

French Paintings and Pastels, 1600–1945

The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor



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Edgar Degas, *Grande Arabesque, Third Time (First Arabesque Penchée)*,
modeled 1885–90; cast 1937 or later

Artist	Edgar Degas (French, 1834–1917)
Manufacturer	A.-A. Hébrard et Cie, foundry (French, 1907–1937) Albino Palazzolo, founder (Italian, 1883–1973)
Title	<i>Grande Arabesque, Third Time (First Arabesque Penchée)</i>
Object Date	modeled 1885–90; cast 1937 or later
Medium	Copper alloy
Dimensions	17 7/8 × 22 × 11 1/2 in. (45.4 × 55.9 × 29.2 cm)
Inscription	Inscribed on the top left side of the base, on the figure’s proper right side: Degas Stamped on the top right side of the base, on the figure’s proper left side: 60/M; Stamped on the top right side of the base, to the right of the edition number, on the figure’s proper left side: Cire / Perdue / A. A. Hébrard
Credit Line	The Nelson-Atkins Museum of Art. Gift of Henry W. and Marion H. Bloch, 2015.13.8

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Catalogue Entry

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MLA:

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Grande Arabesque, Third Time (First Arabesque Penchée) is a posthumous cast in copper alloy of a sculpture that Impressionist artist Edgar Degas modeled primarily in beeswax around 1885–90.¹ It is one of at least twenty-one editions of this particular dancer, today scattered across the globe, that Italian founder Albino Palazzolo manufactured in the decades following Degas’s death in 1917. The complex story of how these and other Degas sculptures were created, dispersed, and received by the general public has been greatly refined in recent years thanks to groundbreaking technical studies and archival research. This essay summarizes those findings and explores their implications for the Nelson-Atkins cast.

When Degas passed away at the age of eighty-three, he left behind a cache of working sculptures in varying conditions and states of completeness. The vast majority were crafted from wax and plastilene, malleable materials favored by Degas because they allowed him flexibility to modify the poses of his human and animal figures.² At the behest of Degas's heirs,³ two of the artist's former dealers, Paul Durand-Ruel and Ambroise Vollard, inventoried these models from December 1917 to January 1918 and hired a photographer to document them. The photographer, known only as Gauthier, photographed fifty-three of the seventy-three wax models that were ultimately selected for casting.⁴ Regrettably, the model for the Nelson-Atkins cast was among those that were present in Degas's studio but somehow eluded Gauthier's camera.⁵ The dealers waited anxiously while Degas's relatives deliberated which foundry would translate the artist's wax models into more permanent media. As Durand-Ruel's eldest son and business partner, Joseph, confided to Degas's artist friend Mary Cassatt (1844–1926) on February 18, 1918: "If they are not cast soon by an expert, they will crumble completely into worthless pieces."⁶ Three months later, on May 13, 1918, Degas's family awarded Adrien-Aurélien Hébrard's (1865–1937) foundry the right to reproduce Degas's sculptures, with the stipulation that they receive 25 percent of net sales. The contract specified that Hébrard could create twenty-two casts from each wax model—one for Degas's heirs, one for the foundry, and twenty saleable editions.⁷ However, as discussed below, Hébrard deviated in significant ways from these terms.

Due to World War I, casting did not begin until 1919. Hébrard entrusted this immense project to Palazzolo, his longtime director. An Italian expatriate, Palazzolo had cut his teeth at a foundry in Milan before moving to Paris in 1903 and joining Hébrard's team.⁸ Palazzolo was particularly skilled at a variation of the lost-wax process that, counterintuitively, preserved rather than destroyed the original wax models by making expendable duplicate waxes that were melted in their stead.⁹ Palazzolo used this technique for the Degas commission, thus saving Degas's autograph models for posterity.¹⁰ Unbeknownst to the family, at Hébrard's urging Palazzolo began by creating unauthorized master casts of Degas's figurines, which served as the matrix for all subsequent casts. These extracontractual sculptures are usually referred to as the "modèles," in reference to the marks inscribed on their bases, or the "master bronzes"—even though, strictly speaking, they were cast not in bronze but brass, itself an alloy of copper, zinc, and tin.¹¹ Once the

modèles were finished, Palazzolo cast the first complete saleable edition of Degas's sculptures, known as set A, which Hébrard exhibited from May to June 1921 and then sold to New York collector Louisine Havemeyer.¹²

