



Saint Philip Neri. Oil On Copper. Signed Nicolás Rodríguez Juárez (1667-1734)



10 000 EUR

Signature : Nicolas Rodriguez Juarez

Period : 18th century

Condition : Etat d'usage

Material : Copper

Width : 37

Height : 45

Description

Saint Philip Neri. Oil on copper. Signed Nicolás Rodríguez Juárez (1667-1734) Inscription: "S. P. Philippus Nerus Florentinus, at the age of 80, died in Rome in 1595" Translation: "Saint Philip Neri, a Florentine, at the age of 80 years, died in Rome in 1595." Inscription: "Longitudine dierum replebo eum, ostendam illi salutare meum" Translation: "I will satisfy him with long life; I will show him my salvation" Dimensions with frame: 45 cm x 37 cm wide At the bottom of the work is the following inscription: "S. P. Philippus Nerus florentinus aetatis suae ann. LXXX obiit Romae MDXCV" Its translation is: "Saint Philip Neri, a Florentine, at the age of 80, died in Rome in 1595." There is also a second inscription in Latin: "Longitudine dierum replebo eum, ostendam illi salutare meum" which can be

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translated as: "I will satisfy him with long days and show him my salvation." This latter quote is taken from Psalm 91:16, one of the biblical texts traditionally associated with divine protection, refuge, and trust in God. This verse expresses the promise of a long and fulfilling life, as well as spiritual salvation for those who place their trust in Him. For much of his life, he devoted himself to teaching catechism to the poorest members of society, as well as to caring for the sick and the needy. He was ordained a priest in 1551 and gained a remarkable reputation as a confessor and spiritual director, thanks to his ability to guide the faithful and bring them closer to the practice of the Christian faith. In 1575, he founded the Congregation of the Oratory, an institution dedicated to prayer, preaching, and religious formation. His spirituality was closely linked to Eucharistic devotion and to the Virgin Mary, as well as to mystical experiences and episodes of ecstasy during prayer. He died in Rome in 1595 and was canonized in 1622. Because of his intense religious activity in the city, he is known as "the Apostle of Rome"; he is also considered one of its patron saints and one of the most important religious figures of Italy during the Counter-Reformation.

Nicolás Rodríguez Juárez (1665-1734) was one of the leading painters of New Spain and a member of an illustrious artistic dynasty. He was a descendant of the painter Luis Juárez and the grandson of José Juárez, both major figures in the art of New Spain. Born in Mexico City, he married Josefa Ruiz Guerra, with whom he had several children. After becoming a widower, he decided to enter the priesthood and was ordained a priest. His artistic body of work was vast and varied, although, after his widowhood and his commitment to religious life, his painting activity appears to have diminished. Despite this, he was considered in his time to be one of the leading painters of New Spain. His artistic style is characterized by a distinct Baroque style and by the incorporation of models and influences drawn from European

religious painting. Rodríguez Juárez explored a wide variety of themes, among which stand out depictions of male and female saints, episodes from the life of the Virgin Mary and King David, angels, portraits, and compositions of a triumphalist nature. The so-called "patronage" paintings, in which certain patron saints are depicted protecting the faithful under their cloaks, are of particular interest. Some of his works bear the inscription "clericus presbit," referring to his status as a priest. During the 17th and 18th centuries, engraving took on particular importance in New Spain, both as a tool for evangelization and as a means of disseminating artistic, scientific, and cultural knowledge. Its development was closely linked to the introduction of printing in Mexico in the 16th century and the gradual use of metal plates, which made it possible to produce prints of greater precision and richer in detail. These prints served as models for numerous paintings, facilitating the dissemination of certain religious representations and contributing to the uniformity of their main iconographic features. Thus, European engravings became one of the main vehicles for transmitting visual models to the American territories, where they were reinterpreted and adapted by artists in New Spain.