



Saint Peter, A Wood Carving From The Castilian School, 16th Century



3 000 EUR

Period : 16th century

Condition : En l'etat

Material : Painted wood

Width : 25

Height : 66

Depth : 19

Description

Dimensions: 66 cm high x 25 cm wide x 19 cm deep The sculpture depicts Saint Peter, carved from polychrome wood. The piece stands out for its imposing presence and its frontal pose. The back is unfinished, which may indicate that it was designed to be viewed from the front. It is a perfect example of the shift that began to take place with the shift away from the Late Gothic style and the growing influence of Italian art, even though certain medieval traditions are still evident. At this time, greater importance to human faces, even though Saint Peter's expression remains sober. The evolution toward more naturalistic forms is clearly evident in his eyes, whose irises reveal distinct shades of color, lending him greater realism. The figure's hair begins to take on curved shapes. This

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characteristic is also visible in his beard, which serves as a distinctive feature that allows him to be identified. The verticality and rigidity of 16th-century sculptures begin to fade, as can be seen in the movement of the leg of Saint Peter, which bends forward and lends him greater dynamism. This movement is further accentuated by the folds of the saint's robe. Among the new features, we note the book held by the figure is holding in his left hand; it may reproduce in Latin the Gospel according to Matthew (19:27), in which Peter tells Jesus that his disciples have left everything to follow him: "Ecce nos dereliquimus Omnia et secuti sumus te." In his right hand, he holds what might be the remnants of the attributes that usually accompany him, such as the keys to the Kingdom of Heaven or the cross; however, these are not preserved in their entirety (see images). As for the polychromy, one notices the pigment characteristic of the period--gold--which covers the entire front of the figure's tunic. The cloak is also adorned with floral motifs that are clearly discernible against the green tones on its reverse side. On the cuffs of the tunic, one can see plant motifs, also in shades of green, which were executed with great precision. Reddish hues are visible due to small areas of pigment loss where the pigment served as a preparatory base for the subsequent application of gilding. With regard to its polychromy, the piece exhibits signs of wear consistent with its age (see images). Today, very few sculptures retain their original polychromy in this condition, making this piece depicting Saint Peter a highly prized and worthy subject of study.