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Animated Landscape With Medieval Castle, Signed Jan Pinas (1583-1631)



9 000 EUR

Signature : Jan Pinas (1583-1631) Ecole hollandaise XVIIe siècle

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : 91 cm avec cadre, 74 cm pour le tableau

Height : 74 cm avec cadre - 58 cm pour le tableau

Description

Rare representation of a Flemish medieval castle in 17th century painting, Medieval architecture was not very popular during this period. It could be the Steen in Antwerp. The Steen is indeed part of an old fortified castle located on the right bank of the Scheldt in Antwerp. Het Steen, the oldest building in Antwerp, was built around 1200-1225 and was then called "Antwerp Castle". Only a few elements remain today. Pynas is part of a group of artists called the pre-Rembranesques, that is to say painters before Rembrandt, with a sensitivity close to the beginnings of the master: Pieter Lastman (1583-1633), Claes Cornelisz . Moyeart (1603-1660), François Venant (1591-1636), Jan Tengnagel (1584-1635). His works - landscapes in Elsheimer's style, embellished with biblical or mythological scenes

Dealer

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Paintings and objets d'art from the 16th to the 19th century

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- have often been attributed to the latter or to his brother Jan, and it is only recently that we have grouped together (Oehler in particular) under his name a number of works characterized by shapes with sharper contours (the painter likes the motif of side rocky cliffs, which he will pass on to Breenbergh, who owes him a lot), by a clearer separation of plans and areas shaded or lit, by a more mechanical use of Elsheimer's art, where it ultimately lacks that scent of poetry and dreams that makes it so charming. In addition to Elsheimer's influence at the beginning (his first painting dated 1617), Saraceni's influence is no less clear, notably in the motif of isolated trees rising high in the sky, the darkening of the foreground, the mottling of masses of foliage, the rigorous profile of the figures (cf. the Salmacis and Hermaphrodite by Saraceni at the Museo di Capodimonte in Naples, taken in reverse order with some modifications of detail in the engraving by Magdalena Van den Passe after Jacob Pynas). The Mercure and Argus from the Kassel Museum, recently returned to Jacob Pynas, and the Magdalene from the Berlin Museums are good examples of this influence, which will subsequently weaken. Among the characteristic works of Jacob Pynas are the Meeting of Moses and Aaron (collection of the Marquis de Bute in Rottesay), the almost identical version of the Kassel museum, the Mercury and Argus (Leatham collection in Finchampstead) signed JCP and dated 1618, the Good Samaritan (Nancy museum, another version at the La Fère museum), which is similar to the pseudo-Elsheimer from coll. of the Duke of Buccleuch, which must also be returned to Jacob Pynas, the Joseph and his brothers (Dresden, Gg), the Landscape with the tomb of Virgil (London, Schapiro collection), the Mercury and Hersé (Offices) and the Hagar in the desert (1626, Amsterdam, coll. de Boer), all works so useful for the understanding of Breenbergh. Very beautiful gilt wood frame from the 17th century

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