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Emilian School, 17th Century "architectural Landscape With Christ And The Adultery Woman"



6 000 EUR

Signature : Pittore emiliano del secolo XVII

Period : 17th century

Condition : Bon état

Material : Oil painting

Width : 150

Height : 135

Description

The painting depicts the Gospel episode of Christ and the adulteress, set within an architectural landscape in a classical style, evocative of the late 17th-century Emilian school of painting. The sacred scene is placed inside a monumental setting, in which ancient architecture, ruins, and glimpses of the landscape play a fundamental role.
The most striking feature is the strong theatricality of the composition, achieved through an imposing architectural framework that occupies a large portion of the pictorial surface. On the right rises a classical-style building--characterized by tall columns, capitals, architraves, balconies, and relief decorations--that recalls the monumental language of ancient Roman architecture. In the center and on the left,

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by contrast, lies a ruined structure defined by large arches and pillars; beyond it, one can discern other buildings and vegetation, which lend a sense of spatial depth. The monumental columns and grand arches form a kind of natural stage, while the architectural openings serve as successive backdrops, creating an effect of depth and spatial expansion. The scene is thus constructed according to a distinctly scenographic logic.

Particularly significant is the presence of ruins--a recurring element in the tradition of classical and architectural landscape painting in Baroque Italy. Crumbling walls, incomplete structures, and vegetation creeping among the remains evoke an idealized antiquity, transformed into a repertoire of monumental and evocative forms. The landscape does not represent a realistic view, but rather an imaginary space, constructed through the juxtaposition of buildings, monuments, and natural vistas. The depiction thus aligns with the tradition of Emilian landscape painting between the seventeenth and eighteenth centuries, in which classical architecture serves as the primary tool for organizing the scene and evoking an ancient world imbued with profound cultural and aesthetic significance.

The painting comes from a private collection, along with its pendant, which is presented in a separate entry. They may, however, be purchased individually.