French School From The Early 16th Century. Saint Jerome Circa 1530.



6 800 EUR

Signature : Simon de Châlons (1500-1561) et atelier

Period : 16th century

Condition : Très bon état

Length : 40 cm, 58 cm avec le cadre

Width : 33 cm, 48 cm avec le cadre

Description

French school from the beginning of the 16th century. Saint Jerome around 1530. Thin panel pasted on panel measuring 39.5 cm by 33 cm Magnificent antique frame entirely sculpted measuring 58 cm by 48 cm This very interesting painting, previously considered to be a Venetian school of the 16th century, is in fact attributable to a French painter who was certainly greatly inspired by Italian painting, Simon de Châlons (1500-1561). Apart from general criteria, it is above all specific points which suggest and support this attribution, as they are found in other works of the painter. This is particularly the case for the magnificent rendering of the fabrics of Saint Jerome's tunic, the landscapes with the way of rendering the plants and buildings and finally, quite surprisingly, this face of Saint Jerome

Dealer

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which is taken up in another painting for the representation of another character. Note, however, some stylistic differences, particularly in the clouds and generally with a slightly stiffer line, which suggests the painter's workshop. The artist was quite freely inspired by two other representations of Saint Jerome where we see Saint Jerome on the right looking towards the left at Christ on the cross, a Christ represented in flesh and blood (and not a simple cross or a sculpted crucifix as is often the case), one by Pietro Perugino (1445-1523) and the other by Giovanni Battista Cima (1459-1517). The quality of the work also comes from the care taken in the chosen support. Here we have an oil on a whole panel of fine quality (3 to 4 mm) which is laminated on a linden (or fruitwood) panel. We do not forget of course this beautiful old frame. Simon de Châlons (1500-1561) Simon de Mailhy or Mailly, known as Simon de Châlons, or Simon Châlons, was born in Châlons-en-Champagne. Trained in the Champagne region, but greatly influenced by Italian art, particularly Raphael, thanks to the distribution of prints, he synthesized these two paintings in his works. His emphasis on the Italian manner would have a lasting influence on all branches of Avignon art. He is not documented before his arrival in Avignon, probably in the early 1530s. There, he collaborated with the painter Henri Guigues in 1532, before taking over his studio after his death and marrying his widow in 1533. He is extremely well documented in notarial archives, and we know that he served many prestigious patrons for around thirty years, until his death in 1561 (his will was found by Abbé Requin in 1891). It is of course Avignon that preserves the most paintings (on wood, but sometimes also on canvas) by Simon de Châlons, even if there are some in the Louvre, in Besançon or more curiously in the Galleria Borghese in Rome. The man has never been forgotten by local historiography. His productions have thus been cited before 1789 and in the 19th century. As a man of his time, Simon

sought much of his inspiration in the engravings that circulated from one country to another. He was inspired by Raphael, Lucas de Leyden in order to create new compositions. It was also a matter of showing the patrons that the taste was up to date, ever more Italianized. Saint Jerome and the Lion The Golden Legend tells the story of the meeting of the saint and the lion. Walking in the desert, Saint Jerome finds himself in front of a lion which, instead of attacking him, licks its paw with a miserable air. Saint Jerome, full of pity, removed the thorn that was wounding him. Accompanied by the grateful lion, he returned to his monastery, where the wild beast initially aroused fear and terror. But faced with his gentleness and affection for the saint, the monks took a liking to the lion and charged him with guarding the monastery's donkey. But one day, the lion returned alone because Bedouins had stolen the donkey. Accused of having eaten it, the lion patiently and humbly underwent the penance inflicted on him, then disappeared. He found the thieves, put them to flight, and then brought the donkey back to the monastery, but, exhausted by his search, he died at Saint Jerome's feet.