



Atelier Des Bassano, Venetian School Of The XVith Century. The Hebrews Collect Water From The Rock

5 800 EUR



Signature : Atelier des Bassano, école Vénitienne Du XVI^e
Siècle

Period : 16th century

Condition : Très bon état

Material : Oil painting

Length : 114 cm, 140 cm avec le cadre

Width : 82 cm, 108 cm avec le cadre

Description

Bassano workshop, Venetian school of the 16th century. The Hebrews collect water from the rock struck by Moses.

Oil on canvas re-lined 114 cm by 82 cm

Old frame 140 cm by 108 cm

Our work has been taken over by all the Bassanos and their workshop. The canvas attributed to Francesco Bassano is today in Vienna at the Kunst historisches Museum, that attributed to Leandro Bassano in the Louvre in Paris and that attributed to Jacopo da Ponte Bassano, today in a private collection, was part of the collection of 'Antoine I of Monaco in his Monegasque palace in the 18th century. The workshop has therefore produced a few other versions, including the one

Dealer

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Paintings and sculptures from the 16th to the 19th centuries.

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we are offering which is quite close to the one exhibited at Kedleston Hall in Derbyshire (the british collection).

The Bassanos

Son of a modest painter from the Vicentine hinterland, Jacopo da Ponte, known as Bassano, was the founder of a dynasty of painters whose production was to have an echo throughout Europe. Jacopo (1510-1592) was trained among Titian's emulators: Bonifacio de' Pitati, Pordenone, Paris Bordone (The Flight into Egypt, around 1534, Bassano Museum, The Good Samaritan, Capitoline Museum, Rome), before getting to know the works of Roman and Florentine mannerists (Martyrdom of Saint Catherine, around 1538, Bassano museum). He evokes biblical themes in rustic compositions, bathed in twilight, punctuated with mysterious sparkles, where the rich herds, the deep foliage, the naturalistic details combine to create a unique style of pastoral, which will immediately have great success and extensions. significant until the 18th century. Jacopo Bassano's eldest son, Francesco (1549 approx.-1592), collaborated on some of his paintings (The Circumcision, Bassano Museum, Noah's Ark, Ducal Palace, Venice) and only extended the style of his dad. But his third son, Leandro (1557-1622), while he also painted numerous pastorals, asserted a much more personal talent as a portrait painter (Portrait of a Man, Academy, Venice; The Virgin and Three Magistrates, 1622, Ducal Palace; Man with Book, Spada Gallery, Rome).