ANTOINE-LOUIS BARYE Paris 1796-1875 Paris

26 Indian Rhinoceros ca. 1850s

Watercolor and gouache, highlighted with gum arabic, some scraping (on the animal's back, shoulder, and head), on ivory laid paper affixed to artist board 83% × 7½ inches (212 × 189 mm)

Signed at lower right in brown water-

color, BARYE

ANTOINE-LOUIS BARYE (see also cat. no. 25) was the nineteenth century's most prominent artist of animal subjects. Best known in his lifetime for his bronze sculptures, he also was a talented draftsman and watercolorist whose animal portraits in watercolor found an eager audience among collectors in the 1850s.

The Martin watercolor is one of only two created by Barye of the rhinoceros. The other depicts a pair of the animals (fig. 1). He made at least two drawings of the animal, which were included in an 1875 École des Beaux-Arts exhibition in Paris, but appears never to have represented them in the medium of sculpture.

Barye's model—a young, single-horned Indian rhinoceros, Rhinoceros unicomis—is thought to be the animal that went on display at the Jardin des Plantes in Paris on March 22, 1850, the first of the species recorded in the city since 1818.* Rhinoceroses had been objects of curiosity in the West since

antiquity and regularly were transported to Europe for display in private menageries and later public 2008. An Indian rhinoceros brought to a Lisbon 200 in 1515 was made famous by Albrecht Dürer (1471–1528), whose print was widely disseminated throughout Europe.

As was his practice, Barye probably began by making a pencil study of his subject from life at the zoo. Following the example of his animal portraits in water-color, he portrayed his subject alone in a starkly simplified landscape. The high horizon line—an indeterminate terrain of

inky gray rock or dense, black-green forest, set off by a bright cloud bank—serves to dwarf the animal, whose true size—about ten feet in length, five feet in height, and weighing about a ton'—is disguised by the absence of any object with which to judge scale. The landscape's muted palette of browns, ochres, and grays extends to the animal itself, serving to further diminish it. The effect of Barye's design for the watercolor is to neutralize the usual menacing appearance of this wild animal, an effect seen to an even greater degree in the second of his two watercolors, where the pair appears to be lolling almost playfully on the ground.

PROVENANCE: Albert Sancholle Henraux (1891—193.) Paris and Idater Johanilly, by 1936, private collection, Charles-Otto Zleenisis (1952–2000, Paris, by 1935; from whom acquired by Wildenstein, New York, 1985; from what acquired by York, 1985; from Sandley Martin, 2012; on long-term loan to the Denver Art Museum, inv. 4.2012.

alasi Loga Asalys: Charles-Cotto Zieseniss, Les Aquarellas d'Bang: Estude riniger et catalogue raisomé, Paris, 1954, pp. 22–23, 8., no. Kr., pl. 35; French Nineterenth Centry Waterzolor, Dennings, Pasteb, Polinting and Sculpture, ech. cat., Shepher and Sculpture, ch. cat., Shepher no. 26; G. F. Benge, "Barye, Antoine-Louis," in The Dirionary of Art, London, 1956; Ill. p. 315; William R. Johnston and Simon Kelly, Untende: The Art of Antoine-Louis Barye, ech. cat., Walters Art Museum, Baltimore, 2007, p. 221, under no. 1921.



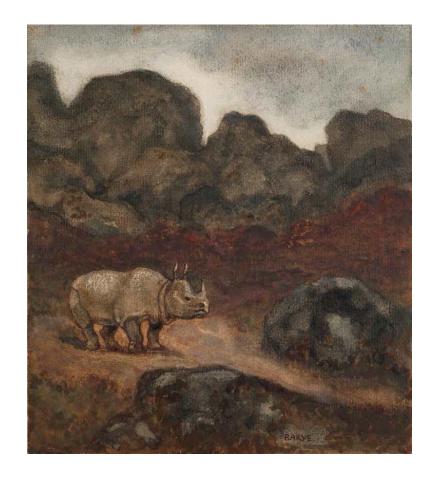
FIG. 1: Antoine-Louis Barye,
Puir of Rhinocross, ca. 1850–54.
The Baltimore Museum of Art
(BMA 1960.48.18809). The
George A. Lucas Collection,
purchased with funds from the
State of Maryland, Laurence
and Stella Bendann Fund, and
contributions from individuals,
foundations, and corporations
throughout the Baltimore
community.

 Johnston and Kelly 2007, p. 227 and n.3. A red-chalk drawing of a rhinoceros in profile is in the collection of the Musée Bonnat, Bayonne, France. I thank Dr. L. C. Rookmaaker for this reference.

 Zieseniss 1954, p. 22; L. C. Rookmaaker, The Rhinoceros in Captivity, The Hague, 1998, p. 97, disputes Zieseniss's assertion that the Paris rhino was the animal that belonged to the Huguet menagerie.

3. Rookmaaker 1998, p. 33.

4. Dimensions and weight provided by Dr. L. C. Rookmaaker; correspondence with the author, October 14, 2012.



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