

FECIT

Spanish Old Master & Modern Drawings



José Ribelles

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J O S É D E L A M A N O

G A L E R I A D E A R T E

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[1]

JUAN CARREÑO DE MIRANDA

(AVILÉS, ASTURIAS, 1614–MADRID, 1685)

Front: *Study of angels*

Back: *Study of saint or monk (Saint Anthony of Padua?)*

MID-17TH CENTURY

CHARCOAL/THICK BROWN PAPER. 194 × 242 MM

Over more than 50 drawings of Juan Carreño de Miranda are preserved in museums and private collections in and out of Spain. In them, the painter demonstrates his absolute mastery based on vigorous and rich strokes, using the technique of blending charcoal with red and white chalk. As a result of this combination, intense soft and sensuous qualities are evoked which reveals, the same as in his paintings, his admiration for the Venetian masterpieces. This significant number of drawings—considering the fact that together with Alonso Cano he is perhaps one of the most prolific Spanish artists of the 17th century regarding designs—proves as well, up to what extent Carreño analyses each one of the details of his paintings before conveying them on the canvas.

The actual drawing is double-sided with two designs done in charcoal on brown paper. On the front surface, a study of three big angels is depicted. On the back, to the left of the paper and barely sketched, a light study is observed of a saint or monk figure; to the right, slightly perceptible, a second study executed more rapidly, even more if possible, is seen, perhaps the same figure but its position is inverted. It is not unusual to find in Carreño's work the utilization of both sides of the paper, as is observed in a drawing from the Apelles Collection in London. Done in black pencil and red chalk, around 1640–1650, one can observe both a study

of big angels' heads (front), and a figure of San Diego de Alcalá (back).¹

The development of the Spanish Baroque paintings of Madrid, in its determination on evoking more dramatic and vivid scenes, brings about an increase in the production of religious art work created with many series of angels. This becomes evident above all, in the representations of the *Assumption of the Virgin* and the *Immaculate Conception*, composed by large numbers of angels that will sustain and surround the Virgin figure. This is perfectly noticeable in Carreño's work, from the end of the decade of 1650, which undergoes a major Baroque expression. A good example of this is found in the *Assumption of the Virgin* of the Diocesan Seminar of Segovia, painted in 1656, or in the *Immaculate Conception* of the Fine Arts Museum of Bilbao (1665–1670). One can also find them in other religious works of art, such as in the spectacular canvas of the *Foundation of the Trinitarian Order* of the Louvre, in the *Apparition of the Virgin with Child to Saint Anthony of Padua* fresco painting in the dome of Saint Anthony of the Portuguese, or in the disappeared *Saint Isidro* painted for the saint's chapel in the church of Saint Andrew in Madrid, to which its aspect is known thanks to an engraving of Juan Bernabé Palomino (1792).

Carreño studied thoroughly all these compositions, analysing precisely the dramatic perspective of the small angels that compose his paintings. There are numerous



Juan Carreño de
Miranda, *Study of angels*.
Madrid, Prado Museum



Juan Carreño
de Miranda,
Immaculate Conception,
c. 1665-1670. Madrid,
private collection

conserved drawings of this subject matter that prove this, citing some examples, in the Prado Museum, the National Library of Spain, the Apelles Collection of London or the Louvre Museum², and to which should be added this unpublished piece. To create this work, he seems to inspire himself on Italian and Flemish engravings, especially on artists such as Schelte to Bolswert, Pieter de Jode or Lucas Vosterman on compositions of Rubens or Van Dyck.

The back surface of this drawing shows, as previously indicated, the figure of a monk or a saint. He is depicted in

a three-quarter length, wearing a habit and looking towards our right while he raises one of his arms. This position is repeated almost exactly in another drawing of Carreño created very rapidly in black pencil, representing *Saint Anthony of Padua* (Madrid, Prado Museum). Likewise, both designs can be linked to both paintings of identical subject matter conserved in the Prado Museum and the Santa Cruz Museum of Toledo³. All this leads us to think that the figure depicted on the back of the drawing, analysed here, is a study for Saint Anthony of Padua.

