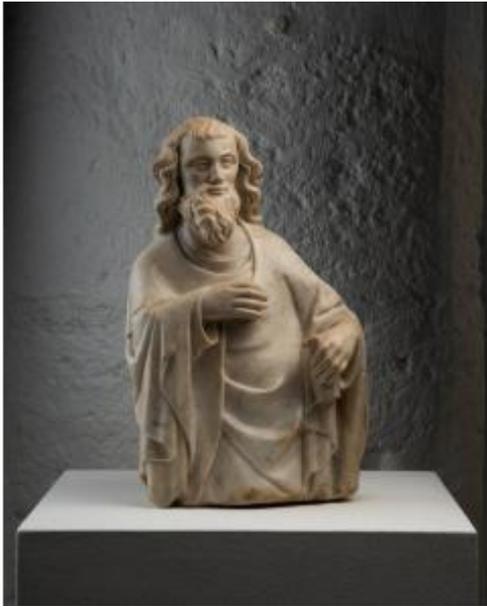




Sculpture Depicting A Saint - île-de-france - 14th Century



18 000 EUR

Period : Before 16th century

Condition : Bon état

Material : Marble

Width : 18 cm

Height : 28 cm

Description

This marble sculpture depicts a saint, down to the waist, in a solemn and meditative pose. It is likely that this work was originally conceived as a full-length sculpture. Dating from the 14th century, the piece belongs to the Gothic style and originates from Île-de-France, a region particularly active in the field of monumental and religious sculpture during the Middle Ages. Made of marble, a noble material associated with permanence and purity, this half-bust testifies to the desire to imbue the saint's figure with a timeless quality. The meticulous treatment of the surface, alternating smooth areas with deeply carved folds, reveals remarkable technical mastery. The garments are highlighted by touches of gold along the edges of the drapery, a rare decorative element that lends the figure greater

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dignity and accentuates its sacred character. The work is attributed to the circle of Evrard d'Orléans, a sculptor active in the 14th century, known for his contributions to major royal and ecclesiastical projects. His style is characterized by a synthesis of the legacy of medieval hieraticism and a new focus on the naturalness of faces, the legibility of gestures, and inner expression. This half-bust perfectly illustrates this evolution, presenting a figure that is both idealized and profoundly human. The treatment of the face is another distinctive feature of his work. He favors regular, idealized features, yet animated by a deep inner life. The gazes are often calm, almost absent, conveying a silent spirituality rather than expressive emotion. This expressive restraint contributes to the sacred dimension of the figure, inviting contemplation rather than psychological identification. The saint has a long, wavy beard and abundant hair framing his face, iconographic attributes traditionally associated with wisdom, moral authority, and holiness. His face, with its regular and serene features, expresses profound inner peace. His slightly sunken, almond-shaped eyes lend a spiritual intensity to his gaze, while his closed mouth reinforces the impression of contemplation. The drapery is also emblematic of his style. The folds are ample, deeply carved, and arranged according to a clear structural logic that guides the viewer's eye. They do not seek to faithfully imitate the natural movement of the fabric, but rather to convey a formal and symbolic harmony, enhancing the monumentality of the figure despite the saint's small stature. The gesture of the right hand resting on his chest evokes a profession of faith or an intimate adherence to the divine word. The left hand, holding the book, underscores the saint's role as a transmitter of sacred knowledge or spiritual teachings. These measured gestures, typical of Gothic sculpture, convey a restrained expressiveness where movement is suggested rather than fully asserted. In the Gothic context,

the representation of the saint allows for a more intimate approach to the sacred figure. Unlike monumental statues integrated into architecture, this format encourages contemplation of the face and gesture, strengthening the spiritual connection between the artwork and the viewer. Although the frontality remains pronounced, it is softened by a slight movement of the body and the suppleness of the drapery, foreshadowing a shift towards greater naturalism. The gold highlights bordering the garment and in the hair play a major symbolic role. In medieval art, gold refers to divine light and celestial glory. Their presence underscores the elevated spiritual status of the figure and contributes to identifying the saint as an intermediary between the earthly and divine realms. Thus, this 14th-century Gothic sculpture constitutes a precious example of medieval religious sculpture in the Île-de-France region. Through the nobility of the material, the expressive sobriety and the symbolic richness of the details, the work embodies the spirituality of its time and illustrates the importance given to the figure of the saint as a model of faith and contemplation at the end of the Middle Ages.