Florentine School, Circa 1625-1635. *david And Goliath*



13 600 EUR

Signature : Ecole florentine vers 1630

Period : 17th century

Condition : Très bon état

Material : Oil painting

Length : 95 cm, 118 cm avec le cadre

Width : 76 cm, 99 cm avec le cadre

Description

Florentine School, c. 1625-1635. David and Goliath.Oil on canvas (relined), 95.5 cm x 76.5 cm.17th-century Bolognese frame, 118 cm x 99 cm.In this half-length depiction of David victorious over Goliath, the young hero appears almost entirely unclothed against a dark background. His brightly lit body stands out from the gloom, while the giant's severed head--relegated to the lower part of the composition--remains largely swallowed by shadow. Yet David displays neither exultation nor violence; with his gaze averted and a meditative expression, he rests his hand upon his defeated adversary's head with surprising gentleness.The painter thus replaces the traditional image of the triumphant hero with that of a quiet, melancholic young man. The sensuality of the bare torso, the

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delicacy of the features, and the elegance of the long hands contrast deliberately with Goliath's earthy, almost spectral face. The juxtaposition of David's luminous skin and the dark substance of the severed head suggests not so much the dramatic moment of combat as a silent confrontation between youth and death.The refined elegance of the costume contributes to this transformation of the heroic subject. David wears a voluminous pinkish-brown headpiece adorned with a spectacular white feather featuring greenish-grey highlights. The sword--its pommel visible near his right hand--serves as a subtle reminder of the battle's outcome. A deep-blue drapery, nearly lost in the darkness, completes a deliberately restrained palette dominated by browns, muted pinks, greys, and subdued greens, alongside ivory skin tones.The painting technique combines supple modeling with firm draftsmanship. The flesh tones are built up through delicate transitions of halftones, while the eyelids, mouth, nostrils, and the spaces between the fingers are defined with greater precision. The freer handling of the accessories--the feather, fabrics, and sword hilt--contrasts with the careful modeling of the face and torso. The chiaroscuro never reaches the dramatic intensity of Caravaggism; instead, it serves primarily to isolate the figure, accentuate his inwardness, and allow Goliath to fade gradually into the background.AttributionGiven its refinement, tempered chiaroscuro, soft flesh tones, and--above all--the almost androgynous, melancholic beauty of David, the painting likely belongs to the Florentine milieu of the second quarter of the 17th century. A date of around 1625-1635 appears consistent with its pictorial style.These characteristics suggest an attribution to Francesco Lupicini, a Florentine painter whose body of work--long ill-defined--has been the subject of relatively recent critical reassessment. Lupicini's Florentine period is marked notably by an assimilation of the traditions of Matteo Rosselli and Giovanni Bilivert, combined with

more pronounced chiaroscuro, a muted palette, and a tendency toward the introspective portrayal of figures.The work's affinity with Francesco Furini is also worth noting. The youthful torso, the almost feminine ambiguity of David's beauty, and the sensual, meditative atmosphere undeniably evoke certain works by Furini from the 1620s and 1630s. However, the relatively firm rendering of the facial features and hands, along with the more distinct handling of chiaroscuro, seem to point more strongly toward Lupicini. Indeed, this stylistic proximity to Furini reflects the specific Florentine context in which the work appears to have been created.