



## Alexander Under The Tent Of Darius, Large Hst From The 17th Century. Follower Of Charles Le Brun



6 500 EUR

Signature : Suiveur Charles le Brun

Period : 17th century

Condition : Bon état

Material : Oil painting

Width : 129 cm

Height : 97 cm

<https://www.proantic.com/en/1253185-alexander-under-the-tent-of-darius-large-hst-from-the-17th-century-follower-of-charles-le-brun.html>

### Description

Magnificent oil on canvas from the second half of the 17th century, based on the famous composition of Charles le Brun. Named in turn: "The tent of Darius", "The queens of Persia at the feet of Alexander", "Alexander under the tent of Darius" or even "The family of Darius at the feet of Alexander".

The original work was painted, probably, at the end of 1660. Charles Le Brun was staying in Fontainebleau, near the king, and Louis XIV "came to see him at unexpected moments when he was holding the brush in his hand », as explained by Claude Nivelon, born around 1630, disciple and first biographer of Charles Le Brun.

The painting represents Darius' mother throwing herself at the feet of the king of Macedonia, her

### Dealer

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son's victor at the battle of Issus (- 333), in order to beg for clemency for her imprisoned family. Now LOOK CAREFULLY at the scene and discover the origin of one of Alexander's most famous lines:

After his resounding victory against Darius III at the Battle of Issus, who by the way cowardly deserted the battlefield, Alexander took possession of the royal tent of the vanquished.

Darius' mother, making a mistake, rushes to the feet of Hephaestion (blue toga), friend and faithful lieutenant of Alexander (red toga).

Hephaestion's non-verbal attitude also expresses his surprise and his refusal to be taken for his pygmalion. Moreover, Alexandre does not take offense at this mistake. Turning to Darius' daughter (red shawl, carrying her son Ochus), and stopping Hephaestion with his left arm, he declares this famous reply: "This too is

Alexander." Alexander then announces to the women that Darius is not dead, but on the run, spares them and allows them to bury their dead.

The scene is inspired by a sequence from Plutarch's Lives of Illustrious Men, a passage from Quinte Curce, but also contemporary plays centered on the Macedonian hero: Claude Boyer in 1648 (*Porus ou la Générosité d'Alexandre* ), Morel in 1658 (*Timoclée ou la Générosité d'Alexandre*, tragicomedy), already insisted on the greatness of soul of the conqueror of Darius.

Charles le Brun, naturally made several copies of this work and like most painters of the 17th century, some in reverse composition. It is therefore this orientation which was chosen by this painter, follower of Charles le Brun, by producing this oil on canvas just after the exhibition of the original, between 1660 and 1700.

The work is in a very good state of conservation. with its original canvas, characteristic weaving until the middle of the 18th century (thicker threads and irregular weaving).

This one, in linen, indicates rather a French

origin. The vast majority of Italian canvases from the 17th century were made of hemp.

Small losses at the top left. Two old repairs.

Very beautiful oil on canvas from the end of the 17th century.

Dimensions outside frame:

129 cm / 97 cm

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Géraldine Buisson