



Noli Me Tangere, Carlo Cignani (bologna 1628 - Forlì 1719)



5 900 EUR

Signature : Peintre bolonais du XVIIe siècle - Cercle de Carlo Cignani (Bologne 1628 - Forlì 1719)

Period : 17th century

Condition : Très bon état

Material : Oil painting on paper

Width : encadré 103 cm.

Height : encadré 132 cm.

Description

Late 17th-century Bolognese painter Circle of Carlo Cignani (Bologna 1628 - Forlì 1719) *Noli me tangere* "Apparition of Christ to Mary Magdalene" oil on canvas 120 x 92 cm framed 132 x 103 cm. This is a fascinating work, both for the rare subject immortalised and for the pictorial execution, which shows the peculiar characteristics of Emilian painting, more specifically Bolognese, which made it one of the most appreciated schools in the rich panorama of Italian Baroque. The scene is certainly pleasing, with a chiaroscuro effect that gives a beautiful plasticity to the two protagonists, and the quality of the drafting and drawing also appear good. These characteristics combine to create a perfect compositional balance, evoking the inescapable models of 17th-century classicism

Dealer

Antichità Castelbarco

Old master paintings

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devised by Guido Reni. We are before the biblical episode known as 'Noli me tangere', with the apparition of the risen Jesus to Mary Magdalene. Taken from the Gospel according to John, it is a theme dear to seventeenth-century iconography, and sees Christ, near the empty tomb, suddenly appearing to Mary Magdalene, who, however, does not immediately recognise him and even mistakes him for 'the keeper of the garden'. As soon as the woman sees him, weeping, she asks for information on what had become of Christ's body, who answers her by name only, thus finally making himself recognised. It is at this point that Jesus pronounces the famous phrase Noli me tangere (Latin for 'do not hold me back'), ordering Mary Magdalene to let him go, and to warn the disciples of his resurrection. Jesus is depicted holding a spade (not a stick as one might think) and this iconography is meant to represent the error of Mary

Magdalene who, in the biblical account, does not immediately recognise Jesus, initially mistaking him for the gardener. Going into attribution details, the canvas reveals strong stylistic and compositional affinities with the works of the master Carlo Cignani (Bologna 1628 - Forlì 1719), so much so that it can be traced back to a painter of his circle.

ADDITIONAL INFORMATION: The work is sold complete with a gilded wooden frame, and is accompanied by a certificate of authenticity and descriptive iconographic card. We take care of and organise the transport of the purchased works, both for Italy and abroad, through professional and insured carriers. It is also possible to see the painting in the gallery in Riva del Garda, we will be happy to welcome you to show you our collection of works. Contact us, without obligation, for any additional information. Follow us also on

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