



## Crucifixion Scene - After Simon Vouet, Schoolwork - 1742



11 000 EUR

Period : 18th century

Condition : Etat d'usage

Material : Oil painting

Width : 74,5

Height : 101,5

### Description

This depiction of the Crucifixion is an oil painting mounted on canvas, dating from the 18th century. An annotation on the back reads "painted by Simon Vouet," but it is likely dated 1742 by a former student, "FB," according to writing on the stretcher. The painting also came from a chapel in Mailly-Maillet, Somme (see photo), at an earlier time (19th century). It is in good condition, but could benefit from cleaning. Delivery is possible. Contact me at +33 6 78 87 61 61. Simon Vouet (1590-1649), a French painter in Rome, was born in 1590 to a father, Laurent Vouet, who was also a painter and taught him the fundamentals of art. He joined Baron Sancy's entourage when the latter left for two years in England in 1606, and traveled to Constantinople from 1611 to 1612. He visited Italy the following year and settled in

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Rome until his return to France in 1620. He was admired for his work in the Italian capital and even received a commission, *The Adoration of the Cross*, for St. Peter's Basilica. His brilliant reputation followed him to France, as the king increased Vouet's pension. He received numerous prestigious private and public commissions, notably from the future Pope Urban VIII. In Rome, he also befriended several other French painters, including Jacques de Létin. Nicolas Possin and Claude Lorrain were also among the artists he associated with, in addition to talented Italian painters. During his career, Vouet became one of the greatest representatives of the Roman Baroque and was even appointed head of the *Accademia di San Luca* in 1624. However, he abruptly returned to France under pressure from the Duke of Béthune. There, he introduced the Italian Baroque style, painted pictures for Richelieu and Louis XIII, who appointed him First Painter to the King, and found himself overwhelmed with increasingly prestigious commissions. To meet these demands, he created his own workshop, which saw the future great painters of his time, such as Le Sueur and Le Brun. His genius allowed him to work on both religious and secular commissions. He incorporated Italian advancements in decoration and introduced allegorical figures and mythology into the decorations of the castles and private mansions he created (*The Allegory of Wealth*). In 1632, Vouet worked for Cardinal Richelieu in what is now the Palais-Royal as well as at the Château du Val de Ruel.