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Eliseo Sala (milan, 1813 - Rancate Di Triuggio, 1879), Prayer



6 000 EUR

Period : 19th century

Condition : Bon état

Material : Oil painting

Width : 55

Height : 65

Description

Eliseo Sala (Milan, 1813 - Rancate Di Triuggio, 1879) Prayer Oil on canvas, 65 x 55 cm With frame, 93 x 83 cm Signed lower right: Sala. E The painting *Prayer* by Eliseo Sala is an oil on canvas signed in the lower right corner and represents one of the Lombard artist's genre works, which successfully combine romantic sensibility, psychological insight, and a refined rendering of light. The work depicts a young woman captured in a moment of devotional contemplation, with her hands clasped and her gaze turned upward, immersed in a silent, suspended atmosphere. The figure emerges from a dark, neutral background, which isolates the subject and focuses attention on the expression on her face and the gesture of her hands. The light, skillfully modulated, caresses the young woman's

Dealer

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features, while the warm tones of her complexion harmonize with the soft whites of her blouse and the chromatic contrasts of her clothing. The dress, simple yet meticulously detailed, helps ground the scene in everyday life. The subject's emotional intensity is conveyed above all through her gaze, which reveals an intimate and personal prayer. Eliseo Sala, born in 1813 into a wealthy family, was orphaned by his father at the age of nineteen and was entrusted to his uncle Giuseppe De Capitani d'Arzaglio, a marquis and influential Milanese politician. In 1832, he enrolled at the Brera Academy, where he attended the life drawing class under the guidance of Luigi Sabatelli and Filippo Comerico. During these years, he received significant recognition, winning silver medals in 1835 and 1836 for several reproductions, a sign of his precocious technical mastery. Beginning in 1839, he undertook a series of study trips with his friend Ferdinando Bassi that played a decisive role in his artistic development: in Venice, he closely studied Titian's **Assumption**; in Rome, he came into contact with Francesco Coghetti, from whom he learned a freer and more vibrant approach to color, inspired by the Venetian tradition. In 1848, due to the political situation and his anti-Austrian convictions, Sala moved to Turin, where he established a successful career as a portrait painter. In the following years, he traveled extensively, participating in the first World's Fair in London and staying in Paris, Brussels, Cologne, and Geneva. In 1860, he painted the portrait of Count Cavour, and in 1863 that of Victor Emmanuel II, thereby cementing his reputation as a painter highly regarded in the political and institutional circles of the new Italian state. Hailed by contemporary critics as one of Lombardy's leading portraitists, and ranked alongside Francesco Hayez and Giacomo Trecourt in terms of fame, Sala received numerous commissions from royal families, the nobility, and the upper middle class. Alongside official portraits, however, he never entirely

abandoned genre and religious subjects, such as
Prayer, in which a more intimate style of
painting emerges.