



## Good Boullogne, Attributed To, The Death Of Alexander The Great

1 150 EUR



Signature : BON BOULLOGNE, attribué à

Period : 17th century

Condition : Bon état

Material : Paper

Length : 50,5 cm

Height : 41 cm

### Description

BON BOULLOGNE, attributed to THE DEATH OF ALEXANDER THE GREAT WITH HIS GENERALS AND THE PERSONIFICATION OF IMMORTALITY BON BOULLOGNE Paris 1649 - 1717 Paris Grey paper, black chalk and brush with ink, with wash and white heightening 50.5 × 41 cm / 19.9 × 16.1 inches What was one of the most significant subjects in painting during the age of the Sun King? Undoubtedly, the story of Alexander the Great. It was with this figure that Louis XIV readily identified himself, turning the ancient hero into a reflection of his own monarchy. The theme was elevated in the work of Charles Le Brun and shaped the interests of many leading painters of the late seventeenth century. The present drawing, related to the circle of Bon

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Boulogne, offers a more nuanced interpretation of this subject, outside the strict framework of official court representation. Here, antiquity is no longer a language of power alone, but a space for artistic reflection, where drama and human emotion come to the forefront. Depicting the death of Alexander the Great, the drawing is remarkable for the scale of its conception and the freedom of its execution. Particularly noteworthy is the use of grey paper combined with black chalk, ink, and white heightening -- a technique closely associated with Boulogne's practice, allowing for a subtle balance between line and light. The composition inevitably recalls the iconography of the Pietà: figures gather around the fallen hero, whose exposed body becomes the emotional and visual focus. Such an approach, unusual for an ancient subject, brings it closer to the Christian tradition of the Lamentation, lending the scene an almost meditative quality. This interplay between the heroic and the human, the antique and the Christian, gives the drawing its distinctive power and makes it a compelling example of French artistic thought at the turn of the seventeenth and eighteenth centuries. Provenance Austria, private collection