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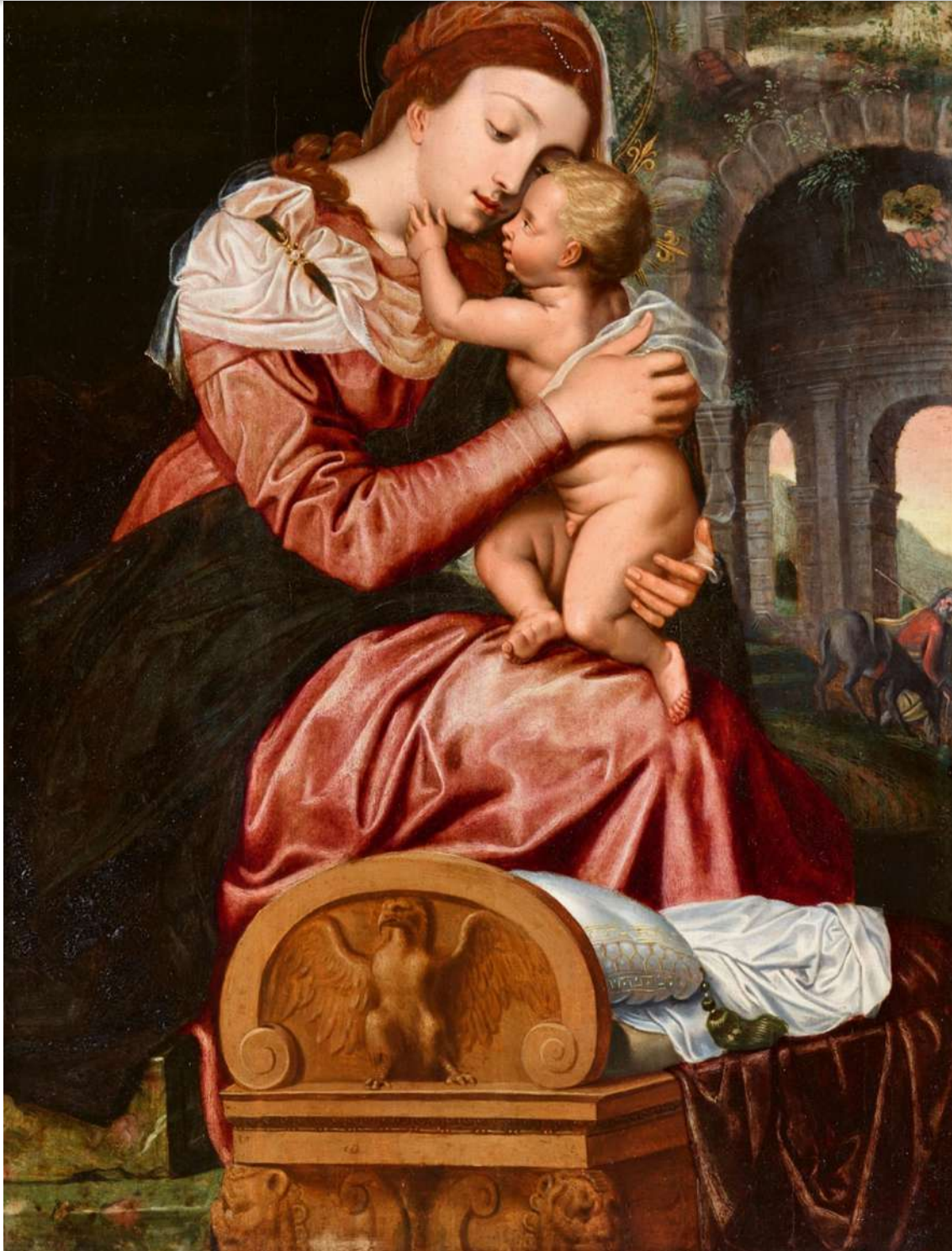
Galería de Arte

Soraya Cartategui

Dear Friends,

This December the gallery presents this wonderful maternal scene by the relevant Flemish painter Adam van Noort.

