



Follower Of Joos De Momper The Younger (antwerp, 1564 - 1635) Battle Of The River Idaspe

2 800 EUR



Period : 17th century

Condition : Bon état

Material : Oil painting on copper

Width : 19,5

Height : 13

Description

Follower of Joos de Momper the Younger (Antwerp, 1564 - Antwerp, 1635) Battle of the River Idaspe Oil on copper, 13 x 19.5 cm - with frame, 31 x 36 cm This refined oil-on-copper composition, attributed to a follower of Joos de Momper the Younger, perfectly embodies the crucial transition between Flemish Mannerism and Baroque naturalism. The work is distinguished by the typical perspectival structure that made de Momper's workshop famous: a tripartite chromatic division in which the foreground is dominated by brown and earthy tones, the middle ground is enlivened by lush greens, and the background fades into crystalline and atmospheric blues, in accordance with the principles of aerial perspective. Joos de Momper (Antwerp, 1564-1635) is a pivotal figure in the

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history of European art. Trained within a dynasty of painters and influenced by the cosmic landscapes of Pieter Bruegel the Elder, he was able to transform landscape painting from a purely decorative or religious function into an autonomous and vibrant genre. His biography tells of an artist deeply rooted in Antwerp, where he became dean of the Guild of Saint Luke, but his vision was anything but provincial. De Momper is famous for his "imaginary landscapes," mountainous scenes and river valleys interspersed with historical scenes or simplyThe painting depicts one of the most famous and tactically complex moments in Alexander the Great's career: the Battle of the Idaspe River (in present-day Pakistan), fought in 326 BC against the Indian king Porus. After crossing the Indus, Alexander found himself facing Porus's army, arrayed on the opposite bank of the Idaspe. The river had swollen due to monsoon rains, making the crossing extremely dangerous. To break the deadlock, Alexander employed his superior strategic cunning. He carried out a series of diversionary maneuvers to confuse the enemy, leading Porus to believe he would not attempt the crossing until the rains had ended. On a stormy night, Alexander secretly led a select portion of his troops several kilometers upstream, finally managing to cross the river and surprise the flank of the Indian army. The battle ended in Alexander's victory, but the episode is best remembered for its conclusion. Impressed by Porus's courage and dignity (he had fought to the very end despite his wounds), Alexander asked him how he wished to be treated. Porus replied, "As a king." Alexander, admiring such pride, not only restored his kingdom but expanded its borders, making him his ally.The painting reflects a classicist vision typical of European painting, where armor and architecture are idealized according to the tastes of the era, rather than for historical fidelity to the Indian or Macedonian customs of the 4th century B.C. They do not seek topographical accuracy, but aim to evoke a sense

of wonder and sublime vastness. De Momper's importance lies in his free brushwork, which anticipates modern sensibilities. He abandoned the meticulous detail of the Flemish Primitives in favor of a more dynamic rendering of light and rock formations. In the painting under consideration, we note how the classical-style architecture on the left and the figures in military or heroic attire serve to provide scale and narrative to the scene, a common practice in which de Momper often collaborated with figure specialists, such as Jan Brueghel the Elder or Sebastian Vrancx. This synergy between wild nature and human presence defined the standard of 17th-century Flemish landscape painting. De Momper's influence was vast and enduring, spreading through a large group of disciples and followers who continued to explore the theme of the fantastic landscape. Among the most notable figures in his circle were Louis de Caullery, known for his convivial and architectural scenes, and Frans de Momper, who inherited the master's style while evolving it toward more monochromatic tones. The copper engraving presented here, thanks to the intrinsic luster of the metal surface, highlights precisely that vibrant luminosity that these followers sought to emulate, confirming how de Momper's teachings on depth and atmosphere have remained an indispensable reference point for generations of landscape artists.