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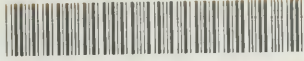
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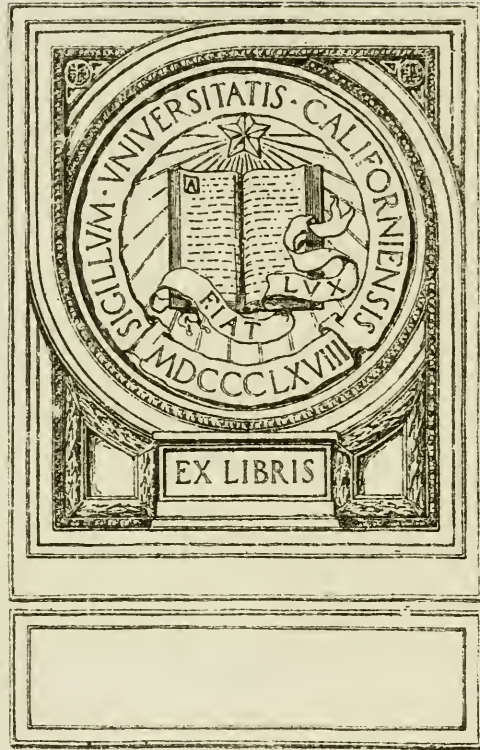
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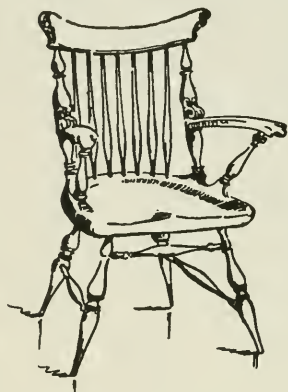
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HARYE
ELEPHANT OF SENEGAL RUNNING



MASTERS IN ART PLATE II
PHOTOGRAPH BY GIRAUDON
[383]





BARYE
TIGER DEVOURING A CROCODILE
LOUVRE, PARIS







WOLF SEIZING A STAG BY THE THROAT



MASTERS IN ART PLATE VIII
PHOTOGRAPH BY GIRAUDON
[315]

BARYE
WOLF SEIZING A STAG BY THE THROAT



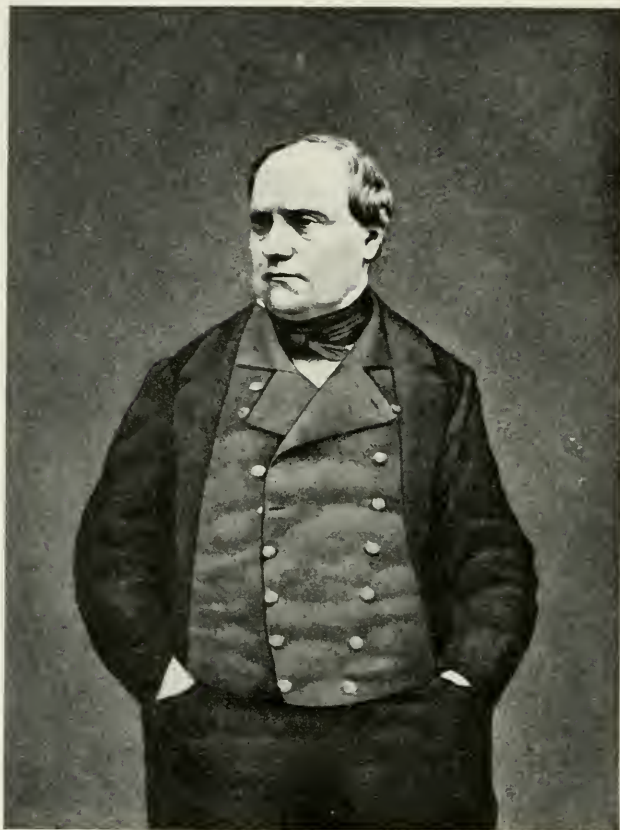
MASTERS IN ART PLATE IX
PHOTOGRAPH BY GILAUDON
[187]

BARYE
JAGUAR DEVOURING A HARE

BARYE
LION CRUSHING A SERPENT
TUILLERIES GARDENS, PARIS



MASTERS IN ART PLATE X
PHOTOGRAPH BY GIRAUDON
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ANTOINE-LOUIS BARYE

Barye's appearance is described in the account of his life which follows. The portrait given above is based on a daguerreotype retouched by Flameng.

Antoine-Louis Barye

BORN 1796: DIED 1875
FRENCH SCHOOL

ANTOINE-LOUIS BARYE (pronounced Bar-ee) was born in Paris, September 15, 1796. His father, a jeweler, who had removed from Lyons to Paris shortly before his son's birth, seems to have been too poor to afford him much schooling, for at thirteen the lad was apprenticed, first to Fourier, an engraver of military equipments, and a little later to a silversmith, Biennais. In 1812, however, Barye's apprentice days came to an end. The war which had devoured the men of France now demanded even the children, and at sixteen Barye was drafted by conscription. During this period of military service he seems to have planned his future; for when, after the capitulation of Paris, he was released from the army, he at once began the study of design. As he could devote thereto only the moments spared from the engraving trade, which he had taken up again to earn his living, we may form some conception of his energy when we find him at the age of twenty deemed sufficiently advanced to be admitted to the studio of a well-known sculptor, Bosio by name.

The teachings of Bosio, a cold, conventional artist of the academic school, could not have been of much profit to the youth whose work in art was to be the depiction of living reality; and in 1817 Barye entered the studio of the painter Gros, a very different type of master. Always reticent and self-contained, Barye never spoke in detail of these early years; but his stay in Gros's atelier was probably favorable to the development of his sense of mass, energy of conception, and preference for dramatic action, for although by conviction and in teaching a devoted classicist, Gros was by temperament and in his own work an ardent romanticist. "All the painters who studied in his studio," says M. Alexandre, "appear to have looked attentively at what he did, but to have listened as little as possible to what he counseled."

Two years later, when he was twenty-three, Barye tried for the annual prize awarded by the Institute in the Department of Medals. The subject of the composition was 'Milo of Crotona Devoured by a Lion,' and all that can be said of Barye's maiden effort is that it showed some boldness and vigor. The jury gave him an honorable mention, but not the Prix de Rome,

for which he had hoped; and instead of being able to spend five years studying in Rome he was obliged to remain in Paris—for which we should be heartily grateful. In 1820, and in the two following years, he tried again with no better fortune; in 1823 no prize was awarded; and in 1824 Barye was not even allowed to compete. Such ill success drove him back to the workman's bench; and for eight years thereafter he earned his living in the shop of a fashionable goldsmith, Fauconnier.

At this time he was a married man, and two daughters had been born to him. Later his wife and daughters died, and he married again, and had by this second marriage a family of eight children. Beyond this we know almost nothing of his private life.

