

[View this email in your browser](#)



Galería de Arte

Soraya Cartategui

Dear friends,

This July the gallery presents you this wonderful work by Jan Brueghel the Younger and Frans Wouters.

Best wishes,
Soraya Cartategui



Jan Brueghel el joven

(Antwerp 1601 – 1678)

Frans Wouters

(Lier 1612 - Antwerp 1659)

“Allegory of fire”

Oil on panel

59 x 89 cm. (22,04 x 35,03 in.)

1640 ca.

Certified by Professor K. Ertz

Jan Brueghel II was an outstanding still life painter and great landscaper. Mythology, allegories and religious scenes were the most common themes in his works. He came from an important saga of artists, son of the great master Jan Brueghel I and Isabel de Jode, brother of Ambrosius Brueghel, was baptized in Antwerp on September 18, 1601 in the church of Saint George. He had his father as a master. In May 1622 he traveled to Italy where Cardinal F. Borromeo received him in Milan. That same year, he left Milan to join L. and C. de Wael in Genoa, later visiting Palermo and Malta. On August 12, 1625, he returned to Antwerp for the death of his father where he remained until his death. In that same year, he was made Master of the Guild of St. Luke of that city, at the same time he was a member of the chamber of rhetoric of Violerien. He then took over his father's study between the years 1625 and 1651. During this time, J. Brueghel carefully recorded in his journal each of his works, as well as copies, sales and names of the artists with whom he collaborated. He worked with H. van Balen I and P.P Rubens in 1628 and 1629 respectively. In the year 1630, he was dean of the Guild of St. Luke of Antwerp. On July 5, 1636, he married Maria Anna Janssens, daughter of A. Janssens, with whom he had eleven children, five of whom inherited their father's profession: Jan Peter, Abraham, Philips, Ferdinand and Jan Baptist. In the beginning, Jan made copies of his father but little by little he was getting a more personal style. His compositions with flowers are reminiscent of the works of D. Seghers. His paintings are very confused with those of his father, however, the tones of J. Breughel Jr. were less vigorous and the brush strokes less accentuated and thicker.

Frans Wouters was a leading painter and merchant of Flemish art. He worked with Pieter van Avont, who influenced him in a very personal and colorful style. In 1634 he became a master of the Guild of St. Luke of the city of Antwerp and began to collaborate with P.P. Rubens in decorations for the entrance into the city of Cardinal-Infante Ferdinand of Austria. In 1636 he was appointed painter of the emperor Ferdinand II in Vienna, making numerous religious and mythological paintings, the first preserved by the painter, representing small figures framed in beautiful landscapes. On the death of Ferdinand II in 1637, Wouters moved to England where he worked for Charles I. On his return to Antwerp in 1641, he participated in the appraisal of Rubens' paintings, as he was an esteemed and knowledgeable art dealer. In 1649-50 he became dean of the Guild of St. Luke de Antwerp until he was murdered with a firearm in 1659.

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


This excellent work by painters Jan Brueghel the Younger and Frans Wouters represents the allegory of fire. This theme does not derive from any iconographic or philosophical text, but rather it is an invention of the author himself.



Our work is divided into two clearly differentiated scenes. In the foreground, a typical composition of cabinet painting that reminds us of the *wunderkammer* or "cameras of wonders", a private and personal place full of wonders and objects of different kinds that were collected by the bourgeoisie. Paintings, sculptures, books, weapons, helmets and even animals are scattered throughout the composition under a classic temple with beautiful doric marble columns.

It is curious to observe the animals painted in the work since there are scorpions, turtles, an ant, a lizard and even a marine animal that appears to be a



kind of squid. With this, the author does nothing more than show his great knowledge of fauna and try to praise those fantastic collectibles in the 16th and 17th centuries, among which animals achieved great interest.

As the protagonist, the representation of a woman wearing a white dress and blue cloak. We could consider that it is a

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


little sweethearta, one of them in her arms plays trying to get her attention, while she absentmindedly looks up. Beside her, the other two children fight in a fun game. As we can see, the figures are powerful and fleshy, highlighting the beautiful landscape.

Regarding the different types of weapons represented, we can clearly relate them to the war because it was a very widespread theme in the 17th century and that it comes directly from the 30 Years War (1618-1648), an event that strongly influenced the authors of the time. And that without a doubt we must link with the background image of the composition.



