



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Circle Of Corte, Juan De La . "the Marriage Of Thetis And Peleus." Oil On Canvas.

6 500 EUR



Period : 17th century

Condition : En l'etat

Material : Oil painting

Width : 143 cm

Height : 116 cm.

Description

Madrid school of the 17th century. Circle of Corte, Juan de la (Antwerp, circa 1585 - Madrid, 1662). "The Marriage of Thetis and Peleus." Oil on canvas. This work depicts the marriage of the Nereid Thetis and Prince Peleus, parents of Achilles. It was celebrated on Mount Pelion, and all the deities attended, although Eris, the goddess of discord, was not invited. In revenge, she threw a golden apple on which was written "for the fairest," which provoked the dispute between Athena, Aphrodite, and Hera, which led to the Judgment of Paris and, ultimately, to the Trojan War. The banquet is depicted in a highly elaborate composition, set in a rich interior of classical architecture illuminated by the light of Apollo, who is at the farthest end from the viewer. At the head of the table, in the

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foreground, appears Zeus, accompanied by the eagle and with Hera, the queen of the gods, to his left. In the lower right corner, we see a group of satyrs serving wine, accompanied by rich metal vessels worked with meticulous and descriptive brushwork. The other gods appear clearly differentiated, with Athena in the foreground on the right and, following a typically Baroque, agile zigzag rhythm, Aphrodite with Eros, Hermes and the bride and groom, on the left, and Poseidon on the right. From a formal point of view, this is a work that fits perfectly within the framework of the 17th-century Madrid school, developed around the court. We are therefore witnessing a sumptuous and allegorical classical Baroque, in which the studies of light and color take on particular importance, revealing the exalted and luminous tonality typical of the maturity of this school. More specifically, we can attribute this painting to the circle of Juan de la Corte, a painter of Flemish origin. Nothing is known today about his initial training, since Palomino's claim that he was born in Spain was contradicted by documents, citing in his will that he was born in Antwerp. Documents have also survived in which the painter states that he completed his apprenticeship in Flanders, where he "practiced his trade for many years." For all these reasons, he was linked to Flemish artists of the time who, through personal acquaintance or the study of their works, strongly influenced the configuration of his personal language. We know that he had been established in Spain since at least 1613. His work at court prompted him to apply for the position of royal painter left vacant by Bartolomé González in 1627, a goal he did not achieve. There is therefore no documentary evidence to support the claim that Palomino was the king's painter. He did, however, enjoy moderate success in the kingdom's capital, with his works appearing in numerous noble inventories of the time. At the same time, he received royal commissions, such as the cycle of biblical stories he painted for the Buen Retiro Palace. By his own

admission, his work focused on "architectures, battles, and countries," genres in which he was highly regarded by his contemporaries. One of the most interesting features of his style is the fact that he frequently dealt with mythological themes which, brought to canvas in different cycles, offer us a singularly majestic panorama of a theme that was not very common in Spanish painting of the time. Another remarkable aspect of his work is the proliferation of architectural perspectives clearly linked to Nordic writers, among whom Vredeman de Vries stands out in particular. His pictorial style remained anchored in previous traditions, displaying an evident modesty and archaism, but the singularity of the subjects he treated makes him worthy of memory. Juan de la Corte is represented in the Prado Museum, the Marítimo in Barcelona, the Cerralbo and the Municipal Museum in Madrid, among others. - Dimensions: 97 x 122 cm; 116 x 143 cm (marco)