



**Elisabet Ney Museum**  
Virtual Museum Tour 2020



***Self-Portrait, marble, 1903***

Ney made several life casts of her face, neck, and shoulders in the 1860s. She used these to craft this piece years later. Cut in Europe in 1903, this marble bust is Ney's only known self-portrait.



***Edmund Montgomery (1835-1911),  
marble, modeled 1864, cut 1895-1904***

Soon after their marriage on the Portuguese island of Madeira, Ney modeled a plaster bust of her husband. The inscribed date indicates the year the plaster was modeled, from which this marble bust was cut in Europe around 1900.



***Ludwig II of Bavaria (1845-1886),  
plaster, modeled 1869/70; this cast,  
1897***

Ludwig II, Ney's major patron, commissioned this life-size portrait statue of himself. In this work the young king is depicted in the full regalia of the Order of Saint Hubert. The final marble copy, carved by German stonecutter Friedrich Ochs after Ney's departure from Germany, is now at the King Ludwig II Museum in the Herrenchiemsee.



***Johann Adam Ney and Anna Elisabeth Wernze Ney, painted plaster, 1855***

After finishing art school, Ney returned to her home in Münster, where she created these bas-relief medallions of her parents. These are among Ney's earliest works in the museum.



***Sursum*, marble, modeled 1864; cut 1866**

After Ney established the original Formosa studio in Madeira, she modeled this sculpture, using as models two boys living on the island. The statue was originally titled *Genii of Mankind*, but later retitled *Sursum*, the Latin word meaning “to uplift.” Using this term to reference her belief that mankind could aspire to greater heights, “SURSUM!” became her own motto. The boys hold a torch and a key, symbols of knowledge and optimism.



***Prometheus Bound, plaster, 1865***

Ney drew from her interest in classical studies by recreating the story of the Greek Titan who stole fire from the gods to give light and intellect to mankind. The arm was damaged on transport to the United States in the 1890s. Ney suffered a fatal heart attack while repairing the break.

