

[View this email in your browser](#)



Galería de Arte

Soraya Cartategui

Dear friends,

In this beginning of the year 2019 the gallery presents you this magnificent interior with mythological scene of the important flemish painter, David Ryckaert III.

Best wishes,
Soraya Cartategui



David Ryckaert III

(Antwerp 1612 - 1661)

“Interior with mythological scene”

Oil on panel

54,4 x 38 cm. (21,41 x 14,96 in.)

1637-1638 ca.

known that he was baptized in Antwerp on December 2, 1612. He was a disciple of his father, and became master of the Guild of St. Luke of Antwerp in 1637. E. De Bie and P. Van Bredael were his disciples. In 1647 he married Jacqueline Pallemans with whom he had eight children, one of whom would follow in his footsteps and become David Ryckaert IV. David Ryckaert III was elected dean of the Guild of St. Luke and became director. It is important to note that he was protected by the governor of Holland, the Archduke Leopold Wilhelm of Hapsburg, who owned much of his work, which helped his fame spread rapidly among the closest circle of the aristocrat, finding many works of David Ryckaert III in the collections of many of them. The works of the artist dated between 1637 and 1661 show the influence of A. Brower, D. Teniers and G. Coques, but with a personality that makes them unmistakable. In his paintings we see how, as they advance in time, the tonalities are similar to those of D. Teniers. His favorite subjects are the taverns with happy meetings of diners, banquets and dances. He takes great care in the anatomical study of the figures, in which he greatly emphasizes the effects of lights and shadows.

This excellent interior made by the artist David Ryckaert III, frames a mythological scene narrated by the poet Ovid in book VIII of his *Metamorphoses*. We refer to the story of Philemon and Baucis, who thanks to their hospitality, became priests of a temple dedicated to the god Zeus.

Zeus with his son Hermes, decide to visit a region of Phrygia to check the reception of the mortals who lived there. To do this, they decide to adopt the human figure but accompanying its attributes, Zeus with his thunderbolt and Hermes with his caduceus and winged helmet. They started knocking door by door, demanding shelter for the cold night. All the villagers refused to receive those two strangers, due to their hard and selfish characters, so the gods gave up and swore revenge.

When they decided to leave, they spotted a small cabin on the outskirts of town, where a happy couple lived, the elder Philemon and his wife Baucis. The gods approached the threshold of the humble house, where the honest marriage came to meet them and quickly offered them shelter and food. They were invited to dinner and they served wine in a beautiful jar. Philemon noticed that, for more wine they served, the jug was always full. To entertain his guests, he decided to sacrifice the only goose they had, which ran wildly to hide behind the gods, who presented themselves as such, asking the humble couple to follow the path with them.

As they climbed a large hill, just before reaching the top, they watched as the whole town became a tumultuous sea, except for its small dwelling, which was transformed into a slender temple, supported by columns and with a golden roof. Zeus granted a wish to



After remembering the legend, we can perfectly identify the scene brilliantly presented by David Ryckaert III on this occasion. As we can see, this is the moment in which the humble couple tries to feast the gods with all kinds of food, such as fruit or eggs, which appear on the modest wooden table. We easily see the two gods, as they show themselves with their attributes and with their naked

torso, a fact that demonstrates the great mastery of Ryckaert III in the study of human physiognomy. The two gods, Zeus holding the beam in his left hand, his son Hermes, who possesses his caduceus and the winged helmet, appear slightly illuminated as a sign of his divinity. In addition, in the upper part the god Zeus is again represented, transformed into an eagle, as a symbol of his power, perched on a wooden beam with lightning in its beak.



The old Philemon, to the left of the composition, is shown with modest clothes represented in other tones, serves the cup of the god Zeus, with the look down and with a totally submissive, stooped position.

On the right, we find his wife Baucis, kneeling at the moment of sacrificing the goose for the guests, grabbing him by the wing, so that it would be just at the moment they have been able to subdue the animal after its flight. Baucis, with a coarse and even grotesque expression, so typical of this type of scenes, points with the knife of his right hand towards the goose, ready to sacrifice it. Fact that as we know, avoid the gods.



After the main scene, another humble character appears, carrying, with his arms raised, a plate of food towards the fire at

[Subscribe](#)[Past Issues](#)[Translate ▼](#)

The long-haired character also has a grotesque face, just like the old Baucis.

If we pay attention to how David Ryckaert III represents the room, we realize that it is clearly a humble abode. The roof built with straw, the few furniture that appear are in bad conditions, etc. The pottery vessels and pots of the poor marriage, in the foreground, help the painter to demonstrate his mastery when it comes to representing the games of lights and shadows, and his great handling of the soft, but accurate brushwork that is dominated by a palette of ochre and brown tones.



The painting of genre, represents scenes of daily life, as interiors of taverns, family celebrations. It enjoyed great importance in the seventeenth century, as it became a visual witness of society, both humble and noble of this century, characterized by the complexity of social changes and in full transformation.



In many occasions, this type of paintings contained the representation of small still lifes, as in our case, the one represented in the simple table, where we find a plate full

of fruit and another of eggs. That returns to be witness of the social stratum to which the old marriage belongs.

This piece is exceptional due to the way of treating a mythological theme, which we find represented in a rural environment.

BIBLIOGRAPHY

- W. Bernt, *The Netherlandish Painters of the Seventeenth Century*, tomo 3, pg. 101, plates 1010 y 1011
- M. Klinge, *L'Age D'Or de la Peinture Flamande, XVIIe Siécle*, pg 269

[Subscribe](#)[Past Issues](#)[Translate ▼](#)

Bernardette van Haute, *David III Ryckaert*, 1999

- J.B. Descamps, *La vie des pintres...*, Paris, 1754
- F.J. van den Branden, *Geschiedenis de Antwerpse schilderschool*, Amberes, 1883
- F.C. Legrand, *Les peintres flamands de genre...*, Brussels, 1963
- E. Benezit, *Dictionnaire des peintres...*, tome 12, 1999, Pg.135
- R. H. Wilenski, *Flemish Painters*, pg 641
- Catálogo *All The paintings of the Rijkmuseum in Amsterdam*, pg 490

PROVENANCE

- Private collection, Amsterdam.

MUSEUMS

There are works by David Ryckaert III in the museum collections of the following cities among others: Aachen- Suermoundt-Ludwig Museum, Amsterdam- Rijksmuseum, Antwerp- Museum of Fine Arts, Bonn-Rheinisches Landesmuseum Brussels, Museum of Fine Arts, Cologne- Wallraf Richartz Museum, Copenhagen- Statens Museum for Kunst, Dresden- Staatliche Kunstsammlungen, Dublin- National Gallery, Florence- Pitti Palace, Hannover- Niedersächsisches Landesmuseum, Leipzig- Museum of Fine Arts, Madrid- Prado Museum, Montpellier- Fabre Museum, Munich- Alte Pinakothek, New York- Metropolitan Museum, Paris- Louvre, Prague- Národní Galerie, Rome- Doria Pamphili Gallery, Saint Petersburg- Hermitage, Stockholm- Statens Konstmuseum, Vienna- Galleria Harrach, Kunsthistorisches.

Copyright © 2019 Soraya Cartategui Gallery. All rights reserved.

[unsubscribe from this list](#) [update subscription preferences](#)

