

Fabbri Arte
Alto Antiquariato



FABBRI ARTE



Ecce Homo

Oil and tempera on panel

Spain, End of 16th Century

Attr. To the circle of Roland de Mois (Brussels, 1520 – Zaragoza, 1593)

Measures: 20 x 15 in

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Work Analysis

The work under analysis is an oil and tempera painting on a larch wood panel, of Spanish origin, attributed to the circle of Roland de Mois.

It depicts Jesus Christ as "Ecce Homo".

This subject derives from a Latin phrase that can be translated as "Here is the man", and refers to the phrase that, according to the Scriptures, Pontius Pilate pronounced showing the scourged Christ to the crowd.

According to the Gospels, Jesus was found innocent by the Roman governor at the time of his arrest.

The latter, to calm the people who were clamoring for the execution of Jesus, finally had him scourged, thinking to be able to satisfy the blood thirst of the bystanders.

Then Pilate showed to the crowd the Christ covered with bleeding wounds, with a crown of thorns on his head, a purpura king's cloak on his shoulders and a reed scepter in his hands and uttered the fateful phrase "Ecce Homo", as if to say "Look at the man, as you can see he was punished".

However, this was not sufficient for the, crowd and the high priests put pressure on them to have the prisoner crucified.

This phrase sometimes indicates, by extension, the Passion of Christ too.



Ecce Homo by Albrecht Bouts, dating to the beginning of 16th Century, and preserved in the abbey church of La Cambre Ixelles (Belgium).

Attributive hypothesis

For this work we hypothesize an attribution to the circle of the Spanish painters Pablo Schepers and Roland de Mois, leaning more towards the second option.

Both Flemish authors were called to Zaragoza by Martin de Gurrea y Aragòn, Duke of Villahermosa around 1559.

The two formed a single artistic personality, since we currently do not have sufficient bibliographic data to distinguish them.

There is a very similar panel inside the Tarazona town hall attributed to the circle of Pablo Schepers, and a scene from Ecce Homo attributed to Roland de Mois in the Basilica del Pilar in Zaragoza.

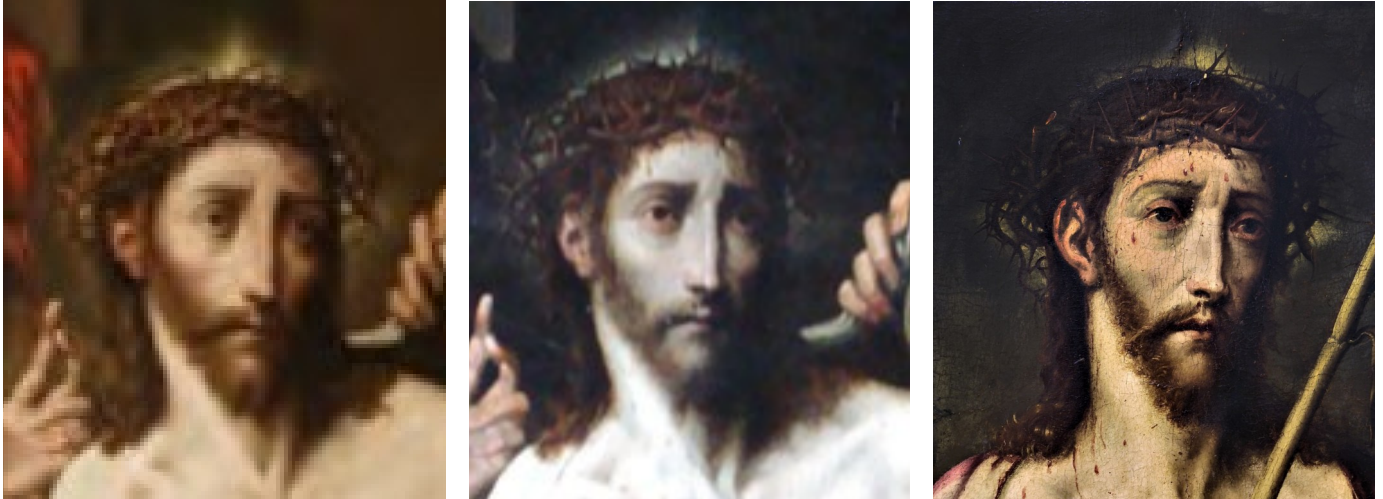


*Ecce Homo, circle of
Pablo Schepers,
Tarazona City Hall
(1575 – 1585 ca.)*



Ecce Homo in the Cathedral-Basilica of the Pillar, circle of Roland de Mois.

Iconographic Comparison



We now propose a comparison between the Ecce Homo of the circle of Pablo Schepers, that of Roland de Mois and finally the work under analysis.

From the comparison, the similarities appear quite evident, especially between the second and the third painting.

For example, we can observe the crown of thorns, the halo that forms a luminous cross, and above all the features of the face (the ear, the red eyes, the characteristic shape of the nose, the beard, as well as the expression full of pathos).

However, there are some differences, due to the fact that the scenes portray two slightly different moments: if in the first two cases Christ is standing and the cloak is being placed on his shoulders (as a disfigurement for his self-proclaimed title of “King of the Jews”), in our case he is already wrapped in the mantle; in addition, the ropes that surround his hands are tight and taut, so much that the hands are crossed at chest height.

Speaking of the historical-artistic context, the support and the pictorial technique also lead us in this direction.

In fact, larch wood was widely used at the time in the Iberian Peninsula, as was the tempera technique which was then finished with oil, typical of the Flemish authors of the time.

That said, due to the greater similarity in terms of physical characteristics and the pictorial rendering of the complexion, we favor an attribution to the circle of Roland de Mois.

Biographical notes on the author

Roland de Mois (Brussels, c. 1520 - Zaragoza, c. 1593) was a Flemish painter of the Spanish Renaissance active in Aragon from 1559, whom he joined in the service of Martín de Gurrea y Aragón, Duke of Villahermosa, together with Pablo Scheper.

According to Jusepe Martínez, from whom the first news of the painter come, on his return in 1559 from his journey through Europe, where he had traveled in the entourage of Felipe II, the Duke of Villahermosa was accompanied to work in his palace and farmhouse Pedrola di two Flemish painters, Pablo Schepers, specialized in historical painting, and Roland de Mois, portraitist.

There is no definite news before his arrival in Aragon.

For some characteristics of his painting, in which the influences of Italian painting are evident, it is thought that he may have traveled to Naples and Venice before settling in Zaragoza.

Exceptional portraitist, he created the Duke's family portraits; these were inspired, according to Martínez, "by very ancient originals, which were very dry and with very little design, but he reduced them to the modern with so much grace and goodness, without disappointing the like, which seemed to have taken it from the same natural". Partly preserved in the ducal palace of Pedrola, de Mois' portraits show the characteristics of the courteous mannerist portrait, with the best Flemish and Italian portraits of his time, as did Antonio Moro and Alonso Sánchez, with whom he had an exchange of letters.

Being the most prominent portrait painter of his time in Aragon, he was able to influence other painters such as Rafael Pertús.

He died in Zaragoza around 1593.



Infrared reflectography of the painting, which shows the excellent state of conservation

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