

COLNAGHI

Est. 1760



Lake Titicaca workshop

Saint Augustine of Hippo

c. 1730

oil and gold on copper

30 x 22 cm.; 11 3/4 x 8 5/8 in.

Provenance

Private Collection.

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The central scene is framed by geometrical decorations accompanied by acanthus leaves and a couple of winged *putti* bearing long overlapping flower stems. Towards the bottom, a cartouche indicates the identity of Saint Augustine of Hippo.

This saint is portrayed at a fairly young age, depicted in profile and staring fixedly at the image of God as Saviour, who is holding the cross in His left hand, while issuing a benediction with the right. The painting draws closely on the *Saint Augustine of Hippo* by Philippe de Champaigne (Brussels, 1602 - Paris, 1674) from the LACMA in California (fig. 1). The tall lectern with its lion's paw feet; the book, some on the table and others on the floor, with one spread open on its pages with the saint's foot resting on it; the old man's posture, caught just as he turns towards the divine presence in his study. All of these elements are also present in Champaigne's canvas. Prints were an extremely important resource for artists in the Viceroyalty,¹ and there is little doubt that this was the means by which the French artist's composition reached as far as the shores of Lake Titicaca.²

This copper is a pendant work for the *Saint Thomas Aquinas*, also included in this exhibition (fig. 2).

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Figure 1. Philippe de Champaigne (1602- 1674), *Saint Augustine*, c. 1645. LACMA, USA



Figure 2. Lake Titicaca workshop, *Saint Thomas Aquinas*, c. 1730, oil and gold on copper

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Footnotes

¹ P. Querejazu, *Iconografías marianas locales y la pintura de imágenes durante el siglo XVIII en la Audiencia de Charcas* in *III Congreso internacional del Barroco americano: Territorio, Arte, Espacio y Sociedad*, Seville 2001, p. 360.

² D. Angulo Íñiguez, *La Exposición De Arte Virreinal De Bolivia*, Archivo Español de Arte, Instituto De Cultura Hispánica De Madrid, Madrid 1974, vol. 47, no. 187, p. 348.