



18th-century Venetian School, Christ Meets Veronica On The Way To Calvary

3 800 EUR



Period : 18th century

Condition : Bon état

Material : Oil painting

Width : 79

Height : 60

Description

18th-century Venetian school
Christ Meets Veronica on the Way to Calvary
Oil on canvas, 60 x 79 cm - with frame, 79 x 98 cm
The painting presented here, an 18th-century oil on canvas by a painter of the Venetian school, offers a dramatic and compelling depiction of the sixth station of the Way of the Cross: Jesus' encounter with Saint Veronica during his painful ascent to Mount Calvary. Although not narrated in the canonical Gospels, the event has deep roots in Christian tradition and popular devotion. The artist, with a mastery reminiscent of the great masters of 18th-century Venice, has imbued the canvas with remarkable theatricality and dynamism. In the foreground, on the left, the imposing figure of a bearded man dressed in work clothes immediately draws the eye. He is the cross-bearer, who with

Dealer

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palpable effort carries a ladder on his shoulders. In the background, a tumult of soldiers on foot and horseback, with helmets and spears, animates the composition, creating a sense of overwhelming chaos and disorder. Among them, the figures of two soldiers stand out: one carries a wooden sign bearing the inscription "INRI" (Jesus Nazarenus Rex Iudaeorum), the title of Jesus's condemnation, and the other a flag with the initials "SPQR" (Senatus Populusque Romanus), which refers to Roman imperial authority. At the center of the scene, Jesus, exhausted and suffering under the weight of the cross, is kneeling on the ground. His clothes--a blue tunic and a red cloak--and his face, marked by pain and crowned with thorns, are turned toward the woman who will become Saint Veronica. The woman, her face turned toward a soldier about to strike her, attempts to offer Christ a white linen cloth (the shroud). The work, with its realistic rendering, clear luminosity, and attention to detail, follows in the tradition of 18th-century Venetian art. The similarities with Giambattista Tiepolo's iconic painting on the same subject, now housed in the Church of Sant'Alvise in Venice, are evident: the dynamic composition, the dramatic use of light and shadow, the expressiveness of the figures, and the richness of the colors evoke the unmistakable style of the Venetian master.