1 Reproduced in López Vizcaino and Carreño (2007), p. 553.

2 On this last one see Boubli (2002), p. 72, cat. no. 55.

3 Reproduced in the Exhibition *Carreño, Rizi y Herrera* (1986), pp. 194 and 111 respectively.



[2]

JUAN CARREÑO DE MIRANDA

(AVILÉS, ASTURIAS, 1614–MADRID, 1685). ATTRIBUTED TO

Baptism of Christ

C. 1680

INS. BACK: «G A» (INK PEN, UPPER CENTRAL AREA); «JUILIO / ROMANO FC [SIC]» (PENCIL, BOTTOM LEFT AREA);

«446» (PENCIL, BOTTOM LEFT ANGLE) / «? GUILIO ROMANO [SIC]» (PENCIL, BOTTOM RIGHT ANGLE)

RED CHALK / LAID PAPER. 134 × 173 MM

The present drawing, with lines on both surfaces, represents both studies for the *Baptism of Christ* done in red chalk, a technique frequently used by the artist throughout the course of his career. In the front side of the paper, in a close-up, appears Saint John the Baptist anointing Christ, while at the left side of the composition two angels can be seen carrying their clothing. The scene is contained by a series of trees. The whole group, where one can observe once again Tintoretto's influence, is executed quickly, with layers of red chalk emphasizing the shadow areas. The figure of Christ leans his left knee on a rock and joins his hands in prayer while being anointed. The representation on the back, which is more in a sketching style, is concentrated on two main figures, introducing major changes as regards to the arrangement on the other side of the drawing. In this way, Saint John the Baptist this time, leans his left knee on a rock; as to the figure of Christ that appears more elevated, even though his hands are joined as is in the representation on the other side. At the right side of the composition, he barely sketches some lines in red chalk, which seems to be the scene that is inserted in the landscape. Carreño painted throughout his artistic trajectory at least two paintings with the *Baptism of Christ* theme. The one of better quality is conserved in the church of Santiago in Madrid, and is dated around 1682. Another version with the

same composition is preserved in a private collection, signed and dated 1682, which is reduced in the lower part. Along with these, a small canvas (58,8 × 50 cm) conserved in the Hermitage Museum of Saint Petersburg which is considered as a preparatory sketch of the former ones, although specialists such as Pérez Sánchez discard the attribution to Carreño². Lastly, the Provincial Museum of Guadalajara conserves a *Saint John the Baptist in the desert* also attributed to the painter, where a new representation of the Baptism can be seen in the background of the composition, at the lower left part of the painting.

Several drawings are conserved which were conceived for the Baptismal theme. The one of better quality is found in the Prado Museum and shows a very detailed study using black pencil and red chalk for a figure of Christ³. Along with this one it's worth mentioning the other two, the ones preserved at The Getty Museum (Los Angeles) and at the Gabinetto Disegni e Stampe degli Uffizi in Florence, both done using the same technique as the one conserved in the Prado. On the front side of the drawing an angel figure kneeling down is depicted, while the back of the drawing a nude Christ with the hands crossed over his chest is represented⁴. All these drawings show diverse variants on the Baptismal theme, and the only one that seems to be directly related with some of the conserved paintings is the piece



Juan Carreño de Miranda, *Baptism of Christ*, c. 1680-1682. Madrid, Church of Santiago



Juan Carreño de Miranda, *Christ baptized*, c. 1682. Los Angeles, The Getty Museum

at the Uffizi. This one shows noticeable similarities with the canvas of the church of Santiago in Madrid, although the figures appear inverted in the drawing regarding the painting. As regards to the sketch in concern, its most direct identification is with the canvas of *Saint John the Baptist* from the

Guadalajara Museum, as in both cases the figure of Christ is represented with the hands joined in prayer. All these drawings demonstrate to what extent Carreño worked his paintings' compositions thoroughly, analysing in great detail each one of the gestures and positions for his figures.

¹ On Carreño citing the written biography of 1657 by Lázaro Díaz del Valle in García López (2008) pp. 315-319. See also the Exhibition *Carreño, Riz y Herrera* (1986), pp. 18-55.

² Exhibition *Carreño, Riz y Herrera* (1986), p. 235, cat. no. 57.

³ Exhibition *Dibujo Español* (1980), p. 53, cat. no. 72.