Initially, scholars believed that Palazzolo had completed all twenty-two heir-approved editions between 1919 and 1921. John Rewald said as much in his 1944 catalogue raisonné of Degas's sculptural oeuvre.¹³ Later, Jean Adhémar, on the basis of information received from Palazzolo himself, proposed that casting had continued until 1932.¹⁴ However, even this more conservative timeline proved inaccurate when, in 1991, Anne Pingeot published excerpts from Hébrard's archives. The foundry was liquidated in 1937, so their records date to 1936 and earlier. Pingeot discovered that Hébrard's ledgers recorded sales of 567 Degas casts by 1936—far fewer than the 1,606 sculptures permitted by the contract with Degas's heirs (twenty-two editions times seventy-three figurines).¹⁵ This discrepancy reflects the foundry's efforts to protect itself from financial loss. Rather than risk overproduction of unpopular figurines, Hébrard preferred—with some exceptions, including the aforementioned set A—to cast Degas's sculptures piecemeal and in response to consumer demand, rather than as complete editions.

Additional casting information came to light in 1995, when Sara Campbell published an exhaustive catalogue of every known Degas cast, which at the time totaled 1,215 sculptures. This tally excluded the modèles but accounted for the serialized casts (lettered A to T), the heirs' casts (inscribed "HER.D" for *héritiers Degas*, or "Degas heirs"), and the foundry's casts (inscribed "HER" for *héritiers*, even though Hébrard was not among the artist's heirs), as well as an assortment of unsanctioned casts (some inscribed "AP" for Albino Palazzolo, some unlettered).¹⁶ Campbell has since released an updated inventory that identifies still more casts.¹⁷ The painstaking research of Pingeot and Campbell leaves no doubt that Palazzolo went on casting copper alloy sculptures and stamping them with both the Degas estate cachet and the Hébrard foundry mark long after the Hébrard foundry had closed. According to Suzanne Glover Lindsay, Palazzolo opened his own facility soon after Hébrard's liquidation and remained active as a founder through the 1950s.¹⁸



Fig. 1. The base of *Grande Arabesque, Third Time (First Arabesque Penchée)*, showing “60 / M” (inscribed into wax before casting) and the foundry mark “CIRE / PERDUE / A. A. HÉBRARD” (stamped into wax before casting)

What do these revelations mean for *Grande Arabesque, Third Time (First Arabesque Penchée)*? The Nelson-Atkins work is inscribed “60 / M” on its base, indicating that it is one of the saleable editions outlined in the 1918 contract (Fig. 1). The Arabic number 60, written as the numerator of a fraction, associates the Kansas City cast with a specific wax model, today owned by the Musée d’Orsay, Paris. Figurine no. 60 exists in at least twenty-one casts (twenty lettered A to T and one unlettered) and was thus one of the most coveted of Degas’s sculptural creations in the early to mid-twentieth century.¹⁹ The letter M, appearing as the denominator, means that the Nelson-Atkins work belongs to the M series. Palazzolo generally cast the Degas figurines in alphabetical order, so sculptures marked A to J appear more frequently in the Hébrard archives than those inscribed K to T. For comparison, whereas Hébrard sold forty-eight figurines from the F series in 1936 or earlier, he only sold thirteen sculptures from the M series during the same period.²⁰ The Nelson-Atkins work was not one of the latter. Its absence from the Hébrard ledgers strongly suggests that Palazzolo cast *Grande Arabesque* after the foundry’s liquidation—that is, in 1937 or later. Provenance research places the Kansas City work in the collection of an American couple, Adolphe Adam (1894–1968) and Katherine (née Nalinska, 1897–1971) Juviler, by 1961, but it was probably cast before 1952, as explained below.²¹



Fig. 2. Edgar Degas, *Grande Arabesque, Third Time (First Arabesque Penchée)*, modeled 1885–90, wax statue on wooden base, without base: 18 5/16 x 10 1/16 x 20 3/4 in. (46.5 x 25.5 x 52.7 cm), with base: 20 1/16 x 17 3/8 x 20 3/4 in. (51 x 44.1 x 52.7 cm), Musée d’Orsay, Paris, gift of Mr. and Mrs. Paul Mellon, 1956, RF 2769. © RMN-Grand Palais / Art Resource, NY, Photo: Daniel Arnaudet / Jean Schormans

