# ANTOINE-LOUIS BARYE

## CHEVAL TURC N°2 right foreleg up

Model possibly in pair with "Cheval turc n°2, antérieur gauche levé, terrasse ovale"

Bronze

H : 28,4 cm, L : 29,3 cm, D : 11,3 cm

Lifetime cast signed "Barye", Barye studio.

1875 or before

Provenance :

After death Barye sale in 1876 (n°322)

Purchased by the Comte Doria (engraved and painted mark)

Rétrospective Barye at the Fine Arts School in 1889 (n° 125).

First after death sale ofthe Comte Doria on May in 1899.

*Pendant de "Cheval turc n°2, antérieur gauche levé, terrasse ovale"*

*Bronze à patine brun vert nuancé rouge*

*Haut : 28,4 cm, Long : 29,3 cm, Prof : 11,3 cm*

*Épreuve ancienne signée «Barye», atelier de Barye, belle épreuve.*

*1875 ou avant*

*Provenance: Vente après décès de Barye en 1876, achat du Comte Doria (marque peinte et gravée); rétrospective Barye de l'École des Beaux-Arts de 1889, n° 125; 1ère Vente après décès du Comte Doria de mai 1899.*



Iconic model from the "Collection des bronzes de Barye", deeply Romantic subject inspired by Théodore Géricault's painting, the Cheval turc is closed to the models from Antiquity, Renaissance and Classical period.

It is considered as a true reference in the History of Sculpture. Actually, anatomy perfection surprised by its truth and nervousness : "the horse should have four large parts : forehead, , chest, rump, and legs ; four long : neck, upper lines, belly and hips ; four short : kidneys, ears, pastern and tail", quoted from a note by Barye published by Roger Ballu.

Barye has modelled two first versions with rectangular profile bases, the easier to find. Then, after he got back his models from his editor Emile Martin in 1857, he conceived two versions on ovale bases, like the example here. Then, in this original dimension for the Cheval Turc n°2, by a fine change of left foreleg and right foreleg, it remains four versions of the Cheval Turc which could be exhibited as pairs.

Barye altered the treatment which became more realistic in his two last versions. The sculptor is then at the height of his career and implied in several monumental commissions. After 1854, he was also Professor of drawing at the Museum d'Histoire Naturelle, which explains his evolution from Romantism to Realism. This example with a richly shaded green brown patina has all characteristics of the fine chiselling by the studio from the best period, during the decade when Barye cares himself of his editions.

Our example belong to the artist studio before the after death sale of the sculptor in 1876. The bronze joined the Comte Armand Doria (1824-1896) collection, important parisian collector who kept a remarquable set of Barye bronzes but also drawings and paintings by this artist.