It was during his eight years with Fauconnier that Barye made his first important studies of animals. Whether the idea of applying beasts drawn from nature to the decoration of ornamental objects originated with him or with his master we cannot tell; but for Fauconnier he executed at least sixty little models of animals for watch-charms and brooches, or paper-weights and clock ornaments; and these little figures, now very rare, show a truthfulness and breadth of treatment which make them far superior to the usual class of such subjects. In a word, Barye had discovered his bent.

From this time on he never ceased to spend every spare moment at the Jardin des Plantes—the Paris menagerie, or zoo—and in the museums of stuffed beasts and skeletons connected with it. He would sit before the cages for hours at a time watching the action of the beasts, and strive with pencil to catch their characteristic movements, or, pulling a lump of wax from his pocket, would make a hasty model of a head or reproduce the angry curve of a tail. Old Père Rousseau, head keeper of the animals, became his especial friend. “He opened the doors of the menagerie to him at five o'clock every morning, and when he saw him draw from his pocket a few poor hard crusts for breakfast would give him some slices of softer bread meant for the rations of the bears.” Rousseau lived long enough to see his protégé become famous, and loved to talk of the “tall, thin young man, always silent, who first found my beasts worthy of sculpture.”

Such studies, once begun, enchained Barye till his death. When he was sixty-seven years old, the American connoisseur, Mr. Walters, called at his house several days in succession, only to find that he was absent; and at last Mme. Barye exclaimed: “Ah, sir, there is no use in coming here for three weeks. A new tiger has just arrived from Bengal, and until its wildness is gone—no M. Barye!” Never thereafter was he content with any other knowledge than that derived first hand from the study of living beasts, and he began a systematic course in reading on natural history and the anatomic structure of animals.

Yet his first contributions to the Salon of 1827, when he was thirty-one, were not animals, but busts of a young man and a young girl. Three years later, however, he submitted an animal group, his ‘Tiger Devouring a Crocodile,’ which excited much comment. Such realism, such forcible rendering of life and movement, had never before been seen; indeed, the tiger had not

been considered worthy of the honors of sculpture, much less the crocodile; for academic zoölogy recognized only two animals, the lion and the horse, and both had degenerated into mere conventional forms.

But the attention which his 'Tiger Devouring a Crocodile' attracted was by no means an unmitigated advantage. True, the group and its subsequent purchase by the French government brought Barye reputation, and he left Fauconnier and set up for himself; but as soon as it became apparent that a new influence, too strong to be disregarded, had appeared in sculpture, two classes of opponents arrayed themselves against him: first, those who honestly revered the old traditions and were shocked at Barye's disregard of them; and second—and more to be feared because their opposition was secret—jealous rivals. Therefore, when he exhibited at the Salon of 1833 his 'Lion Crushing a Serpent' there was an extraordinary sensation; and when the group was bought by the government, cast in bronze, and set up in the Tuileries Garden, and its designer made a Knight of the Legion of Honor, the indignation of those who disapproved of his work became burning, and the opposition of his rivals aggressive. "Since when has the Tuileries become a menagerie?" exclaimed some one, and the saying was taken up as a war-cry by Barye's adversaries. But so great was the clamor that every one who pretended to the reputation of a connoisseur had to come out with an opinion for or against him; and the public, led by various far-seeing critics, began to find a charm in the little bronzes which he had meantime been constantly producing.

The Duke of Orleans, who had become Barye's liberal patron, now ordered from him the celebrated *surtout*, or table decoration, which consisted of nine small sculptured groups representing episodes of the chase. The groups were finished in time for the Salon of 1834; but when the duke asked Barye to submit them to the jury, the sculptor, knowing that he had become the victim of jealousy, and foreseeing from the taunts which were flung at him as being a "maker of paper-weights and mantel ornaments" what the outcome might be, declined to act. Thereupon the duke himself made overtures, and was amazed to find that the groups would be refused on the ground that they were not sculpture but goldsmith's work. He hurried to Louis Philippe and begged that monarch to prevent such an act of injustice, but the latter with some irony replied: "*Que voulez vous?* I have appointed the jury, but I cannot force them to recognize works of genius."

The six animal pieces and the water-colors which Barye sent to the Salon of 1834 were not refused, but he received no award. The following year he showed a 'Tiger' in stone; and in 1836 submitted the 'Seated Lion,' one of his finest works, and a series of small bronzes. These last the jury refused to accept, giving the same ridiculous pretext as in respect to the Duke of Orleans's *surtout*—that they were not sculpture but jeweler's work. This time the insult was too pointed, the hostility too evident, and Barye, profoundly wounded, ceased to exhibit at the Salons for many years, making his reappearance only in 1850, when his reputation was firmly established.

At this period, too, he had to suffer another serious disappointment. Al-

though always ambitious to work on a large scale and for public monuments, he would never, with characteristic aloofness, solicit such commissions; but now M. Thiers, the premier, and one of his admirers, seems to have made vague promises to intrust him with the execution of the large groups planned for the Place de la Concorde; and we may imagine how Barye's imagination must have kindled at the prospect of adorning the most imposing square in the world with colossal figures of his beasts. But the shifty Thiers began to listen to Barye's detractors, and the commission shrank, first to statues for the four piers of the Pont de la Concorde, then to one figure for a corner of the square, and at last to an allegorical piece to crown the Arc de Triomphe—but even this commission did not materialize.

Despairing, then, of fair treatment at the Salon or of obtaining public work, Barye conceived the idea of setting up a workshop and foundry of his own, and selling his bronzes direct to the public; and in 1839, having borrowed the necessary capital, he embarked on this enterprise. The result might have been predicted from the beginning, for with Barye the question of profit was altogether subservient to that of art. He wished to put into practice the profound studies which he had made of the technical processes of casting and finishing bronzes, and to sell only perfect casts. He also planned to devote himself to new work, and indeed this period was perhaps the most fruitful of his career. But with all his attention centered on the artistic side of his enterprise, he almost entirely disregarded its business aspect. With naïve simplicity he waited for patrons to come to him; and an odd sort of salesman he must have made, leaving visitors to their own devices, and frequently giving the impression of being unwilling to part with a bronze, or insisting on some improvement of finish or a fresh casting before he would let it go. He would often direct his wife to put some particularly successful piece out of sight, or at all events not to show it to any except a "real amateur."

Meantime, in addition to producing numerous small works, he obtained a few public commissions. In 1839 he designed the 'Lion' for the Column of July; and in 1847 the authorities had the 'Seated Lion,' which he had exhibited at the Salon of 1836, cast in bronze and placed, together with a reversed duplicate, beside one of the entrances to the Louvre.

Naturally the bronze foundry and shop did not pay; and in 1848, when the Revolution made all business enterprises hazardous, those who had financed the venture, unwilling to risk their capital further, sued him for a sum equivalent to seven thousand dollars, and, lacking other assets, seized his models. Ten years later, indeed, he managed to repay his creditors, and regain possession of these models; but now, at the age of fifty, he found himself in a more hopeless state than even at the beginning of his career.

