In the early 1890s Bertram Mackennal still struggled to find audiences, patrons and critical recognition. After having moved between Melbourne, London and Paris, he had been unsuccessful in garnering what he considered sufficient attention, and his letters from the period are fraught with anxieties and plans for his career. In 1892 he began working on a major life-size ‘statue’ in the ‘ideal’ or ‘imaginative’ genre that would, he hoped, establish his name. ‘I am trying to make a big work of this figure and at present am full of hope,’ he remarked. Such a gambit was common enough for an aspiring sculptor in the competitive market of the late 19th century. British sculpture, in particular, had been reinvigorated in the 1880s by artists who staked their reputations on similar highly-conceptualised life-size statues. This movement to modernise the theory and practice of sculpture in Britain would be dubbed the ‘New Sculpture’ in 1894 – the same year Mackennal’s own contribution to it could be seen at the Royal Academy of Art’s summer exhibition.

As Mackennal knew himself from his brief time at the Royal Academy schools and from the contacts he made there, polemical statues such as his could be the statements through which debates about the theory, practice and future of sculpture occurred. Even after his move to Paris, Mackennal seems to have identified with these formulations of modern sculpture in London and kept a close eye on the British capital and the better market possibilities it offered for an Australian sculptor. His ambitious life-size statue, although first exhibited at the 1893 Paris Salon, drew deeply on his familiarity and sympathy with the aims of the New Sculpture, and it was in London where it made its more lasting impact.

For this most important statue, Mackennal chose the mythological character of Circe, the sorceress from Homer’s Odyssey who entrapped Odysseus’s men by turning them into swine. This decision came after much deliberation but Mackennal’s belaboured choice of subject matter was savvy. Circe was characteristic of the trope of the femme fatale that had gained renewed popularity across Europe in the last quarter of the 19th century. With roots in romanticism and emerging reanimated from the writings of Charles Baudelaire, Algernon Charles Swinburne, Théophile Gautier, Gustave Flaubert, Joris-Karl Huysmans and others, the femme fatale became an iconographic obsession that spanned aestheticist, Decadent and later Symbolist movements. Crystallising male anxieties about the shifting power dynamics of gender relations, the stereotype of the beautiful but dangerous woman acted as a repository into which multiple polarities were collapsed: control and submission, lust and fear, desire and revulsion, and the natural and the unnatural. As gender roles began to be remapped at the end of the 19th century with such developments as the suffrage movement, the femme fatale emerged as a counterpoint to the New Woman, becoming another regulatory stereotype through which fears and anxieties about women’s agency could be assuaged and managed.

Recognising the currency of this imagery, Mackennal was one of the first sculptors of his day to translate the femme fatale to the high-stakes format of the life-size statue. Up until the 1890s, the femme
fatale had been seen primarily in literature and in painting. Sculpture – with its physical and concrete existence in the viewer’s space and with its general commitment to the freestanding figure – at first proved difficult to accommodate into such developments as Decadence or Symbolism. Nevertheless, the femme fatale would become, by the end of the 1890s, an important subject through which sculptors across Europe could engage with international Symbolism, including such artists as George Frampton, Max Klinger and Fernand Khnopff. Sculptors in the British context, in particular, pursued the theme of the femme fatale more extensively. In comparison to the Continental manifestations of this theme, there are simply far more femmes fatales in British sculpture than elsewhere. They proved to be a substantial contribution to the second wave of the New Sculpture that developed in Britain in the 1890s. Mackennal’s Circe, begun in 1892 and exhibited in 1893 (Paris) and 1894 (London), exemplified the increased interest in the sculptural femme fatale that would reach its peak at the end of the decade and was one of the most significant life-size statues on the theme. With Mackennal’s work and more broadly with the New Sculpture in the 1890s, what was it about sculpture in Britain that made this imagery especially resonant?

