

Carl Milles, Swedish Sculptor

In contrast to a great number of modern sculptors—Barye excepted—Milles takes as much living and loving interest in animals as in men. His animal sculptures cover a field apart. He has spent much time at Skansen, the well-known open-air museum in Stockholm, in studying the delightful bears climbing in a little rocky enclosure, playing and frolicking with their cubs. The result of these studies was a remarkable decorative work now being raised at the cost of a private connoisseur at the gate of a little park in Stockholm, named the Berzelius Park after the famous chemist. Two groups of playing bears cut in granite adorn these gates. The hardness of the material has enforced an artistic economy, a monumental compactness of composition, of which the artist with astonishing cleverness has taken due advantage, and in spite of all difficulties, a rich and harmonious effect is gained; even this rough material catching a beautiful glitter in sunshine. Of the two groups the bear playing with its cub that is lying on its back presents the most decorative repose; the other, at first sight a puzzling combination of heads and paws, has a more pointed humour and fresher details. The large sculptures are balanced by delicate little images, also in granite, of a pair of weasels and a beaver drinking.

At present Milles is occupied in modelling two flying eagles as counterparts to the bears. They will be cut in granite and adorn the palace of Valdemars-udde, the home of Prince Eugen, himself a gifted painter and connoisseur. One eagle is represented as clutching, with claws deeply embedded, a large fish the other is soaring about in pursuit of prey. Though represented in violent movement, these birds

however present no accidental or crude realistic aspect, but are pervaded by the same decorative feeling for style with a stronger accentuation of silhouette than in the bear groups. A glimpse of these eagles is given in the illustration of the sculptor in his studio (p. 211).

A more naturalistic touch characterises his two groups of elephants—the one in soft grey stone purchased by the Swedish National Gallery, the other larger and treated in a different way. They are modelled with the greatest care and apparent delight in the soft curving lines and rounded flanks of these huge creatures.

Another of Milles' animal groups occupies a place by itself. It is a colossal sculpture called *Swan-lizards*, i.e., some pre-historic plesiosaurians crouching upon a rock in the sea, stretching their supple



DETAIL OF PROPOSED MONUMENT TO FRANZEN

BY CARL MILLES