Domestic troubles, too, were added to these material disasters. His favorite daughter died, and, an even greater grief, he discovered that one of his sons had been base enough to palm off on purchasers inferior casts, pretending that they were those finished by his father, thus stabbing Barye in his most sensitive point—his artistic conscience. Perhaps this cumulation of misfortune was the cause of that systematic impenetrability, that voluntary isola-

tion and growing bitterness, which he manifested more and more with every year, and which deprived him of the sympathy of all but his closest friends.

But the Revolution of 1848 was not entirely an ill wind for Barye. It gained him a public post somewhat to his liking, for the new director of the Louvre appointed him Director of the Department of Molding for that museum. If Barye had kept this post long he might have rendered great service to the Louvre, since his technical studies had made him the most expert bronze-founder in France; but he continued in office only four years, for in 1852 the place was taken from him.

Meantime, in 1850, he again began to exhibit at the Salon, his first contribution being the admirable group of the 'Centaur and Lapith.' To the Salon of 1851 he sent one of his most noteworthy pieces, 'Theseus Slaying the Minotaur'; and the following year exhibited his 'Jaguar Devouring a Hare,' which perhaps marks the crowning point of his achievement.

All this time he was continually carrying on his studies at the Jardin des Plantes; and in 1854 he was delighted at obtaining the professorship of drawing in zoölogy at the small school for the artistic study of animals maintained in connection with the menagerie. The salary was only about four hundred dollars a year, but it added something to his meager means, and the facilities which the position afforded for his individual work must have proved a great resource to him. He had, however, little power of interesting his pupils, and for the most part contented himself with silently looking over their work, and occasionally offering a comment. Sometimes he would forget his destination on the way to the class-room, and would be discovered standing in front of one of the cages at the menagerie.

In 1854 he received another public commission. Through the influence of Lefuel, the architect of the Louvre, a stone group, the subject of which was 'War,' was ordered for one of the inner faces of the courtyard of that building. This group showed that Barye's devotion to animals had not deprived him of the power of nobly executing the human figure, and three more companion groups were ordered, the subjects being 'Peace,' 'Order,' and 'Force.' The originals of these, half the size of life, are perched so high on the Louvre as to be beyond appreciation by ordinary eyesight, and curiously enough may be better seen in the United States, where, through the liberality of Mr. Walters, they, together with the 'Seated Lion' of the Louvre, have been set up in bronze in Mt. Vernon Square, Baltimore.

Barye was now almost sixty. His talent had attained its full development, and in spite of the fact that he had never taken a step toward seeking fame or commissions, the masterly character of his work had become recognized, and a little ease began to show itself in his pinched circumstances. At the Universal Exposition in 1855 he was given the Grand Medal of Honor in the Section of Bronzes, and was made an Officer of the Legion of Honor.

In regard to his private life—and it would be hard to find a less eventful one—he observed a characteristic reticence even with his most intimate friends. Here is the man at sixty as Théophile Silvestre has sketched him: "His demeanor and his gestures are precise and dignified, yet without any

real austerity. His eyes, vigilant, yet calm, look you straight in the face. His forehead is losing its short and whitening hair. His nose is slightly up-turned, his face square and vigorous, yet relieved by delicate modeling. . . . The self-restraint, deep-seated melancholy of his character, and his innate pride seem to escape in spite of him from his inner nature."

On the other hand, the few who knew Barye intimately found him, at least on occasions, full of animation and spirit, although his animation was never familiar, and his wit was of the sarcastic kind. He used to dine occasionally with a number of artists, among whom was Corot, and in their society he perceptibly unbent; but for the most part the impression he gave was that of self-contained austerity.

In his latter years he lived in winter in the rue Montagne Sainte Geneviève, Paris. His home in summer was a cottage at Barbizon, and he delighted to paint in oils and water-colors in the Forest of Fontainebleau. His former residence in the rue Saint Anastase he kept for his workshop; and his catalogue of 1855 shows that he then had for sale more than a hundred bronzes, ranging in size from a turtle to be worn as a locket up to the large 'Roger and Angelica on the Hippogriff.' The prices ranged from sixty cents for the turtle to one hundred and forty dollars for the hippogriff group.

It was by Americans rather than by his own countrymen that the value of Barye's bronzes seems to have been first recognized. Mr. William H. Hunt, the American painter, was a stanch admirer; and Mr. William T. Walters, of Baltimore, was probably Barye's best patron.

In 1861, when great monuments for Paris were in question, Barye was again talked of for public works, and received some minor commissions; but he had now passed his prime. He is said to have remarked rather sadly to a friend who congratulated him on receiving some public order, "I have waited all my life for patronage and now it comes just as I am putting up my shutters." In 1862 he received a commission for a bronze equestrian statue of Napoleon I. to be erected in Corsica. The statue was not, however, in his line and is of only mediocre merit. In 1863 he was appointed president of what was called the "Consultive Commission of the Central Union of the Arts Applied to Industry," and up to the end of his life was much interested in this post.

In 1866 his friends persuaded him to offer himself for election to the Institute. It seems remarkable that any inducements could have persuaded Barye to make the requisite preliminary visits to the members of that body; it may have been that, realizing that his career as a creating genius was over, he sacrificed his personal pride for the sake of his wife and children; for if he died a member of the Institute they would be pensioned, and his works would fetch higher prices. But the sacrifice was fruitless, for he was rejected. He was, however, elected two years later. How he came to be induced to again offer himself is explained by the story that M. Lefuel, the architect, and his great friend, one day took him to drive and on the way home stopped at a certain house and persuaded Barye to go in with him. When Barye entered he found himself visiting one of the members of the Institute, and Lefuel's

ruse was exposed. Once in the distasteful round, however, Barye persevered, made the obligatory calls, and this time was elected.

With this honor we may mark the close of his active career as an artist. His succeeding works cannot be ranked with his previous productions; and he himself seemed conscious of failing powers, for in 1873 he declined an order for a vase given him on the most liberal and flattering terms, because he knew that he could not produce as in former years. Moreover, he was now occupied with a congenial task which did not call for new production. In 1873 Mr. Walters, of Baltimore, who had been appointed to select objects for the new Corcoran Gallery, in Washington, called on him and said, "M. Barye, I come to make you a proposition. I come to commission you to supply the Corcoran Gallery with one specimen of every bronze you have ever designed." "This speech," said Mr. Walters, "produced the liveliest effect on the old sculptor's stolid calmness; his eyes filled, and he spoke with difficulty. 'Mr. Walters,' he said, 'my own country has never done anything like that for me!'" He immediately set to work to execute this commission, and before his death had managed to send to Washington no less than one hundred and twenty bronzes.

Up to the very end Barye occupied himself with his beloved art. His health remained excellent until the last five years of his life, when he suffered from gout; but even when confined to his chamber he occupied himself by making water-colors or by giving additional finish to some of his bronzes. One day as his wife was dusting the casts in his workshop, she said to him that when he felt stronger it would be wise to cut his signature more legibly on some of the groups. "Don't worry," replied the old sculptor, "within twenty years people will be hunting for that signature with a magnifying-glass."

