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## Paul Speck

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# *SELECTED WORKS*



Patrick and Beatrice Haggerty  
Museum of Art

Marquette University



Chemnitz. Terra-cotta versions are in Duisberg, Buffalo, Frankfurt, and recently, on the art markets of Cologne and Düsseldorf.<sup>10</sup> A bronze from the family of the artist is in the collection of the Lehmbruck Museum in Duisberg, and another cast is in the Österreichische Galerie in Vienna.<sup>11</sup>

The *Kneeling Woman* is an eerie, spiritual work; although its "limb architecture," the attenuated representation of a figure kneeling, seems its most prominent feature, it is Lehmbruck's theoretical conceptualization that was so revolutionary. This has been characterized as an attempt to "express thought and emotion through movement and expressive distortion...; here, tallness is combined with exaggerated slenderness, [and] the mood becomes otherworldly, introspective, even melancholy."<sup>12</sup>

The large scale and uneasy pose of the *Kneeling Woman* suggest not only external movement but also the contained activity of growth.<sup>13</sup> Such nuance might necessarily seem lost in the smaller *Head*, although the reduction was carefully conceived by Lehmbruck to create "a concentrated variation on the melancholy, contemplative, ethereal existence of the full figure."<sup>14</sup>

R. B. S.

#### Notes:

1. On Lehmbruck see, most recently, Dietrich Schubert, *Die Kunst Lehmbrucks* (Worms, 1981); *Hommage à Lehmbruck; Lehmbruck in seiner Zeit*, catalogue of an exhibition (Duisberg, 1981-1982); and Reinhold Heller, *The Art of Wilhelm Lehmbruck*, catalogue of an exhibition (Washington, 1972). See as well Werner Hofmann, *Wilhelm Lehmbruck* (London, 1958); August Hoff, *Wilhelm Lehmbruck; Leben und Werk* (Berlin, 1961), and Paul Westheim, *Wilhelm Lehmbruck* (Potsdam, 1922).
2. On this work, see as well Eduard Trier, introduction to *Wilhelm Lehmbruck: Die Knieende*, Reclams Werkmonographien, 32 (Stuttgart, 1958).
3. H. Hildebrandt, as the "Sinnbild des Expressionismus," quoted in Trier, *Wilhelm Lehmbruck*, 6.
4. Andrew C. Ritchie, ed., *Catalogue of Contemporary Paintings and Sculpture; The Buffalo Fine Arts Academy; Albright Art Gallery* (Buffalo, 1949), 186.
5. *Hommage à Lehmbruck*, 44.
6. Schubert, *Die Kunst Lehmbrucks*, 8.
7. Ritchie, *Catalogue of Contemporary Paintings and Sculpture*, 186, 211. The Buffalo example was the one exhibited at the Armory Show.
8. Schubert, *Die Kunst Lehmbrucks*, 143f; Trier, *Wilhelm Lehmbruck*, 7.
9. Acc. no. 39.406; illustrated in the *Art Institute of Chicago Bulletin* (March 1940):41-42. I wish to thank Ian Wordrop of the Art Institute for his assistance in obtaining information on this example.
10. *Wilhelm Lehmbruck; Aristide Maillol*, catalogue of an exhibition (New York, 1930), no. 2. Westheim, *Wilhelm Lehmbruck*, 48, fig. 31. Sale Lempertz, Cologne, November 24, 1972. With Galerie Wilhelm Grosshennig, Düsseldorf, 1979.
11. Heller, *Art of Wilhelm Lehmbruck*, no. 23 (ill.), for the Duisberg bronze; inv. no. 4371 for the Vienna example.
12. Ritchie, *Catalogue of Contemporary Paintings and Sculpture*, 186.
13. W. R. Valentiner, "The Simile in Sculptural Composition," *Art Quarterly* X, no. 4 (Autumn 1947):264.
14. Heller, *Art of Wilhelm Lehmbruck*, 26.