Best wishes,
Soraya Cartategui

**ADAM VAN NOORT**

(Antwerp 1561 – 1641)

"Madonna with the child"

Oil on panel

80 x 57 cm. (31,49 x 22,44 in.)

1610-15 ca.

Registered in the Netherlands Institute for Art History

Adam van Noort was a prominent Flemish draftsman and painter. He began his career at a very early age with his father, who was his teacher until his death in 1571. Later, he opened his own workshop in Antwerp, which would become one of the most important in the city, training in it to Painters of the stature of PP Rubens (1577-1640) or Jacob Jordaens (1593-1678), who married his daughter.

During the Eighty Years' War and the fall of Antwerp in 1585, Noort converted to Calvinism and moved to England, where he did important commissioned work for Coventry City in 1586. Later, he returned to Antwerp and married Elisabeth Nuyts (1587), daughter of a merchant.

According to the documentation of the time, Noort was registered as a portraitist, in the Guild of Saint Luke (Antwerp between 1587 and 1602), but among the few works that we know of him, we do not find any portrait that has been preserved, although scenes do appear Biblical and allegorical. In 1597 he was appointed a notary, but ten years later he must leave the post due to complaints to the courts for the management of the accounts.

He collaborated with great artists of his time such as Marten de Vos (1532-1603), together with whom he executed the sketches, for the realization of the work that would represent the Royal Entrance (Blidje intrede) of Archduke Ernesto of Austria in 1594. Also made a series of designs for prints commissioned by the well-known Collaert family of publishers. Adam van Noort was a recognized and highly regarded artist in his time.



This excellent work by the artist Adam van Noort, frames a religious scene, the Virgin with the Child, the most frequent artistic argument in Marian iconography. Within the Flemish painting of the seventeenth century, the religious theme was one of the most valued, characterized by a precise drawing and importance of details, paying close attention to the quality of the objects and the meticulousness of all the elements that make up the painting.

Our table shows a beautiful representation

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seated with the Baby Jesus in her arms, with a delicate bearing, hugging her son and looking at him with an expression that overflows with tenderness. She wears a pink habit, touched on the shoulder with a white cloth, which sports a brooch, thus enhancing its purity. We must observe the wonderful skill of the artist in the realization of the folds, which are composed with quick brush strokes.

Her hair collected as a braid framed with her typical halo, contrasts with the turban and the veil that falls on the back of Jesus crowned.

The Child raises his left hand to his mother's face. He is represented with golden hair, his head marked with a three-pointed crown and angelic face. His pose is very realistic, he appears as we could find any child, playing innocently.



In the lower plane, the crib of the baby Jesus, in golden tones that contrast with the white of the delicately embroidered sheets. We see a relief that represents an eagle with outstretched wings, whose

symbolism is associated with Christ and his faith, it also has to do with truth and light. At the base of the crib there are two figures of lions in the corners, as an element of protection. Also, the similarity to the lion is realized in Genesis 49: 9; "Cub of the lion of Judah: you came up from the prey, my son: he stooped, he lay down like a lion, and like an old lion, who will wake him up?"

On the right we can see an architectural background of ruins dominated by weeds. We also find a character accompanied by his animals, which could be donkeys grazing. This wonderful frame brings depth and light to the work, since we have two points of interest. On the one hand,

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background, which shows the great mastery of the painter when dealing with realism and detail in all the elements that compose it.



These types of scenes demonstrate the love between Mary and the baby Jesus, they were highly valued works already in their time for being works full of kindness and tenderness, they filled the homes of the upper classes of society.

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PROVENANCE

- Jacques Goudstikker Gallery (1897-1940), Amsterdam (Holland).
- Auctioned Sotheby’s, New York (USA), 11-1-96.
- Private collection, Florida (USA)

MUSEUMS

There are works by Adam van Noort in the collections of the main museums in the following cities, among others: Fitzwilliam Museum, Cambridge (England) - Harvard Museum of Art, Massachusetts (USA) - Birmingham Museum of Art, Birmingham (England) - Philadelphia Museum of Art, Philadelphia (USA) -

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This painting of excellent quality, we emphasize that it is registered in the RKD (Netherlands Institute for Art History).

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