



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

After Charles Le Brun ,st Etienne



3 600 EUR

Signature : D'après Le Brun

Period : 18th century

Condition : Parfait état

Material : Oil painting

Width : 59

Height : 73

Description

"The Stoning of Saint Stephen", after Charles Le Brun, hst, France early 18th century. Our painting is an early 18th century copy of the famous painting by Charles le Brun painted in 1651 offered by the goldsmiths' guild to Notre-Dame. It represents the martyrdom of Saint Stephen as described in the Acts of the Apostles. Perfect condition because restored in the Anne Alabastri workshop. Height 73cm Width 59cm. Unframed The painting (ours 73x59cm, the original 400 x 312 cm) The painting represents the moment when Stephen is dragged out of the city of Jerusalem. His martyrdom supposedly takes place at the Damascus Gate. We observe him, lying on the ground, his arms outstretched, stoned by his executioners. While another group witnesses the scene. Young Saul refers to Saul of Tarsus

Dealer

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converted on the road from Damascus to Jerusalem (cf. The Conversion of Saint Paul of 1637). In the sky, angels carry God the Father and Christ. Christ thus carries his cross and extends his hand towards the young martyr who contemplates him. The choice of iconography is consistent with the history of Notre-Dame, built on the site of the old Saint Stephen church. Moreover, one of the bells of the cathedral bears the name of Saint Stephen, in homage to the patron saint, the first deacon of Christianity. Shortly after its completion, this painting was widely reproduced in engraving and painting. Indeed, it is the affirmation of Catholic political power in France. Charles Le Brun (1619-1690) Charles Le Brun received the commission for this May of 1647. However, when he painted this painting in 1651, his reputation was already solid. Thanks to Mazarin, he had just entered the service of Louis XIV after having founded the Royal Academy of Painting and Sculpture in 1648. The painting is in the chapel of Saint Éloi, patron saint of goldsmiths, whose corporation finances the Mays of Notre Dame. In this way, they pay homage as much to the first Christian martyr as to the illustrious artist of the king. The famous "Mays" which were much talked about after the fire at Notre-Dame Cathedral while visitors did not even notice them, measure on average twelve square meters. Without the frame, of course!