



Achille Deveria, Saint Elizabeth



3 000 EUR

Signature : Achille DEVERIA (Paris, 1800 - 1857)

Period : 19th century

Condition : Très bon état

Material : Paper

Length : 410 x 291 mm

Description

1855 - Black chalk with white chalk highlights on buff-colored paper - Signed "Deveria" and dated "1855" in the lower right corner. A painter, draftsman, and lithographer of genius, Achille Devéria was one of the leading figures of French Romanticism. A true linchpin of Parisian artistic life in the 1830s, his studio on Rue de l'Ouest served as the gathering place for the "Cénacle," where Victor Hugo, Liszt, and Delacroix would meet. While he was a prolific illustrator and a brilliant lithographer, his drawings reveal a sense of reverence and delicacy. Technically, Devéria excelled in the use of pencil and wash. His line, with its extreme suppleness, manages to render the flesh luminous through the interplay of transparency and an economy of graphic means. In this deeply mystical composition, a

Dealer

Le Cloître de l'Art

Symbolism, Art Nouveau

Tel : 0601631997

16 rue de la Grange Batelière

Paris 75009

preparatory study for a series of lithographs on the saints, Achille Devéria illustrates one of the most famous episodes in Christian hagiography: the miracle of the roses. Saint Elizabeth of Hungary, a figure of absolute charity, is depicted in the midst of a spiritual ascension above a Mediterranean coastal landscape. Saint Elizabeth holds her cloak aloft, revealing the miracle in which the bread intended for the poor was transformed into roses. Her face, surrounded by a halo of radiant light, expresses divine serenity. She is surrounded by putti and angels--some playing music, others holding palms (symbols of spiritual victory)--who support her celestial journey on the clouds. At the bottom of the composition, the earthly world seems to light up in her wake. The city and the shoreline are rendered with a spare use of lines, emphasizing the distance between earthly matters and the elevation of the spirit. Created just two years before the artist's death, this drawing attests to Devéria's absolute mastery of black chalk. The use of bistre paper as the base tone allows the highlights of white to create a striking, almost supernatural contrast. The light does not come from outside, but seems to emanate from the saint's very body, whose fluidly draped robe accentuates the upward movement.