



17th Century Northern School After Christoph Schwarz (1541-1592), The Last Judgment.

7 200 EUR



Signature : Ecole Du Nord Du 17è Siècle , monogramme.

Period : 17th century

Condition : Parfait état

Material : Oil painting on copper

Length : 97 cm,107 cm avec le cadre

Width : 65 cm, 75 cm avec le cadre

<https://www.proantic.com/en/1510754-17th-century-northern-school-after-christoph-schwarz-1541-1592-the-last-judgment.html>

Description

17th-century Northern School after Christoph Schwarz (1541-1592), The Last Judgment. Copper mounted on a parquet-covered stretcher, 97 cm by 65 cm Frame, 107 cm by 75 cm This superb painting depicts the Last Judgment, which can be dated to the early 17th century. The work is monogrammed in the lower right corner with two letters. The first is undeciphered, and the second is an F. Our painting is a reworking, with variations, of a 16th-century work by the German painter Christoph Schwarz (1541-1592). A variation of this composition attributed to Hans Rottenhammer was offered by Phillips, New York, on June 10, 1981, lot 25. A signed and dated 1633 gouache by Friedrich Brentel of The Last Judgment sold at Sotheby's, London, on February 18, 1991, lot 286 attests to the success

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of this composition, which was also treated by Nicolas Elias (1591-1653) and Jacob de Backer (1560-1589). In Christian tradition, the Last Judgment is described as the moment when God judges the living and the dead, determining who is admitted to heaven (those who have led so-called virtuous lives) and who is condemned to hell (those who have led so-called immoral lives). It is a reminder to believers of the need to live a virtuous life and prepare for the day of judgment. The Last Judgment is an important subject in Christian theology and is often depicted in Christian art, particularly in paintings and sculptures.

Christoph Schwarz (1541-1592) Christoph Schwarz was born around 1545 or 1548 in Munich. He was the son of a Munich goldsmith, Conrad Schwarz, and apprenticed to Hans Bocksberger II from 1560 until around 1566 in Munich, and then to Titian in Venice. Upon his return to Munich in 1573, he was appointed court painter, a position he held until his death. In 1568, he worked on festive decorations for the wedding of Prince William (later Duke) of Bavaria and Duchess Renée of Lorraine with Hans Mielich, the master in charge, and Hans Ostendorfer II (around 1570). He also assisted Mielich on the paintings for the great altarpiece (1560-72; in situ) of the Liebfrauenkirche in Ingolstadt. He painted facades of wealthy landowners and emblematic sites in the city, such as the Senger brewery. In addition to these decorations, he produced numerous drawings and easel paintings. His subjects were religious and mythological; he was also a portraitist.

The Beaux-Arts de Paris owns a Study for an Altar Painting Depicting Saint Sebastian and Saint Nicholas of Tolentino (graphite, pen, brown ink, Indian ink wash, and touches of blue and red watercolor, H. 0.209; W. 0.144 m). This drawing is related to Schwarz's Saint Sebastian and Saint Nicholas of Tolentino (oil on canvas, Bavarian State Painting Collections, Munich), painted for the private oratory of Duke Ferdinand of Bavaria.