



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

The Denial Of Saint Peter - Hieronymus Francken III (antwerp 1611 - 1671)



28 000 EUR

Signature : Hieronymus FRANCKEN III (Anvers 1611 - 1671)

Period : 17th century

Condition : Très bon état

Material : Oil painting on wood

Width : 106 cm

Height : 82 cm

Description

Hieronymus FRANCKEN III (Antwerp 1611 - 1671)

17th century Antwerp School

The Denial of Saint Peter

Oil on panel, dim. h. 53 cm, l. 76 cm

Framed, h. 82 cm, l. 106 cm

Sold with the certificate of expertise by Dr. Ursula Harting, the specialist of the Francken dynasty and author of numerous reference works including Frans Francken der Jüngere, 1581-1642, editions Freren, 1989.

Ursula Harting was also curator of the exhibition Francken Dynasty at the Kassel Museum from 09/04/2021 to 01/02/2022 and co-author of the exhibition catalogue, Editions In Fine / Musée de Flandre, 2021

Dealer

Galerie Nicolas Lenté

furniture and works of art from the Middle Ages to 18th century

Mobile : 06 64 42 84 66

2, rue des Saints-Pères

Paris 75007

A true pictorial story with many picturesque details, our painting relates the episodes comprising the Passion of Christ by illustrating the Denial of Saint Peter on the sidelines of the main theme.

Thus the main subject is surrounded by five complementary subjects

1. Jesus in the Garden of Gethsemane
2. The Kiss of Judas
3. Jesus before the high priests Annas and Caiaphas
4. The Carrying of the Cross
5. The Crucifixion

Opportunity to tell a story on a large scale, associating details with emotions, this typically Nordic tendency to leave no empty space so that the eye can delight in discovering a new detail each time, thus allowing an infinite contemplation of the work in the imaginary pictorial space.

The scenes emerge from the depths of darkness, lit by candles, lanterns, torches, wood fires and lit braziers.

This highly contrasted night effect, of a striking power, makes the intense and deep colors of the fabrics of the figures shine brightly.

Like a theater director, the painter will organize the space and place his figures as if they were actors on stage, each having their role and function in understanding the whole. This positioning of the different scenes requires great skill in perspective and illustrative organization, in order to achieve harmony in the work.

His scenes populated with numerous figures are an opportunity for the painter to deploy the rich palette of multiple colors, to magnify the luminous pulpits, the bright costumes, the shimmering fabrics with delicate nuances, the sparkling armor and weapons.

Christ is recognizable in all the scenes thanks to his orb, dressed in a purple tunic and a red cloak, these colors are traditionally associated with him among the Francken

Pierre as for him is dressed in a blue tunic and a yellow cloak.

The preciousness of the figures with exaggerated gestures express astonishment and curiosity gives the painting a particular rhythm that is both lively and dramatic. The caricatured attitudes of the crowd with bright eyes and open mouths showing teeth contrast with the calm detachment of Jesus in each scene.

In this first episode at the top left, the Passion of Jesus begins with the prayer in the Garden of Gethsemane, the disciples fall asleep instead of watching with Jesus although he asked them to stay awake.

Directly below the second episode illustrates the arrest of Jesus and the kiss of Judas. Jesus appears there with his hands tied, surrounded by a crowd of soldiers, while Judas approaches to point him out, the purse full of silver coins in his left hand. Peter draws his sword and attacks one of the priest's servants with his sword.

The guards seize Jesus and take him before the Jewish authorities to be questioned by the high priests Annas and Caiaphas. This scene is illustrated in the architectural space of a palace open to the outside.

The high priest Caiaphas sits on his throne with winged sphinxes under the red canopy, at his side stands the high priest Annas.

Christ, surrounded by the crowd of mercenaries with hideous faces, is motionless in the middle of this scene of violence, his calm resignation before the verdict to fall dominates the hatred of those around him.

Simultaneously with this interrogation of Jesus, Peter, following Christ, finds himself, in the courtyard of the high priest, attacked by servants, one of whom is a young woman who recognizes him as the disciple of Jesus. This moment of the Denial is thus illustrated in the main central scene.

Peter is placed at the heart of the composition.

His azure blue tunic and his face lit by candlelight immediately attract the attention of the viewer.

The servant who questions him is also propelled into the foreground in the light.

Her index finger raised upwards suggests a question that is confirmed by the open mouths and curiosity in the eyes of the soldiers who surround him. In response, Peter adopts an attitude that aims to exonerate him: his arms crossed at his chest, he points towards him with both index fingers (Me, a disciple of the Nazarene? No, you must be mistaken about the person!)

The ignoble features, the hideous masks of the figures surrounding him are treated by the painter to the point of caricature. The bloodthirsty mercenaries smile, showing their teeth, expressing human bestiality in their behavior.

The narration continues with a short scene of the Carrying of the Cross, illustrated at the top right through an architectural embrasure.

Jesus collapsing under the weight of the Cross is rescued by Peter who helps him lift it.

Finally, at the top right, we see the Crucifixion: Christ crucified with the two thieves.

Thus, this last episode accomplished in geometric symmetry completes the story that the painter, like the narrator, relates to us through his work.

The artist's undeniable pleasure in involving as many figures as possible in his scenes emerges, this dramatic tumult that he accentuates with the luminous segments that contrast with the darkness, creating an atmosphere of great psychological tension.

Related works:

Koller auction, Zurich, 18/09/2015, lot 3058, Hyeronimus Francken III, oil on copper (55x72 cm), available in the RKD database under number 240401

Hampel auction, Munich, 19/09/2013, lot 541, Frans Francken II, oil on panel (50.5 x 77 cm), signed, available in the RKD database under

number 240403