

Chapter 1 : Category:Adoration of the Shepherds - Wikimedia Commons

*The Adoration of the Shepherds, in the Nativity of Jesus in art, is a scene in which shepherds are near witnesses to the birth of Jesus in Bethlehem, arriving soon after the actual birth.*

In this work, painted in Naples two years before his death, Ribera succeeds in creating a happy blend of naturalism and classicism. The sheepskin garb worn by one of the shepherds is depicted with great precision, bringing remarkable monumentality and clarity to the composition. The simple faith of the shepherds The radiant infant Jesus is lying in the straw of a manger, turning his head towards one of the shepherds come to worship. Mary is kneeling behind him, her hands together in prayer, her eyes lifted to heaven. Joseph is beside her, his hands crossed on his chest, looking down and contemplating the infant Jesus. In the foreground, a kneeling shepherd is deep in prayer. Another, in the background on the left, is taking off his hat. In the middle ground on the right, an elderly woman with a basket is looking out at the viewer. The shepherds have brought the baby the gift of a lamb. The scene conveys intense religious faith. The subject of the simple yet profound faith of the shepherds was very popular in the seventeenth century in all the Catholic countries in Europe; the Adoration of the Shepherds by Le Brun, also in the Louvre, is another fine example. The scene as painted by Ribera is taking place by day, although other contemporary artists generally showed the scene at night. Towards the end of his life, Ribera turned away from dramatic scenes, concentrating instead on peaceful subjects such as this one. A Spaniard at the Academy of Saint Luke in Rome Its medium-size format indicates that originally this work probably decorated a private chapel in a palace or church. Ribera painted it in Naples two years before his death, as the date, , and signature show. He left Spain for Rome, where he settled for some years, moving in the same circles as Caravaggio. He moved to Naples in and remained there for the rest of his life. Beside his signature, Ribera proudly noted that he was a member of the Academy of Saint Luke in Rome. When he painted this picture, he was growing closer to artists working in the classical movement in Rome. His final years were dogged by ill health and financial hardship, which is perhaps why his late works are gentler than his early paintings. A perfect marriage of naturalism and classicism This Adoration of the Shepherds is a fine example of the marriage of naturalism and classicism that Ribera achieved in his last works. The shepherd on the right and the old woman are also realistic depictions. Yet Ribera brings a note of classical grandeur to the scene. The figures radiate tranquility and their faces are serene. Their gestures are particularly important, as in the Bolognese paintings by the Carracci family. The gracious expressions of Mary and Jesus are reminiscent of the elegant paintings of Guido Reni. Nicolas Spinosa, Ribera, Naples, , p.

## Chapter 2 : The Adoration of the Shepherds (Getty Museum)

*Adoration of the shepherds: Adoration of the shepherds, as a theme in Christian art, depiction of shepherds paying homage to the newborn Christ, an event described in The Gospel According to Luke. It was a popular subject for altarpieces and other devotional paintings during the Renaissance and Baroque periods.*