⁴ See the Exhibition *Disegni Spagnoli* (1972), pp. 95-96, cat. no. 104-105



[3]

FRANCISCO HERRERA EL MOZO

(SEVILLE, 1627-MADRID, 1685)

The Guardian Angel

C. 1654

INSCRIBED, RECTO: "1 R^t. DE RERA EL MOZO" (LOWER CENTRE)

INS. VERSO: "202/65" (LABEL, IN BLACK CHALK, UPPER LEFT CORNER/[ILLEGIBLE] ES TIEPOLO» (IN BLACK CHALK, UPPER CENTRE/"[ILLEGIBLE] 6.613" (IN CHARCOAL, UPPER CENTRE)/"JOSEPH DE SANTOS" (IN PEN, UPPER RIGHT CENTRE)/"VALDÉS LEAL" (IN BLACK CHALK, UPPER CENTRE)
PEN AND WASH IN SEPIA INK/LAID PAPER. 250 × 178 MM

Francisco Herrera el Mozo [the Younger] was born in Seville in 1627. He initially trained with his father, the painter Francisco Herrera the Elder (ca.1590-1654), from whom he learned the rudiments of painting. In 1649 he moved to Rome to further his studies where, according to Antonio Palomino, he worked "with great application, on academic studies as well as [copying] the famous sculptures and eminent works in that city; as a result of which he became not only a great painter but also a highly accomplished architect and expert in perspective."¹ The exact date of Herrera's return to Spain is not known but he was present in Madrid in 1654 when he signed the contract for the paintings for the main altarpiece of the Convent of the Barefoot Carmelites. He subsequently returned to Seville where in 1656 he painted *The Triumph of the Sacrament* (Seville Cathedral) and founded the Academia Sevillana with Bartolomé Esteban Murillo. In 1663 he was summoned to Madrid by Philip IV to paint the (now lost) frescoes for the church of Nuestra Señora de Atocha. From that point on he attempted to obtain the position of Painter to the King, finally succeeding in 1672 and subsequently rising to further posts within the palace system. In 1674 Herrera designed the Hospital de Montserrat in Madrid, while between 1680 and 1682 he lived in Saragossa. Herrera died in Madrid on 25 August 1685 and was buried in the parish church of San Pedro.

The present drawing depicts the Guardian Angel. It is executed in pen, using precise, light strokes that are softened through the application of delicate sepia washes. While the technique is simple, the elegance of the figures and the use of curving lines create a notably dynamic feel.

Iconographically, the Guardian Angel is one of the leading figures within the hierarchy of angels. The cult of this figure first arose in the early 16th century and reached its peak in the following century. The importance of this Angel lies in its role as protector of souls along the pathway of life. The iconographic model derives from that of the Archangel Raphael accompanying Tobias, although the child-soul is generally depicted as younger (as in the present drawing) and lacks any type of identifying attribute. This iconography was particularly disseminated through prints and the present drawing can be related to the series of engravings entitled *Angelorum Icones* published by Crispijn de Passe and Gerard de Jode in the first half of the 17th century.

The present drawing can be closely associated with three others by Herrera el Mozo in the Hispanic Society of America, New York, the Galleria degli Uffizi, Florence, and the National Library, Madrid.² They depict the Archangel Raphael, although this figure has erroneously been identified as the Archangel Sealtiel³. The three drawings, of which the one in New York is the most highly finished and the finest



Francisco Herrera
el Mozo, *The Archangel
Raphael*. New York,
The Hispanic Society
of America

with regard to quality, are successive phases in the design of a single painting. In addition, the New York sheet has exactly the same composition as the present one, with the slim, elegant figure in the centre, framed by a hand-drawn border in ink. At the lower left is the inscription "I R^l. de rera el mozo", which is identical to the inscription on the Hispanic Society drawing. The attribution to Herrera is also confirmed by a comparison with the drawing in the National Library. Finally, both the reverse of the New York drawing

and that of the present one have the inscription "Joseph de Santo", as well as the date "1670" in the case of the New York sheet. These inscriptions seem to refer to the first owner of the drawings, who would have been a contemporary of Herrera. Bearing in mind that the Hispanic Society sheet was acquired from the Casa Torres collection in Madrid⁴, it is reasonable to deduce that the present drawing also has that provenance.

