



Penitent Madeleine, Oil On Canvas, Italian School, 18th Century.



3 500 EUR

Period : 18th century

Condition : Bon état

Material : Oil painting

Width : 112

Height : 115

Description

Dimensions:115 cm high x 112 cm wide140 cm high x 137 cm wide (including frame)Oil on canvasItalian School, 18th centuryUnlike many other depictions, the scene is set without an open landscape; instead, it is set against a dark background evoking the darkness of the cave where Mary Magdalene spent her final days. This space of deep shadow creates a dramatic play of light, bathing the protagonist's silhouette in radiance amid the darkness.Her face and hands stand out for their expressiveness and fervor, as well as for their emotional resonance and rich coloration. A striking contrast emerges between her devout face--turned toward the crucifix--and the sensual, imposing presence of her body.In her gaze, the use of a few touches of white pigment--a technique often employed by El

Dealer

Ares Anticuarios

Antiquités

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Greco--achieves what many consider an artistic miracle: it imbues Mary Magdalene with a profound spiritual dimension. Her eyes express not only pain and suffering, but also an intense emotional connection that invites the viewer to look beyond the visible world. Mary Magdalene's face is strikingly beautiful; her red, closed lips stand out against her golden complexion. Her long hair conceals her chest; the artist evokes pain and repentance, an atmosphere accentuated by the bareness of her shoulders. She is dressed in magnificent silks, rendered through a play of curves and movement in the composition. The beauty of the fabric evokes Italian painting--particularly the Venetian school--both through its predominantly golden hues and the sumptuous, voluminous quality of the material. Several objects help identify the figure: a simple wooden crucifix; her outstretched, expressive hands resting on a skull; and an open book resting on a table that, despite the dim light, appears to be a Baroque console table. Throughout history, Mary Magdalene has been depicted primarily in this manner, particularly in the 17th century, a time when Catholics were fascinated by the lives of mystics and saints living in solitude and the desert, devoted to prayer and penance. Mary Magdalene is mentioned in the New Testament as a disciple of Christ. According to the Gospels, she provided lodging and material support to Jesus and his disciples during their stay in Galilee and was present at the Crucifixion. As a witness to the Resurrection, she was the one who announced the news to the Apostles. She is also identified with the woman who anointed Jesus' feet with perfume before his arrival in Jerusalem; consequently, her primary iconographic attribute is the jar of ointment--although this does not appear in the painting in question. Through her story and physical attributes, Mary Magdalene offered artists wonderful opportunities to depict an alluring woman, whether richly dressed or portrayed as a penitent. Despite limited

variations, artists were able to create a diverse body of work that shares common elements: her beauty, her nudity, and her customary attributes--the perfume jar, the crucifix, the skull, and the devotional book. All these elements link the painting to the style of the 18th-century Italian school, more specifically following in the tradition of the models established by Titian