Degas’s model for the Nelson-Atkins figurine is composed predominantly of beeswax, with trace amounts of paraffin wax, tallow, starch, and white lead (Fig. 2).²² Like the majority of Degas’s sculptures, it possesses a homemade internal armature rather than a store-bought one. Degas found prefabricated frameworks too limiting, so he usually insisted on building his own, even though his amateur constructions were prone to breakage and collapse.²³ X-radiographs of this particular model disclose an armature that consists of a vertical rod extending from the dancer’s right foot to her hip, thinner wires animating her left leg and both arms, and two shorter shafts connecting her head to her trunk (Fig. 3). Originally, this hidden skeleton may have continued externally, similar to the armature for sculpture no. 16, which is also titled *Grande Arabesque, Third Time (First Arabesque Penchée)* (Fig. 4). In the latter model, wires once exited the dancer’s forehead and raised left leg and were attached to an external anchoring system, but these visible means of support were removed by Palazzolo in the early 1950s when he prepared Degas’s creations for exhibition and sale.²⁴ Since, as mentioned above, the model for the Nelson-Atkins cast was not photographed by Gauthier in 1918, it is impossible to say for sure whether it, too, formerly had an outer framework, but Shelley G. Sturman, a leading expert on Degas’s sculptures, argues that it probably did.²⁵



Fig. 3. X-radiograph of Fig. 2. © Centre de Recherche et de Restauration des Musées de France, Paris

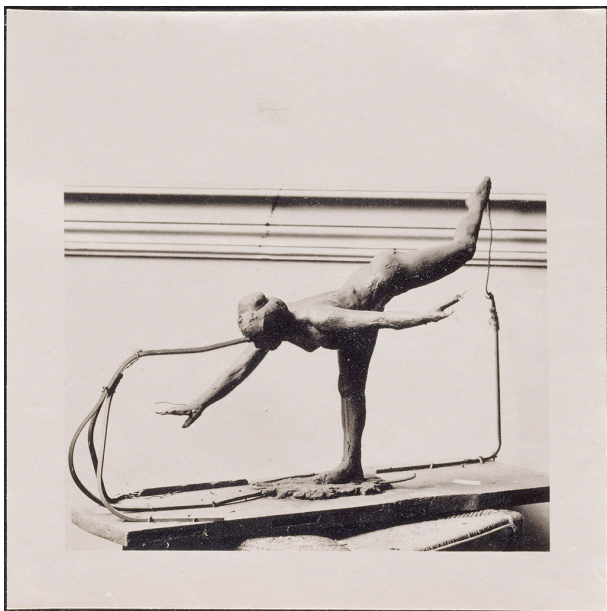


Fig. 4. Gauthier, inventory photograph of Edgar Degas's *Grande Arabesque, Third Time (First Arabesque Penchée)* (National Gallery of Art, Washington, DC, 1999.80.10) before its external armature was removed, 1917–18, Musée d'Orsay, Paris, ODO 1996-56-4657. © RMN-Grand Palais / Art Resource, NY. Repro-photo: Franck Raux

Such an armature would have helped stabilize Degas's precariously balanced ballerina. The woman demonstrates the so-called arabesque position, in which a dancer stands on one leg and stretches the other behind her body. Because she inclines her torso toward the ground rather than holding it upright, her arabesque is *penchée* (French for "tilted" or "leaning over"). As Gary Tinterow first noted, although Degas depicted ballerinas executing various types of arabesques in his paintings

and pastels, he only portrayed dancers holding the arabesque *penchée* in his three-dimensional work.²⁶ The Nelson-Atkins dancer angles her body so dramatically that she seems to defy the laws of gravity.

When Hébrard mounted the inaugural exhibition of Degas's figurines in 1921, viewers were transfixed by his sculptural renderings of ballerinas. The critic Georges de Traz, known as François Fosca, praised them in a review for the monthly periodical *L'Art et les artistes*, saying: "[T]he artist was determined to capture the diverse poses of classical dance, with the precision of a ballet master and the science of an anatomist."²⁷ Included in Hébrard's exhibition was cast A of sculpture no. 60. The Nelson-Atkins figurine (cast M of no. 60) probably made its public debut three decades later, in postwar Amsterdam. Willem Sandberg, director of the Stedelijk Museum, organized a Degas exhibition there from February 8 to March 24, 1952. Unfortunately, since his retrospective came on the heels of another Degas show at the Kunstmuseum Bern, Sandberg struggled to secure loans, especially of Degas's sculpture. In early January 1952, a few weeks before the scheduled opening, he wrote in desperation to his co-organizer, Parisian gallerist Max Kaganovitch (1891–1978): "After Reed's [*sic*] refusal in particular, what should we do to have enough important Degas sculptures? I am sending you this heartfelt appeal at top speed, hoping that you might help us."²⁸ Fortunately, Kaganovitch came through. Of the thirty-nine figurines ultimately exhibited at the Stedelijk Museum in 1952, all but one came from Kaganovitch's own stock.²⁹ No. 140, *Danseres, naar rechtervoet kijkend (Dancer, looking at her right foot)*, was a cast of sculpture no. 60. While it has not been possible to identify this cast definitively, Kaganovitch owned the Nelson-Atkins figurine before the Juvilers and almost certainly sold it to them, so it is highly probable that the Kansas City *Grande Arabesque* was the one displayed in Amsterdam as no. 140.³⁰