Both the present drawing and the other three referred to above can be related to the paintings executed by Herrera for the Convent of the Barefoot Carmelites in Madrid. Documents in the Archivo de Protocolos de Madrid published by María Luisa Caturra allows us to know that in 1654 Herrera signed the contract for the paintings for the main altarpiece of the convent⁵. Of this commission, the only work to survive today is the splendid *Triumph of Saint Hermenegild* (Madrid, Prado Museum), however, it is known that Herrera painted various Archangels and a Guardian Angel, as the documentation published by Caturra reveals: "In the four openings in the pedestals of the columns the Archangel Michael must be located in the opening on the left side looking towards the church // with the Archangel Gabriel in the corresponding opening of the other column // and the Archangel Raphael in the opening in the pedestal located on the left side looking towards the Sacristy // and the Guardian Angel opposite this figure"⁶.

It can thus be surmised that the present sheet is a preparatory drawing for one of the canvases in the altarpiece of the Convent of the Barefoot Carmelites in Madrid.

1 Palomino (1724), p. 1020. There is also information on the artist's time in Rome in Ceán Bermúdez (1800), vol. II, pp. 279-280.

2 Exhibition *Dibujos Españoles* (2006), pp. 181-183, cat. no. 46.

3 Carmona Muela (1998), p. 69, notes that the attributes of the Archangel Raphael are the fish and the incense burner: "This figure was identified

with the Angel 'with the golden censer' in *Revelation* 8, 3, explaining the attribute of the incense burner in which the fish's entrails were kept".

4 Exhibition *Dibujos Españoles* (2006), p. 181.

5 Archivo Histórico de Protocolos, Protocolo no. 5415, fol. 42. See: Caturra (1978), pp. 49-55.

6 Caturra (1978), p. 51.



[4]

JOSÉ JIMÉNEZ DONOSO

(CONSUEGRA, TOLEDO, c. 1632–MADRID, 1690)

Study for a seated Man

SIGNED LOWER RIGHT IN GREY-BROWN INK: "DONOSO"

BLACK PENCIL/LAID PAPER. 179 × 151 MM

The painter and architect José Jiménez Donoso was a leading figure in the Madrid Baroque school of the 17th century. His life spanned a significant period of transition within the Spanish monarchy as he was born and trained as an artist during the reign of Philip IV, further developed his style during the regency of Mariana of Austria, and reached his mature phase during the time of Charles II. Jiménez Donoso first learned to paint with his father, Antonio Jiménez Donoso, and once settled in Madrid he entered the workshop of Francisco Fernández, an artist who had trained with Vicente Carducho. However, Donoso's trip to Italy and his early training in Rome were of most importance for the formation of his artistic personality. On his return to Madrid, where he lived until his death, the artist perfected his technique with Juan Carreño de Miranda, who brought him into contact with Francisco Rizi and with the pupils and followers of both artists, constituting the core of the Madrid Baroque school at its height. Donoso thus met Claudio Coello who would become a friend and collaborator on important joint projects. On occasions, the two artists' styles have been confused. Donoso was a reference point for other, younger painters including Francisco Ignacio Ruiz de la Iglesia, Antonio Palomino (who wrote his biography), and Sebastian Muñoz, among others.

Donoso's artistic idiom can be described as typical of Madrid Baroque painting of his day. It is characterised by a markedly Roman influence, specifically the work of Pietro da Cortona, Gian Lorenzo Bernini and Francesco Borromini, as well as Venetian painting in the form of Veronese, and the use of Flemish compositions. Donoso worked as a painter, as well as producing designs for altarpieces and buildings and also writing a treatise on stereometry in relation to cutting masonry. He was particularly outstanding in mural painting, a field in which he influenced contemporaries such as Coello and Palomino (examples in Madrid, former Colegio Imperial, Casa de la Panadería, Cuarto de la Reina in the (destroyed) Alcázar; Toledo, Vestuario in the Cathedral). The artist reached the professional summit of his career when he was appointed Painter and Master of Works to Toledo Cathedral.

The present unpublished drawing depicts a man sitting in an armchair in an interior, holding a book in his left hand and looking attentively at the viewer. To one side a curtain closes the composition. Hanging on the wall behind the figure is an image that seems to be a painting depicting another seated figure, possibly Saint Andrew. In the lower part of the drawing are two sketches of an architectural bracket, drawn to different scale than the principal figure and clearly related to a different composition.



