



Cornelis Snellinck (c. - Rotterdam 1669)
Landscape with figures
Oil on panel - 68 x 106 cm. - 1650-55 ca.

In the month of March and to celebrate the upcoming arrival of spring we chose this wonderful landscape made by prominent Dutch painter Cornelis Snellinck belongs to a large family of artists, in fact his son and pupil Jan Snellinck III followed the same line landscape. Unaware of many aspects of his life, the one thing that all the experts agree on is that developed throughout his artistic activity in the city of Rotterdam, where he died in 1669. Therefore we can say that the landscapes depicted in his works belong to villages and forests around this city.

Our panel is a fine example of Dutch landscape, as it has all the characteristics that managed the painters specialized in this kind of subject. These artists came out to the field, took long walks and made drawings or sketches of what they saw there, especially reveling in the different effects that cause the clouds in the sky, and later develop pictorially in their workshops.

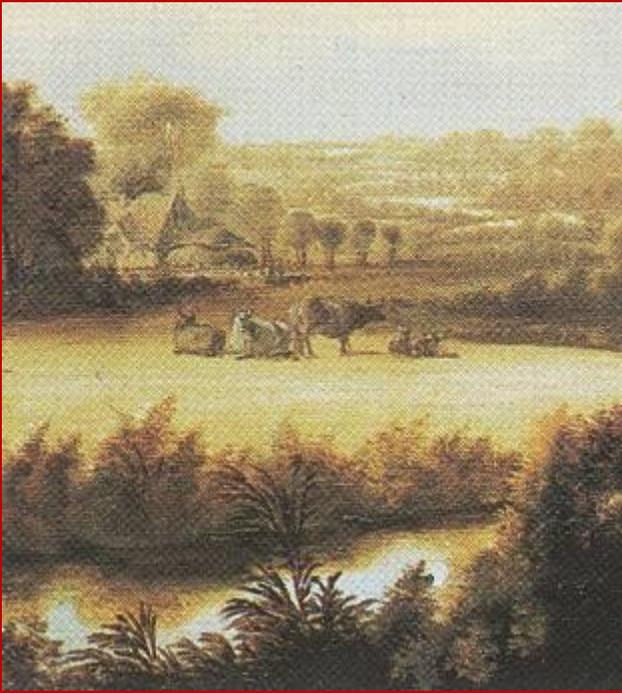
In the compositions of Cornelis Snellinck should be noted his great ability in handling plans, achieving a broad perspective on the landscape by placing a low horizon line, which leads to a huge sky that occupies more than two thirds of the work. Also the color scheme and light falling obliquely on an area of the table, causing a great sense of depth to his work with large trees, small rivers and farmhouses. Figures that appear enlivening these places are small but essential, since they serve as a tool of argument to call the viewer's attention and make him share in his story.



The main protagonist of the work is the tree which is approximately in the center of the composition, that breaks the horizontality of the panel, and serves to distinguish two zones, on the left a flat meadow by a creek meandering path, and to the right small farm after you see the beginning of a lush forest. It is very common to use a similar scheme in all the landscapes of this period and can be two readings of the same work.

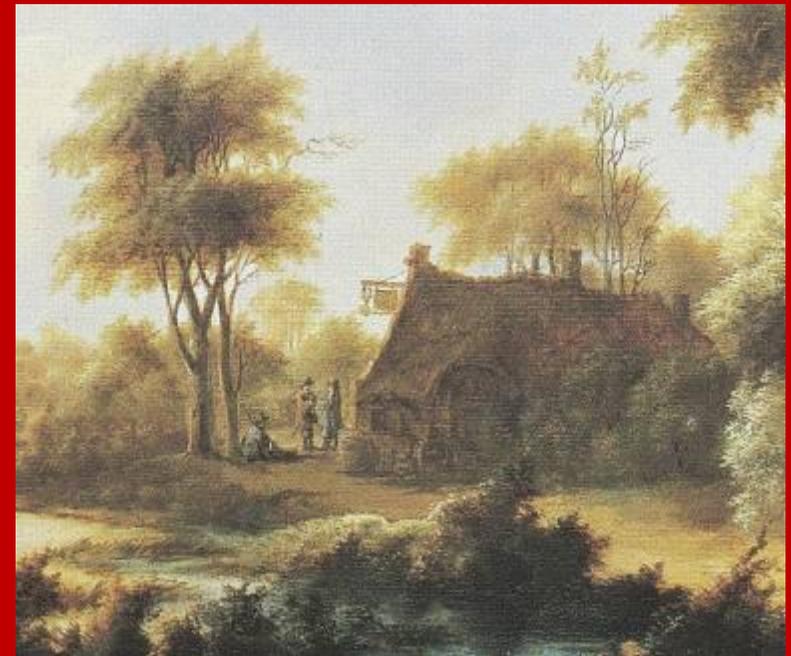
The leaves that fill the branches of the tree are made through small and detailed brushstrokes in green and ocher, showing all typical foliage contrasts in such compositions.