Fig. 5. "Edgar Degas, classicus onder de Franse impressionisten," *Nieuwe Haarlemsche courant*, no. 25316 (March 1, 1952): 3. Noord-Hollands Archief, Haarlem

Sandberg's efforts to obtain a representative group of Degas's sculptures were rewarded by the Dutch press. Critics were enamored with the casts, especially Degas's *Little Dancer Aged Fourteen*, photographs of which appeared in several Dutch newspapers (Fig. 5).³¹ Many writers sought to pinpoint what made Degas's figurines unique. A journalist for *Het Binnenhof* marveled at the sheer profusion of ballerina statues and found their lifelikeness compelling: "His dancers and women are true dancers and women. They possess grace, but not in the usual sense of the word."³² Another commentator for *Algemeen Dagblad* was similarly impressed:

*At first glance, his ballet dancers are delightful, delicate creatures, the embodiment of grace and expression of joy in beautiful movements. We see them as such in his work, especially in his sculptures, which are here in a considerable quantity: studies of poses, with the movement exquisitely and charmingly rendered. However, Degas also understood the exhausting labor that precedes a performance, the wretched humanity of these figures, and this he also captured, sometimes in stark contrast to the beauty that was conjured on stage.*³³

For this museum visitor, Degas's candor truly distinguished his sculpted dancers. He depicted the consummate skill and elegance of ballerinas without idealizing them, and he also acknowledged their incessant toil. Perhaps to emphasize this point, the anonymous critic titled his review "Degas: Bitterhead en schoonheid" (Degas: Harshness and Beauty), implying that the Impressionist had struck the right balance between them in his oeuvre.

More than a century has elapsed since Hébrard began casting Degas's wax models, yet interest in Degas's sculptural production remains stronger than ever. As the lone example of Degas's three-dimensional work in the Nelson-Atkins collection, *Grande Arabesque, Third Time* (*First Arabesque Penchée*) offers a valuable opportunity to understand better the casting, distribution, and reception of his figurines.

Brigid M. Boyle
November 2023

Notes

1. Various modeling dates have been proposed. John Rewald, the first scholar to study Degas's sculptures seriously, estimated 1882–95; Michèle Beaulieu suggested an earlier time frame of 1877–83; Charles Millard postulated 1885–90 in his monograph; Gary Tinterow favored a later period of creation, 1892–96; and, most recently, a team of art historians and conservators including Sara Campbell, Richard Kendall, Daphne S. Barbour, and Shelley G. Sturman advocated for 1885–90, echoing Millard. We have adopted the latter date range, since it is supported by the latest scientific research. See John Rewald, ed., *Degas: Works in Sculpture; A Complete Catalogue*, trans. John Coleman and Noel Moulton (New York: Pantheon Books, 1944), 15; Michèle Beaulieu, "Les sculptures de Degas: Essai de chronologie," *La Revue du Louvre et des musées de France* 19, no. 6 (1969): 374; Charles Millard, *The Sculpture of Edgar Degas* (Princeton: Princeton University Press, 1976), 24; Gary Tinterow, "Cats. 372–73, *First Arabesque Penchée*," in Jean Sotherland Boggs, ed., *Degas*, exh. cat. (New York: Metropolitan Museum of Art, 1988), 586; and Sara Campbell et al., *Degas in the Norton Simon Museum* (New Haven: Yale University Press, 2009), 365.