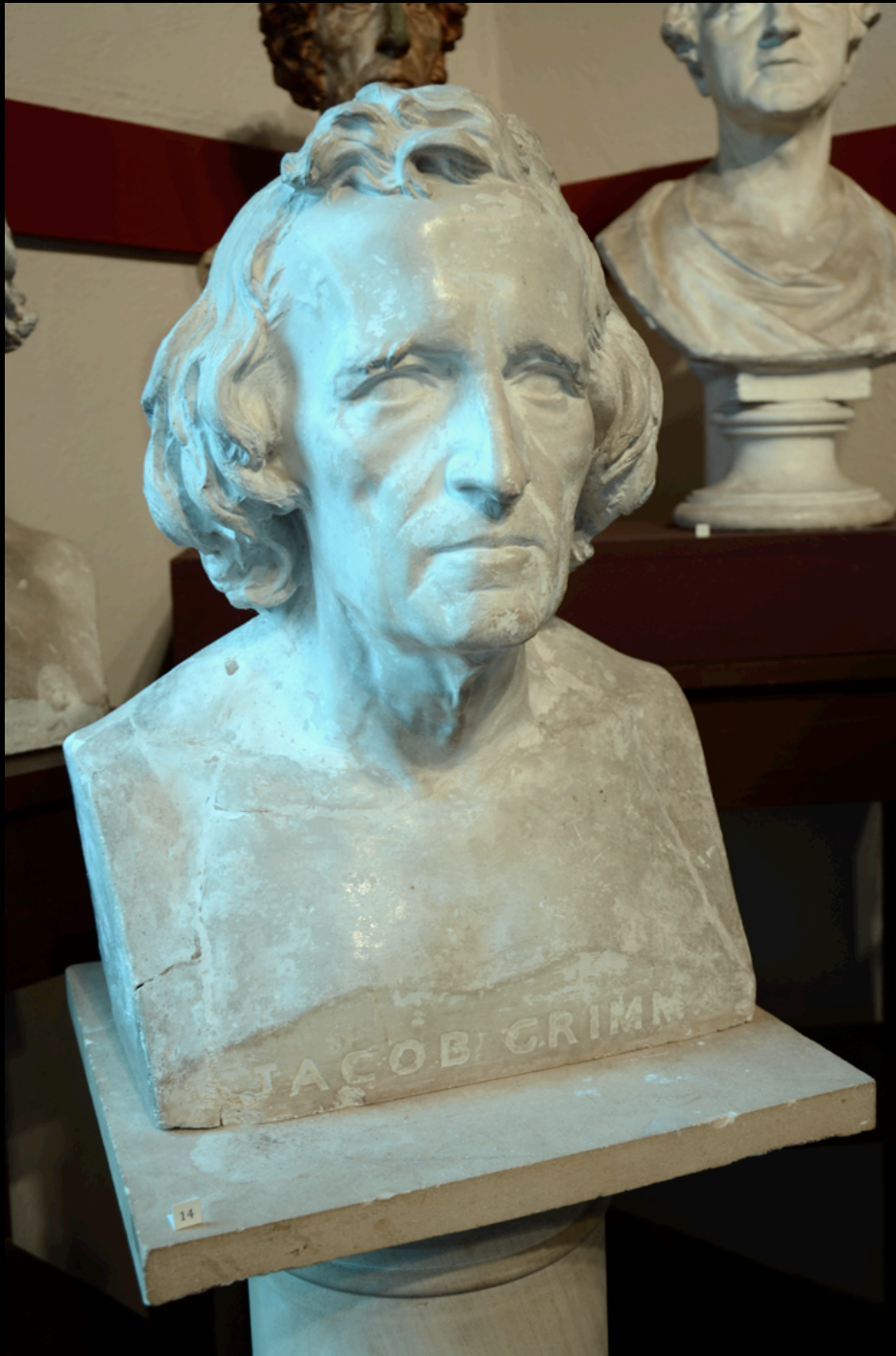






***Otto von Bismarck (1815-1898),  
plaster, 1867***

Ney was commissioned by King Wilhelm I to create this portrait bust of Otto von Bismarck, the Prussian chancellor and future first prime minister of united Germany. A marble version of this plaster was exhibited at the Paris Exhibition in 1868 and was later placed in the Berlin National Gallery



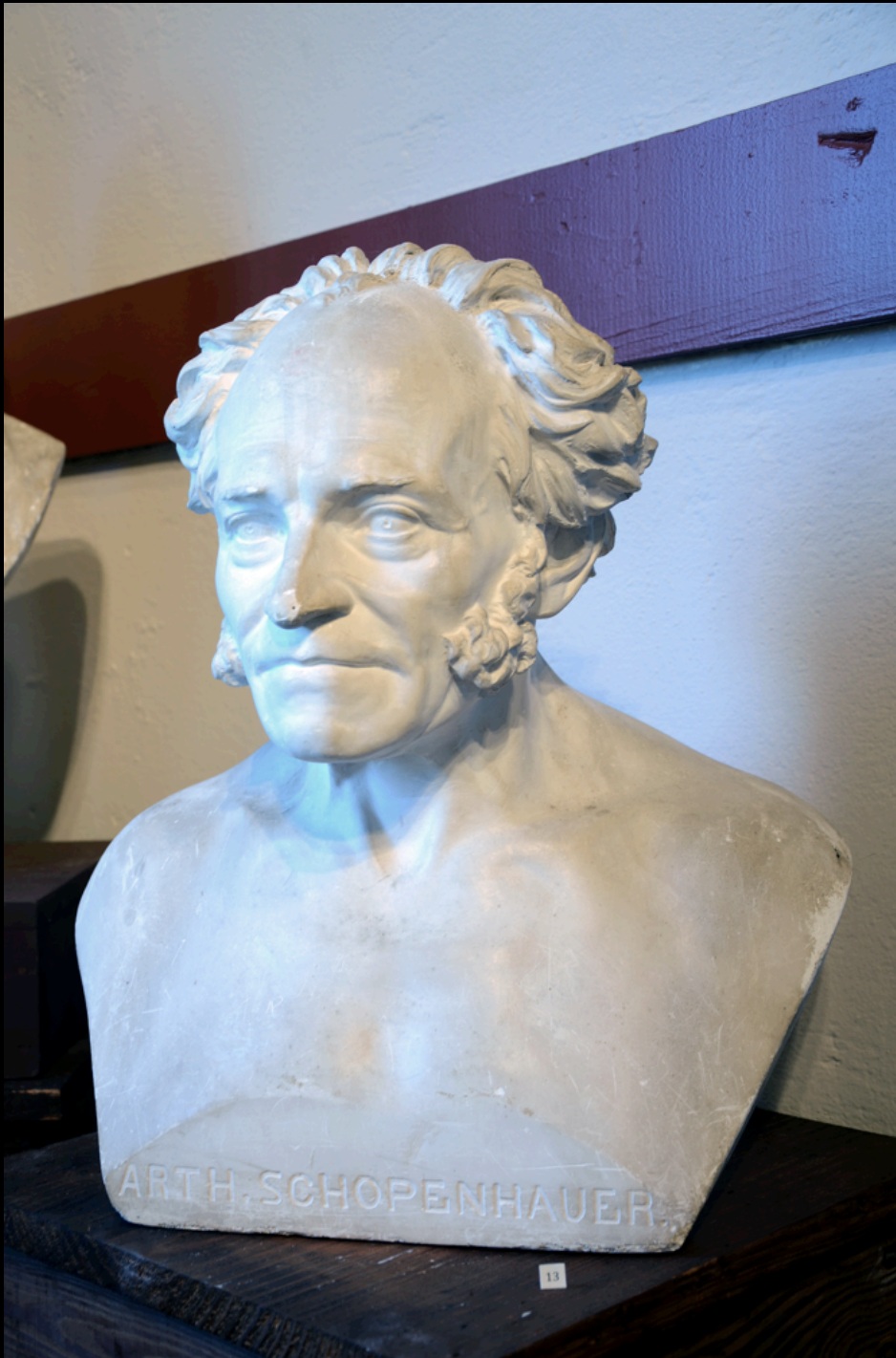
***Jacob Grimm (1785-1863), plaster,  
modeled 1858; this cast 1863***

Best known for his fairy tales, Jacob Grimm was also a language scholar who with his brother compiled the definitive German Dictionary. He personally requested a portrait bust from Ney. The finished bust was selected for display at the Berlin Academy Exhibition of 1858.



