



Christoph Schwarz (Ingolstadt, 1548 - Munich, 1592), Rest On The Flight Into Egypt



8 000 EUR

Period : 17th century

Condition : Bon état

Material : Painted wood

Width : 23,5

Height : 32

Description

Christoph Schwarz (Ingolstadt, 1548 - Munich, 1592) Rest on the Flight into Egypt Oil on panel, 32 × 23.5 cm With frame, 63.5 × 56.5 cm

Christoph Schwarz's oil on panel depicts one of the most beloved subjects of late Renaissance devotional painting: the Rest on the Flight into Egypt. The Virgin occupies the center of the composition, seated on the ground with her blue cloak draped over her legs and wearing a pink robe, as she nurses the Infant Jesus in a gesture of tender protection. Behind her, Saint Joseph is depicted in a meditative pose, his face resting on his hand, wrapped in a bright red cloak. To the right, a hilly landscape unfolds in luminous tones, featuring a fortified city, a sloping forest, and a distant valley animated by small figures. In the sky, amid golden, wispy clouds, two angels glide

Dealer

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toward the earthly scene. The composition enjoyed extraordinary circulation throughout Counter-Reformation Europe thanks to the engraving made by Johannes Sadeler, known as Jan the Elder, the first member of the famous dynasty of engravers from Aalst, Belgium. The Sadeler family were among the most prolific and influential engravers of the late sixteenth century, active in Flanders, Germany, and Italy, and their ability to disseminate images throughout Europe ensured that compositions conceived for private or devotional contexts became models of reference on a continental scale. Jan Sadeler's engraving gave Schwarz's original a reach that no single painted panel could have achieved on its own, etching into the visual memory of the time the iconic image of the Virgin nursing the Child in the foreground, with the landscape in the background and angels in glory. As evidence of the genesis of this composition, the Art Institute of Chicago holds an autograph drawing by Schwarz that documents an early compositional idea: in that sketch, the Holy Family is placed on the left, in front of a landscape depicting a tree-lined valley stretching toward the background. Christoph Schwarz was born around 1548 in Ingolstadt, the son of Conrad, a goldsmith by trade. From 1560 to 1566, his father entrusted him to the workshop of Melchior Bocksberger, a prominent painter and fresco artist, under whom he mastered the fundamentals of the craft. In 1566, he moved to Augsburg to undertake his first independent fresco commissions, then returned to Munich in 1569. The following year, he undertook the journey that would prove decisive for his artistic development: he traveled to Venice, where he remained for about three years. His stay in Venice had a profound influence on his style, imbuing his work with that fluidity in the treatment of light, that richness of color, and that softness of the flesh that clearly distinguish him from his Bavarian contemporaries. Upon his return to Munich in 1573, he was appointed court painter the

following year, succeeding Hans Mielich, with whom he had collaborated and who was likely one of his teachers. He worked on the most important commissions of the era, such as those for the Fugger banking family. A comparison with the artist's other works highlights the consistency of his pictorial language. In the altarpiece depicting Saint Sebastian and Saint Nicholas of Tolentino, preserved in Bavarian public collections, two angels appear at the top that are strikingly similar to those in the \*Rest on the Way to Egypt\*, bathed in beams of golden light amid cherubs and billowing clouds, confirming an angelic typology that Schwarz had established as a recurring element of his devotional rhetoric. The panel depicting the Burial of Christ at the Kunsthistorisches Museum in Vienna displays the same spatial structure: the religious scene unfolds in the foreground in a compact and dramatic manner, while in the background a landscape opens up, extending into the depth with the same luminous and distant atmospheric quality. The same compositional logic governs the panel depicting the Baptism of Christ at the Prado Museum in Madrid, where the landscape in the background interacts with the sacred figures through the same economy of means and the same veiled luminosity. The panel depicting the Exaltation of the Cross at the National Museum in Warsaw, while sharing the same conception of the background landscape, stands out for its much higher density of figures, which transforms the scene into a choral fresco, demonstrating Schwarz's versatility in adapting the same formal structure to meet different narrative needs.