

# GOAT

ROMAN, 1<sup>ST</sup> CENTURY AD  
MARBLE

HEIGHT: 50 CM.

WIDTH: 60 CM.

DEPTH: 17 CM.



*MANSOUR GALLERY, LONDON.  
JAMES AND MARILYNN ALSDORF'S  
COLLECTION, ILLINOIS, USA, ACQUIRED  
FROM THE MANSOUR GALLERY IN 1988.*

PUBLICATION:  
- *GARANTIERT ECHT: A LOAN  
EXHIBITION TO CELEBRATE AN  
EIGHTIETH BIRTHDAY, THE ARCADE  
GALLERY, LONDON, 1974, N°3*



*PROVENANCE:*

*SOTHEBY'S SALE, ANTIQUITIES,  
LONDON, 29 MARCH 1971, LOT 166.  
ACQUIRED FROM SOTHEBY'S BY ART  
TRADER PAUL WENGRAF (1894-1978),  
ARCADE GALLERY, LONDON.  
PAUL WALLRAF'S COLLECTION (1890-  
1981), COLOGNE AND LONDON,  
ACQUIRED FROM PAUL WENGRAF  
BEFORE 1974.  
SOTHEBY'S SALE, WORKS OF ART AND  
FURNITURE FROM THE COLLECTION OF  
THE LATE PAUL WALLRAF, LONDON, 8-9  
DECEMBER 1983, LOT 212.*



This charming sculpture in white marble represents a goat. The animal is standing on its four legs. The curls of its fleece are shaped in relief over its back and stand out along its sides, falling onto its thighs in a way that is both lifelike and decorative. The Roman sculptor was able to represent the thickness and suppleness of the animal's fleece with great skill. Its body is also brilliantly shaped, with the animal's bones and muscles visibly tensing under its skin. It is holding its head straight and looking ahead with big, smooth, laughing eyes, eyelids hooding its eyes. Its jaw is slightly open, giving it a smiling expression that is also emphasised by its abundant goatee. Its facial features are both realistic and gentle, and its attitude almost humanised. Its horns and ears are now fragmentary. Its tail, formed by exquisitely sculpted bushy tufts, is lifted, revealing its enlarged masculine attributes.



The goat was frequently represented in Roman art. It is part of the idyllic landscapes of the mythical Arcadia, homeland of the god Pan, which elicit a "golden age", a bucolic, ideal world governed by joie de vivre, described in Graeco-Roman mythology and literature.



Virgil, *Bucolic VII*

*"While I strewed dry grass and straw  
Over the sensitive myrtles to protect them  
for the night,  
The goat, lord of the herd, leading my  
sheep,  
Wandered over to the shepherds!  
I run, I see Daphnis. He sees me and invites  
me:  
"Come, oh Meliboeus, and do not run so  
fast!  
Goat and kids alike are safe,  
If you have a moment, sit by me."*

Through the sculptural plan of the gardens of his villa in Tivoli, Emperor Hadrian had recreated this peaceful, harmonious landscape peopled with animals and mythological creatures. Mosaics, which can now be seen in the Vatican Museums, illustrated these scenes of Arcadia, goats and ewes grazing around sculptures of Dionysus (Ill. 1). A magnificent goat head, also found in Tivoli and currently conserved at the British Museum, attests to this penchant, turned great marble statuary (Ill. 2).



The goat is also an animal associated with the Dionysian world, which represents wild, indomitable nature. It is associated with unbridled sexuality, symbolised by accentuated attributes. It is ubiquitous in Dionysian iconography: satyrs and the god Pan are chimeric, half-human, half-goat creatures. Dionysus and his companions, the maenads, are traditionally garbed in goatskins. The animals accompany them in the Thiasus, Dionysus' suite. Many sculpted representations attest to this. In this way,

goats are thus associated with inebriation and mystical trances, and were therefore represented in places linked to banquets. Among noteworthy comparatives for our sculpture are a goat head conserved at the Museo del Prado in Madrid, dated to the 1<sup>st</sup> century, with a peaceful, serene appearance similar to that of our animal (Ill. 3), as well as a goat conserved at the Vatican Museums also dating to the 1<sup>st</sup> century, representing the animated, wild side of the animal (Ill. 4).



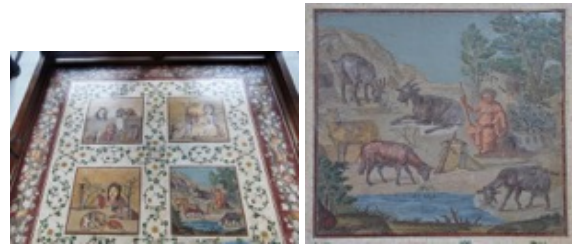
Our sculpture was part of the collection of art trader Paul Wengraf (1894-1978), director of the Arcade Gallery in London. Born in Vienna in 1894, Paul Wengraf came from a family of art traders and collectors and learned the trade from a young age alongside his uncle. In the Vienna of the Belle Époque, he was a contemporary of Sigmund Freud, Adolf Loos, Gustav Mahler and Egon Schiele, who drew his portrait in 1917 (Ill. 5). Between both world wars, he gained a certain renown by publishing political essays that vehemently criticised the rising

Nazi regime. Consequently, when Austria was invaded by Germany in 1938, he fled to London and opened the Arcade Gallery in 1939.