***Giuseppe Garibaldi (1807-1882),  
marble, modeled 1865; cut 1866***

A famous and inspirational figure in the Nineteenth Century, Giuseppe Garibaldi played a central role in the Risorgimento, or Italian unification, as well as uprisings in South America. In 1865 he was living in exile at his home in Caprera, a tiny island off Sardinia. Ney traveled there to persuade him to let her model his portrait. After he agreed, she spent several weeks at her task. Ney hoped to sell replicas of his bust. The original plaster model is in the Ney Museum collection. (Long-term loan from the Modern Art Museum of Fort Worth)



***Arthur Schopenhauer (1788-1860),  
plaster, modeled 1859; this cast 1896***

In 1857, when Ney opened her Berlin studio, she set out to persuade the famous philosopher Arthur Schopenhauer to model for a portrait bust. Famously reclusive, Schopenhauer originally refused the offer. Through her own persistence, Ney was able to convince him to sit for her, which established their relationship as friends and colleagues. She later hoped to sell replicas of this bust to the philosopher's fans in Europe and the United States.



***Friedrich Wöhler (1800-1882), plaster, 1868***

Friedrich Wöhler was professor of medicine, chemistry, and pharmacy at the University of Göttingen. As a frequent attendee at his lectures, Ney was given the opportunity to execute this bust of him.



***Justus von Liebig (1803-1873), plaster, 1868***

The president of the Bavarian Academy of Sciences, Justus von Liebig was responsible for the development of chemical fertilizer, which revolutionized agriculture. Liebig and Wöhler often collaborated with each other and are known as pioneers in modern chemistry for their many contributions to the field.



***Unknown man, plaster, 1859***

While this individual has long remained unidentified, recent scholarship has suggested that he may be Friedrich Kaulbach, the artist who painted Ney's full-length portrait in 1860 (a reproduction of which is hanging in this room).







*Joseph Joachim*  
(1831-1907) & *Amalie*  
*Weiss Joachim*  
(1839-1899), plaster, 1867

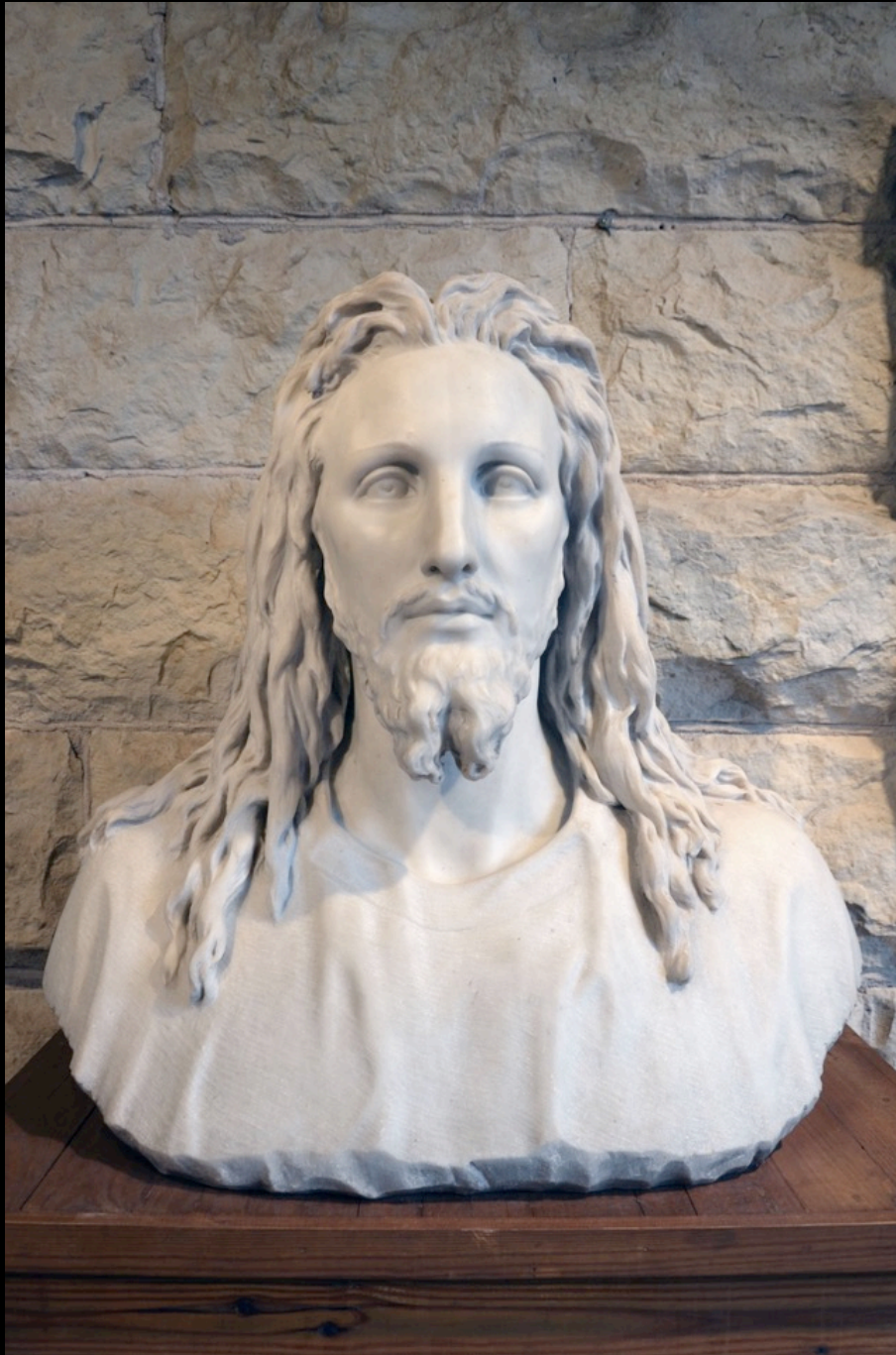
Joseph Joachim, the Hungarian violinist, composer, and conductor, and his wife, a noted contralto, commissioned these portrait busts. The iron tacks in the bust of Frau Joachim are part of a process called pointing, in which the stonecutter takes measurements from the plaster cast to make an identical copy in marble.



