



## Giacinto Massola, Saint Charles Borromeo Leading A Public Eucharistic Devotion



150 EUR

Signature : GIACINTO MASSOLA

Period : 19th century

Condition : Bon état

Material : Paper

Length : 22 cm

Height : 29 cm

### Description

GIACINTO MASSOLA  
SAINT CHARLES  
BORROMEO LEADING A PUBLIC  
EUCHARISTIC DEVOTION  
GIACINTO  
MASSOLA  
Sarzana, 1820 - Genoa, 1865  
Pencil  
and grey wash on paper  
29 × 22 cm / 11.4 × 8.7  
in  
With margins: 31.5 × 24 cm / 12.4 × 9.4  
in  
Unframed  
This drawing depicts Saint Charles  
Borromeo leading a public Eucharistic devotion  
-- a subject deeply rooted in the religious and  
social history of Lombardy, where Borromeo was  
venerated not only as a saint, but as a moral and  
civic figure of exceptional importance. Charles  
Borromeo (1538-1584), Archbishop of Milan and  
one of the central figures of the Catholic  
Reformation, embodied a new ideal of the  
Christian pastor. A cardinal, reformer, and man of  
profound personal austerity, he devoted his life to

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pastoral care, education, and direct engagement with the faithful. During times of crisis -- most notably the plague in Milan -- he was known to walk the streets in poverty, nursing the sick and selling his own possessions to support the poor. His figure came to symbolize a Church that was present in daily life, attentive to suffering, and grounded in moral responsibility. In this drawing, Massola presents Borromeo not as a distant hieratic figure, but as an active spiritual leader, surrounded by the people. The composition emphasizes gesture, posture, and collective movement rather than theatrical drama. Faith here is shown as a shared, public act -- quiet, disciplined, and deeply communal. The work belongs to Massola's mature period and reflects the concerns that define his art: religious history, ethical responsibility, and the emotional life of the past. A painter from Liguria trained at the Accademia Ligustica in Genoa, Massola combined academic discipline with a growing sensitivity to Romantic themes, particularly in subjects drawn from Christianity and Dante. His work often bridges personal devotion and historical reflection. At the same time, this drawing is of particular interest as part of Massola's pedagogical practice. It was most likely executed as a teaching model for his students. The reverse of the sheet shows traces of graphite rubbing, and the figures on the front bear pressure marks -- evidence of an old academic method in which students copied a master's drawing by transferring its outlines through the paper. In this sense, the work functions both as an autonomous composition and as a witness to nineteenth-century artistic training.