He died peacefully, of a disease of the heart, on the twenty-fifth of June, 1875, confronting death as stoically as he had confronted life. His friends had concealed from him the fact that the painter Corot, whom he loved, had died only a few days before.

The Art of Barye

BARYE is the Michelangelo of the animal kingdom. He restored to sculpture elements which had been forgotten by generations of artists—the elements of force, of subtlety, and of life.—E. J. T. THORÉ

ROGER BALLU

'L'ŒUVRE DE BARYE'

THE name Barye awakens in our minds the image of a world of animals, small and great, which he fixed immutably in bronze; but it is not true that he was a sculptor of animals only. He excelled in the whole domain of sculpture; but his constant predilection for animal forms proved that this was

his chosen field, attracting him the more, perhaps, because it had been almost unexplored before his advent; in this field he attained to the highest triumphs possible, putting as much beauty and force into his statues of animals as had ever been brought to the sculpture of the human form. Every model which came from his hand—the wild beast roaring, the bird taking its flight, the snake coiling and striking—awakes more than the simple image of such or such an animal. It shows us nature itself, brimming with the fullest intensity of life, and such power and grandeur that no human form could evoke more completely the sentiment of beauty.

Because of their small dimensions, and because of something almost picturesque in their appearance, certain of Barye's works seem like those which commerce had theretofore monopolized, and are often put to the same uses. We find his bronzes in all sorts of houses, on chimneypieces, on the tops of clocks, condemned to the useful rôle of paper-weights; but wherever we find them they always preserve their intrinsic nobility of character, and belong no more to what is loosely called "industrial art" than do the Tanagra figurines, for they are conceived with the same breadth as the greatest statues. By an elimination of details he gained what we might call a fictitiously monumental character. An elephant only a few inches high seems a colossus—in miniature; a lion, which a few pounds of metal would suffice to cast, produces an impression of grandeur.

Look over his works, large and small, and note how every one is stamped and dominated by that for which there is no other term than "style." Barye sought unceasingly for harmony of form, and found it always. Under his hand each line is at once true and eloquent, and the general outline which bounds the group or figure cuts against the background with breadth and amplitude. With infinite art he concentrated the spectator's attention upon the dominant parts—the vigorous limbs, the solid and salient muscles which make large flat bosses under the hide; and finally we must admire the wonderful exactness with which he established the proportions, one of the secrets of his power, for no artist has ever studied anatomy more carefully, or used his knowledge with more triumphant effect.

Barye was the first to reproduce certain animals which the sculptor's chisel had before avoided. He dignified in bronze the rabbit, the pelican, and the monkey; and even with these, or with such clumsy models as the elephant on the full trot, or the bear at his lumbering play, he created works which bear the imprint of the highest style, because he has so disposed the outlines as to give even the ugliest and clumsiest of them a certain gracious dignity.

To this faculty of elevating reality and ennobling form Barye added the power of rendering life in full intensity, and these constitute the two most characteristic qualities of his genius. He went as far as is possible in sculpture in the expression of movement. Note this tiger crouched against the ground, ready to shoot through the air in a terrible spring; this owl just alighting on a tree, his outstretched wings still feeling the air beneath them; this horse passing at full gallop, or neighing as he prances and curvets; this panther, crafty and feline, stealing along with silent steps. Or note these ter-

rific battles in which wild beasts, reptiles, and great carnivorous birds take part. A lion is about to crush, with formidable paw, a serpent, fearful despite its littleness; a jaguar bounds upon a deer, and bites through its neck; an eagle on his aery ribs with curved beak the body of a dying heron; a boa-constrictor wraps his great rings about a crocodile and strangles him, while the reptile, yawning his enormous maw, lashes and twists. In every one of these combats Barye gives us fury at its paroxysm, rage at its fiercest. Yet though everything is contorted, violent, frightful, tragic, the artist was constantly mindful of his broad lines, which ever remained obedient to the most rigorous canons of sculptural art.

Barye was not the sculptor of movement and tense attitude only. He has given us animals motionless and at rest. A stag standing upon a rock listens in the solitude; a lion dreams with eyes half closed; a gazelle lies relaxed in death; a rabbit hunched up into a ball is nibbling peacefully; a heron, that melancholy philosopher, is depicted sleeping poised upon one leg, head beneath wing.

Gifted with a penetrating and analytical mind, Barye studied nature in all her infinite variety. He knew the distinctive characteristics of each race, the peculiarities of each species. No two of his animals are alike. Each has the individual aspect, pose, and attitude proper to it—its own individuality, as it were. His panther from Tunis is very different from the panther from India; his stag from the banks of the Ganges could not be confounded with the stag from France; and a horse fancier would recognize at first glance not only whether the horse he depicts belonged to one or another breed, but whether it was full-blooded or half-blooded. But this scientific knowledge did not cramp his vitalizing power. His animals are neither stiffened nor imprisoned in their bronze forms. Their immobility seems only an instant's suspension of movement. Let the fairy's wand touch them and they will resume that movement. Nor have they any of that mournful sadness or dishonored look which comes to an animal long confined in a cage. His beasts live in the boundless desert, in the tangled depths of inaccessible forests, or on the crags of rugged mountains, superb in the full development of their natural forces.

Note, too, that in Barye's animals the effect of movement is no local thing, or brought about by any ingenious trick or artifice of the studio. The roaring lion roars with every limb, from his rising mane to his lashing tail; the pointing dog shows in every muscle fixity which precedes the spring. Break one of his bronzes, carry a limb to some disciple of Cuvier, and he will reconstruct for you not only the animal, but its attitude.

Barye by no means stopped with the rendering of exterior forms. He gives us the inner qualities quite as forcibly—the temperament, the instinct. With what feline voluptuousness this jaguar sucks the blood of his victims! Is not this elephant wise and debonair despite his colossal bulk? Does not this curvetting and whinnying horse show pride in his freedom and elegance of movement?

It has often been avouched that Barye had a special liking for murderous

and terrible scenes. I believe that those who think this do not fully understand his work. In even the most terrible of these mortal combats he never evidences a taste for cruelty. He merely avails himself of the fittest means to exhibit the ferocity of the beasts which he represents. Unquestionably the bent of his genius did attract him to displays of force and nervous power; but he could see equally what was graceful and fantastic in animal life. Terrible and tragic when he shows us a tiger furious in his rage, he is equally graceful and charming when he shows us a light and slender gazelle, and delightfully humorous when he depicts a bear in his trough, another standing clumsily on his hind legs, or a solemn heron riding on the back of a tortoise. Again he has his epic side, as in his 'Seated Lion,' and makes himself "the Michelangelo of the animal world."

Barye effected a revolution in the sculpture of his time. Before him not only were certain animals thought unworthy of the sculptor's attention, but even those which passed for noble, like the lion and the horse, had come to be considered of only secondary importance—as mere accessories to the human figures. But Barye brushed aside the impossibly noble courser, whose function it was to bear heroes or draw triumphant cars, and took for his model the living horse. The half-heraldic, half-classic lion with his humanized face seemed to him ridiculous, and he conceived the novel idea—which, somehow, seemed monstrous to his contemporaries—of studying him in the menagerie. For convention and formalism he substituted vitality and truth.

