



17th Century, Saint Goffredo And A Franciscan Saint

6 600 EUR



Period : 17th century

Condition : Bon état

Material : Gilted wood

Height : 132,5

Description

17th century Saint Geoffrey and a Franciscan Saint
Carved, painted, gilded, and silver-plated wood, height: 132.5
This refined pair of carved, painted, and gilded and silvered wooden sculptures represents a fine example of sacred statuary intended for liturgical devotion. The works are distinguished by a vigorous plastic modeling, characterized by dense and deep drapery that lends solemnity to the figures, typical of 17th-century sculptural production. The first saint can be identified with certainty as Saint Gotthard of Hildesheim, a figure highly venerated in the Alpine and subalpine regions. The iconography presented here is particularly rich: the saint holds a closed volume in his right hand, a symbol of his wisdom and his role as a monastic reformer, while a dog appears crouched

Dealer

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at his feet. This attribute, though less common than the pastoral staff, is linked to local hagiographic traditions or to his role as a protector against diseases affecting livestock and domestic animals. At his side stands a second saint, clearly belonging to the Franciscan order, as evidenced by the habit cinched at the waist with the typical cord and the cloak covering his shoulders. In the absence of specific attributes such as stigmata or a lily, the identification remains open to various suggestive hypotheses. He could be Saint Paschal Baylon, often depicted in an attitude of humble contemplation, or Saint Diego of Alcalá, figures whose devotion was widely popular precisely during the Baroque period. The sober elegance of the face, turned slightly downward, contrasts with the majesty of Saint Gotthard, creating a visual balance between authority and mystical devotion. Given the meticulous craftsmanship on all sides, although intended for a predominantly frontal view, it is highly likely that these sculptures were originally placed inside a church or parish. Their most plausible destination was a side chapel, where they could adorn the niches flanking an altar. In this context, the statues were not merely decorative elements but served as visual intermediaries for the faithful, forming part of a scenographic arrangement designed to celebrate the virtues of the saints and exalt the prestige of the local religious patrons.