



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Florentine School, Circa 1640; Saint Agnes With The Lamb And A Wreath Of Flowers; 67 X 56 Cm



900 EUR

Period : 17th century

Condition : Bon état

Material : Oil painting

Width : 56cm

Height : 67cm

Description

Florentine School, circa 1640

Saint Agnes with the Lamb and a Crown of Flowers

Circle of Cesare Dandini (1596-1657)

Oil on canvas

67 × 56 cm / 26.4 × 22 in

The painting belongs to the Florentine school of the first half of the 17th century and can be placed within the circle of Cesare Dandini (1596-1657). The female type, with an elongated oval face, large dark eyes and a small, clearly defined mouth, as well as the slender hands and restrained gestures, find parallels in the pictorial language developed around the Florentine painter. The chromatic combination of the deep red dress and blue mantle is also characteristic of this artistic milieu.

Dealer

Antichità di Alina

Peintures anciennes - Art nouveau - Art déco,
micromosaïques, porcelaine

Mobile : +39 3383199131

Via Maggio 63 / rosso

Firenze 50100

During the 17th century, the subject of Saint Agnes enjoyed particular popularity in Florentine painting. Artists were drawn to the contrast between the saint's youth and the steadfastness of her faith, which allowed them to combine an ideal of feminine beauty with emotional intensity and devotion. The image of the young martyr accompanied by the lamb thus became a favoured subject in Florentine Seicento painting.

According to tradition, Saint Agnes was born into a noble Roman family and suffered martyrdom around AD 304, during the persecutions under Diocletian. She is represented here with the lamb, her principal iconographic attribute: the name Agnes was traditionally associated with the Latin agnus ("lamb"), making the animal a symbol of purity and sacrifice. The crown of flowers adorning her head recalls her status as a virgin and martyr.

The paint surface shows widespread abrasion, particularly visible in the flesh tones, which has diminished some of the original nuances of the modelling. The composition, the drawing of the figures and the principal colour relationships nevertheless remain clearly legible.