***Miller Baby, plaster, 1899***

Ney created this death cast of the deceased one-month-old child of her close friends and Austin neighbors Anita and Clarence Miller. Up until the late nineteenth century, death casts were commonly made as memorials.





***Bust of Christ, marble, modeled 1896;  
cut 1904***

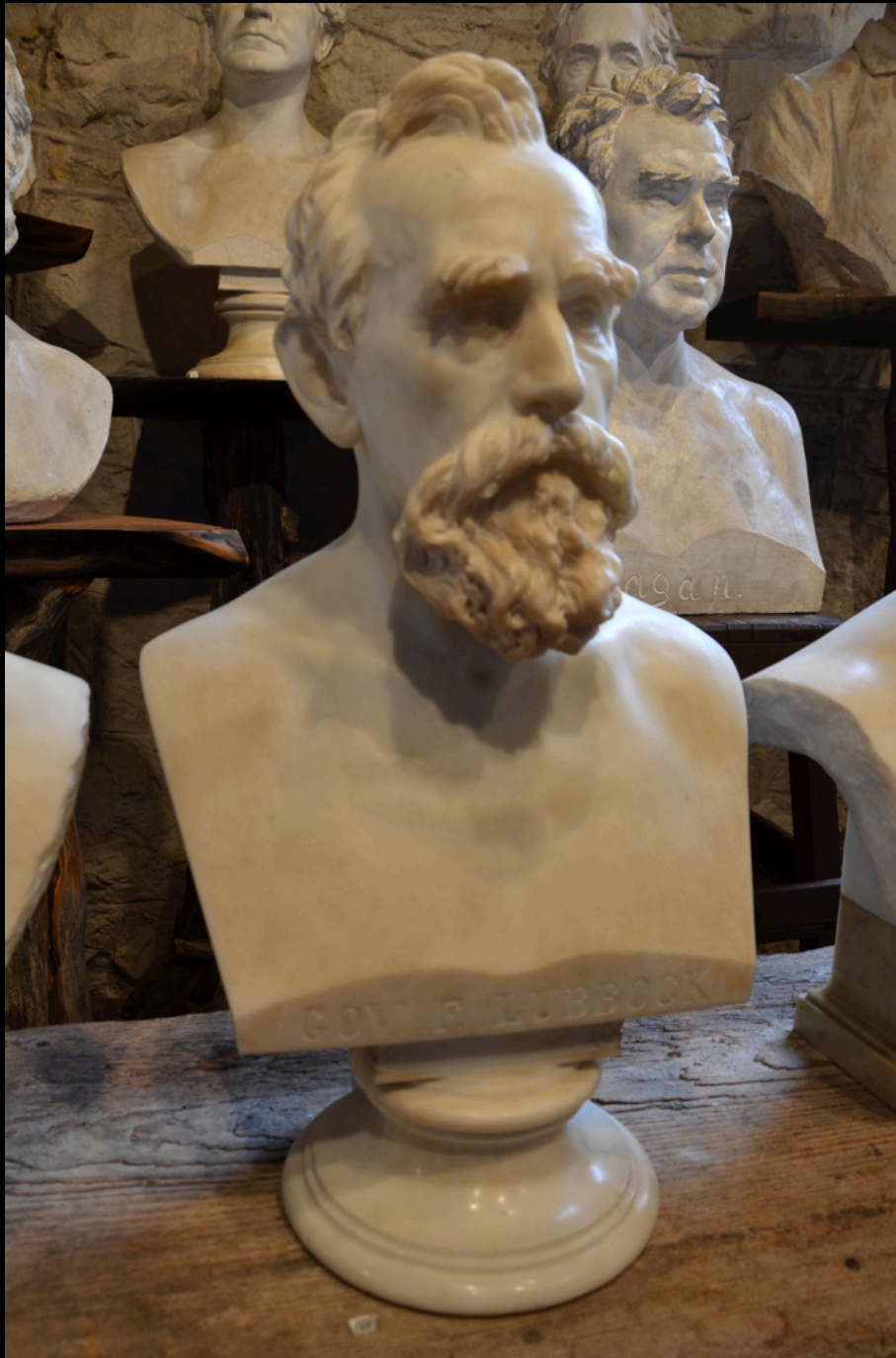
Ney completed this bust of Christ in hopes that it would be exhibited at the 1904 St. Louis World's Fair. Unfortunately, the bust was never placed on display due to space restrictions and was later sold to a private collector. (Long-term loan from the Modern Art Museum of Fort Worth)





***Joseph Draper Sayers (1841-1929),  
marble, 1902***

Governor Sayers (1899-1903) supported Ney's endeavors by appropriating state funds to commission the marble figures of Stephen F. Austin and Sam Houston for the Capitol, and helped her secure later work. In 1911 Sayers became a founding member of the Texas Fine Arts Association, which was founded here in Ney's memory.