2. For an overview of the plastilenes that were commercially available during Degas's lifetime, see Barbara H. Berrie, Suzanne Quillen Lomax, and Michael Palmer, "Surface and Form: The Effect of Degas' Sculptural Materials," in Suzanne Glover Lindsay, Daphne S. Barbour, and Shelley G. Sturman, *Edgar Degas Sculpture* (Washington, DC: National Gallery of Art, 2010), 47.
3. Degas was unmarried and childless, so his brother René Degas and the four surviving children of his sister, Marguerite Fevre, inherited his estate.
4. Most likely, Degas's heirs and former dealers decided to cast an additional twenty models after Gauthier had already been compensated for his photography services.
5. For a transcription of the inventory and a list of the wax models featured in and missing from Gauthier's photos, see Anne Pingeot, *Degas: Sculptures* (Paris: Réunion des musées nationaux, 1991), 192–94.
6. Joseph Durand-Ruel to Mary Cassatt, February 18, 1918, cited in Anne Pingeot, "Degas and His Casting," in Joseph S. Czestochowski and Anne Pingeot, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, exh. cat. (Memphis: International Arts, 2002), 28.
7. Pingeot, *Degas: Sculptures*, 194.
8. For Palazzolo's biography, see Jean Adhémar, "Before the Degas Bronzes," trans. Margaret Scolari, *ARTnews* 54, no. 7, pt. 1 (November 1955): 34–35, 70. For a photograph of Palazzolo overseeing the casting of Degas's sculptures, see Daphne S. Barbour, "Degas's Wax Sculptures from the Inside Out," *Burlington Magazine* 134, no. 1077 (December 1992): 798.
9. For a step-by-step breakdown and helpful diagrams of this complicated process, see Daphne Barbour and Shelley Sturman, "The Modèle Bronzes," in Campbell et al., *Degas in the Norton Simon Museum*, 53–58.
10. Only four of Degas's original wax models did not survive the casting. See Barbour, "Degas's Wax Sculptures from the Inside Out," 799.
11. The existence of the modèles remained a foundry secret until 1976, when Hébrard's heirs exhibited them en masse at Lefevre Gallery, London, and subsequently sold them to collector Norton Simon. See *The Complete Sculptures of Degas*, exh. cat. (London: Lefevre Gallery, 1976). Today the entire set belongs to the Norton Simon Art Foundation in Pasadena, California. Regarding the medium, see Shelley G. Sturman and Daphne Barbour, "Degas' Bronzes Analyzed," in *Edgar Degas Sculpture*, 26.
12. See *Exposition des sculptures de Degas*, exh. cat. (Paris: Galerie A.-A. Hébrard, 1921).
13. Rewald, *Degas: Works in Sculpture*, 14.
14. Adhémar, "Before the Degas Bronzes," 70.
15. For the Hébrard archives, see Pingeot, *Degas: Sculptures*, 153–97.
16. Sara Campbell, "A Catalogue of Degas' Bronzes," *Apollo* 142, no. 402 (August 1995): 11–48.
17. Sara Campbell, "Inventory of Serialized Bronze Casts," in Campbell et al., *Degas in the Norton Simon Museum*, 501–57.
18. Suzanne Glover Lindsay, "Degas' Sculpture After His Death," in Lindsay, Barbour, and Sturman, *Edgar Degas Sculpture*, 18.
19. For the full list of casts and their whereabouts, see the Related Works collapsible section of this catalogue entry. No HER, HER.D, or AP editions have yet surfaced for sculpture no. 60, but it is possible that they, too, were cast.
20. Joseph S. Czestochowski, "Degas's Sculptures Re-examined: The Marketing of a Private Pursuit," in Czestochowski and Pingeot, *Degas Sculptures*, 24n23. The first sculpture cast from the M series was no. 22, which Hébrard sold to Norwegian dealer Walther Halvorsen (1887–1972) on March 1, 1924. See Czestochowski and Pingeot, *Degas Sculptures*, 165. As of 2009, when Campbell published her revised inventory of Degas casts, thirty-four sculptures from the M series had been located; the remaining thirty-nine may never have been cast.