The New Sculpture in Britain was less of a movement than a new set of practices and questions around which innovative sculptors oriented themselves. As English critic Edmund Gosse wrote in the eponymous account of these developments, ‘[The New Sculpture] might be defined as a fresh concentration of the intellectual powers on a branch of art which had been permitted to grow dull and inanimate.’ Overall, the New Sculpture can be understood as a concerted attempt to reconsider the role of sculpture, to make it more vital and life-like, and to bring it into a more sustained engagement with contemporary life. This involved supplanting earlier conventionalised renderings of the human figure with a more focused attention to bodily detail, surface articulation and representational particularity. Sculptors explored new techniques and formats that would showcase these nuances appropriately in statues intended for the gallery as well as in sculpture in public. Their aim was to activate the temporal encounter between viewer and sculpture, making the viewer more self-aware of her or his own physical relations with the sculptural body. With such a physically charged relation, the nude sculptural body
became highly contentious. Consequently, the first wave of New Sculptors strategically chose subject matter that would shield the bodily focus of their works from being interpreted as overly quotidian, ‘realist’ or even salacious.

For an example of the ways in which sculptors played with these dynamics, we could look to another Circe seen along with Mackennal’s at the 1894 Royal Academy exhibition. Alfred Drury’s Circe, now in Leeds’ Park Square, shares with Mackennal’s work the imagery of the femme fatale and the attempt to activate the physical encounter between viewer and statue. A comparison reveals, however, why Mackennal’s work – and not Drury’s – proved to be so contentious.

Drury’s Circe takes the form of a delicate and youthful female nude poised above the metamorphosed sailors and the food used to drug them into passivity. These swine are organised as an upwards spiral around the base, echoing Circe’s raised left arm and the overall composition. This formal organisation of the sculpture prompts viewers to walk around the statue, leading their attention upward from facet to adjacent facet. In the 1880s and 1890s, many sculptors associated with the New Sculpture used similar spiral organisations and their capacity to incite circumambulation as tools to amplify or modify the subject matter of their statues. In the case of Drury’s statue, however, the process of walking around and examining the statue raises the possibility that the viewer too has come under Circe’s spell. The peripatetic process of examining the figure eventually puts the viewer in a position where Circe looks down her nose at the viewer, invoking an association with the already mesmerised swine at her feet. While this experience can be shared by all viewers, it is most poignant and directly aimed at male viewers enticed by the nude body of the sorceress – a body which, from a distance, appears to be openly offered for the viewer’s delectation. Circe at first appears to be one more female nude, raising her arm to allow the viewer unfettered visual access to her body. Drury complicates this inspection of the body by making the apex of his spiral composition (and the viewer’s circumambulation) the position where viewers find themselves under Circe’s imperious and mischievous gaze. That is, the sensual and youthful body, with its relatively sweet countenance (from a distance), lures viewers into a position where they are implicated in the represented scenario itself.

In its underlying warning to the heterosexual male audience, Drury’s statue conveyed the moral that a prurient interest in Circe’s body was suspect and dangerous. Nevertheless, he relied upon the subject of the femme fatale to give this peripatetic encounter meaning and a moral. He was able to display his refined ability to capture the sensual details of the nude female form by couching that lingering attention to the body in a moralising message about the consequences of looking. In short, he could both direct attention to the sensualised female body while also deflecting potential criticism for his display of the particularised nude in public. Such a duplicitous strategy was central to many New Sculptors, whose reputations were built on the ability to showcase the nude body without descending into the lurid, carnal, ‘realist’, or unjustified sensuousness (all traits that were ascribed to French sculpture).

Because of its formal self-containment, overall prettiness and implicit moralising, Drury’s Circe was very well received, and the Leeds City Art Gallery purchased the bronze from the 1894 exhibition. Mackennal’s Circe, however, was more confrontational and pushed the activated physical encounter with the statue to a new level. His is not a playful girl toying with her newfound pets, but a powerful adult sorceress actively casting her spell over men. She is not sensually organised into a gentle spiral, but rather stands there, bold, erect and powerful.

