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Adriaen Manglard (1695-1760) Attributed. Maritime Capriccio Circa 1730.



7 800 EUR

Signature : Adriaen Manglard (1695-1760) attribué.

Period : 18th century

Condition : Très bon état

Material : Oil painting

Length : 52 cm, 68 cm avec le cadre

Width : 46 cm, 53 cm avec le cadre

Description

Adriaen Manglard (1695-1760) attributed.  
Maritime Capriccio circa 1730. Relined canvas measuring 52 cm by 46 cm. Antique frame measuring 67.5 cm by 63 cm. This beautiful painting from the beginning of the 18th century, most likely a maritime capriccio, offers a very rich composition with a port animated by numerous figures in an atmosphere of late afternoon. This painting was formerly attributed to Johannes Lingebach (1622-1674) but this is not convincing, we are rather in the presence of a work by Adriaen Manglard. Note the presence of an old stamp on the stretcher, probably a customs stamp, Munich airport. Adriaen Manglard (1695-1760) Trained in his hometown by his godfather Adriaen van der Kabel, Adrien Manglard moved to Rome in 1715. The artist

Dealer

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spent his life and his entire career there. He was inspired by the works of Claude Gelée and Gaspard Dughet. On May 27, 1734, he was admitted to the Royal Academy of Painting and Sculpture. Two years later, on November 26, 1736, he was admitted to the Academy as a "marine painter," which gave him the right to attend all weekly meetings of the Academy. He exhibited for the first time in 1736 in a "collection" of S. Giovanni Decollato. He became very popular and received commissions from many of the great families of the time in Rome, including the Rospigliosi, Colonna, and Pamphili families, as well as from Philip of Bourbon, Duke of Parma. In 1757, the latter commissioned one hundred landscape paintings and coastal views for his palaces in Parma and Colorno. His works are still easier to find in Italy than in France. He died in 1760 in Rome, famous but forgotten. Adrien Manglard died without a known heir. This is why, on September 10, the following announcement appeared in Les Affiches de Lyon: "Sr. Manglard, painter, native of Lyon, recently died in Rome, where he had been established for a long time. The French Consul in that country would like those of his relatives who have the right to his inheritance to make themselves known. Contact the notice office." » Extremely famous in his time, Adriaen Manglard, who is undoubtedly the most Italian of the French painters active in Rome in the 18th century, saw his fame partially eclipsed after his death by his pupil Joseph Vernet.