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Spanish School, 18th Century, San Giovannino With Jesus Child And Angels



3 600 EUR

Period : 18th century
Condition : Bon état
Material : Oil painting
Width : 115,5
Height : 83

Description

Spanish School, 18th century
San Giovannino with Jesus Child and angels
Oil on canvas, cm 83 X 115,5
With frame, cm 92,5 x 124,5

The encounter between the Child Jesus and Saint Giovannino, who first acknowledges in him the messiah, is often pictorially narrated by the depiction of the two infant characters as a premonition specification and manifestation of the divine plan, Always established since the childhood of Christ. In the present painting, The Son sits caressing tenderly the Baptist's lamb, an allegory of the future sacrifice and of Jesus' role as a shepherd of men. The tunic he wears, in coral tones, also suggests a passionate explanation, being at the same time an appreciated Spanish

Dealer

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figurativism. The small winged whoremonies, bringing together at once only the ancient cherubim iconographies and the Renaissance synthesis of sweet little angels, observe from above the scene, witnessing the divine event.

The debt to Bartolomé Esteban Murillo (Seville, 1617 - Cadiz, 1682) is not only evident in formalism but also in the composition and affective disposition of the characters, recalling closely some paintings of similar subject executed by the master. If the closest approaches occur in the paintings representing both the Bambino and San Giovannino, as Jesus Child offers to drink to San Giovannino (Madrid, Prado Museum) and Holy Family with San Giovannino (Museum of Fine Arts, Budapest), the paintings in which the Saint is represented alone also interweave with the present the common Spanish matrix. The San Giovannino of Madrid (Prado Museum) and London (National Gallery) share in the present for their expressive yearning, centred on the compassionate and saving attitudes of the portrayed characters, Moved in a composed act and set within a natural landscape vigorous and at the same time gentle, protector of the scene that is unfolding there.
An absolute representative of the Spanish Baroque, along with Diego Velázquez, Francisco de Zurbarán and José de Ribera, Murillo distinguished himself by his lively and lively vein in genre painting. The residence in Seville, an important commercial and road centre, helped to bring the artist closer to the northern European pictorial vocabulary, which at that time included lively representations of genre and market. The cosmopolitan climate in the merchant city encouraged Murillo to transform this narrative goliardism into a vivid color, especially in paintings with religious themes, highly appreciated by bourgeois and aristocratic contemporary taste.

The object is in good condition

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