Large Bronze Stag By Antoine-louis Barye



3 600 EUR

Signature : ANTOINE-LOUIS BARYE

Period : 19th century

Condition : Très bon état

Material : Bronze

Length : 47

Width : 19

Height : 48

Description

An imposing bronze sculpture, representing a "Standing Stag" (*Cerf Debout*), by the sculptor Antoine-Louis Barye (1795-1875).Through this work, the sculptor highlights the majestic and imposing nature of the stag.The bronze is signed "BARYE" (incised) on a richly chased and detailed naturalistic base.It bears the foundry stamp "Susse Frères Editeurs Paris" and the foundry signature "Susse Frères EDT."In perfect condition.Antoine-Louis Barye was the greatest animal sculptor of the 19th century and a major figure in French Romanticism. The son of a goldsmith--trained in metalworking before turning to sculpture--he established the animal as a subject in its own right, equal to the human figure, and made anatomical observation the foundation of his art. His career, which spanned

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nearly half a century, is also closely linked to the history of commercial bronze casting; Barye was one of the first sculptors to take on the production and marketing of his own models. Born in Paris on September 24, 1795, into a modest family of jewelers, Antoine-Louis Barye was the son of Pierre Barye, who descended from a line of goldsmiths from Lyon and practiced the trade himself. At the age of thirteen, the boy was apprenticed to Fourier, a metal engraver who produced military equipment; there, he learned the arts of engraving, chasing, and *repoussé*. His apprenticeship was interrupted by conscription. In 1812, the Empire called for men; Barye was conscripted into the topographical brigade of the Engineering Corps, and subsequently into the second battalion of sappers. Demobilized on March 30, 1814--having just turned eighteen--he returned to the Fourier workshop. His calling soon began to take clear shape. In 1816, he entered the studio of François-Joseph Bosio--official sculptor to both Napoleon I and later Louis XVIII--to study modeling, while simultaneously receiving instruction in drawing from the painter Antoine-Jean Gros. He was admitted to the École des Beaux-Arts in 1818. After an unsuccessful attempt to win the Prix de Rome, he left the school without the prize and, in 1823, joined the workshop of the goldsmith Jacques-Henri Fauconnier, where he would remain for eight years. This period proved decisive: it was here that Barye modeled animals for use in goldsmithing, gaining an intimate understanding of casting and chasing techniques--a skill set that would distinguish him throughout his career from sculptors trained exclusively in working with marble.