



Henri Honoré Plé (1853-1922), The Victorious David / - The Melancholy Of The Radiant Hero -



3 200 EUR

Signature : Henri Honoré Plé (1853-1922)

Period : 19th century

Condition : Très bon état

Material : Bronze

Length : 22 cm

Height : 62 cm

Depth : 22 cm

Description

Henri Honoré Plé (1853 Paris - 1922 Paris), The Victorious David, around 1890. Red-brown and brown patinated bronze with terrain plinth mounted on a round base. 62 cm (total height) x 22 cm (length) x 22 cm (depth), weight 13.5 kg. Signed "Henri Plé" on the plinth, inscribed "DAVID VAINQUEUR SALON DES BEAUX-ARTS" on the title label and with the foundry mark of the "Société des Bronzes de Paris" and the letter "B" on the reverse.

- Patina slightly rubbed in places and with a small scratch on the spine, otherwise in excellent condition for its age

Dealer

Arcadia Art

Embark on a voyage of discovery to Arcadia - the realm of art!

Tel : 0049

Mobile : 0176 226 19 112

Fehmarn Str. 16

Berlin 13353

- The melancholy of the radiant hero -

David leans on the huge sword he used to slay the giant Goliath after smiting him with a slingshot. The sword rests on his immense head, which, with its long mane and beard, radiates tremendous strength even in death. But David also looks very athletic. The slight twist of his torso shows his well-proportioned body from different angles. He has a straightforward, ideal beauty, with which Plé refers to Donatello's David. Like Michelangelo's David (1504), his bronze sculpture, created around 1445, aims to illustrate an ideal physicality. Donatello's David, however, appears more youthful and displays a certain lasciviousness that is absent from Plé's work. The French artist emphasizes the elegance of the body with the elongated sword. Resting on Goliath's head, it measures David's figure almost to his shoulders and thus becomes a filigree, elegant analogy of David's body. At the same time, the overlong sword, which is difficult to wield, expresses David's determination to defeat Goliath. This will can still be seen in his slightly furrowed eyebrows.

Although David stands triumphant with his head held high in a seemingly relaxed posture, there is an inner tension that Donatello's David lacks. Rather than supporting his head with his hand in a relaxed manner after his heroic deed, he touches it with only one finger, while his concentrated inward gaze reflects on what has happened. This thoughtful, almost melancholy quality is even more evident in Plé's large version of David than in the smaller one. But it is not only the physiognomy that has been worked out more characteristically; the body has also been modeled more expressively.

About the artist

Henri Honoré Plé was the son of a porcelain painter. Inclined to sculpture, he became a student of Mathurin Moreau and exhibited as an independent artist at the Paris Salon from 1877. He received an honorable mention in 1879 and was awarded a bronze medal at the Paris World's Fair in 1900. His larger-than-life work "The First Step" is in the Musée d'Art de Lille. Plé was a member of the Société des artistes français.