



PROANTIC

LE PLUS BEAU CATALOGUE D'ANTIQUITES

25% Discount    Nicolo Pomarancio, Says Il Pomarancio - Virgin Milk - 16th Century



8 300 EUR

Signature : Nicolo POMARANCIO, dit IL POMARANCIO (1520 - 1597)

Period : 16th century

Condition : Bon état

Material : Oil painting

Width : 55 - avec cadre 72

Height : 70 - avec cadre 87

#### Description

25% discount to apply - new price: EUR 6225

"Virgin of Milk" or "Nursing Virgin" after the Latin name "Virgo lactans".

It is one of the iconographic variations of the Christian painting of the theme of the Madonna and Child.

Our painting is on its original canvas.

Signed on the reverse of the painting "Ccques Pomarancio Rom. Pixit"

The original signed certificate of expertise will be given during the transaction.

custom payments possible

#### Dealer

#### Une Autre Epoque

Généraliste - mobilier et décoration du 17ème au 19ème

Mobile : 06 76 27 04 59

27 rue des Oiseaux

Pierres 28130

This is one of the representations of the Madonna and Child, placed in a moment of intimacy

The oldest representation is in the catacombs of Rome and dates from the second century.

In the East, from the 6th-7th century, an iconography known as Galaktotrophousa (feeding of milk) develops

In the West, a new style emerges, detaching from Byzantine influence, from the 13th century.

The Renaissance seizes it, the figure of the Virgin of humility being very popular.

Some works, for example by Raphael, shows the Child anticipating this moment, who catches the edge of his mother's bodice.

She is known in Spain as Nuestra Senora de la Leche or Virgen de la Leche.

The painters of the Middle Ages represent the Child Jesus frequently with an adult head, baldness start of the Donor Man, because he is a senex puer, an old child, pictorial way of figuring that he is well the "Wisdom of God".

At the end of the Middle Ages and the pre-Renaissance, the artists favor a naked or very slightly dressed Jesus, the sex in general quite apparent, with a more realistic child's body, the sponsors of the works wanting to show the mystery of the 'Incarnation.

Italian painters draw a more chubby Jesus than those of Northern Europe, both for reasons of aesthetic preference, but perhaps also because of the influence of climate on the growth of infants (influence of the sun and vitamin D).

The focus of attention between the mother and her child is frequently emphasized, as are the symbolic signs of the baby's fingers and hands.

Niccolo POMARANCIO, known as IL POMARANCIO (1520 - 1597)

Born in Pomarance, in the province of Pisa in Tuscany, he is a materialistic Italian painter of the late Renaissance, the father of Antonio Circiguiani, nicknamed him L'email a bien été