Was he then a "realist," this innovator? Before answering the question it would be wise to come to an understanding as to the exact sense of that much-abused term. If realism be the conscientious, penetrating, faithful rendering of nature, if, in a word, it implies a passion for truth, we may count Barye among the realists, and as one of realism's greatest glories. If, on the other hand, by realism is meant nothing but a servile reproduction of every manifestation of nature, a copying of the real object with Chinese fidelity, and without choice as to that object, and if the search for the real blind the seeker to all save the outward show of things—then Barye never was a realist. He investigated the structure of animals, knew the dimensions of each bone, dissected their bodies curiously; but, better than any one could tell him, he knew the exact point where anatomy stops and art begins. Never is his work a mere display of erudition; never did he parade his knowledge of technical details.

His forms, rendered though they are with scrupulous care, defy the dissecting-knife, for there are two kinds of truth even of structure, one of which we may call "anatomical truth" and the other "artistic truth." One is positive, brutal, unvarying; the other shows things according to the laws of art, and brings to that depiction beauty, order, harmony, and mass. Barye was master of both of these truths, but he availed himself of the anatomical truth only that he might base his artistic truth upon a surer foundation. He suppressed, or rather merely hinted at, the secondary parts and multiplex details of the muscular system, and modeled, as art demands, in large planes and masses; but these correspond so accurately to the anatomical divisions of the bony structure that it does not suffer, while art gains. He combined two

natures, that of the artist and that of the naturalist; and the artist, who conceived and planned, was dominant; the naturalist obeyed and executed, and was secondary.

It is a strange fact that Barye, who in representing animals rendered the impression of movement and life so powerfully, seemed to obey quite another impulse in representing man. Here, instead of movement and strain, he depicted almost wholly attitudes which are calm, tranquil, and full of a grave dignity. Though with less serenity and a less degree of ideal elevation, his statues, like those of antiquity, show us primarily beautiful bodies, and express no transient emotions. Their whole end seems to be to image forth beauty through harmony of plastic perfection. He may be compared to the Greek masters whenever he touches the human figure *per se*, for in every case he represents not a man, but man taken in the broadest abstraction. By effacement of individuality he elevates his statue to a type—and upon this point the sculptor of the figure and the sculptor of the animal in him were one.

Some attempt has been made to establish a link between the character of Egyptian sculpture and Barye's style. In the general silhouette, in the envelop of lines, there is a certain nobility common to both; but the art of Egypt is more solemn, more majestic, more grandiose than Barye's, and has none of his warmth, intimacy, and life. What a contrast, for instance, between the Egyptian Sphinx, crouching for eternity, and a tiger by Barye, leaping in fury upon its adversary. His work recalls, if it recalls anything, the animal sculpture of Assyria rather than that of Egypt; but he could not have been influenced by Assyrian models. He had exhibited all his prime qualities ten years before the newly discovered bas-reliefs from Khorsabad revealed the impressive art of Nineveh to France.

Where, then, may we discover the parentage of Barye's genius, or trace the influences which unconsciously went to the formation of his talents? Perhaps all that it is safe to affirm is that his genius was primarily that of his own time and country expressed through his own strong individual temperament. The transports of imagination, the ideal flights, the aspirations which glorified Renaissance art in Italy during its golden period were not for him; but he did possess that temperance, practical good sense, analytical power, and faculty of lucid conception and clear expression which have been the natural qualities of the French school of art at its best. To him, as to most French artists, the domain of transcendent and abstract conception was closed. His is an art neither of sentiment nor of emotion, but of form and of force. He was not a poet. He had a message, and spoke to his own time and in his own language what was given him to say; but that message was a new one, and was spoken with a plenitude and energy which will make it forever superb.

—FROM THE FRENCH

CHARLES D' HENRIET

'REVUE DES DEUX MONDES' 1870

BARYE transports us into a world the existence of which we half forget—a world without mercy or pity, in which necessity, the only law, dominates; a world in which fear, craft, and violence reign. But he, the creator, looks on without emotion; he does not sympathize; he sheds no tears; he

points no moral and draws no conclusion. He merely depicts, shows us the fact—that is his rôle. Antique in his calm aloofness, as in his precision and firmness of hand, he is yet modern in his love of the dramatic, the striking, and the picturesque.

EUGÈNE GUILLAUME

‘NOTICES ET DISCOURS’

IT would have been impossible to predict the promise of Barye’s future from his first competition medal, ‘Milo of Crotona Devoured by a Lion,’ made when he was trying for the Prix de Rome in 1819, or from another bas-relief sketch of this same period, ‘Hector Reproaching Paris.’ Only when poverty forced him to abandon his academic studies and he entered Fauconnier’s workshop, and there, for some unknown reason, took up the modeling of animals, did his originality begin to develop.

His first real masterpiece was the ‘Lion Crushing a Serpent,’ exhibited in 1833. Compare this monarch of the desert, thin, and rough of hide, with the academic lion which had theretofore been the accepted type in sculpture—a solemn, coldly ornamental beast, destitute of all real nobility, and whose majesty, such as it is, was pure attribution, and in no wise derived from nature—and we may readily grasp the essential elements of novelty in Barye’s work. These consisted primarily of a first-hand study of the beast itself, and of a profound knowledge of its anatomical structure.

But Barye’s ‘Lion and Serpent’ showed even more. It was a work of militant romanticism. His lion was a wild lion, with every trace of wildness emphasized, and it was this which gave the group its moving quality. Like the ancient sculptors, he marked with extraordinary distinctness the gullet and paw, those members of the animal which are the instruments of its energy, and most necessary to its existence—but unlike them, his work has no architectonic restraint or touch of symbolism. Neither, on the other hand, does it show any taint of the theatrical, the humanly emotional, such as marked the animal paintings of Rubens, Snyders, and their school. His lion is depicted purely for himself, with all considerations of environment, ornament, and *mise en scène* disregarded. He is beautiful only with the beauty of his native wildness, dignified only with the dignity of natural might.

Thanks to innate genius, coupled with his study of living nature, Barye with this group freed animal-sculpture from all captivity, whether from that of the menagerie or from the still more stifling imprisonment of convention. But he had not yet reached his height. The ‘Lion Crushing a Serpent’ lacked that breadth of treatment, that simplification, which the laws of plastic art require, and which distinguish sculpture from mere casts from life.

To such a criticism Barye’s ‘Seated Lion’ of 1847 might seem an answer. It is a work of monumental sculpture of the first order. The principal divisions of the body, the muscular masses, the head and the mane, are all rendered with a simplicity and energy which equal the finest animal-sculptures of Egypt and Assyria. But though equally monumental and imposing, Barye’s lion shows none of the coldness, the architectonic impassibility, of Egyptian and Assyrian sculpture, in which planes and proportions were established by

rigid and hieratic tradition. Equally typical, the type has here been arrived at through the observation and digestion of natural detail. Barye's lion is real, might live, might leap down from the pedestal; yet all this naturalism is subordinated to the central oneness of the whole—the statue is the abstract of leonine being.

