



The Adoration Of The Shepherds, Pieter Pourbus (gouda 1523 - Bruges 1584) Circle



9 500 EUR

Signature : Pieter Pourbus (Gouda, 1523 - Bruges, 1584)

Cercle de

Period : 16th century

Condition : Bon état

Material : Oil painting on wood

Width : encadré 94 cm.

Height : encadré 110 cm.

Description

Pieter Pourbus (Gouda 1523 - Bruges 1584)
Circle of Adoration of the Shepherds 16th-17th
century Oil on panel 74 x 51 cm. - In an
architectural "temple-style" frame, 110 x 94
cm. [FULL DETAILS \(click HERE\)](#) The work
depicted here, which illustrates the Nativity
theme with the Adoration of the Shepherds, is a
painting of excellent artistic quality that fits
seamlessly into the body of work by the circle of
the Flemish artist Pieter Pourbus (Gouda 1523 -
Bruges 1584). A master of the Flemish
Renaissance, he is renowned for having led the
Bruges school of painting in the second half of
the 16th century. His artistic output combines the
Flemish technical tradition with the models of
Italian Mannerism, distinguished by its
extraordinary geometric precision and sharpness

Dealer

Antichità Castelbarco

Old master paintings

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of detail. In particular, the defined anatomical details, the plasticity of the drapery, and the theatrical gestures of the figures evoke the style of Flemish Romanism. This movement saw painters from the Low Countries reinterpret Italian Mannerist and Renaissance models (particularly those of artists such as Giorgio Vasari and Frans Floris), blending them with the meticulous descriptive tradition of Northern Europe. Returning our attention to the work itself, we are presented with a remarkable depiction of the moment when the shepherds reach the Nativity scene: the Virgin Mary and Saint Joseph are portrayed proudly showing the infant to the group of shepherds who have come to worship him. An interesting and unusual detail shows Joseph not merely as a silent spectator, but acting as a caring father to keep the newborn warm, drying his swaddling clothes near a blazing fire: a motif much loved by 16th- and 17th-century painters to humanize the sacred scene. Naturally, his action is imbued with strong symbolic meaning; the warmth against the cold symbolizes the earthly welcome of the Word made flesh in a hostile and cold world. In the background, one can make out classical architecture in ruins, another symbolic element typical of Northern Renaissance painting that represents the decline of the pagan era and the birth of Christianity. In the background, a beam of golden light breaks through the sky, from which an angel messenger emerges to bring the shepherds the news of the birth of Jesus the Savior. Here, too, the attention devoted to the landscape below is particularly noteworthy, featuring ancient towers and walls inspired by Bethlehem. A noteworthy detail is the sumptuous and elaborate carved, gilded, and polychrome wooden aedicule frame in which the painting is set. The frame is embellished with fluted columns on the sides and crowned by a broken pediment decorated with cherub heads. This type of architectural frame accentuates the monumental aspect of the painting and was designed for devotional use both inside private

chapels and in private settings. ADDITIONAL INFORMATION: The painting comes with a certificate of authenticity and a descriptive iconographic sheet. We handle and arrange the shipping of purchased works, both within Italy and internationally, through professional and insured carriers. Please contact us for any information; we will be happy to assist you. Follow us on: <https://www.instagram.com/galleriacastelbarco/?hl=it> <https://www.facebook.com/galleriacastelbarco/>