In making his Circe, Mackennal drew upon his understanding of the aims of the New Sculpture and engaged specifically with its prototypes and strategies. It has frequently been noted that the rigid verticality and rectilinear composition of Mackennal’s statue referenced major sculptures through which the movement was articulated – notably, by Alfred Gilbert (An offering to Hymen 1885–86) and Hamo Thornycroft (Teucer 1881). Thornycroft, it should be remembered, was the sculptor who had
encouraged Mackennal to study at the Royal Academy and Gilbert had urged Mackennal to target London for a market. In their works from the 1880s, both Gilbert and Thornycroft deployed the rigid, feet-together pose as a polemical alternative to the time-honoured contrapposto. Thornycroft, in particular, used it as part of a strategy to establish an overlap between the space of the representation (of an archer targeting a distant opponent) and the literal space of the viewer. Mackennal’s use of this unconventional pose attests to his engagement with these precedents and his adaptation of their tactics – in particular, the aggressive incursion into the viewer’s space. In contrast to the slow seduction of Drury’s gentle spiral, Mackennal’s Circe gazes directly out into the viewer’s space, standing columnar with feet and hips squared and extending her arms in the act of witchcraft. As one contemporary writer made clear, this figure of Circe was an embodiment of women’s amorous hold over men. He wrote, ‘[Circe] stands erect, almost rigid in the pride of the consciousness of the irresistible supremacy of her nudity’. That is, there is no coy allure as with Drury’s work, but an overt statement of the power of the naked adult female body and Circe’s self-confident wielding of it. Unlike the moralising flirtation of Drury’s statue, Mackennal’s Circe demands to be acknowledged as powerful from the first glance.

When Mackennal first exhibited the life-size Circe at the 1893 Paris Salon, it was well received. When he submitted it to the Royal Academy Summer Exhibition the following year, however, the selection committee accepted it into the exhibition with one crucial condition: that the pedestal of the sculpture be covered from public view. The pedestal, much like that of Drury’s Circe, represents the fate of the men who have fallen under her power. Underneath two coiled snakes, however, Mackennal depicted not swine but an array of intertwined bodies, both male and female. His sorceress does not merely cause a metamorphosis of man into animal (as with the literal swine in Drury’s work). Instead, this Circe unleashes the animal nature of man. Drawing upon persistent cultural anxieties fuelled by Charles Darwin’s theories of evolution, Mackennal inflected the figure of femme fatale with the danger not of death but of the loss of control, humanity and culture – that is, of regression – and gave no comforting moral as an antidote to it. The idea of men becoming pigs was fantastic and unreal, and Drury’s chiding equation of the prurient viewer and beast was consequently tame. Mackennal’s pedestal, however, pointed to the only-too-real possibility of the loss of rational control that lust could inspire. In response, the Royal Academy attempted to weaken the challenge of Mackennal’s Circe by wrapping the pedestal in heavy red cloth, thus hiding the morally suspect display of intertwined bodies. It should be noted that the bodies on the pedestal frieze are interrelated in a number of ways, none of which are explicitly sexual, even though they have been often read as such. They include women weeping and men embracing, for
instance. Nevertheless, the Royal Academy saw that base as ‘not being in accordance with the exigencies of the exhibition’, even though the statue itself was given prime placement.

Viewers of the 1894 exhibition were confronted with two statues of Circe that depicted the seduction of the sorceress and her effects on men. The cartoonish metamorphosis that Drury depicted could be more easily accepted, but when Mackennal rendered that transformation not as physical but as psychological, his intertwined quotidian bodies perhaps seemed too realiseable an effect of the seductive and powerful female nude. That is, without a moral bracketing as was given by Drury, Mackennal’s confrontational work overtly presented the power and attractiveness of ‘algolagnic desire’, to use Mario Praz’s phrase for explaining the eroticisation of suffering which the femme fatale embodies. Whereas Drury deployed the femme fatale imagery only to scold viewers who lingered too long over the female body, Mackennal instead gave a forthright and tougher presentation of the beautiful but dangerous adult woman who demanded submission. The pedestal relief, which depicted the effects of giving in to Circe’s seduction, went too far in celebrating that power and invoked the irrational lust with which Drury only demurely flirted.