In his 'Seated Lion,' then, Barye showed that he had learned the lesson which all modern sculptors must learn; namely, that the point of departure of true art is not from the ideal, but must spring from nature and thence attain to ideality. In this work, while remaining fundamentally true to life, he had by force of genius and plastic energy attained supreme sculptural expression.

Meantime, though devoting most of his attention to animal-sculpture, Barye had not neglected man. The numerous figures of his earlier years, such as the horsemen in his hunting groups, are remarkable for vitality and truthfulness to the race and time to which they belong; and in his later works, in which he dealt with the figure primarily, such as the four stone groups for the Louvre, he proved himself no less a master of the forms of man than of animals, exhibiting the same characteristics—energy of conception, breadth in execution, and essential truth to structure—in rendering both.

This joint knowledge of the anatomy of man and beast qualified Barye to excel in a branch of sculpture in which most other modern artists have signally failed—the representation of such chimerical beings as the hippogriff of his 'Roger and Angelica,' the centaur of his 'Centaur and Lapith' and the minotaur of his 'Theseus Slaying the Minotaur.' The hippogriff, for example, is a horse, whose beak and claws appear under Barye's hand, if fantastic, at least not impossible, for not only are they real beak and claws, but their junctures with the nose and fetlocks of the horse are true anatomical junctures; the wings—most difficult features to handle successfully in sculpture—seem able to sustain the animal and capable of movement by his muscles. In the minotaur, again, note the absolutely convincing juncture of the bull's head with the man's shoulders.

If the aim of sculpture be to disengage and present the essential and permanent elements in living beings, Barye took the surest road, for there is no more certain way to determine what these constituent and immutable elements are than by the study of nature. Every animal that he molded was first, and above all else, the representation of some particular species, and of some particular instinct. Moreover, he scrupulously obeyed that law which demands that the artist shall depict nothing untrue to the nature of his model, or incapable of being expressed through its natural exterior form. In not one of his works do we find any attempt at theatrical *mise en scène*, any trace of the "pathetic fallacy." Each of his figures lives solely for and of itself, absorbed in its own individuality. He never takes a subject out of its own sphere, never gives it an emotion which is unnatural to it.

But let not this insistence upon naturalism as Barye's prime tenet mislead the reader into thinking that he was a mere realist—a copier of actuality. Nothing could be further from the truth. Nature served as the basis of his

works, but those works were ideal. He strove to discover for himself what nature's facts really were, and then (if I may employ the figure) cast the metal of these facts in the mold of his own genius. You will never find one of his works, not even the hastiest sketch, that is a mere portrait or imitation of reality. It would have been opposed to his whole conception of sculpture to consecrate in bronze or plaster the relative disorder of any individual form.

Let us now for a moment consider Barye's work from a more technical standpoint. To begin with, the subjects he preferred to treat are not those which represent emotions. He shows us neither joy nor sadness. His heroes fight impassively, his animals satisfy their instincts. What he did choose to represent was movement, and he selected the most suitable material for sculpture which depicts movement; namely, bronze. To assure solidity in a marble group with much variety of outline the sculptor is compelled to make use of purely artificial supports (we all know the impossible stump, growing impossibly under the belly of the horse); but the tenacity of bronze allows small supports to carry large masses, so that the outline may be kept free; and, as it is hardly necessary to point out, the essential feature in sculpture dealing primarily with movement is outline.

Moreover, bronze, with its strong reflections of high light and black wells of shadow, does not show forms by the delicate transitions between half-lights and half-shades as marble does, so that objects molded in it are mainly distinguished by their contours; and in choosing bronze as his medium Barye chose material best suited to his style, for he excelled in drawing, or outline. Indeed he drew better than he modeled, cared more for line than for surface. His forms are analyzed and summed up in broad surfaces bounded by lines of remarkable sweep and firmness. His, in a word, was the architectural type of sculpture, and it is perhaps this quality that allies it with earlier antique carvings, giving certain of his works something of an archaic look that sets them back in time, and lends them an aspect of authority that most modern sculpture lacks.

If such are the ideas that Barye's works suggest, these works themselves stand above censure, either by artist or scientist. We may hand them down to posterity secure in the conviction that our judgment of their eminence will be confirmed.—ABRIDGED FROM THE FRENCH

The Works of Barye

DESCRIPTIONS OF THE PLATES

'SEATED LION'

PLATE I

IN 1836 Barye exhibited the plaster original of this colossal 'Seated Lion.' Eleven years later the French government had it reproduced in bronze, and set up beside the stately Pavillon de Flore entrance to the Louvre, facing

the Seine. As another figure was needed to balance it on the other side of the portal, Barye was asked to furnish a duplicate. This seemed to him an artistic heresy which he could not countenance. To his thinking, the only possible companion for the 'Seated Lion' would be another figure which should not cheapen the first by suggesting an indefinite number of seated lions all cast from the same mold. But the price he demanded for a companion work (which, indeed, he seemed not at all anxious to undertake) was so high that the authorities revoked the commission, and, in spite of his protest, had a reversed duplicate cast for the other side of the entrance—an action which wounded him cruelly.

The 'Seated Lion' is unquestionably Barye's masterpiece in the monumental style. "Abandoning all the minute details which marked his previous work," writes Arsène Alexandre, "Barye here composed in the broadest and most monumental lines, and modeled in the most vigorous and summary masses, so that the eye, distracted by no detail, feels at a glance the powerful tranquillity and august pride of the whole. Conscious of his might, the lion seems at once to command, to disdain, to watch, to dream, and to guard; yet beneath the outward calm we divine the inner force. It would be impossible to imagine a more striking presentment of power in repose."

'ELEPHANT OF SENEGAL RUNNING'

PLATE II

BARYE was careful to discriminate between different species in his representations of animals. We do not need the "Senegal" to tell us that this 'Elephant Running' is from Africa. The elephant of Asia has smaller ears and tusks, its back is curved upwards and its brow is straight, while the African elephant has a brow curved outward and a hollow back.

"This figure," writes Roger Ballu, "is a wonderful piece of work. The elephant has agility, a certain grace, even lightness; and yet all this without prejudice to the essential bulk and heaviness of the natural animal."

The height of the figure is five and a half inches.

'PANTHER SEIZING A STAG'

PLATE III

THE full title of this group, which was modeled about 1851, and which measures fifteen inches high, is given in Barye's catalogue as 'A Large Panther Seizing a Stag of the Ganges.'

"The stag's hind quarters sink," writes M. Roger Ballu, "his head and neck are borne almost to the ground under the terrible pressure of the panther's paw, struck between his eyes and muzzle, while the latter, the superb mounting line of his body rising from the squatting hind paws as a base, seizes the neck of the stag in his jaws, and bears down his prey beneath his weight."

