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## The Archangel Michael, Guido Reni (bologna, 1575-1642) Follower Of



9 500 EUR

Signature : Guido Reni (Bologne, 1575 - 1642) Suiveur de  
(XVIIe-XVIIIe siècle)

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : encadré 108 cm.

Height : encadré 148 cm.

### Description

Archangel Michael Guido Reni (Bologna 1575-1642) Follower of 17th-18th century Oil on canvas 134 x 96 cm. - Framed 147 x 108 cm. Details of the work (click [HERE](#)) The work in question, of excellent quality and condition, is based on Guido Reni's famous altarpiece depicting Saint Michael the Archangel, created in 1635 for the Church of the Capuchins in Rome (photo 1 \*\*), built through the generosity of Cardinal Antonio Barberini (1569-1646), brother of Urban VIII. The great painter moved to Rome in 1602, following an intensive apprenticeship in Bologna, and soon became a renowned interpreter of the tastes of the most culturally influential circles, winning the patronage of prominent figures such as Popes Paul V, Urban VIII, and Scipione Borghese. The painting depicts the

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majestic figure of Saint Michael the Archangel, engaged here in the battle against Evil, represented as a young man of rare beauty, strong and delicate at the same time, who, with his sword drawn, casts an angry devil into hell, trampling the devil's head underfoot. The soft drapery envelops the angel's body with an intense classicism, where a balanced composition directs the viewer's attention to his angelic face. The painting received great recognition and esteem from contemporaries and was an immediate and incredible success, aided in part by the controversy it sparked among the Pamphili family, who had long been at odds with the Barberini, the painting's patrons. In fact, upon learning that Cardinal Giovanni Battista Pamphili, the future Pope Innocent X, had slandered him, Reni, in an act of revenge, depicted the Devil with the cardinal's face. Guido Reni's cunning lay in exploiting the historic rivalry between two of the most influential families in 17th-century Rome for his own personal revenge, while simultaneously granting his work sudden fame. Reni tackled this subject on several occasions, and it was highly appreciated by his patrons thanks to its formal clarity and compositional balance--elements that still make it one of the cornerstones of Roman classicism today. With the help of his workshop, he would return to the same subjects multiple times, producing versions of his most successful compositions, which makes it difficult to distinguish between workshop replicas--often enhanced by his own touch--and posthumous copies that became independent reinterpretations by some of his best students or followers. \*\*Saint Michael the Archangel, 1635 - Guido Reni (Bologna, 1575 - 1642) Oil on silk; 295x202 cm Rome, Church of Santa Maria Immacolata Concezione Link: [https://catalogo.fondazionezeri.unibo.it/entry/work/59868/ADDITIONAL\\_INFORMATION](https://catalogo.fondazionezeri.unibo.it/entry/work/59868/ADDITIONAL_INFORMATION): The painting is sold complete with a gilded frame and is accompanied by a certificate of authenticity

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