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## Ravageot And Ravageode - E. Fremiet 1824-1910

850 EUR



Signature : Emmanuel FREMIET 1824-1910

Period : 19th century

Condition : Bon état

Length : 16.5

Width : 14

Height : 14.5

### Description

Sculptor Emmanuel Fremiet 1824 - 1910 Era 1853  
for the chief  
model Provenance France School French School of  
Animal Sculpture Dimensions Height: 14.5  
cm Length: 16.5 cm Depth = 14 cm Signature On  
left side of terrace: E. FREMIET Numbered  
226 After his early successes brought him  
financial comfort, Emmanuel FREMIET, as he  
himself confessed, "was suffocated by so  
much money". "I thought I was a millionaire and  
indulged in mad profligacy (...). prodigality (...).  
Three months later, I didn't have a penny left. I  
began all the more feverishly to work, as it was  
my only means of support (...). of existence (...)."  
And so, taking over a previous group of basset  
hounds he had exhibited at the 1848 Salon,  
Ravaude and Mascareau, hounds of M. de V.'s

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crew, he sculpted his Ravageot and Ravageode to fulfill a life-saving commission from the State. Emmanuel FREMIET gave his small group a pyramidal structure that might have appeared a tad massive had he not introduced a slight imbalance due to the opposite movement of the two bassets. It's true that both sit on their hindquarters, while their tails, in a counter-movement encompass the rear of the terrace. However, Ravageot rears his head, seemingly waiting for the slightest sign to set off on a mop. Ravageode, herself, bows low to observe the funny little thing that moves on her feet, a snail. Later, the sculptor enjoyed introducing to introduce his trademark touch of humor into his sculptures as a quirky naturalist wink, as seen in his Curlew and Frog. can be seen in his Curlew and Frog, his Griffon Dog and Tortoise, his monkey with a snail or his Griffonne with a fly... Si Today, Emmanuel Fremiet is known only to a few enlightened amateurs. enthusiasts, he was, in his day, a sculptor whose reputation even At the age of 13, young Emmanuel was admitted to the prestigious the prestigious École des Arts Décoratifs. He graduated three years three years later to join the studio of Jean-Jacques WERNER (1798-1856), official painter at the Jardin des Plantes Natural History Museum. It just so happened that the young boy had an aunt, Sophie, whose honorable career as a painter. In reality, she was a cousin of his father, Auguste-Théophile FREMIET. Sophie FREMIET had married François RUDE, a Dijon man like herself. But François RUDE was in the years 1837-40 at the height of his artistic fame. On the advice of his wife Sophie, who had detected in her young nephew a certain talent, he opened the doors of his studio on rue d'Enfer to the boy. d'Enfer. François RUDE was soon convinced of the boy's talent, especially since as soon as he left WERNER's every evening, Emmanuel rushed to Rude's studio in the Rude studio, where he works relentlessly. His perseverance was rewarded when, in 1843, he

was officially accepted as one of the students of the great François RUDÉ. At the Salon of 1849, he won his very first of his rewards, a third medal, thanks to his Matador and Family of Cats. A prolific career begins... He greedily sculpts small animal bronzes full of charm with charm, freshness and humor, and soon won the hearts quickly win over enthusiasts. The charm of his sculptures, their expressiveness, the quality of his work and the finesse of his execution, his sense of observation and detail to the extreme. him a great success with the public and a lasting reputation, which he maintained his career.