## PAUL SPECK

Swiss (1896-1966)

Paul Speck was born in 1896 in the Swiss town of Hombrechtikon.<sup>1</sup> From 1914 to 1924 he lived in Munich, until 1919 as a student of the painter Stanislaus Stückgold. He began working in ceramics about the age of sixteen and became quite proficient in subsequent years. By 1924 he was teaching ceramics at the State Majolica factory in Karlsruhe and sculpture at the Badischen Landeskunstschule. In 1934 he returned to Switzerland; the year before he had received a major commission for the altarpiece in white majolica of St. Karls Kirche in Lucerne. From 1956 until his death ten years later he lived in Tegna (Tessin) and Zurich.

Speck was a sculptor, ceramicist, and draftsman of some distinction, but his fame has been largely local. His style can be generically termed "semirepresentational," incorporating as it does figural elements into massive, abstract forms. He worked in a variety of media—as a sculptor, largely in plaster, granite, and bronze.



Death Mask of James Joyce, After Paul Speck, bronze

## AFTER PAUL SPECK

### Death Mask of James Joyce (77.10)

Bronze, 12 x 7 x 6 1/2 in. (30.5 x 17.8 x 16.5 cm).  
Unsigned.

*Provenance:* Collection of Mr. Paul J. Polansky; his gift to the University, 1977.

*References:*

Paul Polansky, in a letter (1978), as taken from the original plaster cast by Paul Speck and cast in bronze by sculptor John Beehan.

James Joyce died in the Red Cross Hospital of Zurich on January 13, 1941. The task of taking a death mask of the writer was given to Paul Speck. From the direct casting of Joyce's features, the sculptor then finished the head, completing and refining minor details such as the hair and ears.

Sculptors have traditionally taken death masks from the noted and noble, often to serve as models for subsequent portraits.<sup>2</sup> Speck's mask of Joyce is a relatively straightforward translation of his subject's final visage, but one that is, for those familiar with Joyce's features, nonetheless unexpected:

The death mask of James Joyce, taken by the sculptor Paul Speck, at first surprises one, the face seems so unfamiliar. This is because the thick glasses, which he seldom removed, are no longer there. The face is that of a weary man; the two lines of his forehead are deep, the cheeks are sunken; the face is not relaxed in death, but about the tightly closed lips there seems to be the faint flicker of a smile.<sup>3</sup>

The Marquette bronze was taken from the original plaster mask owned by Dublin architect Michael Scott, who with John Houston founded the James Joyce Museum (Martello Tower) in Dublin.<sup>4</sup> (The Museum and its contents were subsequently sold to the Ireland Eastern Regional Tourism Organization, and it is not known whether the original mask was included in the sale.)

Apparently very few casts of Joyce's death mask exist today. Two masks were done by Speck at the time of Joyce's death. Joyce's son, Georgio, has one, as does his grandson Stephen. Other existing casts are located at the Abbey Theater in Dublin; the private collection of Carla Gideon;<sup>5</sup> and the Crossman Collection of the University of Southern Illinois Library.<sup>6</sup> Another cast is reproduced as the frontispiece to the memorial volume that appeared shortly after his death.<sup>7</sup>

R. B. S. / C. L. C.

*Notes:*

1. On Speck's career see *Paul Speck; Monographie* (Zurich, 1974); Felix Baumann, *Paul Speck 1896-1966*, exhibition catalogue (Zurich, 1970); and "Paul Speck," in *Künstler Lexikon der Schweiz: XX. Jahrhundert* (Frauenfeld, 1958-1967), II:912-914.
2. The history of death masks is treated in Ernest Benckard, *Das Ewige Antlitz* (Berlin, 1926), and Rosemarie Clausen, *Die Vollen-deten* (Stuttgart, 1941).
3. *James Joyce: A Portrait* (New York, 1957), 39.
4. Correspondence from Paul Polansky, April 13, 1978.
5. *Ibid.*
6. Reproduced in Chester G. Anderson, *James Joyce and His World* (London, 1967), 127.
7. *In Memoriam: James Joyce* (Zurich, 1941).