The following year Mackennal further pursued the highly charged theme of the femme fatale with the enigmatic and in many ways outrageous sculpture titled ‘For she sitteth … on a seat in the high places of the city’ 1894–95 (p 103). The work is presumed destroyed and is only known through contemporary photographs. Its iconography was very loosely derived from Proverbs 9:14, which tells of a woman who solicits passers-by, inviting them into her house. The man who accepts her invitation, however, is doomed, for ‘he knoweth not that the dead are there; and that her guests are in the depths of hell!’ Running rampant with this somewhat obscure passage, Mackennal presented the viewer with another beautiful, haughty woman, luring men with the gilded rose in her hands while crushing Love under her feet. He described the work in a letter to the influential journalist James Smith, 'My group this year represents a woman who sells herself for gold, trampling Love underfoot ... In her hand she holds a golden rose, emblem of her love, which lasts as long as a rose may bloom.' A far more extensive description was provided in a contemporary account. The lack of adequate photographs of the work warrants quoting it at length:

[She is] sitting sternly erect with eyes of scorn that sweep the crowded streets beneath her; the rose of love, in gold, she holds in her extended hand. The back, the pose of the body, and the vanity of it all, her invitation and her contempt, are very finely expressed. In the lower part of the body, which is muscular and powerful, the sculptor has dared to indicate the hard service of vice. The plinth, as usual, he charges with decorative symbolic meaning. Under the feet of the figure lies Love, with broken wings; his life ruined by contact with such a creature. At the back is a huge but sinister male face, of Syrian type, and, despite its strong beauty, of goat-like expression. It is Sin.

The writer of this passage, R Jope-Slade, no doubt took the details of much of his account of Mackennal’s works from the artist himself. The sheer panache of this description gives a sense of just how melodramatic the sculpture was intended to be, and Mackennal clearly did not see fit to offer a more conservative work to the Royal Academy the year after his Circe had been partially censored. Mackennal made a femme fatale that was more extreme in both its obviousness and in its decorative excess – the trampled body of Love leaves little ambiguity for the viewer. Mackennal seems to have enjoyed the notoriety gained through the prudishness of the Royal Academy the year before and saw it as an opportunity. As he smirkingly wrote to a friend in 1894 after the Circe incident, ‘Fancy my being indecent, it is too lovely.’ It appears he used the femme fatale, at least in 1894, as a vehicle through which he could, on the one hand, engage with the art-theoretical concerns of the New Sculpture and, on the other, do it with a subject matter and treatment that was sensationalist.
On first glance ‘For she sitteth …’ may appear to be less physically confrontational than Circe, but Mackennal deployed other means to engage and entice the viewer. The figure itself, waiting rigidly for her next catch, shares with Circe a rectilinear organisation of the body. Mackennal called it the ‘insolent pose of the body and the head’ and used it to convey the hardness underlying the physical beauty of the nude much in the way he had with the earlier statue.22

The most significant advancement Mackennal made on his Circe was the use of colour and mixed materials. Departing from the monochromy of his earlier major work (Circe was exhibited in plaster evenly painted to look like bronze), Mackennal left the plaster white and coloured specific elements of ‘For she sitteth …’ The extant photographs of the statue make it difficult to ascertain the extent and variety of this polychromy, but it appears that the rose and perhaps the woman’s necklace, hair and chair were also painted or coloured. Of these elements, commentators and Mackennal himself consistently made sure to mention the golden colour of the rose in their descriptions of the work. Such an object would have been difficult, if not impossible, to realise in plaster, and it is likely that the flower itself was gilt bronze. It appears as such in the photographs. This combination of materials would have been consistent with the practices of many sculptors including Gilbert, Harry Bates and Edward Onslow Ford (who added a gilt bronze wreath to the brow of his 1892 effigy of Percy Shelley).

