



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Juan Soreda (active In Castile From 1506 To 1537). - Saint John The Baptist. Original Panel



20 000 EUR

Signature : Juan SOREDA (actif en Castille de 1506 à 1537)

Period : 16th century

Condition : Parfait état

Material : Oil painting on wood

Width : 52

Height : 80

Description

Juan SOREDA (active in Castile from 1506 to 1537). - Saint John the Baptist. Original panel, painted c. 1520. H x W = 80 x 52 cm. Perfect condition; cleaned in our studio. Cabinet Turquin entry: The Forerunner of Christ appears full-length in the foreground, set against a wooded landscape near a spring flowing into a small pool--likely an allusion to the waters of baptism. Clad in a camel-hair tunic covered by voluminous drapery knotted at the left shoulder, the saint holds the sacred book upon which rests the Lamb (symbol of Christ), pointing to it with his right index finger in reference to the text of John (1:29): "Behold, the Lamb of God, who takes away the sin of the world." Standing in a distinct **contrapposto** pose--with the twist and elongation of his body animating both the cloak's

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drapery and the gesture of his right arm--this Saint John the Baptist displays an oval, bearded face, a defiant gaze, and shaggy hair. This intensity conveys the authoritative nature of the injunction and allows the work to be situated within the Castilian Mannerist movement of the early 16th century. It is attributed to Juan Soreda, a representative of this style in the Valladolid region. Long known as the Master of Olivares del Duero and later confused with Juan de Pereda, Juan Soreda--a painter of Catalan or Valencian origin--trained within the circle of Pablo de San Leocadio and the Osona family. His early style reflects the influence of Juan de Borgoña, which is particularly evident in the Bolea altarpiece (A. Padrón Mérida, "El retablo de Bolea y sus autores," in *Goya*, Madrid 1994, no. 241-242, pp. 22-31). Having settled in Castile in the early 16th century, he gradually assimilated Italian models (Raphael, Leonardo, Michelangelo)--disseminated both through potential visits to Italy and via prints. Documented in Sigüenza between 1520 and 1528, he executed the *Santa Librada* altarpiece there (1526-1528), a work marked by a Raphaelesque refinement, as well as a predella featuring the Apostles, in which the vigor of Michelangelo begins to emerge (see Ana Avila Padron, "El pintor Juan Soreda, estudio de su obra," in *Goya*, 1979, pp. 136-145). Our *Saint John the Baptist* can be compared to the Saint Peter in that predella (see Avila Padron, *op. cit.*, pl. VI, p. 139); the dynamic body and penetrating gaze evident in the latter suggest that our panel was executed in the 1520s--after Soreda's return from Italy but before his work on the Olivares del Duero altarpiece, where anatomical power, an interest in the nude, and heightened drama (e.g., *The Martyrdom of Saint Pelagius*) steered his art more decisively toward Michelangelo (see J.J. Martin Gonzalez, "Actualidad del retablo mayor de Olivares del Duero," *Boletín del Seminario de Estudios de Arte y Arqueología*, 1987, no. 53, pp. 372-374). Expert: Stéphane PINTA |

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