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Circle Of Francesco Zugno: The Death Of Cupid Oil Painting | Allegory Of Dead Love



990 EUR

Signature : FRANCESCO ZUGNO, entourage de

Period : 18th century

Condition : Bon état

Material : Oil painting

Length : 23 cm

Height : 30 cm

Description

FRANCESCO ZUGNO, circle of THE DEATH OF CUPID (ALLEGORY OF DEAD LOVE) FRANCESCO ZUGNO Venice, 1709 - 1787, Venice Oil on canvas 23 x 30 cm / 9 x 12 in, with mat and frame: 44 x 50 cm / 17 x 20 in. PROVENANCE France, private collection In the popular imagination, 18th-century Venetian painting is often associated with the grand, theatrical, and spectacular compositions epitomized by the works of Giambattista Tiepolo and Paolo Veronese. However, since the era of Giorgione, a distinct lyrical tradition aimed at a more refined intellectual circle has coexisted within Venetian art. Deeply intertwined with poetry, this small-scale painting stands as a prime example of such sophisticated allegorical art. Above all, the work possesses a deeply

Dealer

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cabinet, chamber-like quality--it is profoundly personal, intended for intimate and solitary contemplation. At the very bottom of the composition lies the pale, lifeless body of a small Cupid, symbolizing a love that has passed away. To the right, two other putti hold symbolic objects: an hourglass, signifying the fleeting nature of time, and a laurel wreath, representing glory. On the left, a third Cupid holds an extinguished torch--a poignant sign of finality and the cessation of life--while weeping and wiping away tears with his other hand. Directly behind the figures rests a marble sarcophagus, while an obelisk rises in the distance, its meaning in Baroque and Rococo iconography ranging from a symbol of eternity to subtle erotic undertones. Yet, the true focal point of the composition is found elsewhere: the center is dominated by the expressive, bare branches of a withered tree. They serve not only as a classic vanitas allegory reflecting the transience of existence but also act as a powerful visual device that immediately captures the viewer's gaze. The virtuoso, fluid, and dynamic brushwork confidently places this work within the circle of Francesco Zugno (1709-1787), one of the most refined Venetian masters of the Rococo era and a key pupil of the great Giambattista Tiepolo. Known to his contemporaries for his inclination toward solitude and melancholy, Zugno masterfully blended the monumental scale of Tiepolo's school with a profound lyrical sensitivity. This painting beautifully demonstrates that exact aesthetic, marrying a swift, spirited touch and an elegant palette with the kind of complex intellectual allegory highly prized by connoisseurs of the Venetian Settecento.