



View Of Dijon--saint-bénigne Cathedral And The Castle Ruins--hst By Marie Godefroy

500 EUR



Signature : Marie Godefroy

Period : 19th century

Condition : Bon état

Material : Oil painting

Width : 65

Height : 43

Description

View of Dijon--Saint-Bénigne Cathedral & the castle ruins--HST by Marie Godefroy Oil on canvas depicting a view of Dijon taken from the old moats, at the foot of the castle ruins. In the foreground stands a vast ruined tower, its stonework gouged out and overgrown with ivy and brush, towering over the wastelands and gardens below; a path guides the eye toward the city. In the middle ground lies a suburb of stone houses topped with tiles, dotted with still-bare trees where a few spring blossoms are beginning to appear. In the background lies the silhouette of Dijon, dominated by the tall, openwork spire of Saint-Bénigne Cathedral, flanked by the two towers of its façade with hipped roofs; on the left, a second spire is visible. The wide-open sky occupies nearly half the composition: light clouds

Dealer

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and the soft light of late winter lend the scene a peaceful and delicately atmospheric feel, in the tradition of the Romantic cityscape. The motif is characteristic of Dijon's iconography from the mid- to late 19th century: the ruins of Dijon Castle, foremost among them the Guillaume Tower, inspired painters of the local school, such as Pierre-Alexandre Jeanniot (1826-1892), director of the École des Beaux-Arts in Dijon, several of whose views of the castle are preserved at the city's Musée des Beaux-Arts. The presence of the former spire of Saint-Bénigne Cathedral provides a valuable dating reference: built in 1742, it was demolished in 1885 before being replaced by the current Neo-Gothic spire designed by Charles Suisse, which was inaugurated in 1896. Our painting, which still depicts the old spire, must therefore predate 1885. The work bears a signature in the lower left corner that reads Marie Godefroy. It cannot be linked to the portrait painter Marie-Éléonore Godefroid (1778-1849), whose documented work is exclusively devoted to portraiture; it is most likely a namesake, an artist active in the third quarter of the 19th century, presumably of Burgundian regional origin. 43x65cm without modern frame