



PROANTIC
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The Temptation Of Saint Anthony - 17th Century Flemish School



8 100 EUR

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : 62

Height : 72

Description

Oil on canvas. 17th century Flemish School, follower of David II Teniers (1610-1690) In the dim light of a cave habited by a multitude of creatures, Saint Anthony meditates before the Holy Scriptures. Surrounded by the attributes of penance--the skull, the crucifix, the open books--as so many bulwarks against inner turmoil, the holy man struggles against the fantastic beings that seek to distract him from his pious occupation. These disturbing and noisy monsters fidget and twirl: in the foreground, perched on the back of an animal with a horse-like skull, an owl stares at the viewer. In the background, other creatures--some with rodent-like snouts, others with reptilian jaws--stir up a commotion. Above the holy man, a bat, a flying fish, and a winged creature with a human

Dealer

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Old masters paintings

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face appear to be suspended. But the true temptation takes on a human form: the man wearing a hat offers Saint Anthony a glass of wine, and the woman approaching behind him brings a secular text, a worldly thought. Our composition, inspired by the work of David Teniers the Younger housed at the Louvre Museum, echoes the drama of the scene while reversing its meaning. It was thus created based on an engraving of the kind that were widely circulated in the second half of the 17th century. The style, narrative and slightly austere, reflects the workshops and followers who helped spread Teniers's innovations throughout Northern Europe. Our painting is presented in a guilloché frame with an inverted profile made of blackened wood. Dimensions: 55.5 x 46.5 cm - 72 x 62 cm with the frame. Biography: David II Teniers, known as the Younger (Antwerp 1610 - Brussels 1690) was the son of David I Teniers the Elder, a painter and friend of Peter Paul Rubens. The eldest of six children, he was introduced to painting at a very young age in his father's studio. His brothers Julien, Théodore, and Abraham followed the same path. The young David spent some time copying the works of the greatest Flemish and Italian masters, which successfully rounded out his knowledge. This gave him great ease in composition, allowed him to master the best technical methods, and enabled him to develop a speed of execution that became legendary. A master of genre scenes set in cottages or inns, he painted a multitude of scenes of drinking and smoking, conversations among merry makers, and amorous escapades. By marrying Anne Brueghel, daughter of Jan Brueghel de Velours, as his first wife, he secured great respect and became a prominent figure in the city of Antwerp. Like the wealthy Antwerp bourgeoisie, he rented a country manor in Perck : Dry Toren (meaning "three towers" in French), whose silhouette he never tired of depicting in the background of his paintings and where he enjoyed playing the role of a lord. Confident in

his talent, legend has it that he may have uttered these words: "I derive my genius from nature, my taste from my father, and my perfection from Rubens."

Bibliography:- Vermoelen (Maria Huibert) John, Historical Notes on David Teniers and His Family, Belleuvre and Dolbeau, 1870-
Peyre Roger, David Teniers, A Critical Biography, 1913- Bocquet Léon, David Teniers, Nilsson Editions, 1924- Klinge Margret, Waterfield Giles, Methuen-Campbell James, David Teniers and the Theatre of Painting, exhibition catalog from the Courtauld Institute of Art Gallery, 2006