

Fabbri Arte
Alto Antiquariato



FABBRI ARTE



Crucified Christ

Oil on panel
Flemish area
First half of 17th Century
Measures: 16 x 22 in

Work analysis

The work under analysis is an oil painting on oak wood, of Flemish provenance and datable to the first half of the 17th century, depicting the crucified Christ.

The crucifixion (or, less commonly, crucifixion) of Jesus is the manner in which he was put to death.

This event, mentioned in all the canonical Gospels and in other texts of the New Testament, in particular in the Letters of Paul and in the Acts of the Apostles, is considered by Christians to be the culminating event in the life of Jesus, the sacrifice for which Christ made the salvation.

The Christian cross, a symbol whose shape recalls that of the instrument of Jesus' execution, has become the main effigy of the Christian religion since the first centuries of its spread.

The crucifixion is a very important theme and subject in the history of art, such as to deserve specific studies not merely to be included in the category of sacred art. There were many reasons that persuaded artists of painting, sculpture, music and all the minor disciplines related to these, to apply them and the artistic heritage constituted is really conspicuous and precious.

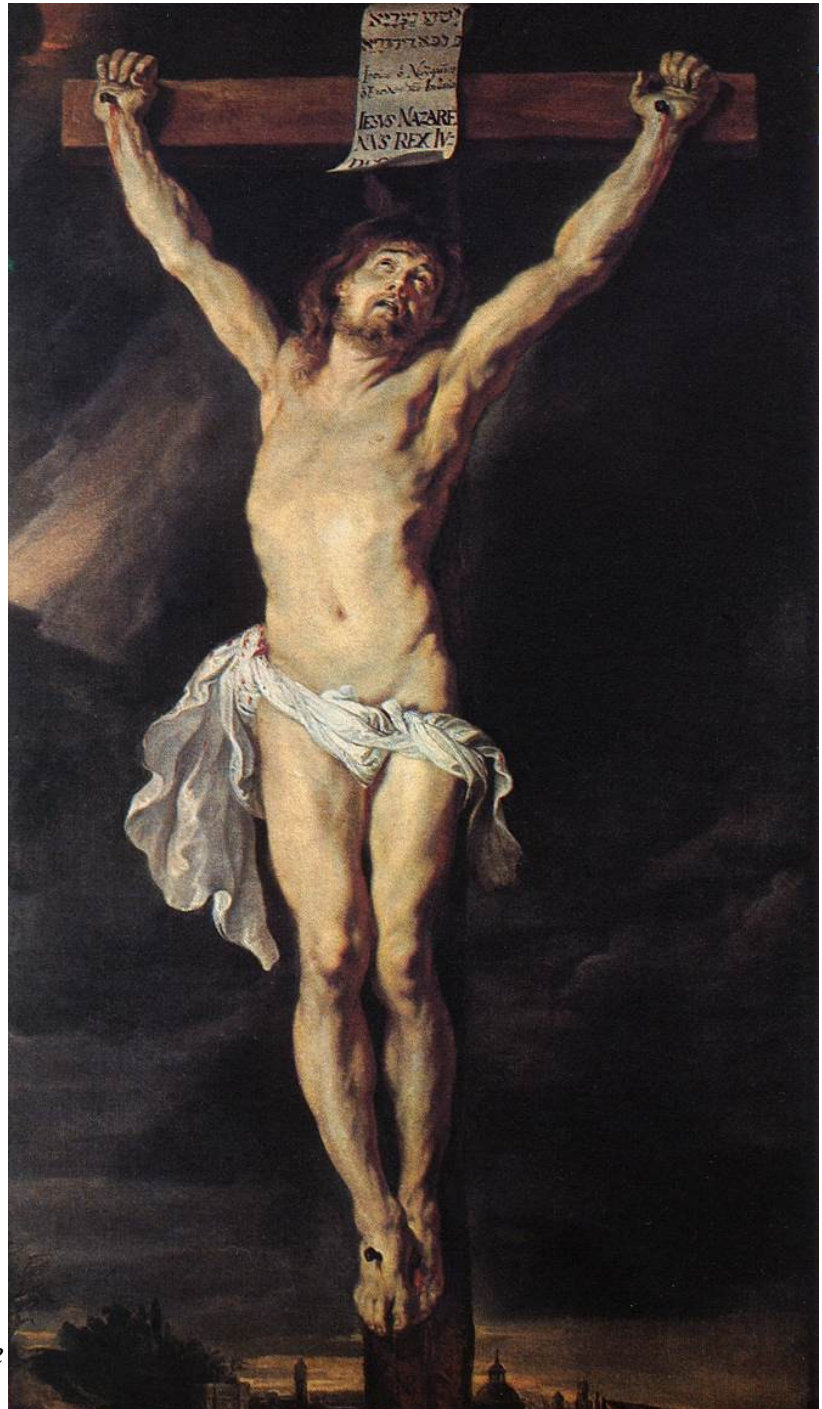
The representation of the Passion of Christ in fact offered the right to render a range of emotions and sensations, and in any case of spiritual upheavals, which do not find an appreciable comparison in other instances of common immediacy and admissibility.

