



Attributed To Jan Van Goyen - Peasant Huts With A Sweep Well, Dutch Landscape, 1633

15 900 EUR



Signature : JAN VAN GOYEN, attribué

Period : 17th century

Condition : Bon état

Material : Oil painting on wood

Length : 63 cm

Height : 42 cm

Description

JAN VAN GOYEN, attributed PEASANT HUTS WITH A SWEEP WELL JAN VAN GOYEN, attributed Leiden, 1596 - 1656 The Hague Oil on oak panel 42 × 63 cm / 16.5 × 24.8 in with frame: 60.5 × 81 cm / 23.8 × 31.9 in Dated 1633 and bearing the monogram VG at centre. The present painting belongs to a characteristic group of compositions by Jan van Goyen from the early 1630s, built around the recurring motif of a rural homestead animated by a sweep well. Both the date 1633 and the compositional structure place the work firmly within a moment of decisive stylistic maturation in the artist's career. In its essential features, the composition closely relates to Van Goyen's dated drawing Farmstead with Two Men by a Water Well and a Woman beside a Trough, 1631, (Kupferstichkabinett, Berlin),

Dealer

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while also showing particularly close affinity with the painting *Peasant Huts with a Sweep Well* (1633, Gemäldegalerie Alte Meister, Dresden). The recurrence of the same motif across drawing and painting suggests not a singular invention, but rather a compositional formula to which the artist repeatedly returned during this formative phase of his work. In all three compositions, one observes the same low horizon, expansive sky, and carefully structured division of space into successive planes. Equally characteristic is the unusual prominence given to staffage figures. Rather than merely animating the landscape, the peasants working at the well, resting by the roadside, or conversing in small groups become an essential rhythmic element within the composition, lending the scene a quiet narrative dimension. Particularly significant is the repeated appearance of the sweep well, which functions almost as an anchoring motif throughout this group of works. The present panel stands intriguingly between the economy of the 1631 drawing and the more fully developed Dresden composition of 1633, preserving the clarity of the graphic prototype while already achieving a richer painterly atmosphere. Executed on an oak panel -- Van Goyen's preferred support during this period -- the work also displays many hallmarks of the artist's mature manner: a restrained tonal palette of earth browns, cool greys and muted blues, the dominance of atmosphere over detail, and the remarkable sense of spatial unity achieved through light and air rather than meticulous finish. Such qualities place the painting convincingly within the artistic language of Van Goyen in the early 1630s.