



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

The Anointing Of Christ At Bethany Oil On Canvas Attributed To Juan Of Seville, Granada. 17th Cent



5 000 EUR

Period : 17th century

Condition : Bon état

Material : Oil painting

Width : 94

Height : 86

Description

Dimensions with frame: 94 cm high x 102 cm wide
Dimensions without frame: 86 cm high x 94 cm wide
The anointing essentially consists of pouring aromatic substances onto the body of Christ; these are described in the sources generally as oils, perfumes, or ointments, or specifically as nard, whose high cost is emphasized. This precious perfume, preserved in an alabaster jar, was poured on his head, on his feet, or on both--the head and the feet. The painting perfectly depicts the biblical episode of the anointing, which took place in the dining room of the house of Simon the Pharisee, according to some, or of Lazarus the leper, according to others. At the head of the table sits Simon, and to his right is depicted Judas Iscariot, usually with the red beard associated with

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his misfortune. Beside him is another unrecognizable male figure. The protagonist of the scene is Christ, and at his feet, Mary, who, taking a pound of pure nard perfume--of great value--anointed Jesus's feet and wiped them with her hair. Furthermore, the interplay of light and shadow places Mary almost in the shadows, at the feet of Jesus. The image of Christ is highly evocative, as he is depicted with his head slightly bowed, which carries two fundamental meanings. On the one hand, humility in the face of Mary's act of adoration and, on the other hand, anticipation of the cross, symbolizing his preparation for and acceptance of his burial. A series of luxury objects and ornamental elements surround the scene, creating the illusion of a sumptuous residence where the scene takes place. A basin accompanied by a finely crafted metal ewer, Solomonic columns, and a red curtain in the background frame the figures around the table, as well as the Italian Renaissance-style throne on which Christ is seated... Juan de Sevilla (Granada, 1643-1695) was one of the leading painters of the Granada Baroque and one of the most eminent heirs to the school of Alonso Cano. Trained alongside Francisco Alonso Argüello and Pedro de Moya, he developed a personal style characterized by the Flemish influence of Peter Paul Rubens, Venetian colorism, and echoes of the work of Alonso Cano.