



Virgin And Child With The Infant Saint John The Baptist - Tuscan School (florence/siena), 16th Century



4 600 EUR

Signature : École italienne du XVIe siècle

Period : 16th century

Condition : Bon état

Material : Oil painting on wood

Width : 40 cm

Height : 42 cm

Description

Italian School - Tuscany (Florence / Siena)

Late 16th century (circa 1575-1600)

Oil on panel, later cradled

Panel size: 32 x 28 cm

Framed size: 42 x 40 cm

A charming and refined Italian Renaissance devotional painting, depicting the Virgin and Child with the Infant Saint John the Baptist, rendered in a tender and intimate interaction. By its small scale and harmonious pyramidal composition, this work belongs fully to the tradition of late 16th-century Tuscan painting, at the end of the Cinquecento, a period marked by a return to clarity, balance, and spiritual intelligibility following the complexities of Mannerism.

Likely intended for a private oratory, this painting

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embodies the essential qualities of Italian religious art: chromatic harmony, compositional clarity, and contemplative depth.

Iconographic Analysis

The composition brings together three central figures of Christian iconography:

The Virgin Mary, gently inclining her head, expresses a quiet, introspective awareness

The Christ Child, delicately modeled and luminous, turns toward his forerunner

The Infant Saint John the Baptist, identified by his reed cross and the scroll bearing the inscription "Ecce Agnus Dei" ("Behold the Lamb of God"), foreshadows Christ's sacrificial destiny

This iconography of the Virgin and Child with Saint John the Baptist was widely disseminated in Tuscany, particularly under the enduring influence of Raphael.

Stylistic Attribution - Tuscan School

Several stylistic elements support an attribution to a Tuscan school (Florence / Siena) active in the late 16th century:

Oval faces with downcast, serene expressions

Soft modeling with subtle tonal transitions

Clear, balanced, and hieratic composition

Warm palette dominated by carmine reds and golden ochres

Refined yet discreet decorative highlights

The gentle expressiveness recalls the Florentine reform led by Santi di Tito, while certain ornamental details evoke the late Siennese tradition.

Comparative Notes

The serene and clarity of this composition find parallels in late 16th-century Florentine painting preserved in the Uffizi Gallery, where a more measured classicism emerged in reaction to earlier Mannerist tensions.

This panel shares that same pursuit of balance, legibility, and restrained humanity characteristic of the late Italian Renaissance.

Support & Condition

Original wooden panel, cradled (likely 19th century)

Structurally stable

Fine age-appropriate craquelure

Old restorations, consistent and unobtrusive

Shipping & Insurance

Professional packaging by MBE Narbonne

Shipping via UPS, FedEx, or GLS

Full-value insurance (ad valorem) via Trans-Pass