



## Flight Into Egypt, Northern Painter Active In Rome, Early 17th Century

2 600 EUR



Period : 17th century

Condition : Bon état

Material : Oil painting on wood

Width : 64cm

Height : 41cm

### Description

Flight into Egypt, Northern Painter Active in Rome, Early 17th Century

Northern painter active between Rome and the former Low Countries

Early 17th century

Oil on panel, cradled

Dimensions with frame: 64 × 41 cm

Dimensions without frame: 55.5 × 32 cm

At the beginning of the seventeenth century, Rome was a centre of remarkable vitality for Northern European artists, drawn to the study of antiquity, landscape, and the monumental remains of the ancient city. While some of these painters are well known today, many others remained anonymous or gradually fell into obscurity, their artistic personalities only slowly re-emerging through recent scholarly research and renewed

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Mobile : +39 3383199131

Via Maggio 63 / rosso

Firenze 50100

stylistic analysis.

The present painting fits fully within this Roman-Northern context. The episode of the Flight into Egypt is set within an idealized landscape, dominated by ancient ruins and by the presence of a pyramid in the background. This element, characteristic of the antiquarian and idealized vision of Rome, establishes a refined play of associations between the biblical subject and an image of Egypt filtered through Roman archaeological culture.

The landscape composition clearly refers to models developed in late sixteenth- and early seventeenth-century Rome. The views of ruins and ancient architecture appear to derive from drawings and prints associated with the circle of Paul Bril and Matthijs Bril, as well as from the graphic tradition disseminated by Northern artists active in Rome, including Willem van Nieulandt, who in the early decades of the seventeenth century already produced imaginative and almost dreamlike views of Roman ruins, anticipating a sensibility that would only later become central to the genre of architectural capriccio.

The large mass of trees, conceived as a structural wing of the composition, recalls solutions associated with Adam Elsheimer and attests to a direct familiarity with pictorial models developed by Northern artists working in Rome. The landscape atmospheres, constructed through successive planes, shaded foregrounds, and distant openings, would later be taken up and further developed by painters such as Jacob Pynas.

Although the painter operates on a more modest qualitative level, the work nevertheless reveals an erudite visual culture and a clear affiliation with a well-defined artistic current. In this respect, the painting shows a curious affinity with works attributed to the enigmatic Master of the Roman Songbook, particularly in the imaginative treatment of Roman ruins and in the fusion of biblical narrative with a learned, idealized landscape.

Condition: good overall condition; cradled panel  
with a surface patina consistent with the age of  
the work.