He had to flee from his hometown after wounding a police officer in a tavern brawl. As with most other aspiring artists, he went to Rome to study classical techniques. Throughout his young adult life, Caravaggio was known amongst Italian citizens to be quite unruly and rebellious. He was often arrested on charges for violent behavior. Cardinal Francesco del Monte took a struggling Caravaggio into his home, and introduced him to his circle—thereby securing Caravaggio with his first public commissions. These commissions were not religious, but entirely secular paintings ranging from flowers and fruit to paintings of a young classical Greek god. It was during this time that he would become world-renowned for the physical particularity and brutal realism of his paintings. In 1609, Caravaggio reached a turning point in his artistic career. He began to be seen as an artistic visionary for the Church with his use of anachronistic technique to draw people back to the Catholic Church during the Counter Reformation. With this good publicity, he began to pick up many more prestigious commissions. Caravaggio mysteriously died in 1669, a year after finishing *The Adoration of the Shepherds*. His figures were isolated against vast, empty backgrounds. This was a contrast to the Renaissance technique of employing decorative backgrounds. The focal point of the scene is Mary in the center. She is swathed in bright red. One of the three shepherds closest to her also has a little bit of what appears to be the same red robe draped along his arm. This might be symbolic of the gesture he is making to touch the Virgin as she is holding Christ. All three shepherds, as well as Joseph identified by a faint halo, look on with amazement and complete adoration at this infant child born in a barn. To start, these divine figures are represented as ordinary people of the times. They are barefoot with ordinary robes. There is no divinity in the barn, either. There is no holy light source to shine the entire scene and make it overly-apparent that a divine event is occurring. Instead, the background is extremely dark with only a small single light source. It seems as though the space was lit by a single candle, as it might have realistically been during the actual event. We know that in the biblical account, Mary and Joseph were extremely poor. Their halos are almost barely seen, in contrast to the ornate halos of the Renaissance. Other than the halos, the clasped hands of the shepherds is the only thing hinting of any religious importance in the painting. There was nothing overtly marvelous about the birth of Christ. Caravaggio renders this aspect perfectly. There is nothing pre-arranged in the painting. Stylistically, Caravaggio used a technique he was famous for developing called *chiaroscuro*. *Chiaroscuro* is a contrast between dark and light. Using this technique heightened the drama of the work to make it seem raw and magnify the emotional aspects of the work. *Chiaroscuro* forces the viewer to focus on the figures and the event rather than other things going on in the background. The central theme of the painting is humility. By seating the Virgin on the ground, Caravaggio implies that she is not a heavenly queen, but rather a simple young mother. This painting is a representation of the majority. The response of the shepherds is to admire rather than to venerate. There is a calmness and tranquility that is unmistakably conveying their worth as common-folk for the people as the parents of the Savior.

### Chapter 3 : The Adoration of the Shepherds | Close Examination | National Gallery, London

*The Adoration of the Shepherds, or the Allendale Nativity, as it is commonly known after one of its previous owners, is now almost unanimously accepted as Giorgione's work. This important painting had an immediate impact on Venetian artists.*

Comment Christmas time is in full swing! To sustain the atmosphere we have prepared for you Top 10 of the paintings with the theme of Adoration of the Shepherds. The Adoration of the Shepherds, in the Nativity of Jesus in art, is a scene in which shepherds are near witnesses to the birth of Jesus in Bethlehem, arriving soon after the actual birth. It is often combined in art with the Adoration of the Magi, in which case it is typically just referred to by the latter title. But you cannot confuse it with The Annunciation to the Shepherds, when they are summoned by an angel to the scene, which is a distinct subject. The Adoration of the Shepherds is based on the account in the Luke 2, not reported by any other Canonical Gospel, which states that an angel appeared to a group of shepherds, saying that Christ had been born in Bethlehem, followed by a crowd of angels saying Glory to God in the highest, peace on earth to [people] of good will. The shepherds are then described as hurrying to Bethlehem to visit Jesus, and making widely known what they had been told concerning him, before they finally return to their flocks. The altarpiece is still in position in Santa Trinita, surrounded by the frescos of which it was the centrepiece. On either side are portraits of the kneeling donors, the very rich Portinari family. This important painting had an immediate impact on Venetian artists. The composition is divided into two parts, with a dark cave on the right and a luminous Venetian landscape on the left. The shimmering draperies of Joseph and Mary are set off by the darkness behind them and contrast with the tattered dress of the shepherds. Mary and Joseph also participate in the adoration, creating an atmosphere of intimacy. Reni has taken a higher viewpoint, in which angels balance the composition. Ingeniously, they also reflect back the light coming from the newborn Christ. Although slightly cut down on the right side, and transferred from wood to canvas, the painting is in excellent condition. For this reason, they were enormously popular during his lifetime. Adoration of the Shepherds by Georges de la Tour, c. The composition focuses on the infant Jesus, who is symbolically placed in the center. The very subtle play of black chalk strokes and wash laid on delicately with a brush brings the scene to life and gives it a grave, emotional feeling. Adoration of the Shepherds by Gerard van Honthorst, Gerard van Honthorst, Adoration of the Shepherds , Pommersches Landesmuseum This traditional, yet strikingly realistic representation of the visitation of the shepherds puts us in the stable with the shepherds. We can sense the wonder and delight that these astonished rural folk feel in the presence of the newly born, the incarnate Messiah. We love art history and we want to keep going with writing about it.

