



Auguste Moreau (1834-1917), Woman With Child



17 400 EUR

Signature : Auguste MOREAU (1834-1917)

Period : 19th century

Condition : Très bon état

Material : Bronze

Width : 50 cm

Height : 101 cm

Depth : 50 cm

Description

Bronze with a brown patina, signed Auguste Moreau. Gilt bronze and Griotte marble base. France, circa 1890. Dimensions: Height 101 cm. Width 50 cm. Depth 50 cm. Description: This magnificent bronze sculpture, signed Auguste Moreau, captures a mythological moment full of grace and life. An imposing and elegant Bacchante, strikingly beautiful, stands with one breast delicately exposed, her gaze lowered with gentleness and mystery. She raises one arm lightly, while the other rests on the head of the child Bacchus, who dances enthusiastically, a wine chalice in hand, vibrant with youth and carefree abandon. Behind them, a vine trunk and bunches of grapes evoke wine and celebration, symbols of vitality and abundance. The contrast between the Bacchante's poise and sensuality and

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the child's boundless energy creates a dynamic and poetic scene, where every detail--the folds of her dress, the gesture of her arms, the dancing movement--tells a story of joy and celebration. The sculpture rests on an impressive base of marble and gilt bronze, which lends the composition its full majesty. This work is a remarkable example of Auguste Moreau's craftsmanship, combining refinement, elegance, and expressiveness. It will appeal to any collector of 19th-century French bronzes and mythological sculptures, adding a touch of grace and poetry to any collection.

Biography
Auguste-Louis Mathurin Moreau was a French sculptor born on 22 February 1834 in Dijon and died on 11 November 1917 in Malesherbes. He belonged to a family of artists that was particularly active in the 19th century and was part of what is known as the Moreau dynasty, one of the most important families of sculptors of that period. He was the son of the sculptor and painter Jean-Baptiste-Louis-Joseph Moreau. He grew up in an environment entirely devoted to artistic practice. His father's workshop was his first place of training, where he learned drawing, modelling and the handling of form at an early age, following a traditional method of transmission based on observation and repetition. This artisanal and artistic education had a lasting influence on his approach to sculpture. From a very young age, Auguste-Louis Mathurin Moreau devoted himself to sculpture and completed his training through academic study. Like many artists of his generation, he moved to Paris to refine his skills and to enter the official artistic circles. He adopted the visual language of 19th-century academic sculpture, inherited from Neoclassicism and adapted to the tastes of the Second Empire and later the Third Republic. He began exhibiting at the Salon des artistes français in 1861. He presented his works there regularly for more than fifty years, until 1913. Unlike some members of his family, he neither sought major monumental commissions nor official

distinctions. His career was marked by steady production rather than spectacular success. His work consists mainly of decorative sculpture, primarily in bronze, but also in plaster and terracotta. He explored subjects that were highly appreciated in the 19th century: genre scenes, female figures, allegories, children, putti and pastoral themes. His style is characterised by clear compositions, elegant poses and careful attention to detail and finish. Auguste-Louis Mathurin Moreau fully embraced the tradition of edition sculpture. Many of his works were cast in multiple examples and distributed to a bourgeois clientele, which contributed to the wide circulation of his work, but also to later confusion regarding his identity, as his name was often shortened to "Auguste Moreau". He worked in the shadow of his brothers, notably Mathurin Moreau and Hippolyte Moreau, who enjoyed greater fame and received official commissions. This family proximity partly explains why his work, although abundant, was long less studied and sometimes imprecisely attributed. Nevertheless, his sculptures entered several French public collections, particularly in regional museums, and continue to appear regularly on the art market today. They are appreciated for their quality of execution and for their representative character within late 19th-century French decorative sculpture. Auguste-Louis Mathurin Moreau ended his life far from the bustle of Paris. He died in Malesherbes on 11 November 1917, during the First World War. His death marked the end of a long and discreet career, firmly rooted in the French academic tradition.