



Crouching Venus



3 800 EUR

Period : 18th century

Condition : Très bon état

Material : Bronze

Width : 12

Height : 24

Depth : 17

Description

After Antoine Coysevox (Lyon, 1640-1720), 18th century. "Crouching Venus." This sculpture is inspired by Antoine Coysevox's Crouching Venus, created around 1684-1686 and now in the Louvre. The latter was itself inspired by the Venus of the 3rd century BC, probably a work by the Greek sculptor Doidalsas of Bithynia. Also known as the "Modest Venus" or "Shameful Venus," this Venus, having just emerged from her bath, curls up to cover her pubis and breasts in a graceful pose. Formally, it is an image of great beauty, remarkable grace, and elegance, belonging to the Greco-Roman sculptural tradition. However, although the facial features echo those of antique models, the softness and delicacy of the modeling reveal a decidedly modern aesthetic. The high quality of the

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chiseling should also be emphasized, creating fluid and delicate forms and organizing the composition around subtle curves and counter-curves. Similarly, the detail has been worked with great refinement, without ever losing sight of the classical reference. The tortoise on which she sits introduces a veiled symbolism. This sculpture is inspired by Antoine Coysevox's *Crouching Venus*, created around 1684-1686 and now in the Louvre collection, itself inspired by a Venus from classical antiquity. Also known as the "Modest Venus" or "Shameful Venus," this work by Coysevox presents Venus emerging from her bath, gracefully folding herself to cover her pubis and breasts. Formally, it is an image of great beauty, grace, and elegance, fitting within the Greco-Roman sculptural canon. However, although the facial features follow antique models, the soft and delicate modeling reveals a decidedly modern aesthetic. The high quality of the chiseling is also remarkable, creating fluid and delicate forms and organizing the composition around subtle curves and counter-curves. Similarly, the detail has been worked with great refinement, without ever losing sight of the classical reference. The tortoise on which she sits introduces a veiled symbolism. Judging by the number of copies unearthed from Roman sites in Italy and France, this variant of Venus seems to have enjoyed great popularity from its creation. Several copies of the *Crouching Venus*, preserved in important collections, have influenced modern sculptors since Giambologna and have been drawn by artists since Martin Heemskerck, who made a drawing of the *Farnese Crouching Venus*, now in Naples. The model is often associated with an erroneous passage in Pliny the Elder's *Natural History*, which mentions sculptures from the Temple of Jupiter Stator in the Portico of Octavia, near the Roman Forum. The text has been altered to mention *Venerem lavantem sese Daedalsas, stantem Polycharmus* ("Venus washing herself, by Daedalsas, and standing, by Polycharmus"), referring to a

sculpture of Venus that was not standing. These brief archival references and the multitude of extant ancient versions make the identification of Roman copies uncertain.