



### Lion au serpent, No. 3 (Lion and Serpent No. 3)

**Date**

modeled c. 1832

**Primary Maker**

Antoine-Louis Barye

**Medium**

Bronze

**Description**

"Industrial advances in bronze casting developed in Paris in the mid-nineteenth century increased the production of small bronze sculptures for domestic display. Numerous bronze foundries where artists could cast their work in editions opened throughout the city. A growing bourgeois class provided an ample market for these decorative sculptures. Simultaneously, the public's interest

shifted from Renaissance and Classical forms to the depiction of more familiar subject matter. Animals, for example, became a very popular subjects for bronzes. During this period, zoos emerged as a popular venues for leisure activity for the middle and lower classes, piquing the public's interest in exotic animals while also allowing artists to work from direct observation. This trend resulted in the term *animalier*, used to describe artists who primarily depicted animals. The sculptors who designed these bronzes had an intimate understanding of muscularity and anatomy and translated this knowledge to their work to create active and dynamic figures—both animal and human." (Label text written by Katherine Alcauskas, Collections Curator and Exhibitions Manager, Summer 2016) "This version, the earliest of Barye's freely rendered (as opposed to mechanically produced) reductions of the subject, is thought to have been the one he personally preferred. a cast of this model in the Musee du Louvre, dated 1832, represents a formative stage in the development of the 1833 Salon version. The serpent is more threatening, and the lion backs away slightly, raising its paws as it prepares to strike its foe." (SOURCE: Johnston and Kelly: Catalogue of Barye's Works)

**Dimensions**

Overall: 5 x 7 1/4 x 4 1/2 in. (12.7 x 18.4 x 11.4 cm)