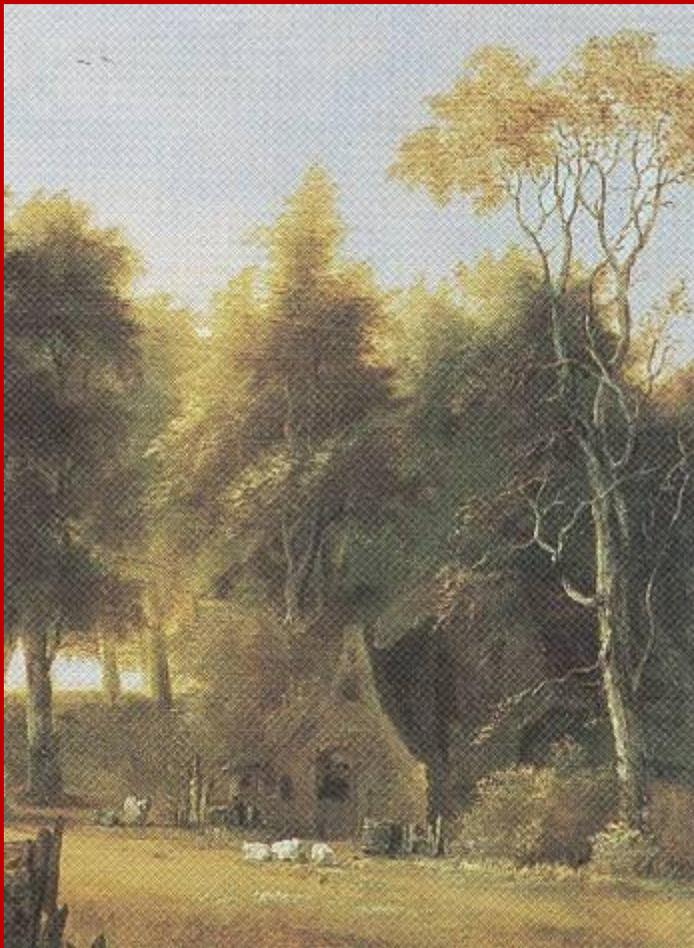
As in all the landscapes of the period, characters protagonists the scene, it is a stop on the way in which a man behind the wooden fence conversation with a gentleman put on his back and a woman, both accompanied by a dog patient waiting.



On the left, we see a large field with a zigzag stream is lost in the horizon, the outline of what looks like a building, probably a farm and cows resting quietly blending into the environment. This transmits a great sense of peace and tranquility. The painter achieves this effect of depth through overlapping planes and color, darker in the foreground, which will gradually clearing to a completely blurred background.

In the center, near the creek, is represented an inn or tavern of the crossroads in seventeenth-century Holland, with distinctive protruding sign on the door and the thatched roof. At that time the border areas to big cities offer spaces for rest, both for those who came to town working to resolve issues, and for who left back home.



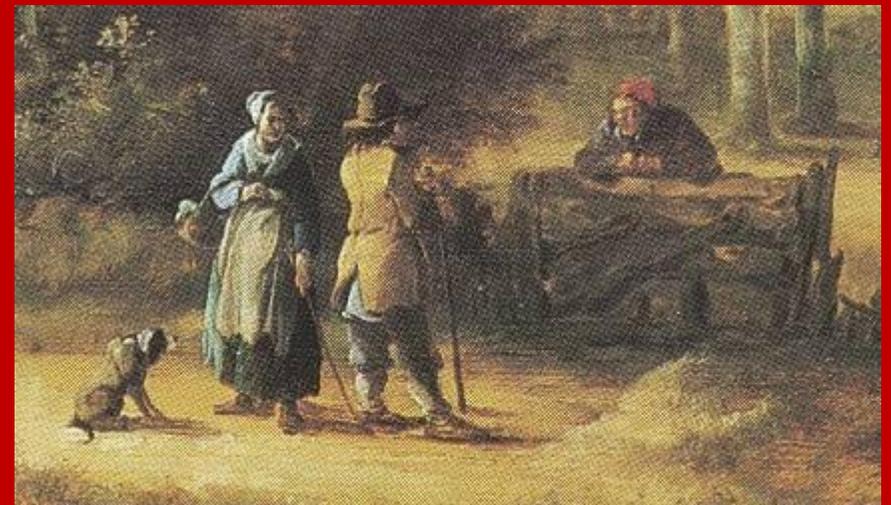


Finally, on the right we can see more clearly than before, a farm that blends with the deep woods. At the entrance a number of sheep grazing quietly in the meadow, creating a bucolic setting in harmony with its surroundings.

Snellinck manages to capture a very realistic any day of the rural environment, and transfer the current viewer to that time as if a window to the past is involved.

It's amazing how the artist strives to capture every detail, both of nature and animals and characters that are represented thereby manages to create a scene of balance despite the constant contrasts.

As we said, the story line of the work is given by the gentleman and the lady talking animatedly with the head of the farm, located behind the fence. The arrangement of these characters, with the woman looking at the viewer and lord back accompanied by a dog, is a pictorial device that repeats in the seventeenth century.



BIBLIOGRAPHY

- W. Bernt, *The Netherlandish Painters of the Seventeenth Century*, Phaidon, 1970, Vol III, pg 108, plate 1083.
- A. Bredius, *Oud Holland, VIII*, 1890, pg. 5.
- E. Benezit, *Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs*, Vol. 12, pg 927.

PROVENANCE

Private Collection, Holland

Kunsthandel P. de Boer, Amsterdam 2005

EXHIBITIONS

Kunsthandel P. de Boer, Amsterdam 2004

MUSEUMS

Cornelis Snellinck's works can be found in many museums around the world including: Prague- National Museum,
Rotterdam- Historisch Museum, Vienna- Kunsthistorisches Museum.