José Jiménez Donoso,
*Portrait of Don Juan José
of Austria*, 1677. Madrid,
Prado Museum



José Jiménez Donoso,
*Foundation of the Basilica
of Saint John Lateran*.
Valencia, Fine Arts
Museum

The originality of Donoso's composition lies in the unusual viewpoint adopted for the depiction of the seated figure. It is considerably less stereotyped than other comparable images by contemporary or earlier painters, for example, *Mariana of Austria* (by Martínez del Mazo, Toledo, Casa de El Greco Museum), or the portrait of that sitter by Carreño de Miranda (Madrid, Prado Museum), *Cardinal Nithard* (by Alonso del Arco, Madrid, Prado Museum), and *Study for a Prelate* (by Pedro Ruiz González, Madrid, National Library). The present drawing, which is signed by the artist, is characterised by his unusual style, distinctive line and dignified presentation of the figure.

FERNANDO LÓPEZ SÁNCHEZ.



[5]

LUCA GIORDANO (NAPLES, 1634-1705)

Putti sustaining a cartouche

1699-1701

INS. BACK: «17» (PEN, UPPER MIDDLE AREA); «6» (PEN, BOTTOM RIGHT AREA); «A LA BUELTA» (PENCIL, BOTTOM RIGHT AREA)

BLACK PENCIL AND GREY WASH/LAID PAPER. 128 × 227 MM

Born in Naples in 1634, his first biographers point out that he trained as an apprentice of Ribera, whose style he will imitate from the beginning. After these early studies he travels to Rome and Venice, where he will dedicate himself to studying the great masters, paying special attention to Pietro da Cortona. His work is very prolific to the extent that his contemporaries nicknamed him as "fa presto", due to his way of quickly executing a painting. In his production outstand above all the fresco compositions that he dedicates himself to at the end of the 70's. An example of these, earlier mural decorations are located in *Saint Gregory Armeno* (1679), the dome of the *Corsini Chapel* (1682) or the library of the *Medici Riccardi Palace*. Thanks to the fame acquired by these works he is claimed by the court of Spain by Charles II in 1692 to undertake the stairway and vault frescoes of the Basilica of San Lorenzo in El Escorial, one of his masterpieces. The king was so impressed with his mastery that he commissioned him to undertake the other decorations in the Alcázar, Aranjuez and in the Buen Retiro Palace, where he paints the *Allegory of the Spanish Monarchy* in the vault of the Casón. By intervention of the queen Mariana of Neoburg he is commissioned to paint in 1699, the decoration of the Madrilian church of Saint Anthony of the Portuguese. Philip V's arrival to the throne of Spain in 1701, and the beginning of the War of Succession would mean the end of the royal

orders, and thus will cause Giordano to return to Naples in 1702, where he dies in 1705.

This unpublished drawing depicts both *putti* sitting down on a stone podium while holding an oval piece decorated with the technique of *rocalla*. The work should be closely linked with the two drawings of Luca Giordano currently conserved in the National Library of Madrid and in the Galleria degli Uffizzi respectively¹. Both designs, together with the drawing that is observed here, are sketches for the decoration of the dome's ring of Saint Anthony of the Portuguese in Madrid, so they must be dated between 1699 and 1701. The picturesque decoration of the church is the result of a long process lasting for almost a century². The temple's construction is carried out between 1624 and 1633, but its fresco decoration does not commence until 1660. Although the initial designs for the architectural models are handed in by the Italian Angelo Michele Colonna, who came to Spain by Velázquez's intervention to paint the fresco decorations in the Halls of the Alcázar of Madrid, it will be however the Spaniards, Juan de Miranda and Francisco Rizi who will finally undertake the design and work of the paintings. The last great intervention will be carried out, as previously seen, between 1699 and 1701, by Luca Giordano, responsible for "putting the final touches in many areas of the dome, in need of restoration from the decay of time,



Luca Giordano, *Study for two putti that sustain an octagonal cartouche*, 1699-1701. Florence, Galleria degli Uffizzi



