Finch & Co



FRENCH RENAISSANCE CARVED AND STAINED BOXWOOD DEVOTIONAL FIGURE OF THE VIRGIN AND CHRIST CHILD

A FINE FRENCH RENAISSANCE CARVED AND STAINED BOXWOOD DEVOTIONAL FIGURE OF THE VIRGIN AND CHRIST CHILD

IN THE MANNER OF GERMAIN PILON (CIRCA 1525 - 1590)

TRACES OF ORIGINAL GILDING AND POLYCHROME

THE ARMS HEAD AND FOOT OF CHRIST CHILD MISSING

LOSSES TO THE BASE AND TOES OF ONE FOOT

SECOND HALF 16TH CENTURY

SIZE: 30.5CM HIGH, 11CM WIDE, 8.5CM DEEP - 12 INS HIGH, 4¼ INS WIDE, 3¼ INS DEEP / 36.5CM HIGH - 14¼ INS HIGH (WITH VELVET BASE)

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LITERATURE

GERMAIN PILON BECAME CATHERINE DE MEDICI'S FAVOURITE COURT SCULPTOR KNOWN FOR HIS EXPRESSIVE AND TENDER REALISM. HE BEGAN TRAINING UNDER UNDER HIS FATHER ANTOINE PILON, A STONE MASON WHO WORKED ON RELIGIOUS STATUES AND TOMB EFFIGIES OFTEN IN COLLABORATION WITH OTHERS. HE THEN ENTERED THE STUDIO OF PIERRE BONTEMPS (1505 - 1568) A PRE-EMINENT SCULPTOR OF FUNERARY MONUMENTS. BY 1555 GERMAIN HAD BECAME SKILLED IN WORKING WITH BRONZE, WOOD AND TERRACOTTA AND WAS PROVIDING MODELS FOR PARISIAN GOLDSMITHS. HE IS PERHAPS BEST KNOWN FOR HIS MONUMENT CONTAINING THE HEART OF HENRY II OF FRANCE (1561 - 62) NOW IN THE LOURVE MUSUEM. HOWEVER, HIS TOMB OF HENRY II AND CATHERINE DE MEDICI IN THE ABBEY CHURCH OF SAINT DENIS BASILICA WHICH TOOK HIM TWELVE YEARS TO COMPLETE, IS A 'TOUR DE FORCE' OF EMOTIONAL INTENSITY. THE EXPRESSIVE REALISM OF HIS KNEELING BRONZE FIGURES ON THE TOP OF THE MONUMENT, THE RECUMBENT KING AND QUEEN, AND THE FOUR VIRTUES STATIONED AT EACH CORNER OF THE MONUMENT ARE SAID TO HAVE SO MOVED CATHERINE DE MEDICI THAT SHE FAINTED AT THE SIGHT OF THEM.

PROVENANCE

EX PRIVATE FRENCH COLLECTION

ACQUIRED PIERRE-RICHARD ROYER, PARIS, BIENNALE, 2008

CF: METROPOLITAN MUSUEM NEW YORK, HAS A SIMILAR GILT BRONZE OF THE VIRGIN MARY IN THE MANNER OF GERMAIN PILON, INV. NO. 1998.437