Troubetzkoy Exhibition
- 1935 Bergamo, Casari Gallery, Paul Troubetzkoy Exhibition
- 1936 Milan, Dedalo Gallery, Exhibition of the Works of Paul Troubetzkoy
 Pallanza, Casino Municipale, Paul Troubetzkoy Exhibition
- 1937 Biella, Paul Troubetzkoy Exhibition
 Bergamo, Paul Troubetzkoy Exhibition
- 1938 Pallanza, Casino Municipale, Paul Troubetzkoy Retrospective
- 1940 Milan, Dedalo Gallery, Paul Troubetzkoy Exhibition
- 1952 Pallanza, Museo Storico Artistico, Troubetzkoy-Ranzoni Exhibition
- 1966 Leningrad, *Pavel Petrovich Troubetzkoy 1866–1938*
 Milan, Palazzo della Permanente, *Mostra della Scapigliatura*
 Pallanza, Paul Troubetzkoy Exhibition
- 1978 Buenos Aires, Museo de Arte Moderna, *Troubetzkoy*
- 1990 Verbania Pallanza, Museo del Paesaggio, *Paolo Troubetzkoy, 1866–1938*
- 1998 Luino, Civico Istituto di Cultura Popolare, Palazzo Verbania and Canton Ticino,
 Church of Santa Maria Maddalena, *Paolo Troubetzkoy: I ritratti*
- 2008 London, Sladmore Gallery, *Paul Troubetzkoy, Sculptor of the Belle Epoque*



The Sladmore Gallery, 57 Jermyn Street
Bronze Sculpture 1830-1930

Sladmore Contemporary, 32 Bruton Place
Contemporary Sculpture and Paintings

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