



## Roman Coachman - Emmanuel Fremiet 1824-1910 Frémiet



2 500 EUR

Signature : Emmanuel FREMIET 1824-1910

Period : 20th century

Condition : Très bon état

Material : Bronze

Length : 39

Width : 23.50

Height : 39

<https://www.proantic.com/en/499594-roman-coachman-emma>  
[nuel-fremiet-1824-1910-fremiet.html](https://www.proantic.com/en/499594-roman-coachman-emma)

### Description

Bronze event with black patina. Composed of 8 pieces, the bronze, in excellent condition, is complete. No lack.

Signature E. FREMIET

Early twentieth century

Barbedienne font.

Emmanuel Frémiet likes the unpublished in the choice of his subjects. He likes the effort of research. He likes the effort of observation. He likes the work effort. He likes the effort for himself, from which comes a boldness, an innovation. This work is a modification of a sculpture Emmanuel Frémiet had just completed the commission for the racing company of Buenos Aires: the Roman chariot doubling a milestone. In this piece, the sculptor has removed

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the chariot, and the coachman rides one of the two horses bareback.

The opposite movement of the horses, the position of the coachman mounted on the less upright of the horses, give this sculpture a passion, strength and vigor.

Sculptor of History, his equestrian sculptures are a summary of his two passions: History and animals. Although horses are not his favorite animals, he is, in this 19th century, the one who will be the most virtuoso sculptor. He has perfect and thorough knowledge of horse science. If the painter can be content with a certain degree in his representations, the sculptor himself can not cheat, because he builds an entire beast, in all its aspects, in all its proportions. An indefatigable observer of these numerous animals in the streets of Paris, the Compagnie des Omnibus provided him with a raw material of choice! His 14,000 horses offered our artist plenty of time to find the right one for his work of the moment. He then brought the animal into the small workshop of his house in Bougival. He was preparing a litter for him. In the evening and in the morning he would take him by the boat. His wife, Marie-Adélaïde Ricourt, who was not afraid of horses and knew how to naturally impose on them with gentleness, managed without fear the most recalcitrant, sometimes going so far as to hold their front leg to obtain the desired movement by the sculptor, the time of his work. For the rear legs, the operation may be more dangerous, it was then appealed to the blacksmith. From these solid horses of the omnibus he made splendid mounts of war, with a timid gait, a noticeable step, and strong and orderly movements. Armed horses, with docile docility, not conquered by the superiority of man, but associated with his superiority, brave and loyal, exercised in the dangers of battles. They are, as Buffon said, the noble conquest of man, "that proud and courageous animal who shares the fatigues of war and the glory of fighting." They are themselves a

piece of the epic written by the warriors ...

To go further:

[https://www.lestresorsdegamaliel.com/sculptures/  
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