'TIGER DEVOURING A CROCODILE'

PLATE IV

THE Parisian public was startled, at the Salon of 1831, by this group, which was shown in plaster, half life-size. Its audacious realism shocked many. "You smell the menagerie as you look at it," wrote one critic. "Its over-naturalness debases the art of sculpture," wrote another. Nevertheless

its vivid vitality compelled attention. "What energy, what ferocity," writes Gautier; "what a thrill of satisfied lust for killing shows in the flattened ears, the savage, gleaming eyes, the curved, nervous back, the clutching paws, the rocking haunches, and the writhing tail of the panther, and how the poor scaly monster doubles in agony under those cutting teeth and claws."

The group first showed Barye as an innovating spirit in sculpture, and it is evident that (as a writer in the 'Magazine of Art' has pointed out), "notwithstanding its vitality and truth, the work was still too close to merely imitative realism; Barye had not yet gained that authority which later enabled him to accentuate the typical and subordinate the merely accidental."

The full title of the group, which was bought by the French government in 1848 for the Luxembourg Gallery and is now in the Louvre, is 'A Tiger Devouring a Gavial of the Ganges.' The gavial is a species of crocodile in which the end of the snout attains, in old males, the flattened protuberance shown in Barye's model.

'THESEUS SLAYING THE MINOTAUR'

PLATE V

THOUGH Barye made his greatest fame as the sculptor of animals, hardly one of his many human figures is insignificant or undignified. The critics previously quoted have spoken at length of his treatment of man, and M. Guillaume has also pointed out (see page 35) that his knowledge of anatomy fitted him especially for the representation of such half-man, half-animal beings as the bull-headed minotaur of this group, which is perhaps his most masterly achievement outside animal-sculpture.

The minotaur was, in Greek mythology, a monster which devoured the youths and maidens whom the Athenians were periodically compelled to send him as a tribute. He was killed by the hero Theseus, and Barye shows us the climax of the struggle.

"In creating this work," writes Clément, "Barye could hardly fail to remember the 'Theseus' of the Parthenon; but though he preserved the Greek type, he borrowed nothing, and the group, while imbued with the antique sentiment and character, has all the life and warmth of a modern work. The virile beauty of Theseus, with his broadly massed torso, proud attitude, and superhuman calm, contrasts markedly with the bestial fury and gross, heavy limbs of the minotaur. Brute force is struggling against heroic intelligence, and we have no doubt of the result."

"Had this group," writes Mr. De Kay, "been dug up at Pompeii or Olympia every art magazine in the world would have had its portrait and expatiated on its magnificent Greekness; every museum would have sent for casts, and lecturers would have pointed out wherein the modern lagged far behind the ancients; namely, in the wonderfully fresh way the real was blended with the ideal. It falls short of the very greatest sculpture known only by having in a less degree that bright and godlike serenity we find in such works as the 'Venus of Melos.'"

The group was begun in 1841 and finished in 1846, though not exhibited at the Salon till 1851. It measures eighteen inches high.

'STANDING BEAR'

PLATE VI

OF all the animals which Barye introduced to an astonished public in the early nineteenth century, perhaps that which surprised them most was the bear. From time immemorial the lion had been considered a noble animal; the horse was allowed in sculpture because the ancients had treated him, and because without him equestrian statuary would have been impossible; the boar and dog were tolerated because of their ennobling connection with the chase; but the clumsy bear was considered distinctly unworthy of the honors of bronze or marble. Barye, however, took poor, outcast Bruin for one of his favorite subjects, representing him, singly or in groups, at least ten times; and one of his best achievements in a lighter mood is this 'Standing Bear,' which he produced in 1833. There is something waggish about the little figure (it measures only nine and a half inches high), which yet expresses admirably that mixture of force and heavy awkward indolence characteristic of bears of all species.

'WALKING LION'

PLATE VII

"THE epithet 'paper-weights' was often applied to Barye's smaller bronzes by those whom it pleased to sneer at them," writes Arsène Alexandre. "Perhaps the title was never more ridiculously inappropriate than when aimed at such a figure as the 'Walking Lion,' even though it measures but thirteen inches high. The play of the muscles is so accurately observed, the whole line of the body, from the mane just beginning to rise in anger to the tail which impatiently lashes the air, is rendered with such vitality, and the legs give such an impression of just moving into the next step, that it would be truer to say that the glance *follows* the animal rather than observes him. If the 'Walking Lion' be a paper-weight, it is worthy to hold down only such papers as the manuscripts of Shakespeare or Victor Hugo!"

'WOLF SEIZING A STAG BY THE THROAT'

PLATE VIII

THE wolf, leaping from cover, has seized the running stag by the throat. The stag's impetus has dragged the wolf under his belly, but now he is pinned fast and can run no further. Again Barye gives us the supreme moment of the struggle. "It seems," writes M. Alexandre, "as if he threw his combatants together and then waited, calmly, to seize the vital moment which was to decide the fate of the mortal duel."

'JAGUAR DEVOURING A HARE'

PLATE IX

THE jaguar, squatting on his hind paws, his belly settling to the ground, raises his breast, propped on one forepaw, the strong bone of its joint breaking the serpentine line of the flank, and burrows his jaws into the entrails of the hare, his neck furrowed with great swellings," writes Edmond de Goncourt. "The hungry, eager reach of neck and shoulders, the contented settling down of the hind quarters, dimpled with nervous contractions,

the infolding of the powerful hind legs, the writhe of the tail—the torsion at its end suggesting the last ebb of the excitement of the attack—the terrible puckering of the face, the laying back of the small ears, the skilful opposition of the effect of those parts in which the muscles are relaxed and dormant and those in which they are tense and in action—all this makes the group one of those imitations of nature beyond which sculpture cannot go. Truly it is a perfect rendering of the fierce, gluttonous, voluptuous enjoyment of the feline beast in the taste of blood.”

If any one of Barye's works can fairly be termed his masterpiece it is this group, exhibited in plaster at the Salon of 1850, and in bronze at the Salon of 1852. It measures fifteen and a half inches high.

‘LION CRUSHING A SERPENT’

PLATE X

IN a much-quoted passage Théophile Gautier has imagined the effect which this lion, first exhibited in plaster at the Salon of 1833, must have made upon the servile academic images of the animal which sculptors had been heretofore content to reproduce. “These marble lions,” he writes, “had manes like the perruque wigs of the time of Louis XIV., the neatly waved locks of which fell gracefully over their backs; their faces were debonair, with almost human features, reminding one of the traditional countenance of the ‘noble father’ in the old comedies; their flaccid bodies, seemingly stuffed with bran, showed no trace of bone or muscle; and one uplifted paw usually rested gracefully on a ball—not a very leonine gesture it must be confessed. . . . At the sight of Barye's superb and terrible beast, bristling his unkempt mane, wrinkling his muzzle with a rage mingled with disgust above the hideous reptile which, pinned under his claws, writhes in a convulsion of impotent rage, all these poor old marble lions must have whipped their tails between their legs, and let the balls, which served to keep them in countenance, escape.”