Luca Giordano, *Angel child holding a cartouche*, 1699-1701. Madrid, National Library

as for some openings that were recorded” according to the scholar Antonio Palomino³. Together with this work he also undertakes the decoration of the bottom walls with scenes of Saint Anthony of Padua’s life, and the dome’s ring, where he paints eight pairs of angels sustaining oval and eight-angled trays imitating bronze in which the history of the Portuguese saints’ lives are represented. These pairs of angels, as we have aforementioned, are directly linked to the drawings in Madrid and in Florence⁴. Likewise, the actual drawing

appears to be conceived for that same decoration, and as in the previous case, there are details, movements or attitudes that allow its direct correlation with a group of *putti* in the fresco painting executed by Giordano. Nevertheless, it has proved to be obvious that these three drawings were conceived as preliminary studies for the same decoration. This is deduced from its extreme broadside format; from its point of view “sotto in sù” and the positioning of the figures on stone podiums sustaining oval and eight-angled pieces.

1 Exhibition *Italian Drawings* (1989), p. 45, n° 21 and Exhibition *Luca Giordano* (2001), p. 430, n° 54.

2 See the article of Gutiérrez Pastor (1999).

3 Palomino (1724), p. IIII2.

4 Gutiérrez Pastor (1999), p. 226.



[6]

DOMINGO MARTÍNEZ (SEVILLE, 1688–1749)

Allegory of Charity

C. 1735

BLACK PENCIL, INK AND GREY-BROWN WASH/LAID PAPER. 300 × 160 MM

Domingo Martínez was born in Seville in the last third of the 17th century, probably around 1688, as according to the Conde del Águila, and died in 1749 at the age of 61¹. Martínez first trained with Alonso Miguel de Tobar (1678–1748) and primarily in the workshop of the little known Juan Antonio Ossorio and Lucas Valdés (1661–1725). Martínez's style is, however, directly indebted to that of Bartolomé Esteban Murillo (1617–1682), which made him the most highly prized and important painter in Seville in the first half of the 18th century.

Martínez's artistic career began in 1717 when he was commissioned together with Gregorio Espinal to decorate the Chapel of the Sacrament in San Lorenzo. The artist soon enjoyed professional success due to the protection of the Archbishop of Seville, Luis de Salcedo y Azcona, who commissioned numerous works from him. Between 1729 and 1733 Philip V and Isabella Farnese based the Court in Seville and Martínez enjoyed a particularly flourishing period in his career, establishing contacts with the French painters Louis-Michel van Loo and Jean Ranc. He became good friends with the latter, and was also employed by the Queen to find works of art, primarily paintings by Murillo. Martínez's close association with Ranc also became evident in his work, which started to reveal the influence of French painting. His chromatic range moved away from earth tones and became

lighter and cooler while his compositions became more refined and elegant.

Martínez's later period was an intensively active one, for which reason he employed a large number of assistants, a situation that on occasions negatively affected the quality of his work. The last major commission that he undertook was the series of eight canvases painted in 1748 that depict the large-scale masquerade held in Seville in June 1747 to celebrate the ascent to the throne of Ferdinand VI and Bárbara de Braganza. Martínez died in 1749, as recorded in his death certificate in the parish church of San Lorenzo in Seville².

Martínez was particularly noted as a mural painter, following the late 17th century tradition developed by Juan Valdés Leal and his son Lucas Valdés, and he would be the leading representative within this field in the first half of the 18th century³. Martínez's mural paintings generally continue the subject matter of the altarpiece in the church in question, depicting a series of celestial and allegorical visions characteristic of Andalusian Baroque painting at its most exuberant peak. These visions consist of trompe l'oeil architectural settings and plaster surrounds; celestial spaces that extend infinitely in space; and floral garlands. Within these purely decorative elements the artist located angels and religious and allegorical scenes. The result was to create grand, theatrical compositions that achieved exceptionally



Domingo Martínez,
*Allegory of Alexander VII
as defender of the Arts.*
Seville, Saint Louis
of the French church

dramatic and rich effects, and on occasions Martínez made use of Andrea del Pozzo's book *Perspectiva pictorum et architectorum* (1693-1698) as a source for these fictive, painted spaces.

