



PROANTIC
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Emilian School, 17th Century, Christ Crowned With Thorns



2 400 EUR

Period : 17th century

Condition : Bon état

Material : Oil painting

Width : 47

Height : 47

Description

Emilian School, 17th century Christ Crowned with Thorns Oil on canvas, 47 x 47 cm The work in question depicts a poignant and intense image of Christ Crowned with Thorns (or Ecce Homo), attributable to the prolific and refined Emilian artistic tradition of the mid-17th century. The composition clearly belongs to the successful iconographic tradition inaugurated and immortalized by Guido Reni, whose original masterpiece is housed at the Pinacoteca Nazionale in Bologna, though several variations exist, such as the well-known example held at the Glasgow Museums Resource Centre. The visual composition is effectively enhanced by a refined perspective and decorative treatment: the figure is set within a gilded oval painted in faux relief, which in turn is enclosed within a quadrangular

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frame carved with rich volutes, phytomorphic elements, and acanthus leaves typical of 17th-century wood carving. The artist faithfully reproduces--yet with a notable degree of artistic freedom--Ren's innovative treatment of the half-bust torso and the head turned in three-quarter profile and gazing upward. The Redeemer raises his eyes to Heaven in a gesture of profound contemplation, uniting the earthly suffering of the Passion with a dimension of transcendent acceptance of the divine sacrifice. The distinctive elements of the Gospel narrative are rendered with extreme, measured care: the crown of thorns finely woven into his hair, the thin, sharp points piercing his forehead, the bamboo staff held diagonally as if it were a mocking scepter, and the rosy robe that slips over his shoulder, leaving his torso exposed. From a strictly stylistic perspective, the painting reveals the characteristic features of Bolognese and Emilian painting of the period, balancing the realism of the anatomical details with the ideal of classical and harmonious beauty disseminated by the Carracci school and perfected by Reni himself. The brushwork is soft and fluid, while the glazes of color build up the fleshiness of the complexion with delicate yet incisive chiaroscuro strokes. The immanent light rests with vibrant brushwork on the contours of the face, illuminating the beard and the wavy locks of hair and creating a luminous, golden halo around the head that serves as a subtle aureole. Originally intended for private devotion and high-commissioned collecting, this painting attests to the breadth of the Reni legacy throughout the seventeenth century, standing as an autograph interpretation of remarkable formal and expressive quality, capable of fully conveying the dramatic piety of the original model.