



A Follower Of Raffaello Sanzio (urbino, 1483 - Rome, 1520), *the Holy Family*



7 000 EUR

Period : 17th century

Condition : Bon état

Material : Oil painting

Width : 95

Height : 126

Description

A follower of Raffaello Sanzio (Urbino, 1483 - Rome, 1520) The Holy Family Oil on canvas, 126 x 95 cm - with frame, 162 x 132 cm The work in question, executed in oil on canvas by an anonymous follower of Raphael Sanzio during the 17th century, constitutes a significant testament to the critical and iconographic influence of Raphael's models during the Baroque era. The composition devoutly reworks the famous prototype of the Holy Family of Francis I, a masterpiece painted by Raphael in 1518 and now housed at the Louvre Museum in Paris. The painting depicts a moment in which the Virgin, kneeling in the foreground and wrapped in a robe of warm tones, holds the Infant Jesus, who is lively stretching his body upward. Beside them, Saint Elizabeth and the young Saint John the

Dealer

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Baptist are depicted in prayer, while in the background, emerging from the darkness with an almost monumental presence, the figure of Saint Joseph stands watch. An angel, partially visible in the upper right corner, is about to crown the Virgin with garlands of flowers, an element that accentuates the glorious nature of the event. The connection between this canvas and the original in the Louvre is not only thematic but structural. Raphael's painting, commissioned to be sent to King Francis I of France, immediately became a standard of formal perfection and compositional balance, serving as a guide for generations of artists. While Raphael's original shines for its chromatic clarity and the perfection of its drawing, this 17th-century version offers a more chiaroscuro-infused reinterpretation, typical of 17th-century taste, where the shadows are deeper and the brushwork less polished, while keeping intact the grace of the figures' features and the dynamism of the interaction between the characters. The decision to reproduce this subject confirms that, a century later, Sanzio's style continued to be perceived as the pinnacle of sacred art, capable of speaking to the faithful and collectors in a universal language. It is important to note that Francis I's Holy Family is one of the most frequently reproduced works in the history of art. Beginning in the second half of the 16th century and throughout the 18th century, first Raphael's workshop and then countless copyists produced numerous versions of this subject. These variations, widespread throughout Europe, range from highly faithful copies executed by direct pupils such as Giulio Romano to freer and later interpretations such as the one analyzed here. The proliferation of such works documents not only the desire to possess an image of such high spirituality, but also the fundamental role that the master copy played in the art market and in the teaching of the academies, ensuring the persistence of the myth of Raphael across the centuries and through various regional styles.