In addition, as for all sacred art, there were eras (as certainly the Renaissance) in which the patronage of the various Lordships, one of which was, for these purposes, the Papacy, conditioned munificence to the imposition of the theme; sometimes for poorly political-diplomatic purposes, aimed at preserving good relations with the States of the Church, religious subjects were commissioned in large quantities which today remain largely unrepeatable masterpieces.

And, although they are obviously known for their artistic value, these works also contain a very important documentary register, since they describe, especially in the comparison between the various eras, the variation of the cultural and social conception of sacred (or spiritual in general) matters. revealing the greater or lesser importance that certain details, certain presences (or absences), certain contexts could be assuming or losing in the evolution of mentalities.

From the representation of the Bible by Rabbula, to the surreal synthesis of Dalì, passing through the thousand always different facets of the Italian and Flemish, Catholic and Protestant sixteenth century, the crucifixion marks with its constant immutability, an immeasurable flowering of interpretation.

The theme, moreover, was not reserved for Christians, much less only for Catholics: many works are by Protestant Christians, Jews, agnostics and atheists, while even the "sporadically observant" Caravaggio was capable of a Flagellation that still is today one of the most profound visions on the subject.

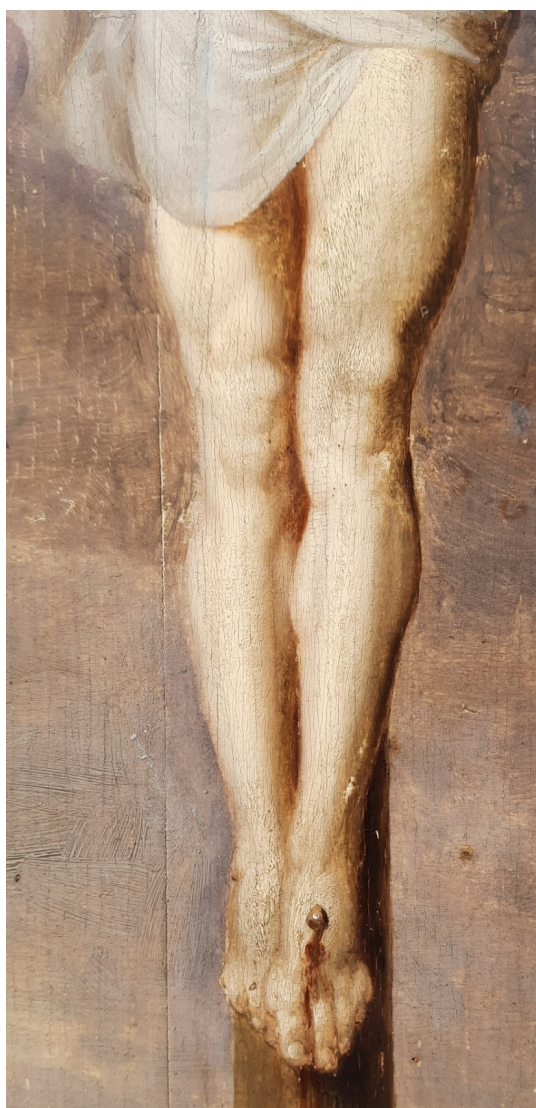


Crucifixion by Pieter Paul Rubens, Oil on canvas, 1610-1611, Antwerp Museum of Fine Arts

Attributive hypothesis

At the attributive level, the painting under analysis can be compared to the Flemish pictorial tradition of the seventeenth century, comparable to a follower of Pieter Paul Rubens (Siegen, 28 June 1577 - Antwerp, 30 May 1640) or Antoon Van Dyck (Antwerp, 22 March 1599 - London, December 9, 1641).

The hypothesis is also reinforced by the nature of the support, an oak table: this is perfectly in line with the Flemish provenance, as well as with the attribution to the aforementioned workshop, which sometimes produced works on wooden supports. On a graphic level, we note instead a strong similarity in the realization of the legs and feet of Jesus, especially in the way in which these are fixed to the cross.





Another interesting example is represented by this painting by Michael Coxcie, preserved in the Cathedral of San Michele and Santa Gudula.

It is a slightly older work, given that the painter died in 1592; however, the position of the arms, the anatomical rendering, as well as the gesture of blessing imposed with both hands show a strong resemblance to the painting under analysis, and therefore we do not exclude the hypothesis that the author may have been in some way influenced by the this work.



Photo of the reverse, showing the oak table



Another element of note is the ideogram no longer clearly legible, which seems to show an "F" and a "D" joined together.



Detail of the hand, previously compared with Coxcie's painting

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Pursuant to Art. 1490 - 1491 of the Civil Code, with the signature of this document, Fabbri Arte by Juri Fabbri certifies and guarantees the authenticity and lawful origin of the work, as per Legislative Decree 42 of 22 January 2004.



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