21. The Juvilers sold *Grande Arabesque* at auction that year. See *Notable Modern Paintings, Drawings, and Sculpture. . . . From the Collection of Mr. and Mrs. Adolphe A. Juviler, New York, and Palm Beach, Sold by Their Order* (New York: Parke-Bernet Galleries, October 25, 1961), 5.
22. France Drilhon, Sylvie Colinart, and Anne Tassery-Lahmi, "Cat. 66: Edgar-Hilaire Degas, *Danseuse: Grande Arabesque, 3^e temps, première étude*," in Jean-René Gaborit and Jack Ligot, eds., *Sculptures en cire de l'ancienne Egypte à l'art abstrait* (Paris: Éditions de la Réunion des musées nationaux, 1987), 232.
23. The rickety nature of Degas's armatures was common knowledge among the artist's friends and colleagues. See Paul-André Lemoisne, "Les Statuettes de Degas," *Art et décoration* 31, no. 214 (September–October 1919): 113.
24. Shelley G. Sturman, "Cat. 32: *Grande Arabesque, Third Time (First Arabesque Penchée)*," in Lindsay, Barbour, and Sturman, *Edgar Degas Sculpture*, 209–12.
25. Sturman, "Cat. 32: *Grande Arabesque, Third Time*," 212n8. Sturman is head of objects conservation at the National Gallery of Art.
26. Tinterow, "Cats. 372–73, *First Arabesque Penchée*," 586.
27. François Fosca [Georges de Traz], "L'Actualité: Degas sculpteur," *L'Art et les artistes* 3, no. 18 (June 1921): 373. "[L]'artiste a tenu à retracer les diverses attitudes de la danse classique, avec la précision d'un maître de ballet et la science d'un anatomiste." All translations from the French are by Brigid M. Boyle.
28. Willem Sandberg to Max Kaganovitch, early January 1952, 30041 Archief van het Stedelijk Museum, Tentoonstelling Edgar Degas, 1951–1952, 3496 Correspondentie K–Z (hereafter ASM 3496). "Après le refus de Reed [sic] surtout, qu'est-ce que nous devons faire pour avoir assez de sculptures importante? Je vous envoie ce cri de cœur de toute vitesse en espérant que vous pourriez nous aider." The "Reed" mentioned by Sandberg was the London dealer A. J. McNeill Reid, who earlier that week had written that his gallery Alex Reid and Lefèvre could not send any Degas sculptures to Amsterdam because they had already found buyers for much of their stock. See A. J. McNeill Reid to Willem Sandberg, January 7, 1952, ASM 3496.
29. See *Edgar Degas*, exh. cat. (Amsterdam: Stedelijk Museum, 1952), unpaginated, nos. 106–44. The only sculptural work not supplied by Kaganovitch was no. 115, which was on loan from the Museum Boijmans Van Beuningen, Rotterdam, as evidenced by a scrap of paper in the Stedelijk Museum's archives that reads "Kaganovitch. 99 Boulevard Raspail, Paris. 6. / N° 106 tot 144 (behalve N° 115, Boijmans)" (Kaganovitch. 99 Boulevard Raspail, Paris. 6th arrondissement. / Nos. 106 to 144 [except no. 115, Boijmans]). See ASM 3496.
30. The catalogue for the Juvilers' collection sale says "From the Galerie Max Kaganovitch, Paris" in the entry for *Grande Arabesque*, suggesting a direct transfer. See *Notable Modern Paintings*, 5.
31. In addition to the article in *Nieuwe Haarlemsche courant* (see Fig. 5), other exhibition reviews featuring photographs of *Little Dancer Aged Fourteen* include: Jan Engelman, "In de cuisine van Degas: Zijn onvrede met het bereikte," *De Tijd*, no. 34970 (February 23, 1952): 3; and J. W., "Edgar Degas, een zoeker," *Arnhemsche Courant*, no. 19721 (March 8, 1952): unpaginated.
32. "Edgar Degas, meester der beweging," *Het Binnenhof*, no. 2062 (February 16, 1952): 5. "Zijn danseressen en vrouwen zijn wezenlijke danseressen en vrouwen. Zij hebben gratie, maar zij zijn niet gracieus in de gebruikelijke betekenis." I am grateful to Joëlla van Donkersgoed, University of Luxembourg, for assisting with the Dutch-English translations.

33. "Degas: bitterhead en schoonheid," *Algemeen Dagblad* 73, no. 40 (February 16, 1952): 5. "Zijn balletmeisjes zijn voor het oog verrukkelijke, lichte wezentjes, de belichaming van de gratie en de vreugde in de schone beweging. We vinden hen als zodanig in zijn werk, in zijn beeldhouwwerk vooral, dat hier in ruime mate aanwezig is: studies van standjes, met de beweging voortreffelijk en charmant vastgelegd. Maar Degas kende ook de uitputtende arbeid, die aan de dans voorafgaat, de povere menselijkheid van die figuurtjes, en deze legde hij ook vast, soms in tegenstelling tot wat er op het podium aan schoonheid wordt voorgetoverd."

