



King David Playing The Harp, Ignatius De Rías (seville, 1612 - 1661) Attributable



9 700 EUR

Signature : Ignacio de Rías (Séville, 1612 - Séville, 1661)

Attribuable

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : encadré 112 cm.

Height : encadré 150 cm.

Description

Ignatius de Rías (Seville, 1612 - Seville, 1661) attributable King David playing the harp Oil on canvas 137 x 102 In frame 150 x 112 cm. Full details of the work ([click HERE](#)) At the centre of the canvas emerges the majestic figure of one of the great biblical characters, King David, in a moment of intimate devotion: his expert fingers gracefully pluck the strings of a harp, the instrument he used to sing the praises of the Lord, allowing us to imagine the notes floating in the air. His gaze is turned upwards as if he were drawing inspiration directly from the heavenly spheres: according to tradition, with this instrument the king not only entertained his court, but also had the mystical power to drive away tormented spirits and bring relief to the soul (as happened to King Saul). It is a portrait of a king, a

Dealer

Antichità Castelbarco

Old master paintings

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poet and a musician, whose soul sings divine praises through music, offering a powerful and fascinating insight into the link between art, faith and royalty. We see him portrayed in a majestic position, highlighting his proverbial virtues: royal authority (the crown, the splendid sumptuous and regal robes with the ermine cloak) and his love of poetry in music (the notes written in the book and the precious finely carved lyre). An interesting detail is the legible notes on the open book and the phrase "Laudate Dominum omnes gentes, laudate eum" (Praise the Lord, all peoples, praise him), which often resounds in the psalms and Christian liturgy and indicates universal praise to God, focused on the figure of King David, a central figure in the Old Testament, loved by God and promised an eternal kingdom. The laurel branch, which Baroque art loved to include in its portraits, also elevates his intellectual and artistic stature, as tradition attributes the composition of the Psalms to him, and he is therefore often portrayed as the "poet par excellence" of the Bible. From an attributive point of view, we can place this splendid canvas in the finest tradition of 17th-century Spanish Baroque, specifically in the circle of Francisco de Zurbarán, a leading figure of Seville's "Siglo de Oro" (Golden Age), a fundamental artistic hub known for its mystical and austere style, influenced by Caravaggio's realism, and for its solemn and monumental paintings of great religious figures. His work is characterised by a very eclectic style, in the use of chiaroscuro and a descriptive technique that pays great attention to the quality of the details. Our painting is a perfect example of this, given the attention to the rendering of the clothing, as well as the jewels adorning King David, all belonging to a repertoire frequently found in the works of Zurbarán and his circle. In particular, analysis of the various details allows us to link its execution to the Sevillian Ignacio de Ríos (Seville, 1612 - Seville, 1661), one of his most talented pupils and capable of achieving very high levels of quality. We can easily compare our

King David with other portraits by the painter, including San Fernando (Ferdinand III of Castile and León) attributed to Ignacio de Ries, dated around 1655-1665 and currently in Seville City Hall (fig. 1,

https://it.wikipedia.org/wiki/File:Rey_Fernando_I_II.jpg), and again the same subject as ours, King David, which De Ries painted around 1650, now in the Prado Museum in Madrid (image 2.

<https://www.museodelprado.es/coleccion/obra-de-arte/el-rey-david/163068e6-ff29-41c3-bbe7-fa0ce5e2b69...>); both works reveal significant

similarities and are striking for their delicacy and the quality of the modelling, achieved through subtle gradations of colour tones and a sophisticated use of light and shadow; the anatomical precision and emotional atmosphere are also noteworthy.

ADDITIONAL INFORMATION: Restoration and repainting of the surface. The images were taken using a professional photographic set and lighting. The work is sold complete with an antique frame and is accompanied by a certificate of authenticity and a descriptive iconographic card. We take care of and organise the transport of purchased works, both in Italy and abroad, through professional and insured carriers. It is also possible to view the painting in our gallery in Riva del Garda. We would be delighted to welcome you and show you our collection of works. Please contact us, without obligation, for any additional information. Follow us

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