



Lombard School, Late 18th Century, Study For Dome Plume



2 200 EUR

Period : 18th century

Condition : Bon état

Material : Oil painting

Width : 49

Height : 43

<https://www.proantic.com/en/1398703-lombard-school-late-18th-century-study-for-dome-plume.html>

Description

Lombard school, late 18th century
Study for dome plume with Saint John the
Evangelist
Oil on canvas, cm 43 x 49
Frame cm 49 x 55

Respecting the liturgical topography, each church has specific places reserved for certain frescoed subjects. Scenes of Christian sacrifice are thus painted in line with the altar, and the saving message of the New Testament can run along the walls towards the faithful. The four Evangelists can be portrayed in the domes' four tax pendentives, placed at the point of greatest visual and emotional impact, of profound importance. Four as the pendentives; at the corners of the dome, as an allegory of the "four corners of the

Dealer

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world" to which Jesus commands to spread the divine word; support of the dome, as a fundamental basis, with their Gospels, of Christian doctrine.

The present Saint John the Evangelist, portrayed while writing on a table, inspired by the divine and helped by angels, works in eternity of Paradise. The colours and the plastic and detached way in which the colours are mixed denote the Lombard scope of this brochure. The collection of Lombardism is full of references, starting from the incisiveness with which light shapes the volumes of the Evangelist. The artist's skilful perspective, with which he recovers the formalisms of Milan, Brescia and Bergamo in the mid-18th century, allows him to be brought closer to the influence of Francesco Corneliani (1740-1815). Milanese pupil of Carlo Calani, Corneliani was trained on the paintings of the Correggio in Parma, significantly for the case present on the vertiginous frescoes of the Church of S. Giovanni Evangelista. In the Bergamo Cathedral, Corneliani encouraged the ways of the present Saint John in the homonymous evangelist on the plume of the church of San Gervasio. Well indicative, for the conception of the present, also the scope of another Milanese, Federico Ferrario, and with him of the related Carlo Innocenzo Carloni. Ferrario (1714-1802) neglected the first training had at the Maggi when he met the eighteenth century Carloni's wills in Lodi, with which he collaborated; in subsequent works within the diocese of Bergamo revealed a personal reinterpretation of Lombardy styles, The more rococo nuance. Carlo Innocenzo Carloni (1687-1775), from Como, studied in Germany and travelled between Udine, Venice, Vienna and the European courts, visiting Italy at the villa Colleoni in Calusco d'Adda and the Cathedral of Monza, Not without having left concrete trace in collegiate and parish as. In the Church of San Marco in Bergamo he painted a fresco of San Giovanni, to which is culturally linked the present, materially vibrant and with voluminous

robes. Further comparison is the evangelist portrait within the dome of the parish church of Sarnico (BG) by another representative eighteenth century Lombard, Francesco Monti (1685-1768). Born in Bologna, Monti adopted the northern models when he approached the carvers who had moved to the north; he accepted commissions from the parishes of Brescia, Bergamo, Cremona and the small ecclesiastical entities gravitating around the lakes of Garda, Monte Isola and Iseo.

The object is in good condition