



Saint Gregory The Great In Eucharistic Vision - Angel Wearing The Papal Tiara - Italy, 16th Century



1 990 EUR

Signature : Italie, fin XVIe - début XVIIe siècle (vers 1580-1620)

Period : 16th century

Condition : Bon état

Material : Oil painting

Width : 65 cm

Height : 107 cm

Description

Saint Gregory the Great in Eucharistic Vision, Italy, late 16th - early 17th century (c. 1580-1620) Oil on canvas Dimensions: 107 cm × 65 cm (unframed) This large oil on canvas depicts Saint Gregory the Great (Gregory I, Pope from 590 to 604), captured in an attitude of intense prayer before a heavenly Eucharistic vision. The saint is kneeling, his hands clasped, turned toward a radiant and flaming monstrance appearing in the heavens, surrounded by two angels. At his feet, a putto presents the papal tiara, humbly placed on the ground, a major symbol of Gregorian spirituality: the pope who renounces pomp to dedicate himself entirely to God. The double-barred crosier, the white cap, and the short beard reinforce this clear identification. The gilded cope, sumptuously embroidered with

Dealer

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human figures, testifies to the Italian textile expertise of the late Renaissance and evokes the prestigious liturgical vestments used by popes in 16th- and 17th-century art. The work exhibits all the characteristics of late Italian Mannerism (circa 1580-1610), a transitional period between the Renaissance and the first hints of the Baroque: a warm yet still restrained palette (ochres, muted greens, ferruginous reds), soft modeling, without dramatic chiaroscuro, graceful cherubs, still Mannerist in their proportions, a mystical vision inspired by the post-Tridentine period, and the absence of late Baroque exuberance. This Eucharistic iconography--exalting the Real Presence--appeared precisely in the decades following the Council of Trent (1563) and flourished in Jesuit circles from 1580 onward. The painting is stylistically characteristic of the production of northern Italy: Venice, Emilia, and Bologna, with possible affinities to the circles of: Paolo Fiammingo, the early pupils of Padovanino, and the Emilian-Venetian masters active around 1580-1620. With its substantial dimensions (107 × 65 cm), this canvas was most likely intended for: a private chapel, an aristocratic oratory, or the sacristy of a convent. Its narrow vertical format is typical of Italian devotional works of the late 16th century.

CONDITION Oil on old canvas. Wear and rubbing, primarily in the upper area. Stable, re-lined canvas, mounted on a later stretcher.

RECOMMENDED FOR: collectors of sacred art, lovers of late Renaissance and early Baroque Italian painting, chapels and places of worship, liturgical or oratory-inspired decor, specialized galleries.

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