Documentation

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Provenance

Probably with Galerie Max Kaganovitch, Paris, by February 8, 1952 [1];

Probably purchased from Kaganovitch by Adolphe Adam (1894–1968) and Katherine (née Nalinska, 1897–1971) Juviler, New York and Palm Beach, by October 25, 1961 [2];

Purchased at their sale, *Notable Modern Paintings, Drawings, and Sculpture: Bonnard, Braque, Buffet, Cézanne, Chagall, Degas, Dufy, Maillol, Matisse, Moore, Picasso, Renoir, Rouault, Soutine, Utrillo, and Vuillard; From the*

Collection of Mr. and Mrs. Adolphe A. Juviler, New York, and Palm Beach, Sold by Their Order, Parke-Bernet Galleries, New York, October 25, 1961, lot 9, as *Grande Arabesque, Third Time*, by Edgardo Acosta Gallery, Beverly Hills, 1961 [3];

Mrs. Philip D. Sang (née Elsie Olin, 1906–1997), Chicago, by May 15, 1984;

Purchased at her sale, *Impressionist and Modern Paintings and Sculpture*, Sotheby-Parke-Bernet, New York, May 15, 1984, lot 14, as *Grande Arabesque, Third Time*, by Peggy Joan Amster (née Preuss, b. 1946), Tenafly, NJ, 1984–May 7, 1991;

Purchased at her sale, *Impressionist and Modern Paintings, Drawings, and Sculpture, Part I*, Sotheby's, New York, May 7, 1991, lot 1, through Susan L. Brody and Associates, Inc., New York, by Marion (née Helzberg, 1931–2013) and Henry (1922–2019) Bloch, Shawnee Mission, KS, 1991–June 15, 2015;

Their gift to The Nelson-Atkins Museum of Art, Kansas City, MO, 2015.

Notes

[1] Russian-Jewish sculptor Max Kaganovitch (1891–1978) opened a gallery in Paris in 1935. Due to his Jewish heritage, during World War II he was stripped of his French citizenship and forced to cede his business to Charles-Auguste Girard (1884–1968). He and his family went into exile, returning to France after the war. Kaganovitch took legal action to reclaim control of his gallery and officially reopened in 1949. He probably acquired *Grande Arabesque, Third Time* during this post-war period because he was actively buying, selling, and exhibiting Degas's bronzes during the 1950s. Kaganovitch lent thirty-seven Degas bronzes—probably including the Nelson-Atkins sculpture—to the retrospective *Edgar Degas* (Stedelijk Museum, Amsterdam, February 8–March 24, 1952) and twenty-five Degas bronzes to *Edgar Degas: The Sculpture* (Galerie Chalette, New York, October 3–29, 1955). Unfortunately, Kaganovitch's stock books have not survived, although the Musée d'Orsay possesses some of his letters, press clippings, and exhibition photographs; see Fonds Kaganovitch, ODO 2007-3. None of these archival materials mention the Nelson-Atkins sculpture.

[2] The Juvilers probably purchased *Grande Arabesque, Third Time* from Kaganovitch because the catalogue from their collection sale says, "From the Galerie Max Kaganovitch, Paris" in the provenance for lot 9, suggesting a direct transfer. See *Notable Modern*

Paintings, Drawings, and Sculpture: Bonnard, Braque, Buffet, Cézanne, Chagall, Degas, Dufy, Maillol, Matisse, Moore, Picasso, Renoir, Rouault, Soutine, Utrillo, and Vuillard; From the Collection of Mr. and Mrs. Adolphe A. Juviler, New York, and Palm Beach, Sold by Their Order (New York: Parke-Bernet Galleries, October 25, 1961), 5. The couple's son, Michael Juviler (1936–2017), confirmed that his parents sometimes purchased artwork in France. He did not possess any records pertaining to their acquisitions, however. See email from Michael Juviler to MacKenzie Mallon, NAMA, May 22, 2015, NAMA curatorial files.

[3] For the purchaser, see email from Lucy Economakis, Sotheby's, to Brigid M. Boyle, NAMA, September 18, 2023, NAMA curatorial files. Edgardo Acosta Gallery was owned and operated by husband-and-wife dealers Francesca (née Hunter, 1914–2005) and Edgardo (1913–1999) Acosta. It opened in 1957 and closed in 1979. The gallery's ledgers are presumed lost. Letters to Acosta family descendants went unanswered.