***Francis R. Lubbock (1815-1905),  
marble, modeled 1895; cut 1895-97***

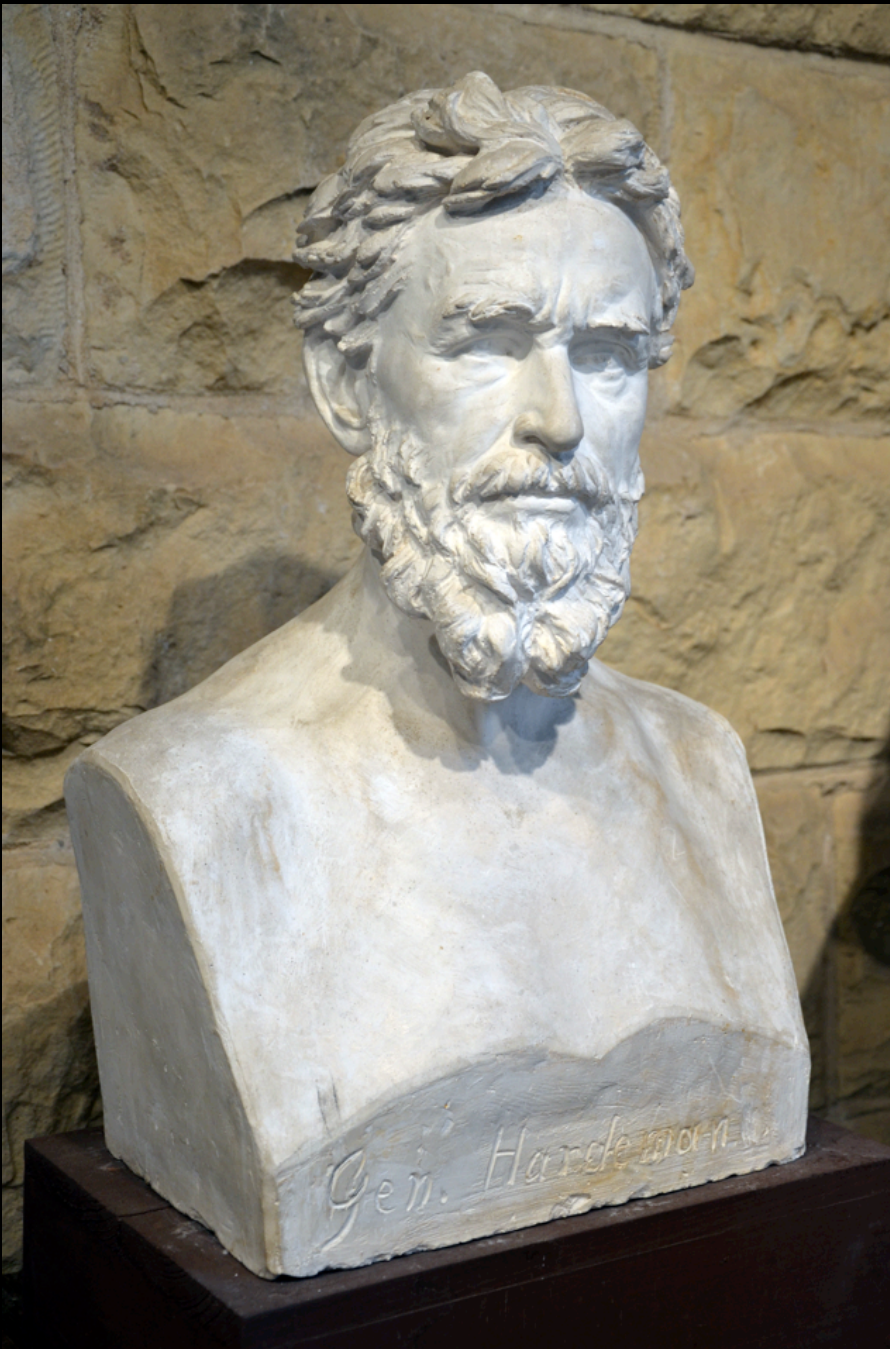
One of the first portrait busts that Ney executed in her Austin studio was that of the former Texas governor Francis Lubbock (1861-63). Along with his wife, Gov. Lubbock became one of the many public figures who strongly supported Ney's work. (Long-term loan from the Dolph Briscoe Center for American History, University of Texas at Austin)



