



Renaissance Candelabrum Base With Painted Crucifixion - Umbria, 16th Century



16 000 EUR

Period : 16th century

Condition : Bon état

Material : Painted wood

Width : 43,5

Height : 136

Depth : 30

Description

Renaissance Candelabrum Base with Painted Crucifixion

Umbria, 16th century

Carved, polychromed and gilded wood; painted cross on both sides

136 × 43.5 × 30 cm

(The cross and the candelabrum base were assembled at a later date)

Of imposing scale and richly decorated, this Renaissance candelabrum base reflects exceptional craftsmanship and a decorative vocabulary rooted in classical antiquity. Finely carved, it is articulated by baluster-shaped shafts recalling ancient columns, adorned with foliage, garlands, and winged cherub heads. The lion-paw feet further emphasize the classical inspiration of the piece.

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The base is embellished with sculpted figures of female martyr saints, including Saint Barbara and Saint Catherine of Alexandria. The pronounced plasticity of the figures, strong contours, and the use of bright, luminous colors, subtly modulated by chiaroscuro, firmly situate the work within the Umbrian tradition of the 16th century.

A later addition completes the ensemble: a polylobed cross painted on both sides. On the obverse, the Crucifixion follows the iconography of the *Christus Patiens*, emphasizing Christ's human suffering as his body sags under its own weight. Anatomical details heighten the emotional intensity of the scene. Above, a pelican piercing its breast serves as a Eucharistic symbol of Christ's sacrifice, while below appears the Golgotha.

The reverse depicts the Resurrection in a Renaissance idiom widely disseminated in central Italy during the 16th century: Christ shown frontally, holding the banner of victory, in a composition recalling Piero della Francesca's celebrated model at Sansepolcro.

The double-sided nature of the cross suggests a possible use as a processional cross, a common practice in Umbria from the 14th century onward. Later modifications such as this are typical of Renaissance candelabra and reflect the evolution of devotional practices.

Through the integration of classical forms--balusters, garlands, and foliage--into a functional liturgical object, this candelabrum fully embodies the Renaissance ideal, uniting antique inspiration with sacred purpose.