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Antique Painting With The Announcement Oil On Hardboard Italy 500



13 500 EUR

Period : 16th century

Condition : Quelques manques

Material : Oil painting on wood

Width : 64

Height : 85

Depth : 6

Description

Oil on wooden board. Central Italian school of the second half of the 16th century. The sacred scene of the Annunciation sees the two protagonist figures placed in the foreground in an interior that corresponds to Mary's room. The young woman is sitting in front of a small wooden desk, supported by figures of angels, on which rests the prayer book and a vase with small flowers; at her feet, the sewing basket. Mary's body is partially turned backwards, in a twisted movement, almost as if she were trying to escape, as if she wanted to get away from the other figure, that of the Archangel Gabriel. He stands on the right, majestic and elegant, with one hand holding a lily and the other pointing upwards above him, where the white dove, symbol of the Holy Spirit, is emerging from a gap of light. In

Dealer

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Antiquités

Mobile : +39 3333273611

Viale Espinasse 97-99

Milano 20156

the background, tall columns with drapes surmount the platform on which Mary's bed rests. The composition refers, in the figurative style and in the chromatic choices, to the already mannerist painting of the schools of central Italy: in particular there is a strong concordance of style and composition with some works of the same subject by the painter Bastiano Vini Detto Bastiano Veronese (1525-1530 / 1602), who lived and worked in Pistoia from around 1540. It is in this city that some of his Annunciations are found: in particular the one in the Church of Santa Maria delle Grazie (an altarpiece measuring over two meters in height), shows clear similarities on a formal and compositional level with the one presented here . There is concordance in the setting of the sacred scene: a room, in the background of which is a curtain that partially covers a bed, furnished with the elements essential to the narrative, the lectern and the chair richly decorated with caryatids of cherubs or angels that seem to be carved in the wood. The compositional scheme corresponds, albeit with slight variations, with the two figures arranged "frieze-like" on the same laying plane, and the somatic features of the Virgin and the Archangel also correspond. However, the floor differs, which, while it is homogeneous in our table, in the Pistoia one presents itself with alternating checkerboard colors, but it seems that this design of the floor was added in a later period, on the occasion of the reconstruction of the altar in 1637 -1639, in pendant with that of another work by the same Sebastiano Vini in the same church, a Sacred Conversation. It therefore seems rather certain that our panel was painted looking at the work of Bastiano Veronese, probably at the specific request of the client, and before the change in the floor, therefore dating back to the second half of the 16th century. The painting has undergone restoration, with the application of two reinforcements to the back of the panel. It is presented in a late 19th century setting. (Reference for the Pistoia altarpiece:

Catalog of cultural heritage

<https://catalogo.beniculturali.it/detail/HistoricOrArtisticProperty/0900035285>)

<https://www.proantic.com/en/1499391-antique-painting-with-the-announcement-oil-on-hardboard-italy-500.html>