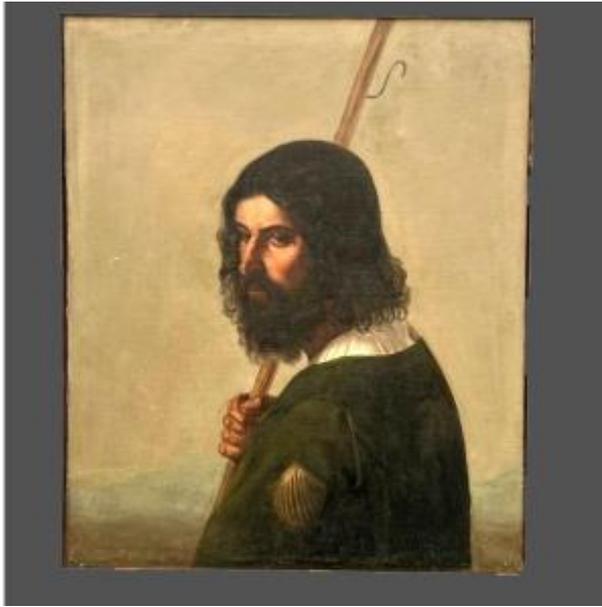




## Antique 17th-century Spanish School Painting



9 800 EUR

Period : 18th century

Condition : Très bon état

Material : Oil painting

Width : 80

Height : 93

### Description

Antique 17th-century Spanish School painting depicting Saint James. The pictorial typology is part of the school of Jusepe de Ribera. Dimensions: with frame 93x80cm - without frame 62x74cm OIL ON CANVAS James the Greater, also called James of Zebedee (Bethsaida, ... - Jerusalem, 44), is one of the twelve apostles of Jesus, according to the Gospels and the Acts of the Apostles. He is called "the Greater" to distinguish him from the apostle of the same name, James of Alphaeus, called "the Lesser." There is also a third James, called "the brother of Jesus" or "the brother of the Lord," who some attribute to James of Alphaeus the Lesser; but this is highly debated. Son of Zebedee and Salome, he was the brother of the apostle John; According to the Synoptic Gospels, James

### Dealer

**Laboratorio la Mole**

Antiquaire généraliste

Tel : 3357352986

Mobile : 3357352986

Via Montebello 6

Torino 10100

and John were with their father on the shore of the lake when Jesus called them to follow him. According to the Gospel of Mark, James and John were nicknamed Boanerges, "sons of thunder," by Jesus. James was one of the three apostles who witnessed the Transfiguration of Jesus. According to the Acts of the Apostles, he was the first martyred apostle and was put to death by King Herod Agrippa I. Jusepe de Ribera, also known as José de Ribera or by his nickname Spagnoletto (Xàtiva, February 17, 1591 - Naples, September 2, 1652), was a Spanish painter, active mainly in Naples and more generally for the Spanish court. He was one of the leading figures of 17th-century Neapolitan and European painting, as well as one of the most important followers of the Neapolitan Caravaggism movement, from which he spawned a distinctive pictorial movement, Tenebrism, characterized by an exaggerated, violent, and brutal depiction of reality, accentuated by the skin, anatomy, and psychic details of his subjects. His style, which evolved over time under the influence of Neo-Venetian classicism, served as a model and point of reference for Neapolitan painters of his time and subsequent generations, leaving an indelible mark on 17th-century Neapolitan painting.