



Cornelis Van Poelenburgh (1594 - 1667) The Cross Of Christ Carried By Putti (redemption)



3 850 EUR

Signature : Cornelis van Poelenburgh (1594 - 1667)

Period : 17th century

Condition : Très bon état

Material : Oil painting on wood

Width : 26,5cm

Height : 36,5cm

Description

Attributed to Cornelis van Poelenburgh, Utrecht, January 21, 1594 - August 12, 1667. "The Cross of Christ Carried by Putti" - Allegory of the Redemption. Oil on panel, 36.5 x 26.5 cm. Size with frame: 48 x 38 cm. Wax seal on the back (see photograph). Unsigned. Provenance: Private collection, Strasbourg. Very good condition. This oil on panel, attributed to Cornelis van Poelenburgh, fits perfectly within the more intimate and spiritual side of the Dutch master's work, while also revealing the profound influence of his training and his long stay in Italy. The scene unfolds in a celestial space, suspended between heaven and earth. At the heart of a bluish-grey cloud, animated by subtle atmospheric variations, a group of winged putti move with ethereal grace around a large wooden

Dealer

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Cross, clearly identifiable by the presence of the INRI inscription. The Cross, rendered in strong oblique perspective, structures the composition and establishes a dynamic axis, accentuating the upward movement. The putti, with their fleshy and delicately modeled bodies, cling to it, support it, or accompany it in a celestial ballet of great vivacity. Some faces partially emerge from the clouds, a technique inherited from Italian painting of the Cinquecento, reinforcing the effect of a mystical vision. In the lower section, a distant, barely sketched landscape--hills and plains bathed in soft light--establishes a discreet separation between the earthly world and the divine sphere, accentuating the supernatural dimension of the scene. The work does not depict a specific narrative episode of the Passion, but rather a Christian allegory of the glorious Cross. Stripped of any representation of the suffering Christ, the Cross here becomes a triumphant symbol of Redemption, already transfigured and borne into the heavens by angelic figures. The putti, direct heirs of classical antiquity, are fully Christianized: their presence combines innocence, purity, and spiritual victory. This iconography, particularly prized in the post-Tridentine context, invites the viewer not to sorrowful compassion, but to a theological and contemplative meditation on the mystery of Salvation. The treatment of the figures--pearlescent flesh tones, soft contours, idealized volumes--testifies to a classicizing aesthetic, nourished by Raphael and early 17th-century Roman painting. The delicacy of the brushwork, the clarity of the composition, and the balance between movement and harmony directly reflect the pictorial language of Poelenburgh, best known for his Italianate landscapes and mythological scenes, but also the creator of refined religious compositions, often small in format, intended for private devotion or scholarly collections. The panel support, frequent in his work, reinforces the precious and intimate character of the painting, while suggesting a careful and thoughtful execution. This painting

can be understood as a celestial vision of the triumphant Cross, where classical culture and Christian spirituality converge in a typically Romanesque synthesis. Through its learned iconography, formal grace, and expressive gentleness, the work perfectly illustrates the art of Cornelis van Poelenburgh, a master of poetic classicism in service of a luminous and internalized spirituality.