This statue thus would have offered to the viewer an object that appeared to be an actual gilt rose. Because it was set off from the otherwise white form of the figure and its represented scene, the golden flower acted as a literal object used to lure the viewer. That is, the rose exhibited a degree of actuality higher than the other components of the sculpture – not just the pure white body but also the other painted elements – because it was recognisably distinct from them in material, colour and kind.23 In this way, Mackennal established a porous relation between the space of sculptural representation (the Biblical seductress) and the literal space in which the viewer encountered the statue holding an actual, delicate and precious golden flower. As he did with Circe, Mackennal found in the femme fatale an ideal theme through which he could solicit and confront the viewer directly with beauty and fictional danger. ‘For she sitteth …’ failed to achieve the notoriety of Mackennal’s earlier femme fatale (and similarly did not result in a sale or commission), but it represented his attempt to capitalise on a subject that brought him to public attention and that made the activated encounter between viewer and statue more contentious and complex.

In this way Mackennal’s two major statues helped to establish the vogue for the femme fatale in British sculpture of the later 1890s. His works were some of the most visible – and most extreme – manifestations of this theme, and they set the parameters for later explorations of the female nude for the rest of the decade. As Mackennal demonstrated with these works, the New Sculpture’s focus on the encounter between viewer and statue made it particularly amenable to the subject matter of the femme fatale with its blending of allure and confrontation. In his description of ‘For she sitteth …’, Jope-Slade noted that it was ‘her invitation and her contempt’ that was central to Mackennal’s subject – and the theme of the femme fatale more widely. Mackennal saw in this theme a way to fuel sustained attention to the female nude by making it not an image of ideal beauty but an idol of algolagnia placed there to tempt and confront the viewer. He was in no way critical of the femme fatale trope or its sexist underpinnings, and his works seem to be unabashedly aimed at male viewers. He seems rather to have understood how the sensationalism of the femme fatale could add drama to his work and, more to the point, how he could set himself apart by staging in the sculptural encounter its carefully managed eroticisation of dominance.

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Notes

Many newspaper and journal articles cited in this publication are from the Art Gallery of New South Wales (AGNSW) press clipping archive; page numbers for specific articles are not always available. Unless otherwise specified, letters cited in these notes are from the following sources: Theodore Fink papers, University of Melbourne archives MSS97/96, James McGregor papers, Mitchell Library, State Library of NSW, MSS23/615, Felix Meyer papers, University of Melbourne archives; Tom Roberts letters, Mitchell Library, MSS22480; James Smith papers, Mitchell Library, MSS22124; Arthur Streeton letters, Mitchell Library, MLMisc 1165

