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Saint Francis In Ecstasy, Comforted By A Musician Angel, After Guido Reni, 17th-18th Centuries



3 200 EUR

Period : 17th century

Condition : Très bon état

Material : Oil painting

Description

Saint Francis in Ecstasy, Comforted by a Musician Angel (after Guido Reni) Antique double-sided painting Period: 17th or 18th century (Baroque period) Medium: Oil on reused canvas, mounted on its octagonal stretcher Dimensions: 75 x 58 cm Frame: Octagonal molded and gilded wooden frame from a later period This collector's item stands out for a feature particularly sought after by connoisseurs of the High Baroque period: it is a double-sided canvas painted on both sides, illustrating the historical practice of reusing canvases in Baroque-era workshops. Main side: Saint Francis in ecstasy, comforted by a musician angel This beautifully executed composition is based on the famous masterpiece by the Bolognese master Guido Reni (1575-1642). Saint Francis is depicted on Mount

Dealer

Comme au Siècle des Lumières

Antiquités XVIII^e siècle ,art de la table , livres anciens , art religieux

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Alverne, deep in melancholic introspection, his head resting on his right hand. He is surrounded by his attributes of penance: an open prayer book and a crucifix on the right. Above him, a musician angel descends from heaven to soothe his suffering with the notes of a violin. The dramatic use of light (chiaroscuro) beautifully highlights the drapery of the Franciscan habit and the luminous silhouette of the angel.

Reverse:

Pontifical Scene / The Pope and Saint Peter

The back of the canvas reveals the original composition prior to its reuse. It depicts a major Baroque scene featuring a Pope wearing the papal tiara (triregno) and clad in his liturgical cope, holding the papal cross with three crossbars. He faces a kneeling figure, presumably Saint Peter. The subject was cropped when the fabric was later recut to fit the octagonal display format.

Painting Layer: The painting underwent a recent cleaning and restoration. This meticulous work made it possible to remove the old, yellowed, and encrusted varnishes, thereby restoring the original pigments to their full freshness and dramatic intensity, particularly on the faces, the angel's complexion, and the contrasts in the rocky background. The paint layer is in excellent condition, stabilized, and ready for display.

The reverse side: Although it naturally exhibits gaps and signs of wear inherent to its past function, the reverse side offers a wonderful historical record of studio practices, revealing the ancient papal scene.