

KLAAS MULLER

FLEMISH SCHOOL 17TH CEN

Mountainous Landscape

This landscape was traditionally attributed to the Flemish artist Joos II De Momper and later even to the Northern Dutch artist Hercules Segers (according to the RKD in The Hague). However, it displays many Rubensian characteristics in terms of brushwork and composition.

The work captures the sublime power of nature through rugged cliffs, steep rock formations, and a sweeping sense of scale. Tiny human figures scattered across the terrain—climbing, pausing, or observing—serve to emphasise the vastness and majesty of the natural world. Their presence introduces a narrative of exploration and awe, reflecting the Baroque fascination with man's place within the grandeur of creation.

The earthy palette and soft atmospheric light, possibly evoking dawn or dusk, lend the scene a contemplative mood. The artist's attention to geological detail and spatial depth reveals both technical mastery and a poetic sensibility. This type of landscape, though rooted in topographical observation, often carried allegorical meaning—suggesting spiritual ascent, inner journey, or the sublime encounter between humanity and nature.

Works like this exemplify the Flemish tradition of combining realism with metaphor, offering not just a view, but an experience of the landscape as a living, expressive force.



Exhibitions

According to a label on the frame: "Goede Onbekenden", Dordrechts Museum, 1959

Artist description:

After the Siege of Antwerp (1584–1585), the Southern Provinces of the Netherlands ("Flanders") remained under Spanish

rule and were separated from the independent Dutch Republic. Although many artists fled the religious wars and moved from the Southern Netherlands to the Dutch Republic (Dutch Golden Age), Flemish Baroque painting flourished, especially in the Antwerp school, during the seventeenth century under Rubens, Anthony van Dyck, and Jacob Jordaens.