



**PROANTIC**  
LE PLUS BEAU CATALOGUE D'ANTIQUITES

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**Adriaen Van Stalbernt (1580-1662) Attributed. Minerva Visiting The 9 Muses At Mount Helicon.**



14 800 EUR

Signature : Adriaen van Stalbernt (1580-1662) attribué.

Period : 16th century

Condition : Très bon état

Material : Oil painting on wood

Length : 69 cm, 85 cm avec le cadre

Width : 49 cm, 65 cm avec le cadre

Description
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Adriaen van Stalbernt (1580-1662) attributed.  
Minerva visiting the 9 muses at Mount Helicon.  
Around 1600. Oil on panel, 69 cm by 49 cm.  
Antique frame, 85 cm by 65 cm. Our painting,  
produced around 1600 and attributed to Adriaen  
van Stalbernt, offers us a scene from Greek  
mythology with the visit of Minerva (in the center  
of the painting) surrounded by the 9 muses on  
Mount Helicon. The 9 muses. Ancient texts do  
not immediately recognize nine Muses but  
initially list three, which they designate as Aede,  
song, Meletus, meditation and exercise, and  
Mneme, memory. It was Hesiod in the 8th  
century BC who increased their number to nine,  
and it was not until Plato and the 5th century BC  
that their attributes were those we know today.  
They lived in the mountains, particularly those of

Dealer
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Helicon, in Boeotia, and Pieria, near Olympus. In Greek mythology, "finding water on Mount Helicon" has a very particular resonance. Several mythical springs were located there that provided poetic inspiration: Hippocrene, the "horse spring," sprang from a kick of Pegasus, the winged horse. Drinking from its water gave the gift of poetry. The second, Aganippe, another sacred spring linked to the Muses, was also reputed to be inspiring. Water here is the metaphor of the creative force that springs forth, nourished by the Muses. In art and literature, a painter or poet who says he has "found water on Helicon" means he has found inspiration. The nine muses are Clio, Euterpe, Thalia, Melpomene, Terpsichore, Erato, Polyhymnia, Urania, and Calliope. They symbolize the close bond that unites the Arts. In our painting, they are seated around Mercury, his helmet at his feet, and some of them are wearing their attributes.

Adriaen van Stalbernt (1580-1662) Adriaen was born in Antwerp on December 6, 1580. After the fall of Antwerp in 1585, his family moved to Middelburg for religious reasons, where he probably received his artistic training. In 1609, at the beginning of the Twelve Years' Truce, Adriaen returned to Antwerp where he became a master of the Guild of Saint Luke in 1609. Van Stalbernt was a versatile artist who worked as both a painter and an engraver. Generally known for his landscapes, which usually depict religious, mythological, and allegorical scenes. Only a small number of his works are dated, making it difficult to establish a chronology. One of the reference works for attribution is *Feast of the Gods*, housed in the Gemäldegalerie Alte Meister in Dresden, signed and dated 1622. His style has been described as eclectic, as it shows the influences of several artists such as Jan Brueghel the Elder, Jan Brueghel the Younger, Hendrick van Balen, Paul Bril, and Adam Elsheimer. His landscapes are also influenced by Gillis van Coninxloo. Along with Abraham Govaerts, van Stalbernt is considered one of the best disciples

and imitators of Jan Brueghel the Elder. He devoted himself to painting landscapes and portraits. He sometimes collaborated with other painters, such as Pieter Brueghel the Younger. He also produced etchings. A series of his landscape prints depicts respectively a coastal seascape with ships, a watermill, a windmill, ruins and a castle on a mountain