The details in this group are not so broadly handled as in Barye's later work, and the outline of the whole is, from a distance, somewhat confused; but all critics agree in regarding it as a masterpiece of energy and realism.

It was purchased by the French government, and in 1835, cast in bronze, was set up in the Tuileries Garden, where it still stands. A cast of it has been presented by France to the Metropolitan Museum, New York. It measures a trifle over four feet in height.

A LIST OF THE PRINCIPAL WORKS OF BARYE

Shortly after Barye's death an exhibition of his works, comprising some three hundred and fifty bronzes or plaster models, one hundred oil-paintings, seventy water-colors, and upwards of one hundred drawings and sketches, was held at the École des Beaux-Arts, Paris. These represented the contents of his studio at the time of his death. In addition to these he had executed a number of unique works which were in private collections or in public places. The Corcoran Gallery, Washington, now possesses perhaps the most satisfactory collection of his bronzes. The following list takes account only of Barye's animal and figure sculptures. For his decorative pieces, paintings in oil and water-color, etchings, drawings, etc., see the reprint of Barye's own catalogues given in Roger Ballu's ‘Barye’ and the list in Arsène Alexandre's ‘Barye.’

PIECES OF LARGE SIZE AND PUBLIC MONUMENTS

CORSICA. AJACCIO: Equestrian Statue of Napoleon I.—FRANCE. LYONS MUSEUM: Tiger devouring Virginian Stag—MARSEILLES MUSEUM: Two Tigers devouring a Stag; Lion devouring Wild Boar; Lion devouring Antelope—PARIS: Bas-relief Lion, Column of July—PARIS, CHURCH OF THE MADELEINE: St. Clotilde—PARIS, LOUVRE: Tiger devouring a Crocodile (Plate IV). [ENTRANCE TO PAVILION DE FLORE] Seated Lion (Plate I). [COUR DU CARROUSEL] Four Stone Groups: (1) War, (2) Peace, (3) Force, (4) Order; Napoleon III. dominating History and the Arts (bas-relief); Two Figures of Youths representing Rivers—PARIS, TUILERIES GARDEN: Lion crushing Serpent (Plate X).

BRONZE FIGURES

TABLE Decoration for Duke of Orleans, comprising nine pieces: (1) Hunt of Tiger with Elephant, (2) Hunt of Lion with Buffaloes, (3) Hunt of Wild Ox, (4) Hunt of Bear, (5) Hunt of Elk, (6) Eagle and Wild Goat, (7) Serpent with Bison, (8) Lion with Boar, (9) Leopard with Doe; Bust of the Duke of Orleans; Napoleon Bonaparte; Amazon; Gaston de Foix; Charles VI. in the Forest of Mans; Charles VII.; Tartar Warrior reining up Horse; Two Arab Cavaliers killing Lion; Medieval Cavalier; Arab Cavalier killing Wild Boar; Arab Cavalier killing Lion; Cavalier surprised by Serpent; Elephant ridden by Indian crushing Tiger; Warrior of the Caucasus; Huntsman, Louis XV. Costume; Medieval Peasant; Rogero and Angelica on the Hippogriff; The Graces; Nereid arranging Necklace; Minerva; Apollo; Juno; Theseus slaying the Minotaur (Plate V); Centaur and Lapith; Theseus struggling with Centaur Bianor.

BRONZE ANIMALS

MONKEY on Gnu; Bear pulled down by Dogs; Bear fleeing from Dogs; Two Young Bears boxing; Bear eating an Owl; Standing Bear (Plate VI); Seated Bear; Ratel stealing Eggs; Greyhound lying down; 'Tom,' Algerian Greyhound; Harrier fetching Hare; Dalmatian Dog and Pheasant; Spaniel and Dalmatian Dogs pointing Partridges; Spaniel pointing Pheasant; Seated Hound; Standing Hound; English Hound; Wolf seizing Stag by the Throat (Plate VIII); Wolf abandoning his Prey; Wolf caught in Trap; Two Young Lions; Lion holding Guiba; Lion devouring Doe; Lion and Serpent (Sketch for the 'Lion' of the Tuileries Garden); Seated Lion; Lioness of Senegal; Lioness of Algeria; Walking Lion (Plate VII); Walking Tiger; Walking Lion (new model); Walking Tiger (new model); Tiger surprising Antelope; Panther seizing a Stag (Plate III); Tiger surprising a Stag; Tiger devouring Gazelle; Panther lying down; Panther of India; Panther of Tunis (bis); Panther surprising Civet-cat; Panther holding Stag; Jaguar devouring Hare (Plate IX); Walking Jaguar; Standing Jaguar; Jaguar holding Alligator; Jaguar devouring Agouti; Sleeping Jaguar; Jaguar devouring Crocodile; Ocelot carrying off Heron; Cat; Rabbit; Seated Hare; Startled Hare; Elephant crushing Tiger; Elephant of China; Elephant of Senegal running (Plate II); Elephant of Asia; Elephant of Africa; Horse surprised by Lion; Full-blooded Horse; Half-blooded Horse; Half-blooded Horse with lowered Head; Turkish Horse; Percheron Horse; Wild Ass; Dromedary of Algeria (bis); Dromedary of Egypt; Dromedary ridden by Arab; Persian Camel; Elk surprised by Lynx; Family of Deer; Stag pulled down by Scotch Hound; French Stag walking; French Stag resting; Stag listening; Stag belling; Stag with lifted Leg; Family of Stags; Stag rubbing Horns against Tree; Spotted Deer; Java Stag; Spotted Stag; Stag of the Ganges; Virginian Stag; Dead Wild Goat; Ethiopian Gazelle; Kevel; Bull; Rearing Bull seized by Tiger; Bull pulled down by Bear; Small Bull; Buffalo; Wounded Boar; Eagle holding Heron; Eagle with outspread Wings; Eagle holding Serpent; Parrakeet on Tree; Pheasant; Wounded Pheasant; Chinese Golden Pheasant; Stork standing on Tortoise; Owl; Marabout Stork; Tortoise; Crocodile; Crocodile devouring Antelope; Python swallowing Doe; Python strangling Crocodile; Lion of the Zodiac (bas-relief reduction of the Lion of the Bastille); Leopard (bas-relief); Panther (bas-relief); Genet carrying off a Bird (bas-relief); Virginian Stag (bas-relief); Buck; Doe and Fawn; Doe lying down;

Hind lying down; Fawn; Group of Rabbits; Elk surprised by Lynx; Python seizing Gnu; Tiger devouring Antelope; Horse attacked by Tiger; Buck pulled down by Algerian Greyhounds; Buck overturned by Greyhounds; Lion devouring Wild Boar; Seated Bear; Pheasant on Tree; Dead Gazelle; Bear in his Trough; Panther holding Gazelle; Head of Chimpanzee.

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A LIST OF THE PRINCIPAL BOOKS AND MAGAZINE ARTICLES
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