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The Transfiguration - Flemish School Of The 16th Century



5 950 EUR

Period : 16th century

Condition : Parfait état

Material : Oil painting on copper

Width : 50

Height : 55

Description

The Transfiguration - Flemish School XVI th century Oil on copper, 30 x 25 cm. With period frame: 55 x 50 cm. Late 16th - early 17th century Presented in a 17th-century Flemish frame, made of ebonized wood with a reverse profile. This painting is a reduced version on copper of The Transfiguration by Raphael, one of the Italian master's final masterpieces, completed between 1516 and 1520 and now housed in the Vatican Museums. The composition faithfully echoes the original's dual structure: above, Christ is shown transfigured in radiant light, flanked by Moses and Elijah; below, the apostles and onlookers react with awe and dramatic intensity to the miraculous event. Origin and attribution The small format and copper support--valued for its smooth surface and durability--suggest a private

Dealer

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devotional use. Such works were commonly produced in the Southern Netherlands during the late 16th and early 17th centuries, where Flemish workshops specialized in reproducing Italian masterpieces. The precision of the drawing, the vibrant palette, and the meticulous attention to detail point to a Flemish hand, likely inspired by engravings of Raphael's work circulating in Northern Europe.

Function and useIntended for intimate contemplation, this copper painting may have adorned a private chapel or domestic altar. The subject--the revelation of Christ's divine nature--makes it an ideal focus for spiritual meditation, enhanced by the preciousness of the medium and its portable size.

Artistic significanceBeyond its devotional role, this work reflects the transmission of Italian models across Northern Europe and the enduring admiration for Raphael. It also illustrates the collector's taste for refined materials and miniature formats, typical of humanist culture and private patronage.

Very good overall condition: the paint layer is stable, the old varnish shows a very slight yellowing, and no overpainting is visible to the naked eye.