This sculpture was acquired by the Arcade Gallery following the Sotheby's *Antiquities* sale in London on 29 March 1971, in which it was sold as lot 166. Paul Wengraf then sold it to Paul Wallraf (1890-1981), German collector and aesthete, also living in London in exile in the 1930s. The sculpture was featured in an exhibition at the Arcade Gallery on the occasion of Paul Wengraf's eightieth birthday in 1974. In the exhibition catalogue, the sculpture is said to be a loan from Paul Wallraf, who had thus already acquired it at that time. It was then sold to Sotheby's London as part of Paul Wallraf's estate on 8 or 9 December 1983 as lot 212. Acquired by the Mansour Gallery, again in London, the sculpture was finally purchased by James and Marilyn Alsdorf in 1988 (Ill. 7).

Married in 1952, the Alsdorf couple amassed a considerable collection of artworks throughout their lives. Over the years, through their travels to the four corners of the world, they acquired masterpieces from Antiquity and European, Asian and contemporary art. Active in Chicago's cultural life, they were notably involved in the foundation of the Museum of Contemporary Art in Chicago.

## Comparatives:



Ill. 1: Mosaics at Hadrian's Villa in Tivoli, Cabinet of Masks, Vatican Museums.



Ill. 2: Head from a statue of a goat, marble, H.: 24.10 cm, Roman, 2<sup>nd</sup> century AD, found by Gavin Hamilton at Hadrian's Villa in Tivoli. Restored in the 18<sup>th</sup> century. London, British Museum, inv. 1805,0703.469.

Ill. 3: Head from the statue of a goat, Roman, ca. AD 15-30, marble, H.: 40 cm. Madrid, Museo del Prado.



Ill. 4: Goat, fragment of a group with Pan, marble, H.: 70 cm, Roman, 1<sup>st</sup> century AD. Vatican, Museo Pio Clementino, Hall of Animals, inv. MV.534.0.0.

**Provenance:**



Ill. 5: Portrait of Paul Wengraf as a young man by Egon Schiele, 1917.

Ill. 6: James and Marilyn Alsdorf in 1950.

**Mansour Gallery**  
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London W1X 1ED  
Tel: 01-493 7444  
01-493 0220  
Tele: 0203 CERAMG

NAME: MR. JAMES W. ALSDORF      DATE: MAY 20, 1988.  
101 WOODLEY RD.      WILMINGTON, ILL. 60091

ADDRESS:      INVOICE: 413

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ITEM NO: 5549

A FINE ROMAN MARBLE CARVING OF A GOAT WITH TURNED UP TAIL AND LIPS SLIGHTLY PARTED, 22 1/2 INCHES LONG, 1ST CENTURY A.D.

(PROVENANCE)

FROM THE COLLECTION OF LATE PAUL WALLRAF. THE ABOVE PIECE WAS ON, AT THE EXHIBITION FOR THE CELEBRATION OF THE EIGHTIETH BIRTHDAY OF THE ARCADE GALLERY FROM 17 JUNE TO 29 JUNE 1974.

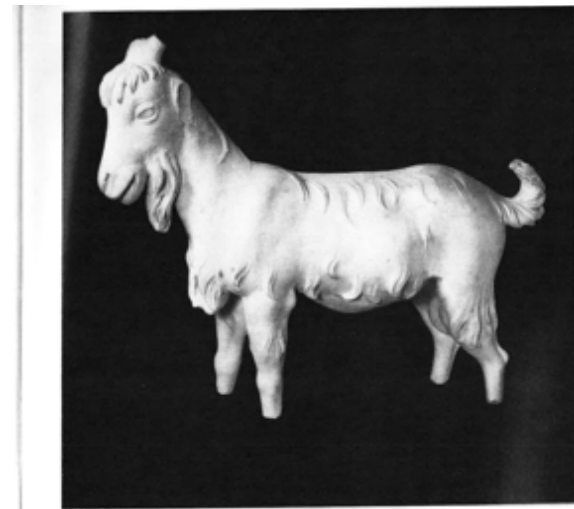
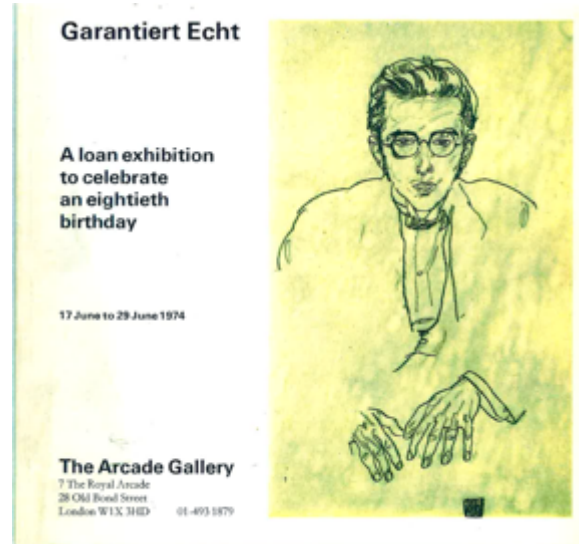
WE GUARANTEE THAT THE ABOVE PIECE IS OVER ONE HUNDRED (100) YEARS OLD.

(TWENTY NINE THOUSAND FIVE HUNDRED UNITED STATES DOLLARS)      \$29,500.00

Ill. 7: Purchase Invoice from Mansour Gallery to James Alsdorf, dated 20 May 1988.

**Publications:**

- *Garantiert Echt: A Loan Exhibition to Celebrate an Eightieth Birthday*, The Arcade Gallery, London, 1974, n°3



3  
Roman Goat, 1st Century AD.  
marble, 22in / 55.9cm high  
*Lent by Paul Wallraf*



-Sale Sotheby's, *Works of Art and Furniture from the Collection of the Late Paul Wallraf*, London, 8-9 December 1983, lot 212.



212 A FINE ROMAN MARBLE CARVING OF A GOAT, with turned up tail and lips slightly parted, 23 1/2 in. long (56.8cm.) 1st Century A.D., restored, horns and ears damaged and lower part of legs lacking, on stand

