



Saint Philip In Alabaster - Burgundy, Last Third Of The 15th Century



23 000 EUR

Period : Before 16th century

Condition : Bon état

Material : Alabaster

Width : 13 cm

Height : 40 cm

Depth : 7 cm

Description

At the head of a rich and powerful territory, the Grand Dukes of Burgundy - Philip the Bold, John the Fearless, Philip the Good and Charles the Bold - implemented an ambitious artistic policy throughout the 15th century. Under their reign and thanks to their patronage, the arts enjoyed a dazzling period in Burgundy, particularly in the field of sculpture. This field was strongly influenced by the productions of the ducal workshop, which successively featured such great names as Jean de Marville, Claus Sluter, Claus de Werve, Jean de la Huerta and Antoine Le Moiturier. They all demonstrated their genius on one of the most emblematic projects of 15th-century art: the tombs of the Dukes of Burgundy, destined for the Chartreuse de Champmol, near Dijon. These large, ornate

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structures, surmounted by recumbent figures and surrounded by richly decorated canopies, are one of the most important milestones in medieval alabaster sculpture. At the bottom of these structures are processions of mourners, small alabaster figures personifying mourning, which have fascinated specialists and enthusiasts of the period for centuries.

Following on from these masterpieces of medieval art, this beautiful Saint Philip, represented with his long-staffed cross, attests to the success of this material in the 15th century, and its workmanship and style bear witness to the influence exerted by mourners and their masters on the region's workshops. The surprisingly simple, constrained drapery of our saint is reminiscent of those made by Antoine le Moiturier. In this respect, our work can be compared with the weeping figures no. 56 and no. 57 from the tomb of John the Fearless, attributed to the master, and also with the beautiful Saint John of Misery, probably produced in the second half of the 15th century in the entourage of Le Moiturier. His hair, with its soft waves punctuated by hooks, is similar to that of our Apostle, whose powerful, expressive square face with prominent cheekbones is more reminiscent of Burgundian creations made just before 1500, such as that of Nicodemus in the Entombment of Semur-en-Auxois.

The size of our Saint Philip and its unworked reverse suggest that it was once part of an alabaster altarpiece depicting the twelve apostles and their attributes, like the earlier wooden altarpiece in the Cistercian abbey of Theulay (c. 1400), or the later stone altarpiece in the church of Saint-Denis in Lugny (1523).