Introduction

4 Beattie 1983, p 73.

Adaptability and versatility: Bertram Mackennal—An overview

8 ‘Australia’s only sculptor’, Sketch, Australian edition, 29 April 1896, p 75.
9 Magazine of Art, 1892, np. The profoundly animating role of French sculptors in Britain, Jules Dalou and Edouard Lanteri, was widely acknowledged. The Academy reinstated a separate life-class, with sculpture display rooms to gain greater space and light in 1881–82.
12 I am grateful to Terence Lane for finding an early etching of the German court showing this work.
14 The Chantrey Bequest was established for the purpose of building a national repository of contemporary British arts and was conceded in the spaces of colonial public galleries, which were enthusiastic purchases of the New Sculpture by the early 1890s.
15 Mackennal to Tom Roberts, 26 Mar 1887, Tom Roberts letters.
16 Mackennal’s investment in the notion of self-reliance would come after his meeting with Arthur Streeton in 1892.
20 Designs for minor tableware and small statuettes were clearly not lucrative enough. A month after arriving in Paris the artist had warned Theodore Fink that he had nearly used his sponsors’ first draft; by July 1892 he requested that his Melbourne patrons consider forwarding the proposed second year’s instalment immediately.
also letters to Edward Longton, Trustee of the National Gallery of Victoria, 14 Mar p 7 and 28 Mar p 6.
32 Letter to Bernard Hall, 19 Mar 1901, Bernard Hall papers, National Gallery of Australia library. Mackennal also threatened to sue the trustees if they had cast the statue in Melbourne. He feared Cire was ‘be butchered’ if it were cast in Melbourne. This may be a veiled attack on Australian sculptor James White who had the most extensive facilities for casting statues in various techniques in Australia and did complete technically successful castings, but was not respected by the avant-garde for his design skills.
33 Letter to Smith, 16 Dec 1897. Smith’s support of the always ambitious and consistently progressive Mackennal stands against his own dismissal in art history as the woever designer of Tom Roberts and the Heidelberg School.
34 Letter to Smith, 30 May 1893.
35 Letter of Paul Montford to Louis Montford, 11 May 1926.
36 Letter to the architects of Australia House, quoted in Mackay 1993, p 29.
37 Advertiser, 24 Dec 1904, page 11.
38 James Smith (ed.), The cyclopedia of Victoria, vol 2, Cyclopaedia Co, Melbourne and Ballarat 1904, p 88.
39 Mackennal sculpted a Hercules that gained him a place at the Royal Academy schools and the characterisation of that bust too could have been effectively linked to this lost work.
40 Herald, Melbourne, 14 Feb 1921, p 10.
43 For discussion of the misogynist violence of the male-female encounter in fin de siecle art, see Bram Dijkstra, Idols of perversity: fantasy, feminine evil in fin-de-siecle culture, Oxford University Press, New York 1986.
44 Curiously, Richardon has virtually no presence in two extended textual mediations of sculpture into Melbourne public life and Australian nationalist aspirations: the sculptures of J Roberts and the diaries of John W Springthorpe. Richardson is mentioned as attending the Funeral of Webb Gilbert in Robert’s sculptures.
45 In Springthorpe’s case a plausible explanation can be found in Richardson’s linkages to David Syme, a man disliked by Springthorpe for his proliathet and atheist associations (Springthorpe diaries, vol 4, facing page 20 Oct 1900). With such invisibility, the connotation of ‘invoked’ becomes relevant.
46 Florence Ward and Minnie Bernhard Smith on the Yarra Sculptors’ Society are also likely pupils of Richardson.
47 If Baskellneider sought to make visible through her art a differently toned and gendered public space, her painting of a young concert singer, The rehearsal, 1900, could surely be linked to the much discussed adolescent singing star Amy Jackson and the castellation of Castle. The attempt of author at Sydney University in 1900.
48 Mackennal to Roberts, 26 Mar 1887.
49 This effect is further enhanced as the study for Flower de lys at the National Gallery of Victoria shows a much more mining and even streetwise persona with her artificially curled hair, the height of everyday fashion of the period.
52 The Australia handbook, Australia Hotel, Sydney 1926, p 9.
53 See letter of Mackennal to Arthur Stretton, 27 Mar 1926, Arthur Stretton letters, and letter of Paul Montford to Louis Montford, 14 April 1927. Mrs Montford bet a pair of gloves that a friend of Mackennal would visit Paul when he was in Australia, referencing an old social custom that ladies could only wager stakes no higher than a pair of gloves.
54 The novelist is Dal Stiven’s Jimmy Brackett: portrait of a notable Australian, Britanicque Liber, London 1951. It was overshadowed in Australian public memory by the similarly themed Power Without Glory, which was published the year before.
56 Sunday Mail, 10 Feb 1926, Bulletin, 13 Apr 1901, p 15.
57 See photograph reproduced in Woolley Times, 7 Oct 1905, p 12.
58 Argus, 6 Mar 1908, p 7. Cf editorial, 1 Mar 1901, p 6, praising Mackennal’s achievements in art as a ‘worthy representative of Australia’.

