PROANTIC
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18th Century, Italian Painting With Saint Nicholas And The Miracle Of The Brick



11 500 EUR

Period : 18th century
Condition : Bon état
Material : Oil painting
Width : 109
Height : 136
Depth : 10

Description

18th
Century, Italian painting with Saint Nicholas and the miracle of the brickOil on
canvas; Frame cm H 136 x W 109 x D 10. Canvas cm H 100 x W 74The oil on
canvas painting, with a seventeenth-century style moulded lacquered and gilded
wood frame, depicts Saint Nicholas who participates in the council of Nicea and
defends the dogma of Trinity through the miracle of the brick. The subject is
rarely treated in painting and refers to the alleged presence of Saint Nicholas
of Myra (today Bari - Italy) at the Council of Nicaea of 325 in the presence of
the emperor Constantine. According to tradition, during the council Saint

Dealer

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Cherasco 12062

Nicholas would have strongly condemned Arianism, defending orthodoxy and making a miracle.

The first ecumenical council of the Christian world was the wish of the emperor Constantine I, concerned with the internal religious dissensions that occurred when the doctrine of the priest Arius of Alexandria in Egypt spread, which excluded the divinity of Jesus, Claiming that only the Father is truly God, while the Son is not eternal, he was born in time: before being created by the Father his did not exist.

The bishops of the empire took part in the council and it is assumed that Saint Nicholas also participated, considering the short distance between Myra and Nicaea and the fame he already enjoyed. In his "Historia di S. Nicolò" (Naples 1620) the historian and theologian Antonio Beatillo reports that to put an end to the discord about the nature of the Trinity, Nicola took a brick in hand and explained that to compose it are earth, water and fire: but this doesn't contradict the fact that the brick exists as a brick. The same was to be understood for the Father, the Son and the Holy Spirit, merged in the Trinity. The miracle happened: from the brick "a flame flashed that rose to heaven, water gushed on the ground, clay remained in his hands".

The painting describes exactly the miraculous moment from which, from the brick held by Saint Nicholas and placed in the center of the composition, the fire is lit above and water flows to the ground. Around, the other bishops, identifiable by the mitria they carry on their head, the other religious and

philosophers, assist surprised. On the right, standing high above a low relief sculpted architectural element, there is Constantine, who reacts with astonishment to the miracle, pointing at the brick with his left arm. The scene takes place inside a building with fluted columns and a voluminous drape theat to emphasize the importance of the throne. The painting, of beautiful artistic quality, is the work of a painter active in Naples in the eighteenth century, as suggested by the analysis of the style with which the composition and expressiveness of the characters are resolved. The work, besides being significant for the rare subject and of historical-theological value, is also decorative thanks to the use of a vibrant and well-balanced color palette. We apologize for any translation errors from the Italian.