



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Follower Of Sir Anthony Van Dyck, Virgin And Child, 17th Century



24 000 EUR

Period : 17th century

Condition : Bon état

Material : Oil painting

Width : 111

Height : 135

Depth : 7

Description

Follower of Sir Anthony van Dyck (Antwerp, 22 March 1599 - London, 9 December 1641), Virgin and Child, 17th Century. The canvas depicts the Madonna with the Child in her lap and is stylistically attributable to a painter active in the second half of the seventeenth century. The author is inspired by the famous iconographic prototype elaborated in several versions by Sir Anthony van Dyck (Antwerp, 22 March 1599 - London, 9 December 1641) during his stay in Italy, between 1621 and 1625, recorded in his Italian notebook. The numerous versions that the important Flemish painter produced testify to the success of this composition with the noble patrons who evidently asked him several times to produce a new version of the subject. The dramatic image, full of pathos, of the Virgin and the

Dealer

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swirling drapery of the clothes and the blue mantle that surround her fully express the typically baroque taste of the artist, influenced, after his stay in Italy, by some painters such as Titian. Among his sources of Italian inspiration should also be mentioned the Emilian classicism of Guido Reni: in his prototypes in fact Van Dyck turns Mary's gaze to heaven, in an attitude that suffers in the ways of the representation of the Mater Dolorosa and the Mourners disclosed by the Reni. The strong presence of the figures also recalls examples of the great Italian Renaissance, such as Bellini's Madonnas, even if the volumes of the bodies here are exquisitely baroque. Particular attention is given to the contrast between the intense tones of the Virgin's clothes and the dark background from which an imposing column is barely visible. In these works, to the ecstatic and celestial contemplation of the Virgin, Van Dyck contrasts the serene and nonchalant gaze of the Child who, in a completely realistic way, seems unaware of the destiny reserved for him, looking outside the canvas. The success of the composition is undoubtedly due to the high level of quality, distinguished by the perfect fusion of elegance, magniloquence and descriptive force. The author of the painting is inspired by one of the many engravings that were reproduced by Van Dyck's paintings. Among these, that of Paulus Pontius (1603-1658), is the closest. The image of the Madonna with Child in our painting, in fact, appears in contrast to those of the Flemish painter. This is because the author evidently had the opportunity to know a print of the engraving that appears specular because of the technique itself. In turn, Paulus Pontius' engraving was also successful among engravers, as Petrus Clouet (1629-1670) reasserted it, returning to show the image, again in counterpart, no longer mirror van Dyck's work. The author of our painting has given the Madonna and Child, standing, a character strongly linked to the classicism of Guido Reni and the very lively and bright color palette. The browns of van Dyck's backgrounds,

in this work are clear, where the classical column is replaced by the trunk of a tree with leafy fronds, as well as the landscape described in the background, with green woods, a blue sky marked by some fluffy cloud, in shades of grey. The bodies of the Virgin and Child, as well as the draperies, are bathed in an intense light, almost metaphysical, that illuminates the pure skin and the folds of the fabrics. Many painters tried to reproduce this iconographic prototype, evidently sought after by noble and bourgeois collectors who commissioned copies and similar versions. We apologize for any translation errors from Italian. Please [click here](#) to have the expertise of the painting, in Italian.