Regarding the battle that we observe behind, the author manages to perfectly capture the brilliance and hardness of the fight that is taking place. An army runs towards the entrance of a city that is on fire and symbolizes fire. The characters with the sword raised harangue the rest of their companions so that they have no mercy, while three characters flee on



horseback, since some appear already dead in the center. We observe the author's expertise in representing horses in different positions, showing that he knows their anatomy perfectly and that the viewer captures the violence of these fights.

All the work is framed on a beautiful landscape that contains the ruins of the city that is being attacked. We observe great realism and detail in all the elements that compose it and a rich palette of colors with bright tones and full of light.

Subscribe

Past Issues

Translate ▼



Jan Brueghel II made numerous compositions supreme entities, such as moods or ambitions. Often, he painted anthropomorphic figures representing telluric elements such as fire, earth, air, and water, rooted in the philosophy of Empedocles, who interpreted the universe from the four basic elements.

BIBLIOGRAPHY

- J. de Mere y M. Wabbes, Edited by Dr. Jennifer A. Martin, *Illustrated Dictionary of 17th Century Flemish Painters*, Text, p. 83-84.
- J. de Mere y M. Wabbes, Edited by Dr. Jennifer A. Martin, *Illustrated Dictionary of 17th Century Flemish Painters*, Plates A-K, p. 178-184.
- M.L. Hairs, *Les peintres flamands de fleurs(...)*, Brussels, 1985.
- Idem in Brueghel, *Une dynastie de peintre*, exh. Cat., Brussels, Palais des Beaux Arts, 1980.
- K.Ertz, J.Br. der Jüngere, *Die Gemälde mit kristischen*, Eurekaatalog, Freren 1984.
- H. Vlieghe, *Arte y arquitectura flamenca, 1585-1700*, Madrid, Cátedra, 2000.
- M.L. Hairs, *Jan. Br. Le Jeune peintre de fleurs*, in rev. B.A.H.A, VI, 1967, p. 57-74.
- E. Duverger en D. Maufort, '*Het Antwerpse kunstenaarsgeslacht Tijssens (Thyssens) uit de zeventiende eeuw en het begin van de achttiende eeuw en zijn stamvader Augustijn Tijssens de Oude*', *Gentse Bijdragen* 31 (1996), p. 127-207 [archivalia betreffende Jan Breughel II]
- S.D. Muller, '*Nature's rivals: the Brueghels*', in: S.D. Muller (ed.), *The Val A. Browning collection: a selection of old master paintings*, Salt Lake City (The Utah Museum of Fine Arts, University of Utah) 2001, p. 62-93
- An Van Camp, '*Jan Brueghel the Younger and the Nuremberg drawings*', *Delineavit et Sculpsit* nr. 36 (oktober 2013), p. 22-43
- Chr. Van Mulders, *Een analyse van de creatieve process (sic) in het oeuvre van P.P. Rubens in samenwerking met Brueghel I en II*, diss. in voorbereiding, Brussel, Vrije Universiteit, prof. Van de Velde (Bron: *Kunstchronik* 9/10 (2003), p. 536)

PROVENANCE

- Private Collection, Italy.

MUSEUMS

There are works by Jan Brueghel in the museum collections of the following cities, among others: K.M.S.K., Antwerp (Belgium) - Rijksmuseum, Amsterdam (Netherlands) - Staatl. Preussischer Kulturbesitz Gg. Museum, Berlin (Germany) - Institute of Art Detroit (Michigan, USA) - Gemaldegalerie, Dresden (Germany) - National Gallerie of Ireland, Dublin (Ireland) - Prado Museum, Madrid (Spain) - National Gallerie, Munich (Germany) - Metropolitan Museum, New York (USA) - Museum of Art, Philadelphia (USA) - MH Young Memorial Museum, San Francisco (USA) - Kunsthist Museum, Vienna (Austria), etc. There are works by Frans Wouters in the museum collections of the following cities, among others: Kunsthistorisches Museum, Vienna (Austria) - National Museum, Stockholm (Sweden) - Finnish National Gallery, Helsinki (Finland) - Residenzgalerie, Salzburg

Subscribe

Past Issues

Translate ▼

Copyright © 2020 Soraya Cartategui Gallery, All rights reserved.

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

