

BONVM EST PRESTOLARI CVM SILENTIO SALVTARE DEI



Este es verdadero... Re Doña Jeronima de la fuerte... yento de Sanctay Isabel de... fundadora y primera Ab... clar de la Concepcion... dad de Manila en su pu... edad de 60 años muerde... 1620 años salieron de... ma la madre Ana de... non de saner francisco... na Juana de san Antonio... le muche no por averca...

trato de la Mad... Relixiola del Co... los Reyes de T... badela del Conuento de S... de la primera regla de la C... nas. falo a esta fundacion... ventey ocho de Abril de... este conuento... Christo y la... Relixiola y la herma...



TEFAF 2025:
MICHELANGELO + VELÁZQUEZ

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It is with profound honour that we present at our stand at TEFAF the rediscovered bronze *Corpus Christi*, the finest extant example of Michelangelo's extraordinary four-nails Crucifix design. This masterpiece, so intimate in scale yet monumental in its impact, holds a unique place in the story of Italian Renaissance art's global diffusion. Displayed alongside Velázquez's *Sor Jerónima de la Fuente*, where this very image of Christ is rendered in painted form, the dialogue between these two works offers a rare opportunity to consider Michelangelo's influence across time, media, and geography.

The tale of this remarkable design is as compelling as the object itself. Created in the early sixteenth century, the Crucifix journeyed from Italy to Seville in 1597, finding its way into a vibrant artistic and spiritual milieu. From Seville—a gateway to the New World—it transformed not only local devotions but also the image of the Crucified Christ across the ocean. The four-nailed configuration, a departure from the traditional three-nail representation, accentuates the physical suffering of Christ while preserving a balance of pathos and serenity. This duality resonates powerfully with the Counter-Reformation's emphasis on personal piety and the theological depth of Christ's sacrifice. The bronze's astonishing craftsmanship testifies to the outstanding achievements in the art of casting in Rome towards the end of the sixteenth century. Every detail, from the tension of Christ's musculature to the sublime stillness of his expression, is rendered with minute precision, elevating the work beyond mere technical achievement. Its feather weight is further proof of the consummate skill employed in casting.

We are thrilled to share this masterpiece with you at TEFAF. The discovery and presentation of this bronze serve as a poignant reminder of the enduring relevance of Michelangelo's legacy. *The Corpus and Velázquez's Sor Jerónima*, brought together here for the first time, invite us to reflect on the profound dialogues between artists across chronologies and geographies.

Stuart Lochhead

