



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

The Multiplication Of Loaves



23 000 EUR

Signature : CLAUDE II AUDRAN ET GUY-LOUIS
VERNANSAL (LYON 1639 - PARIS 1684) ET (PARIS 1648
- 1729)

Period : 17th century

Condition : Parfait état

Material : Oil painting

Length : 147

Height : 114

Description

CLAUDE II AUDRAN AND GUY-LOUIS
VERNANSAL (LYON 1639 - PARIS 1684)
AND (PARIS 1648 - 1729) The Multiplication of
Loaves Canvas H_114.5 cm W_147 cm

Restorations Provenance: Purchased by the father of
the last owner on the Italian art market in the
forties. Reference bibliography: - Catalog of
prints sold by the widow of the late Mr. Gerard
Audran, engraver ordinary du Roy, Paris, n.d. -
Catalog of prints by the late Gerard Audran sold
by Michel Audran, Le Mercure de France, July
1761, p. 175. - Catalog of engraved plates,
drawings, prints and paintings after the death of
Mr. Michel Audran, July 16, 1771. - Karl
Heinrich von Heineken, Dictionary of artists, of
which we have prints, t.1, Leipzig, 1778, p. 345. -
Sylvain Kerspern, catalog of the Bossuet

Dealer

Giusti Antichita'

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exhibition, Miroir du Grand Siècle, Meaux, 2004, p. 168-170. - Catalog of the exhibition The Colors of the Sky, Paris, Carnavalet, 2012, p. 190, p. 344 (notes by Guillaume Kazerouni). Claude II Audran (and Guy-Louis Vernansal) The multiplication of the loaves Our table shows an episode from the ministry of Jesus during which he performed the miracle of feeding an innumerable crowd who came to listen to him (Jn 6, 5-14; Mt 14, 14-21 and 15, 32-38; Mk 6, 34-44 and 8, 1-9; He is represented in a pink dress and blue coat near a small promontory, his eyes to the sky and his arms outstretched, at the time of thanksgiving, which is that of the miracle in the texts. In the 17th century, the theme is part of the emphasis on the sacrament of the Eucharist, which he clearly anticipates, which the artist also suggests by the gathering of apostles in a semi-circle around him with, all nearby, John, raising his right hand, and Peter, kneeling to distribute the bread. Certain groups of listeners directly take up the arrangements of one of the best-known paintings by Claude II Audran (1639-1684), painted for the Carthusians of Paris and kept in the Parisian church of Notre-Dame-de blanc Manteaux