The present drawing is an extremely good example of the above-mentioned stylistic characteristics and may be a design for one of Martínez's mural decorations. It depicts an *Allegory of Charity*, depicted in black chalk and grey-brown wash¹. Charity is one of the Three Theological Virtues, along with Faith and Hope, and is thus a common motif in church iconography. The typically Baroque composition has the allegorical figure as its central axis as well as a series of rising, decorative elements such as small angels, garlands, flower vases, plinths and cartouches that together create a sense of profuse, undulating decoration. The pyramidal composition terminates with a lobed cornice

1 Soro (1982), p.17.

2 Soro (1982), p.20.

3 For in-depth information on this aspect of the artist's work, see Fernández López (2004), pp.57-73.



Domingo Martínez,
Saints Justa and Rufina.
Barcelona, Museu
Nacional d'Art de
Catalunya

that imitates rocaille decoration as found in gesso work and in Andalusian Baroque altarpieces. A decorative framework of this type, of which only half is depicted (on the assumption that the other, symmetrical half would have been identical), would have been designed to house a religious scene or figure. This type of decorative design is notably comparable to that found in other works by the artist such as the sanctuary of the Hospital de la Misericordia in Seville. There, angels depicted in bold foreshortening are set in lobed frames. Another comparable decorative scheme is that in the church of Saint Louis of the French, in which *trompe l'oeil* architectural structures and gesso work are combined with garlands, angels, etc.

The particularly long, narrow format of the drawing, the pronounced shadowing used to model the volumes and the markedly "di sotto in sù" perspective indicate that this preliminary sketch was designed for the crossbeam of a ceiling or the soffit of an arch in a church. If we visually recreate the other, absent half of the frame, this becomes perfectly clear. Although this sheet cannot be related to any known mural decoration undertaken by Domingo Martínez in Seville, it seems more than likely that it was produced in connection with a commission for a decorative scheme that has not survived or was ultimately not carried out.

4 First published in Quiles y Cano (2006), p.83, although not mentioned in the text.



[7]

JOSÉ DEL CASTILLO (MADRID, 1737-1793)

Latona transforms the Lycian Peasants into Frogs

1758-1764

INSCRIBED: "20" (IN INK, UPPER RIGHT CORNER)

PENCIL/LAID PAPER. 187 × 130 MM

José del Castillo was born in Madrid in 1737. At the age of ten he embarked on his artistic training in the drawing classes of the Preparatory Department of the Academia de San Fernando, directed by José Romero. Soon noted for his outstanding abilities, in 1751 he was funded by José Carvajal y Lancaster to study in Rome with Corrado Giaquinto (1703-1766), with whom he returned to Spain in 1753. In Madrid the young painter continued with his drawing classes at the San Fernando Academy and in 1755 entered the triennial competition, winning first prize and the gold medal.

In 1758 José del Castillo was awarded another travel grant by the Academia to go to Rome, where he remained until 1764 under the protection of Francisco Preciado de la Vega. The so-called "Italian sketchbooks" (1761-1762, Madrid, Prado Museum) date from this period and reveal Castillo as one of the finest draughtsmen of the day.

Having completed his training, the artist petitioned for employment at court and joined the Royal Santa Barbara Tapestry Manufactory where he was one of the team of painters directed by Giaquinto that produced the interior decoration of the Royal Palace of El Pardo. Castillo worked alongside Andrés de la Calleja, Guillermo Anglois, Antonio González Velázquez and Francisco de Goya, among others. From that point onwards, however,

Castillo's career was less successful and he obtained few commissions other than those for the Tapestry Manufactory, for which he produced major cartoons such as the one for the hangings in the King's Bedroom in the Royal Palace in Madrid (1770-1773), the new tapestry for the Prince's Chamber at El Escorial in 1773, and those for the Princess's private room at El Pardo and at El Escorial between 1775 and 1776.

