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The Tribute Of Money - Flemish Master- circle Of P.p. Rubens (1577-1640)

12 000 EUR



Signature : Cercle de P.P. Rubens (1577-1640)

Period : 17th century

Condition : Très bon état

Material : Oil painting

Length : 224

Height : 158

Description

"The Tribute of Money" Flemish Master Circle of P.P. Rubens (1577-1640) Oil painting on canvas Period 1620/1640 Canvas size 201 x 136 frame 224 x 158 Very good condition of the canvas Healthy pictorial layer without detachments There are some retouchings limited to the dark background. The lacquered and gilded box frame is splendid but not contemporary. Important painting on canvas of extraordinary scenic impact and excellent artistic level, majestic and fascinating in all its grandeur. The viewer is struck by the sequence of figures that animate the scene with theatrical expressions of incredible realism. The faces of the protagonists express in a blatant way their inner feeling, annoyed and inquisitive towards Christ who at the center of the painting welcomes their

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gazes with a reassuring and serene attitude. The work depicts the Episode of the Gospel according to Matthew "The Tribute of the Coin" and albeit with some variations is a remarkable contemporary copy of the famous painting by Peter Paul Rubens executed in 1612, exhibited at the Fine Art Museum of San Francisco. The famous phrase of the famous dispute between Jesus and the Pharisees of the Temple, "Give to Caesar what belongs to Caesar and to God what belongs to God", which later became an example of fairness, is written in Latin at the bottom right. The success of this masterpiece by the great master of Antwerp was such that it committed the workshop and the circle of Flemish artists of his entourage to reproduce the subject to satisfy the requests of important ecclesiastical and private commissions. In this case the dimensions of the work and the pictorial characteristics of the first order have engaged the author in a remarkable way and it is evident that the original location of him was in an environment of great prestige. The wall effect is really exciting and causes a feeling of dismay, so strong is the whole composition and the expressive charge of the protagonists. Each figure in fact attracts the attention of the viewer and lends itself to a careful analysis to be able to grasp the mood of the characters described by a painter of the highest level who is not limited to repetitive copying but is unbalanced in a personal interpretation with one precise and highly effective style.