Related Works

WAX MODEL

Edgar Degas, *Grande Arabesque, Third Time (First Arabesque Penchée)*, modeled 1885–1890, wax statue on wooden base, without base: 18 5/16 x 10 1/16 x 20 3/4 in. (46.5 x 25.5 x 52.7 cm); with base: 20 1/16 x 17 3/8 x 20 3/4 in. (51 x 44.1 x 52.7 cm), Musée d'Orsay, Paris, gift of Mr. and Mrs. Paul Mellon, 1956, RF 2769.

MASTER CAST

60 / MODÈLE: Edgar Degas (artist), A.-A. Hébrard et Cie (foundry), Albino Palazzolo (founder), *Grande Arabesque, Third Time (First Arabesque Penchée)*, modeled 1885–1890, cast 1919–1921, copper alloy, base: 10 7/16 x 6 11/16 in. (26.5 x 17 cm); figure: 17 7/16 x 22 13/16 x 9 5/16 in. (44.3 x 57.9 x 23.7 cm), Norton Simon Art Foundation, Pasadena, M.1977.02.06.S.

SERIALIZED CASTS

60 / A: Metropolitan Museum of Art, New York, H.O. Havemeyer Collection, Bequest of Mrs. H.O. Havemeyer, 1929, 29.100.390.

60 / B: Private collection, Los Angeles, cited in Sara Campbell et al., *Degas in the Norton Simon Museum* (New Haven: Yale University Press, 2009), 547.

60 / C: Private collection, illustrated in *Impressionist and Modern Art Evening Sale* (New York: Sotheby's, May 7,

2008), 28.

60 / D: Los Angeles County Museum of Art, Mr. and Mrs. George Gard De Sylva Collection (M.46.8.7).

60 / E: Private collection, illustrated in *Impressionist and Modern Art Evening Sale* (New York: Christie's, November 5, 2013), 62.

60 / F: The Barber Institute of Fine Arts, University of Birmingham, Purchased 1942 (No. 42.1).

60 / G: Whereabouts unknown; formerly with Alfred Flechtheim (1878–1937) in 1927 until about 1934 when his collection was aryanized.

60 / H: Nationalmuseum, Stockholm, Sweden, Gift 1948 Nationalmusei Vänner and major Alf Amundson, NMSk 1571.

60 / I: Private collection, United States of America, cited in Sara Campbell et al., *Degas in the Norton Simon Museum* (New Haven: Yale University Press, 2009), 547.

60 / J: Private collection, illustrated in *Impressionist and Modern Art, Part I* (New York: Sotheby's, May 13, 1997), unpaginated.

60 / K: Denver Art Museum, Edward and Tullah Hanley Memorial Gift to the people of Denver and the area, 1974.354.

60 / L: Private collection, illustrated in *Impressionist and Modern Art Evening Sale* (London: Christie's, February 2, 2004), 16–17.

60 / N: Art Gallery of Ontario, Toronto, purchase 1952, 51.72.

60 / O: Private collection, United Kingdom, on loan to Birmingham Museum and Art Gallery, England.

60 / P: Musée d'Orsay, Paris, RF 2072.

60 / Q: Whereabouts unknown, cited in *Degas*, exh. cat. (Bern: Kunstmuseum, 1951), unpaginated.

60 / R: Ny Carlsberg Glyptotek, Copenhagen, Denmark, inv. nr. MIN 2670.

60 / S: Museu de Arte de São Paulo, Brazil, Doação Alberto José Alves, Alberto Alves Filho e Aníbal e Alcino Ribeiro de Lima, 1954, MASP.00360.

60 / T: Private collection, cited in Sara Campbell et al., *Degas in the Norton Simon Museum* (New Haven: Yale University Press, 2009), 547.

60 / unlettered: Národní galerie Praha, Prague, Czech Republic, P 1428.

60 / HER: Whereabouts unknown.

60 / HER.D: Whereabouts unknown.

60 / AP: Whereabouts unknown.

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Painters and Paper: Bloch Works on Paper, The Nelson-Atkins Museum of Art, Kansas City, MO, February 20, 2017–March 11, 2018, no cat.

From Farm to Table: Impressionist and Post-Impressionist Masterworks on Paper, The Nelson-Atkins Museum of Art, Kansas City, MO, March 16, 2018–March 24, 2019, no cat.

Women in Paris, 1850–1900, The Nelson-Atkins Museum of Art, Kansas City, MO, March 28, 2019–October 5, 2020, no cat.

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