PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

19th-century Lombard School, Interior Of Milan Cathedral



3 800 EUR

Period : 19th century

Condition : Bon état

Material : Oil painting

Width : 53

Height : 79

Description

19th-century Lombard schoolInterior of Milan CathedralOil on canvas, 79 x 53 cmWith frame, 93 x 83 cmThe painting depicts the interior of Milan Cathedral at the height of liturgical activity, with the nave packed with the faithful gathered in prayer while a group of clergy looks down from the women's gallery. The composition is constructed using an ascending perspective that emphasizes the verticality of the clustered pillars and the vanishing line of the pointed arches toward the rose window in the background, filtering a golden light that seeps through the deep shadows of the central nave, illuminating the groups of worshippers in the foreground with a theatrical effect. The meticulous and analytical brushwork--careful to render the polychromatic hues of the marble, the gilding of the furnishings,

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and the teeming mass of human figures--reveals a solid academic training, oriented toward a faithful and documentary depiction of the monument rather than a free, romantic transfiguration.This meticulous attention to architectural detail, combined with the ability to enliven the sacred space with scenes of daily life and devotion, inevitably brings to mind the work that Luigi Bisi painted between 1838 and 1840 on commission from Emperor Ferdinand I of Habsburg, on the occasion of his coronation as King of Lombardy-Venetia: a painting that remained on display in Vienna, in the Belvedere Gallery, until the fall of the Habsburg monarchy, when it was auctioned off in 1929 and is now housed in the collection of the Gallerie d'Italia in Milan. That painting, renowned for its dramatic yet meticulously accurate depiction of the cathedral, served as an indispensable model for an entire generation of perspective painters active in Milan during the second half of the century.The genre of interior views, which has its roots in the 18th-century tradition and in particular in the work of Giovanni Migliara (1785-1837), found its greatest exponent in Bisi: while Migliara had often favored fictionalized architectural scenes, Bisi imposed an almost documentary fidelity to the actual monument, supported by a rigorous study of perspective honed in part through his teaching as chair of Perspective at the Brera Academy beginning in 1851, a role he continued in as director of the same institution starting in 1880. The quality of execution in this work, the confidence in its spatial construction, and the sensitivity in the treatment of light suggest that it may be the work of a direct student of Bisi, trained in the Braidense circle under his guidance, and capable of fully assimilating his artistic language and compositional method, even if he did not quite attain the master's absolute technical mastery. The work thus stands as a fully-fledged part of the successful Lombard tradition of sacred landscape painting, bearing witness to the vitality of a school that was able to combine perspectival

rigor and painterly sensitivity in the depiction of Milan's ecclesiastical spaces.