



## Master Of The Prodigal Son / Jan Mandijn (1500-1560), Workshop. Resurrection Of Christ



8 000 EUR

Period : 16th century

Condition : Bon état

Material : Oil painting on wood

Width : 63cm

Height : 81cm

<https://www.proantic.com/en/1493306-master-of-the-prodigal-son-jan-mandijn-1500-1560-workshop-resurrection-of-christ.html>

### Description

Resurrection of Christ

Workshop of the Master of the Prodigal Son / Jan Mandijn (1500-1560)

Oil on panel, 73 x 56 cm (without frame), 81 x 63 cm (with frame)

The painting was examined by Professor Peter van den Brink, who confirmed its connection to the workshop of the Master of the Prodigal Son, identified with Jan Mandijn (1500-1560). Active in Antwerp, Mandijn is known for his interpretation of Northern Mannerism, characterized by elongated figures, pronounced anatomical details, and a visionary atmosphere. Influenced by the Flemish engraving tradition and the fantastical world of Bosch, he developed a strong interest in narrative detail and imaginary architecture.

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His style is part of the Flemish Mannerist tradition, which flourished in Antwerp and Haarlem in the second half of the 16th century, with artists such as Marten de Vos. His works are distinguished by complex perspectives, theatrical gestures, and striking color contrasts.

Professor Peter van den Brink is a recognized expert in 16th- and 17th-century Flemish and Dutch painting. Former director of the Suermondt-Ludwig Museum in Aachen, he has conducted extensive research on history painting, portraiture, and collecting practices from the 16th to the 19th century. He has studied the Antwerp and Haarlem schools and their interactions with Italy, specializing in technical analysis and infrared reflectography (IRR). He has curated exhibitions and published numerous studies on Flemish Mannerist artists.

On the back of the panel, two old printed paper labels indicate an attribution to the Haarlem school, second half of the 16th century, and a connection with the Master of the Prodigal Son.

A preparatory drawing is visible beneath the paint surface, with rigid and angular contours, typical of the Northern graphic tradition. Christ, ascending, holds a processional cross and a flowing veil. His emphatic gestures and the twisting of the figures enhance the Mannerist monumentality, evoking both Italian and Flemish bronzetti.

The soldiers, dressed in magnificent uniforms inspired by Ancient Rome, reflect the late Florentine and Roman Mannerist style, introduced north of the Alps by Flemish painters who had worked in Italy.

The landscape, with unreal green hues typical of Flemish painting, is animated by Gothic and fantastical architectural elements. The strong color contrasts and theatrical composition heighten the supernatural and dreamlike nature of the scene.

The iconography follows the traditional model of the Resurrection of Christ, where the Savior, bathed in light, rises from the tomb. The soldiers, startled, collapse to the ground, while on the right, the Holy Women, witnesses to the event, approach in awe and devotion.

"The paintings attributed to the Master of the Prodigal Son should be placed within the studio practice of Jan Mandijn, though little research has been done on the subject. Mandijn was the teacher of Hansje van den Elburg, and Pieter Aertsen worked in his studio. The two triptychs by Aertsen in the church of Zoutleeuw show a striking stylistic similarity. However, your painting is unrelated to Aertsen but was created by an artist well acquainted with Mandijn's work."

-- Peter van den Brink