



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Sleeping Venus With Children In A Floral Garland



5 500 EUR

Signature : Entourage / Cercle de : Octavianus Monfort (actif au Piémont ; documenté 1646 - mort en 1696)

Period : 17th century

Condition : En l'etat

Material : Parchment

Description

SLEEPING VENUS WITH CHILDREN IN A FLORAL GARLAND(Traditionally "Diana and Actaeon")Circle of: Octavianus Monfort (active in Piedmont; documented 1646 - d. 1696)Period: 17th century (circa 1660-1680)Technique: Tempera on parchment, transferred to canvasDimensions of artwork only: 30 × 39.5 cmDimensions with frame: 39.5 × 48.5 cmFrame: Included; finely carved wooden box frame gilded with gold leaf (contemporary, 17th century)Condition: Generally in good condition, consistent with the period and the nature of the parchment support.DESRIPTION AND ICONOGRAPHIC SUBJECTThe work features a refined bucolic-allegorical composition enclosed within a monumental garland of flowers. At the center, the figure of a reclining nude goddess

Dealer

Aliprandi Antichità
Antiquités

Mobile : +39 3518686772

Via Madonnina 3

Milano 20121

(Venus) rests upon blue and purple drapery in the shade of an opulent canopy. Four winged cherubs (putti) move around her: one parts the curtain, two are chatting on the right, and a fourth sits in the lower left, pointing at the scene. In the background on the left, through a Flemish-style landscape opening, a small male figure can be seen walking among the trees with a dog.

Although the art-historical tradition attributes the title *Diana and Actaeon* to the work, the predominant presence of cherubs and the absence of nymphs suggest an iconography more akin to a *Sleeping Venus* with cherubs or an allegory of *Fertility and Spring*.

STYLISTIC AND TECHNICAL ANALYSIS

The miniature on parchment: The technique reveals the influence of the Turin school and that of Giovanna Garzoni and Octavianus Monfort. The tempera is applied in an extremely fine, granular, and dotted manner, necessary to achieve the soft, porcelain-like quality of the skin tones and drapery.

The garland and Baroque botanical style: The true decorative hallmark of the work is the opulent, oversized garland of flowers framing the scene (tulips, peonies, buttercups, and anemones). This visual device transforms the painting into a hybrid composition--somewhere between a still life and history painting--combining the rigor of the Baroque botanical atlas with the illusion of *trompe-l'oeil*.

Piedmontese and International: The style blends the Emilian/Venetian influence in the human figures (Albani, Poussin) with Northern Flemish elements in the background landscape, fully reflecting the eclectic taste of the Savoy court in the second half of the 17th century.

CONSERVATION AND FRAME

The transfer of the parchment onto canvas is a structural and conservation intervention historically performed to stabilize the leather and prevent deformation caused by humidity. The work is complemented by its original 17th-century box frame, made of carved wood and gilded with gold leaf, decorated with guilloché motifs and intertwined ribbons typical

of Piedmontese Baroque cabinetmaking.