

116

Attribuito a Jan Van Kessel I (1626 - 1679)

Allegoria del Tatto: madre con bambino sotto un portico con un cumulo di armature, scontro di cavalleria e città in fiamme sullo sfondo

Olio su tavola cm 56x89
In cornice (difetti)

Provenienza

Antique Gemalde Salon Joseph Kuba venduto a Mons. Cesare V. Adda, Karlsbad, 18/08/1935.

Vendita dell'Eredità Achille D'Adda ad opera di Rodolfo Manfredini a Artaki Gurjian, Alessandria d'Egitto, 12/12/1951.
Collezione privata

Expertise

Gustav Gluck, Vienna 1934 (attribuito a Jan Brueghel il Giovane)

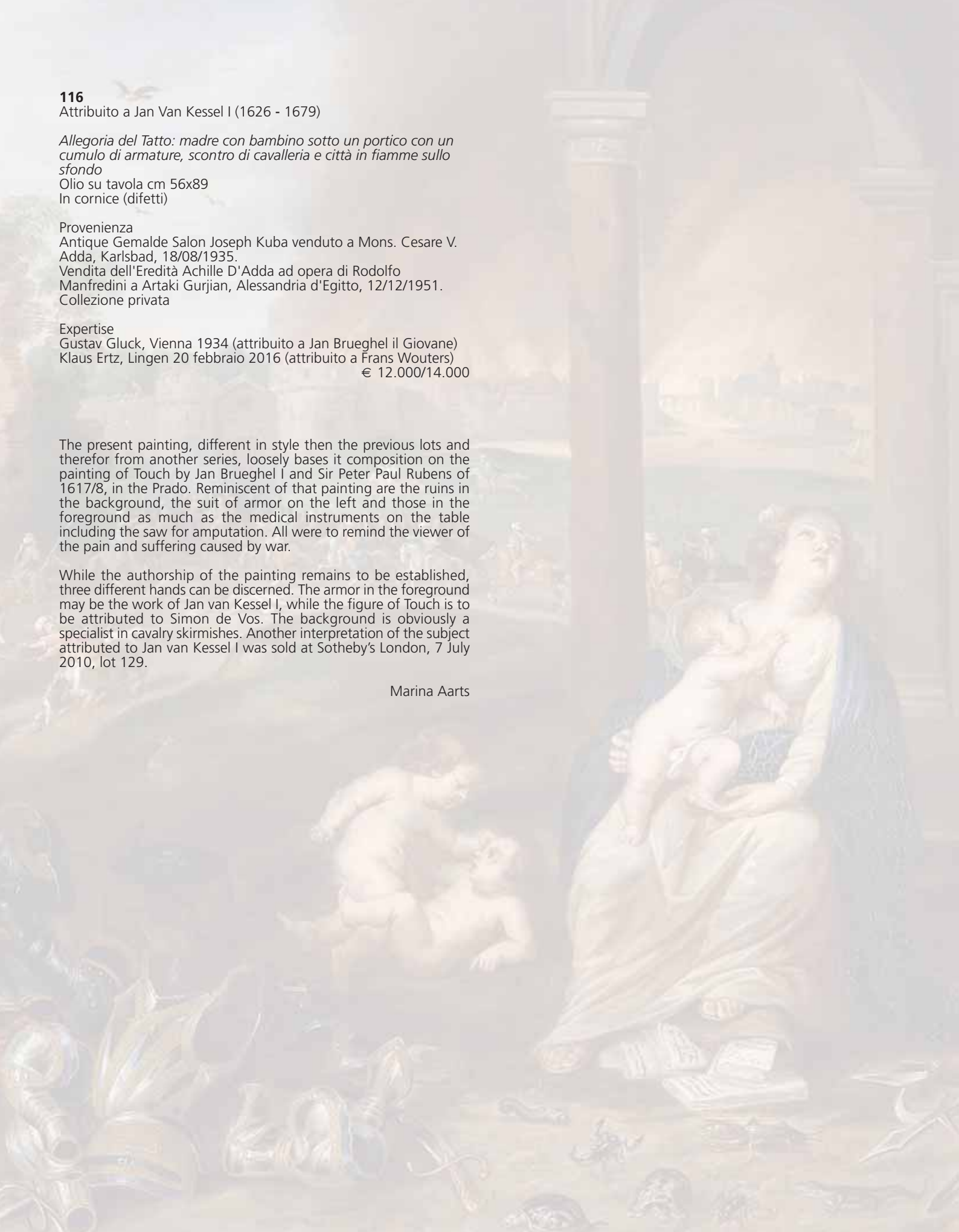
Klaus Ertz, Lingen 20 febbraio 2016 (attribuito a Frans Wouters)

€ 12.000/14.000

The present painting, different in style then the previous lots and therefor from another series, loosely bases its composition on the painting of Touch by Jan Brueghel I and Sir Peter Paul Rubens of 1617/8, in the Prado. Reminiscent of that painting are the ruins in the background, the suit of armor on the left and those in the foreground as much as the medical instruments on the table including the saw for amputation. All were to remind the viewer of the pain and suffering caused by war.

While the authorship of the painting remains to be established, three different hands can be discerned. The armor in the foreground may be the work of Jan van Kessel I, while the figure of Touch is to be attributed to Simon de Vos. The background is obviously a specialist in cavalry skirmishes. Another interpretation of the subject attributed to Jan van Kessel I was sold at Sotheby's London, 7 July 2010, lot 129.

Marina Aarts





116



dipinto in cornice