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School Of Govaert Flinck (1615-1660), 17th Century "isaac And His Sons"



11 000 EUR

Period : 17th century

Condition : Bon état

Material : Oil painting on paper

Width : 140cm

Height : 116cm

Depth : 6cm

Description

School of Govaert Flinck (1615-1660), 17th century "Isaac and his sons" Oil on canvas 116 x 140 cm Good condition Govert or Govaert Teuniszoon Flinck (Cleves, January 25, 1615 - Amsterdam, February 2, 1660) was a Dutch Baroque painter. Born in Cleves, his father apprenticed him to a silk merchant. But, secretly developing a passion for drawing, he was sent to Leeuwarden, where he stayed with Lambert Jacobszon, a Mennonite better known as an itinerant preacher than as a painter. It was there that Flinck joined Jacob Backer, and the company of a young man, like him, determined to become an artist, only confirmed his passion for painting. Jacobszon's neighbors in Leeuwarden included the children and relatives of Rombertus van Uylenburgh, whose daughter Saskia married

Dealer

The sixtyone SL

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Rembrandt in 1634. Other members of the same family lived in Amsterdam, cultivating the arts both professionally and amateurly. Lambert's students probably knew Rembrandt through their connections with the Uylenburgs. Joachim von Sandrart, who visited Holland in 1637, certainly found Flinck recognized as one of Rembrandt's best students, and he regularly stayed with the art dealer Hendrik Uylenburg in Amsterdam. For many years, Flinck worked in the style of Rembrandt, drawing inspiration from this master in all his works between 1636 and 1648. Aspiring to history painting, he was nevertheless inspired by the generous forms and majesty of Peter Paul Rubens, which earned him many official and diplomatic commissions. Flinck's relationship with Cleves eventually became very important. He was introduced to the court of the Great Elector, Frederick William I of Brandenburg, who married Louise of Orange in 1646. He obtained the patronage of John Maurice of Nassau, appointed Stadtholder of Cleves in 1649. In 1652, a citizen of Amsterdam, Flinck married an heiress, daughter of Ver Hoeven, director of the Dutch East India Company. He was already well known, even in the patrician circles presided over by the brothers Cornelis and Andries de Graeff and the Seix de Echevin; he was a close friend of the poet Vondel and the treasurer Uitenbogaard. In his house, decorated with antique molds, costumes, and a noble collection of prints, he often received Stadtholder John Maurice, whose portrait is still preserved in the work of the scholar Barleius. In the same year, he received flattering recognition from the city council of Cleves and the completion of a painting of Solomon, a counterpart to the Amsterdam composition. This painting and other portraits, such as those of Frederick William and John Maurice, as well as the allegory of Louise of Orange surrounded by Victory, Fame, and other figures at the cradle of the Elector's firstborn, have disappeared. Of several paintings painted for the Great Elector, none have survived, with the

exception of *The Expulsion of Hagar*, preserved in the Berlin Museum. Like many other Dutch artists, Flinck is rarely seen in Spanish museums. The Thyssen-Bornemisza Museum in Madrid has a *Portrait of a Gentleman*, and the National Museum of Catalan Art in Barcelona has a *Head of a Negro* (circa 1640) attributed to him, donated by the politician and collector Francesc Cambó.