***Sullivan "Sul" Ross (1838-1898),  
marble, 1902***

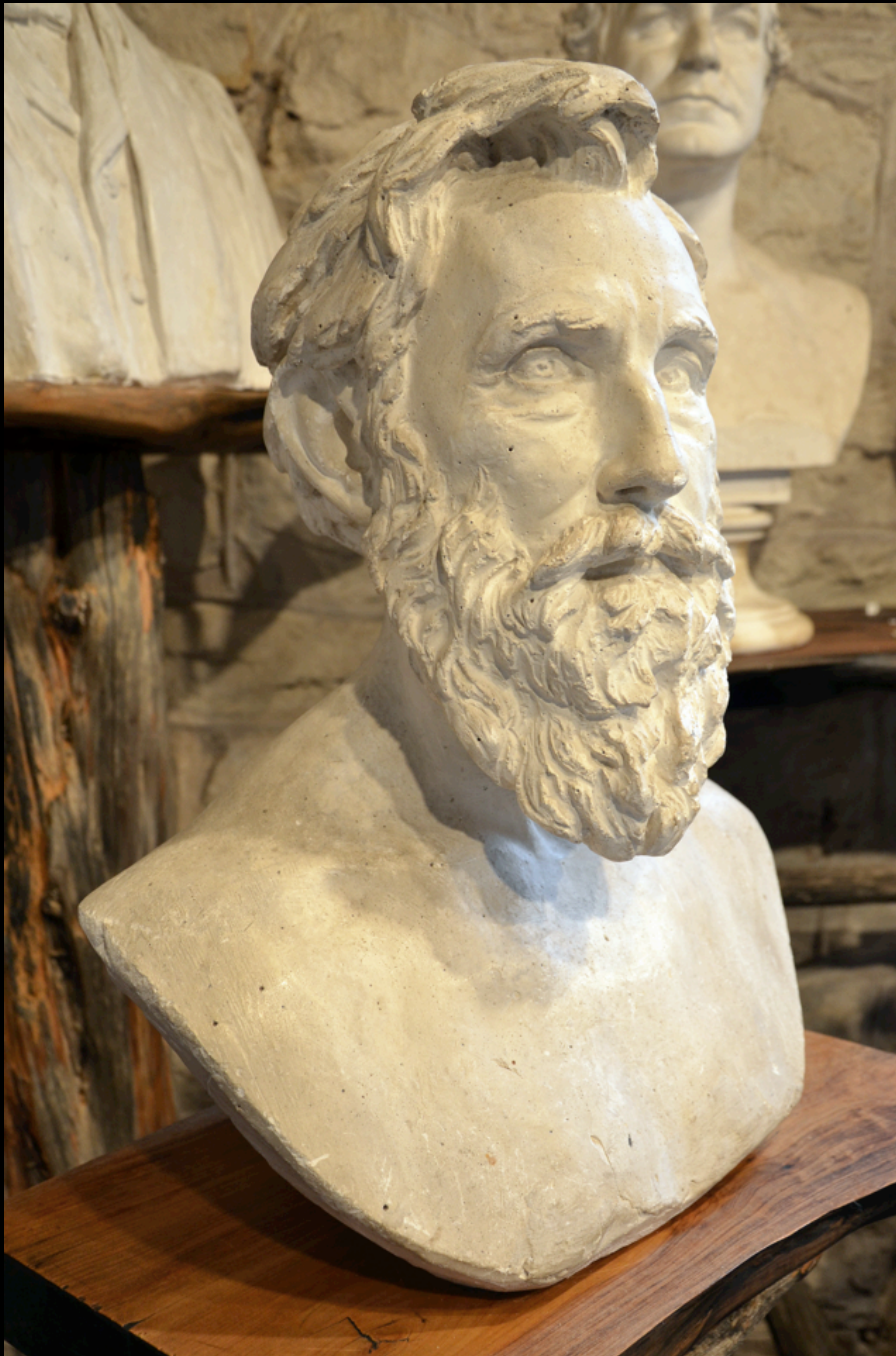
This bust depicts former Texas governor Sullivan Ross (1887-91), whose family helped establish the city of Waco.





***William Polk Hardeman (1816-1898),  
plaster, 1893***

Ney executed General Hardeman's portrait bust during his term as the Texas Superintendent of Public Buildings and Grounds. Although she never discussed her motivation for creating this particular sculpture, Ney had previously written Hardeman to request his assistance in securing an art commission. In her proposal, she had hoped to create an equestrian statue featuring Sam Houston that would be displayed on the grounds of the State Capitol.



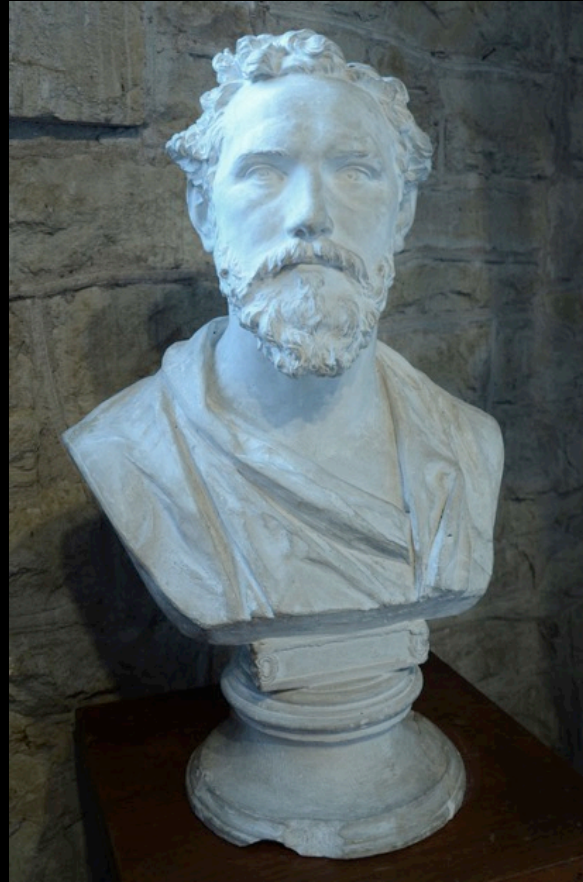
***Oran Milo Roberts (1815-1898),  
plaster, modeled 1882; this cast 1898***

