Lombard School, 19th Century, Romeo And Juliet



2 800 EUR

Period : 19th century

Condition : Bon état

Material : Oil painting

Width : 52

Height : 64

Description

Lombard School, 19th centuryRomeo and JulietOil on canvas, 64 x 52 cm - with frame, 73 x 61 cmThis oil-on-canvas painting is part of the tradition of literary-themed painting so beloved by 19th-century Lombard figurative art, which found an inexhaustible source of inspiration in Shakespeare's tragedy *Romeo and Juliet*. The scene depicted captures the moment of farewell or a furtive encounter between the two Veronese lovers, set on a loggia marked by late-Gothic arches and a stone balustrade that opens onto a hilly landscape bathed in twilight. The young man, wrapped in a scarlet cloak, leans toward the kneeling girl, captured in the act of embracing him passionately: a gesture that encapsulates, in a single pictorial frame, all the emotional tension of Shakespeare's text, suspended between the joy of

Dealer

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union and the foreboding of imminent separation. The golden gown with its wide, iridescent folds, embellished with embroidery and a white petticoat that cascades downward, reveals a theatrical sensibility attentive to the textural rendering of the fabrics, while the woman's elaborate hairstyle and beaded veil evoke a 19th-century reinterpretation of Renaissance costume, filtered through the Romantic taste for historical settings.Stylistically, the work follows in the tradition of Lombard Classicism, which--between the Restoration and early Romanticism--featured painters such as Francesco Hayez, capable of combining the solidity of academic drawing with a new narrative and sentimental sensibility. The soft brushwork, the subdued chiaroscuro that shapes the faces with an almost porcelain-like delicacy, and the almost miniaturistic attention to the decorative details of the garments are typical traits of the Milanese school formed under the tutelage of the Brera Academy, where the revival of the 16th-century Venetian tradition merged with a renewed interest in historical and literary subjects, dear to the bourgeois public of the time. The architectural structure in the background, with its columns and richly carved capitals, serves not only a scenographic but also a symbolic function, framing the protagonists' love within a space suspended between historical reality and theatrical invention, in accordance with a recurring compositional convention in Lombard history painting of the period. The result is an image of great formal balance, capable of conveying the pathos of the Shakespearean tale with compositional elegance, transforming a famous literary subject into an opportunity for refined pictorial experimentation, in line with the cultured and sentimental taste of nineteenth-century Lombard patrons, who were increasingly drawn to the grand themes of love and tragic fate found in European literature.