## Chapter 4 : 10 Most Famous Adoration of the Shepherds Paintings - calendrierdelascience.com - Art History

*The Adoration of the Shepherds is an oil on canvas painting by the Italian artist Michelangelo Merisi, commonly known as Caravaggio.*

The evocative effects of light and shadow in this intimate nocturnal scene were especially admired. However, the precise nature of the relationship has long puzzled scholars. The Munich version is one of seven paintings illustrating the life of Christ, commissioned by the Dutch stadholder chief magistrate Frederik Hendrik, and painted by Rembrandt between 1638 and 1640. It is about one-third larger than the National Gallery picture and the composition is reversed, so that the holy family is to the right and the worshipping shepherds are to the left. Pentimenti indicate that the artist made additional changes as he worked. Why was it made? A recent cleaning, combined with scientific analysis, connoisseurship and art historical research, have improved our understanding of this painting. Below the varnish and above the original paint layer was a patchy resinous layer, warm in tone. This appeared to have been applied over most of the painting, except those parts of the figures illuminated by the lantern and by the glow surrounding the Christ Child. Analysis by FTIR and GC-MS failed to identify anything particularly distinctive about the substance, and it was concluded that it was probably overpaint from an early restoration campaign. As the painting was gradually freed of murky varnish and overpaint, it was increasingly evident that the brushwork and application of paint were quite different from autograph works by Rembrandt. The figures are rather flat, and little effort was made to manipulate the paint texture to accentuate highlighted areas, as Rembrandt would have done. Based in part on these stylistic observations, it was concluded that the painting was probably made by an artist close to Rembrandt, not by the master himself. An X-radiograph of the Munich work shows that the shepherd kneeling by the manger and silhouetted against the light originally had his hands folded in prayer before his chest, as in the London version. But in the final painting Rembrandt changed the pose to one with outstretched hands. The copies made by pupils after works by Rembrandt can be divided into distinct categories: Because paintings in the last category of copies differ the most from the model, they represent greater invention on the part of the copier, and therefore the most advanced phase of mastering through imitation. This material was published on 30 June to coincide with the exhibition *Close Examination: Fakes, Mistakes and Discoveries* Further reading D. Brown, 2 vols, London, vol.

## Chapter 5 : Giorgione, the Adoration of the Shepherds (video) | Khan Academy

*'The Adoration of the Shepherds' is closely related to a painting by Rembrandt of the same subject and about the same date in the Alte Pinakothek, Munich. However, the precise nature of the relationship has long puzzled scholars. The Munich version is one of seven paintings illustrating the life.*

## Chapter 6 : Adoration of the Shepherds - WikiVisually

*Each of the 25 cards is a reproduction of "The Adoration of the Shepherds" by Giorgione. Each 5x7 card comes with an envelope and features a greeting and inspirational quote sure to warm the hearts of friends and family!*

## Chapter 7 : The Adoration of the Shepherds | Emory | Michael C. Carlos Museum

*Cambridge, , p. , under no. , call it "by, or near to, Mantegna" and believe that an Adoration of the Shepherds by an anonymous north Italian painter of the late fifteenth century in the Fitzwilliam derives from it.*

## Chapter 8 : Pupil of Rembrandt | The Adoration of the Shepherds | NG47 | National Gallery, London

*The detail of the architecture behind the goat and the inclusion of bagpipes derive from Dürer's woodcut of The*

*Adoration of the Shepherds, from the Small Passion of and the buildings and arch on the left from Dürer's woodcut of the Holy Family in Egypt of*

## Chapter 9 : El Greco, Adoration of the Shepherds – Smarthistory

*This Adoration of the Shepherds is a fine example of the marriage of naturalism and classicism that Ribera achieved in his last works. The detailed depiction of the rough hands of the shepherds and the realistic-looking sheepskin one of them wears are typical of the naturalism that marked Ribera's style.*