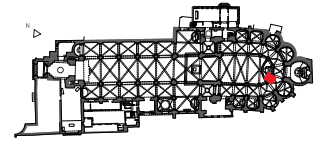


RESTORATION OF THE 19TH-CENTURY DECOR UNDER THE SUPERVISION OF VICTOR BALTARD

FILE No. 9 - Fifth arch on the south wall of the choir



1. Faux architectural décors by Alexandre Denuelle
Oil/wax paint on plaster

2. Stained glass windows by G rente, designs by Flandrin
Saint John the Baptist (1848)

3. Reuse of marble columns from the original Merovingian church

4. Figurative paintings by Hippolyte Flandrin-2nd restoration
The Angel of Matthew 1846-1848

5. Medieval capitals painted in the 19th century

6. Choir railings by Raymond Subes, 1954

DESCRIPTION

For the decoration of the choir, undertaken between 1846 and 1848, architect Victor Baltard once again called upon artists Alexandre Denuelle and Hippolyte Flandrin, who had previously worked on the Sanctuary, to produce the mural paintings for the Chapel of the Apostles. Maintaining the compositional approach which had informed this earlier work, the artists combined gold backgrounds with hot wax/ encaustic paint to produce a mixture of historical scenes and ornamental motifs. These include the symbols of the four evangelists, with the Angel of Matthew here presented in a medallion surrounded by foliage motifs. Above the marble pillar, salvaged from the original Merovingian abbey church, a stained glass scene produced by G rente to Flandrin's design depicts *Saint John the Baptist*. The lower part of the arch is fitted with wrought iron railings, sculpted by Raymond Subes in 1957 to replace the old wooden railings.

RESTORATION AND OBJECTIVES

Buried beneath a layer of dirt and suffering from the church's excessive humidity, this exceptional artistic ensemble is dulled and difficult to fully appreciate. Specialists will be called in to clean and consolidate the paint and gilt work, helping these paintings to recover their original power and sparkle. The programme will also include work to restore the medieval column capitals, as well as the installation of additional, protective panes of glass to shore up the stained glass windows, whose intricate iron frames are testament to the virtuoso skill of the 19th-century glassworkers who crafted them.



Close-ups of a capital in the triforium and sculpted details

COST OF SPONSORING THIS WORK

  82,435 TTC

All costs relating to contracting, coordination and commissioning will be borne by the City of Paris.