A member of the Texas Supreme Court, a two-term governor (1879-83), and the first law professor at the new University of Texas, Oran Roberts was a fellow landowner in Waller County, where Liendo, Ney's country home, was located. He was one of Ney's most influential and loyal supporters. This bust was Ney's first made in the United States.



***Sir Swante Palm (1815-1899), plaster, 1898-99***

Swante Palm was a Swedish-American diplomat and businessman who promoted Swedish settlement in Texas. He held a number of important positions in Austin, including postmaster and city councilman. Before his death he donated his extensive library to the University of Texas, which more than doubled the school's holdings. In gratitude, the UT alumni association commissioned Ney to execute his bust for the school library.



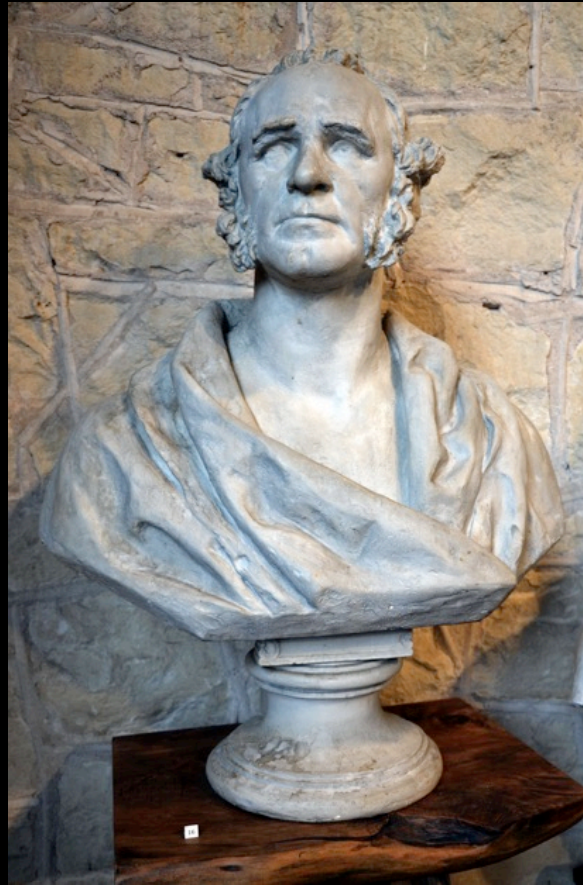
***Johanna (1856-1933) and Julius Runge (1851-1906), plaster, modeled 1887; this cast of Johanna 1900; this cast of Julius 1887***

Julius Runge, the son of German immigrants, was a prominent merchant, financier, and public official based in Galveston. He was also The German Consul for the young state, and helped Ney acquire the Liendo Plantation in Hempstead. In 1887, she visited Galveston to make these portraits of Runge and his wife as a token of thanks. The couple became longtime friends, and Johanna would be one of the founders of the Texas Fine Arts Association. These busts were donated to the museum by Johanna shortly before her death.



***Lady Macbeth, plaster, 1902***

One of Ney's final works of art depicts the famous sleepwalking scene from Shakespeare's tragic play, when Lady Macbeth, haunted by her role in the murder of King Duncan, wrings her hands and tries in vain to wash imaginary blood from them. The final marble version is now in the Smithsonian American Art Museum in Washington, DC. Carved on its plinth is Lady Macbeth's memorable quote: "All the perfumes of Arabia will not sweeten this little hand. Oh! Oh! Oh!"