‘Her invitation and her contempt’: Bertram Mackennal and the sculptural femme fatale in the 1890s

pp 97–103

1 Bertram Mackennal to James Smith, 23 Sept 1892, James Smith papers.
4 It is outside the scope of this essay to explore in more fully the reasons for Mackennal’s primary orientation toward British sculpture rather than the scene in Paris. Beyond the issues of recent art history, the greater potential for securing commissions in the London market (which nevertheless still proved to be difficult for him), the stylistic and iconographic priorities of Mackennal’s work were more in accord with those of the New Symbolism as it was developing. Given the considerable critical and market emphasis the New Sculpture had begun to enjoy in the late 1880s, it is not surprising that these factors came together to orient Mackennel to London while also prompting to gain a foothold in the larger international scene of Paris.
7 For instance, the prototypical Decadent novel, Joris-Karl Huysmans’ A rebours (1884), contains no references to sculpture, despite the protagonist’s extensive descriptions of paintings, interiors, drawings, prints, decorative objects, flowers and so on.
8 Symbolism took many forms across Europe and was often only loosely related to the theoretical debates that defined the movement in France. For representative discussions of the variety of criticism in the context of the international Symbolism, see Emmanuel Héran, Art for the sake of the soul: polychrome sculpture and literary

9 For a more sustained account of the importance of circumsambulation, see Getty 2004, pp 15–42.


12 ‘One may always be a little afraid of the word “symbolism”’ (7) and the ‘waxing and waning’ (7) of its connotations.

13 ‘When the woman is devoted to Art, and the man to the social world, the Misses of the Nineteenth Century are the only women kept in the light’ (236–7) and ‘the traditional picture of a woman of the Nineteenth Century is of a woman who is a helpless burden to the man of the Nineteenth Century’ (237–8). See also, *Women in art and literature* in Andrew Wilton et al, *Symbolism in three dimensions*, p 119.


15 ‘Can we be certain that when Mackennal says that in his sculpture “the triumph of the Republic” has to be explained by the Republic’s motto, “perpetual and universal peace”’ (47) he is echoing the motto?" (Scheiner 1928, p 204–5). See also, *The triumph of the Republic*, pp 206 and 213.


21 Mackennal to Theodore Fink, June 1894, Theodore Fink papers

22 ‘I am glad that you like the Ceres. I think that is the noblest of the pieces’ (Mackennal to J R McGregor, 22 Dec 1923, James McGregor papers, University of NSW Press, Sydney 2000, pp 71–72).


24 ‘To call passengers by name means to establish actuality, Mackennal was following upon the background to this commission, it is possible that Mackennal was recommended through his involvement with the Royal Society of British Sculptors, who recommended sculptors to commissioning bodies seeking their services, see A L Baldry, *Modern British sculpture* an official record of some of the works by members of the Royal Society of British Sculptors, Academy Architecture, London 1897, pp 413–14.


28 ‘...the discus thrower...’ (Mackennal to Theodore Fink, 6 May 1892, Theodore Fink papers, University of NSW Press, Sydney 2000, pp 71–72).


31 ‘...the discus thrower...’ (Mackennal to Theodore Fink, 6 May 1892, Theodore Fink papers, University of NSW Press, Sydney 2000, pp 71–72).


1 ‘Here am I!’: sexual imagery and its role in the sculpture of Bertram Mackennal

pp 105–19

1 The statue has been given various titles, some less flattering than others. The title given in Mackennal’s obituary in *The Times*, London, 12 Oct 1931, is *Here am I*. The earlier *Chronicle*, no 139, 1921, p 855, published at the time of commissioning confirms an extended title, *Here am I, take me*. At the Royal Academy exhibition in 1923 the title is *War memorial for Etton College* 26th war memorial for Etton, *Table Talk*, 7 July 1923, p 9.


5 Letter by J H Whittraft to the Provost, Etton College, 10 July 1923, National Gallery of Victoria file.