PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Madonna And Child, Marble, Central Italy - 17th Century



9 500 EUR

Period : 17th century
Condition : Bon état
Material : Marble
Width : 25 cm
Height : 56 cm
Depth : 13,5 cm

Description

This marble Virgin and Child belongs to the Roman production of the 17th century, at the crossroads of the classicism inherited from Antiquity and the iconographic demands of post-Tridentine sculpture. The work is closely linked to the formal language developed by Alessandro Algardi, whose model, created in Rome around the middle of the century and widely disseminated by his workshop and circle, it adopts here.The Virgin is depicted standing on a mound adorned with angels' heads, holding the Infant Jesus on her right arm. Christ is distinguished by a strong expressiveness, with a deliberately mature, almost adult face, which departs from a strictly infantile naturalism. This characteristic underscores the theological dimension of Christus sapiens, reflected in

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iconography by representations of Christ emphasizing not his childhood or human vulnerability, but his divine wisdom and his precocious awareness of his mission. The Virgin's left hand, outstretched with an open palm, suggests a simple and legible gesture of intercession, in keeping with the iconographic clarity sought in post-Tridentine sculpture.The most expressive element of the sculpture lies in the treatment of the drapery, rendered in the antique style, directly inherited from the classical models that Algardi studied and reinterpreted. The fabric clings closely to the Virgin's body, revealing the underlying anatomical structure, while the soft, undulating, and deeply carved folds animate the surface of the marble. This interplay of tension and release gives the whole its principal dynamism, concentrating expressiveness in the very substance of the drapery, while the faces and gestures remain deliberately restrained and subdued.This distribution of effects--the plastic intensity of the drapery and the classical calm of the figures--fully corresponds to Algardi's aesthetic and allows us to attribute this work to a sculptor within the circle or following of the master.