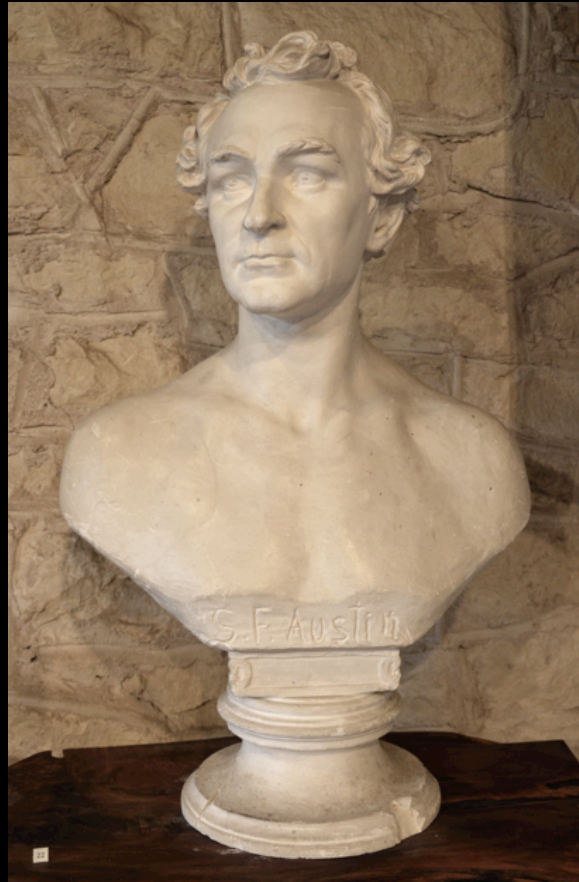
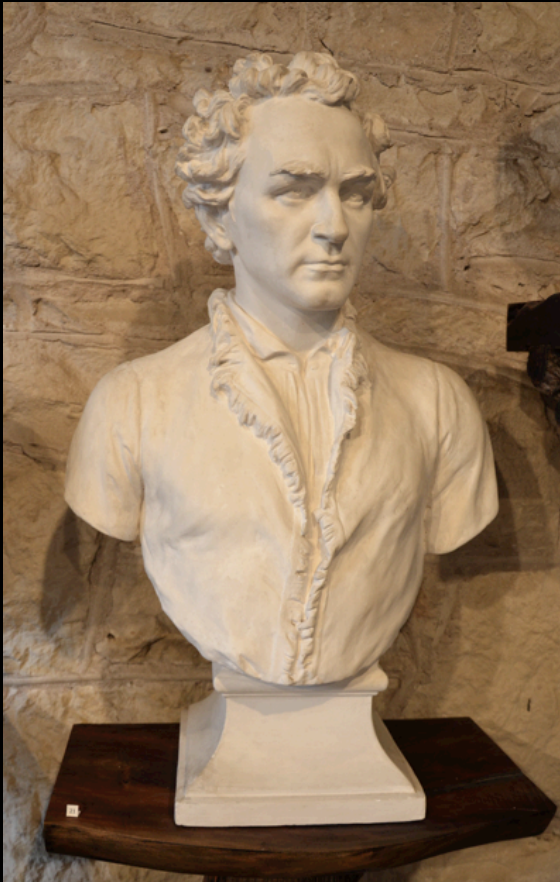
***Samuel Houston***  
**(1793-1863), plaster, 1903**

Sam Houston is a starring figure in the history of Texas. Houston's defeat of the Mexican Army at San Jacinto resulted in Texan independence. He later served as President of the Republic of Texas, then U.S. senator. In 1861, he resigned his governorship rather than sign the declaration of secession preceding the Civil War. These busts, modeled after the full-size statues, depict Houston at a young age and as an elder statesman. Ney hoped to show them at the 1904 St. Louis World's Fair, in part to advertise her work and drum up commissions for replicas.



***Samuel Houston and  
Stephen Fuller Austin,  
plaster, modeled 1893;  
cast 1902***

In the summer of 1892, Ney began executing full-size statues of Stephen F. Austin and Sam Houston for the Texas Pavilion at the 1893 World's Columbian Exposition in Chicago. Marble versions were later commissioned for the Texas Capitol and the National Statuary Hall at the U.S. Capitol. The figures here are early replicas of the original plasters. These figures are her most famous Texas works.



***Stephen Fuller Austin***  
**(1793-1836), plaster, 1893**  
**and 1903**

Known as “The Father of Texas,” Stephen F. Austin brought the first 300 families to Texas to populate his settlement, the Austin Colony, in 1825; these families became known as the Old Three Hundred. In 1836, he was appointed by Sam Houston as the first secretary of state of the Republic of Texas, but he died after two months in office. These two busts are variations on the full-size figure of Austin. Ney made at least six casts of Austin in buckskin—one for display at the St. Louis World’s Fair and the others for potential sale.





***William Jennings Bryan (1860-1925),  
plaster, 1900***

This bust depicts William Jennings Bryan, a popular orator and three-time presidential candidate. Bryan visited Austin in December 1899, as the guest of former governor James Hogg, whom he was considering as a running mate. Due to popular demand, particularly from debate societies and Bryan's supporters, Ney made copies available for purchase



***Lorne Ney Montgomery (1873-1913),  
plaster, circa 1886***

Ney made this bust portrait of her teenage son while she was still living at Liendo, not long before Lorne left for college in Baltimore. It was only the third or fourth work she had attempted after leaving Germany in 1871, and her only known portrait of Lorne. By all accounts, Ney was a strict mother and Lorne, an only child after the death of his older brother, was a rebellious son. He later joined Teddy Roosevelt's Rough Riders, married three times, and fathered six children.



***Benedette Tobin (1849-1901), plaster,  
1893***

Benedette Brace Tobin was one of Ney's most committed Austin supporters. As president of the Ladies' World's Fair Association of the World's Columbian Exposition, Tobin was instrumental in Ney's receiving the commission for the statues of Sam Houston and Stephen F. Austin.



***Carrie Pease Graham (1851-1882),  
marble, modeled 1895, cut 1896-97***

Ney befriended Lucadia Pease, the widow of governor Elisha Pease, shortly after arriving in Austin. The Peases owned a large estate, Woodlawn, located west of Shoal Creek. Ney often visited Woodlawn and became close to the Pease grandchildren. This bust was commissioned to memorialize Pease's deceased daughter, Carrie. The incorrect inscription, "Julia Pease," was a mistake made by Friedrich Ochs, who carved the marble in Berlin.

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