18th Century, Madonna Immacolata



2 400 EUR

Period : 18th century

Condition : Bon état

Material : Terracotta

Width : 22

Height : 53

Depth : 20

Description

18th century
Madonna Immacolata
Terracotta, cm 53 x 22 x 20
The examined work represents the Virgin Mary treated according to the iconography of the Immaculate Virgin The theme of the Immaculate Conception began to appear in artistic works as soon as the debate, which saw on the one hand the Franciscans and the ramifications of the Benedictine Order, linked to the thought of Anselmo of Aosta and Bonaventure of Bagnoregio, and on the other, the Dominicans, linked to the negotiation offered by Thomas of Aquinas. Even if indeed the catholic dogma will exist only in 1854, with the proclamation by Pius IX. This is a burning topic and it was for centuries the object of theological controversy:

Dealer

Ars Antiqua srl
Antiquaire généraliste
Tel : +39 02 29529057

Via C. Pisacane, 55 - 57
Milano 20129

the thought that Mary was, from the moment of her conception, Free from sin was in opposition to the words of Christ who affirms that no man was born spotless. Over the centuries, Mary has been promoted as the vehicle of the incarnation of the son, therefore she too Immaculate and All-Pure, because she alone was born without original sin and conceived without concupiscence. In art, the theme was initially approached by Gothic artists in a "cryptic" way, that is, where the conclusion was returned to the viewer, perhaps putting a series of symbols and metaphors easily decodable. It was difficult to fix an iconography for such an abstract concept. In the 15th century the works of art became more evident, leaning towards one or the other hypothesis, well understandable by reading elements that clarified the divine intervention in certain episodes of the life of Anne and Joachim and childhood of the Virgin. More courageous were the works related to the theme of the Dispute over the Immaculate Conception, where the artists depicted, a case more unique than rare in sacred art, the contradictory opinion of the doctors of the Church. With the Counter-Reformation, the fixed iconography linked to the concept of the Immaculate was established, which will be the one ratified by dogma. Mary appears as a new Eve by trampling the serpent symbol of sin, represented as a young woman with folded hands, often accompanied by a crescent moon symbol of chastity, and the Franciscan cord with three knots.