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Ancient Italian Painting From The 17th Century, Allegory Of Magnificence



50 000 EUR

Signature : Dandini Vincenzo

Period : 17th century

Condition : Bon état

Material : Oil painting

Width : 98

Height : 122

Depth : 2

Description

COD-01145An importantFlorentine painting from the mid-17th century. This oil on canvaswork, attributed to the great Italian painter Vincenzo Dandini(1609-1675), depicts a refined allegorical figure, likely identifiedas the Allegory of Magnificence or Liberality.The young woman isdepicted seated, sumptuously attired, and facing directly toward theviewer. In her raised hand, she holds a small compass, a symbol ofmeasure, proportion, and discernment, while in her lap lies acornucopia, a symbol of abundance, filled with coins, pearls, corals,and precious jewels. The combination of these two attributes seems toallude to a wealth regulated by reason and administered with balance,according to a complex symbolism typical of 17th-century allegoricalculture.The figure emergesstrikingly

Dealer

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from the dark background, bathed in a soft light that shapes her face and hands. The pale complexion, enlivened by the rosy hues of her cheeks, is constructed through delicate chiaroscuro effects, while the intense gaze gives the woman a surprising psychological presence. The rendering of the clothing is of extraordinary quality. The red dress, enlivened by wide folds and embellished with minute gold motifs, is accompanied by a blue-green sleeve and overlapping gray, green, and brown drapes. The painter depicts with particular sensitivity the varying textures of the silks, velvets, embroidery, and metallic ornaments, achieving effects of great textural richness. The gold-embroidered border that runs across the lower part of the composition is splendid, conceived as a refined ornamental element. Vincenzo Dandini was one of the most important figures of 17th-century Florentine painting. Trained by his brother Cesare, he completed his education in Rome in the workshop of Pietro da Cortona. Upon returning to Florence, he worked for the Medici court, blending Roman Baroque monumentality and Tuscan naturalistic sensibility into his own style. His drawings and works are held in the Uffizi Gallery, the Art Institute of Chicago, and the British Museum in London, among other institutions. (The painting is not currently accompanied by an expertise, but one can be requested upon payment of the relevant additional costs.) A work of considerable charm and decorative power, it is ideal for a stately home or an important professional studio. The quality of the flesh tones, the exquisite fabrics, and the unusual iconography make it a particularly interesting collector's item. The painting, originally conceived as an octagonal shape, was later enlarged at the four corners to achieve its current rectangular format. The work has already been restored with relining, replacement of the stretcher, and repainting in some areas. Overall, it is in good condition. As each of our products it will be accompanied by a certificate of authenticity

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