Alongside his activities as a designer of cartoons Castillo worked with Andrés de la Calleja on the restoration of the frescoes by Luca Giordano in the Casón del Buen Retiro. He also collaborated with Antonio Carnicero and Pedro Antonio Arnal on the illustrations for Joaquín Ibarra's edition of *Don Quixote*, a project sponsored by the Real Academia de la Lengua. In the late 1780s Castillo experienced financial problems: having been made an Academician in 1785 he was not appointed Painter to the King, possibly, in Ceán words, because his works were considered to lack "harmony in the colours [...], observation of optics and perspective and [...] contrasts of the groups and figures"¹. Nonetheless, in 1787 the Count of Floridablanca commissioned Castillo and Gregorio Ferro to paint the ceilings of his residence in Madrid, for which they produced a series of Pompeian style decorations that alternated allegorical and mythological figures. At the end



José del Castillo, *Adam and Eve expelled from Paradise*, 1755. Madrid, Prado Museum



Giuseppe Bartolomeo Chiari, *Latona transforms the Lycian Peasants into Frogs*. Rome, Palazzo Spada

of his life Castillo worked on the re-modelling of the church of Santos Justo y Pastor in Madrid, painting the main altarpiece on the subject of *Saints Justo and Pastor led to Martyrdom*, now only known through the preparatory oil sketch in the Lazaro Galdiano Museum, Madrid. Castillo died in poverty on 5 October 1793.²

This unpublished drawing depicts part of the painting *Latona transforms the Lycian Peasants into Frogs*. Executed in pencil, it is a rapid sketch of the painting on that subject by Giuseppe Bartolomeo Chiari (1654-1727), now in the Palazzo Spada, Rome. It should be related to José del Castillo's *taccuini* or "Italian Sketchbooks" now in the Prado Museum. These

sketchbooks are a compilation of drawings that the artist produced during his second trip to Italy. They include notes on and drawings of both classical works of art and others by the great 16th- and 17th-century masters, as well as details on the locations where Castillo made these drawings. We know, for example, that he visited the Pamphilij, Conti and Borghese palaces in Rome as well as the Palazzo Spada³.

While the present drawing cannot be associated with any particular group, the fact that it bears the number "20", as well as its comparable size, paper and technique, suggest that it may have formed part of another sketchbook of drawings by the artist that was split up at some point.

¹ Ceán Bermúdez (1800), vol. I, pp. 284-287.

² For Castillo's complete biography with an extensive bibliography, see *Enciclopedia* (2006), vol. II, pp. 680-683.

³ Mena Marqués (2006), vol. III, pp. 892-894.



[8]

CHARLES FRANÇOIS DE LA TRAVERSE

(PARIS, 1726–c. 1787)

Allegory of Death

c. 1763

INSCRIBED: "12" (LOWER RIGHT CORNER)

PEN AND WASH IN SEPIA INK/LAID PAPER. 305 × 201 MM

PROVENANCE: MADRID, MANUEL CASTELLANO COLLECTION

Few concrete facts are known about the life of Charles de la Traverse, and his career has been little studied. It is known that he was born in Paris in 1726 and that he began his training in painting there with François Boucher (1703–1770). In 1748 he was awarded First Prize by the French Royal Academy of Painting and Sculpture for *Tobias burying the Dead* (Saintes, Musée des Beaux-Arts), consequently obtaining funding for three years to study in Rome. There his technique rapidly advanced and he was considered the most promising French artist of his generation. As a result La Traverse received considerable financial support both from the French monarch and from various other leading figures. Having completed his studies in Rome, he went to Naples in order to see the archaeological excavations at Herculaneum. There the artist entered the service of the Marquis d'Ossun, French ambassador in Naples, whom La Traverse would follow to Madrid in 1759 following the ascent of the King of Naples to the Spanish throne as Charles III. In Madrid the artist devoted himself to teaching and to producing small-format cabinet paintings, as stated by his best pupil, Luis Paret y Alcázar (1746–1799), who must have studied with him between approximately 1767 and 1775. La Traverse was a strict master who forbade the practice of copying prints and who encouraged the use of classical models and "the practice of first-hand study".¹

Almost nothing is known of La Traverse's output in Spain, with the exception of 78 drawings now in the National Library, Madrid². In 1800 Ceán Bermúdez noted that with regard to painting, La Traverse worked in: "[...] all its modes and types: so much so that it is hard to know whether he was better in oil, tempera and miniature, in History painting, portraits, flowers and landscapes. He had an extremely fertile imagination and great erudition when composing a painting".³ Despite this, the only work on canvas attributed to the artist's Spanish period and one that reveals his merits is *The Allegory of the Birth of an Infante* (Madrid, Lázaro Galdiano Museum)⁴. In 1787, seriously ill, he returned to Paris where he may have died that same year.

As noted above, most of La Traverse's surviving oeuvre consists of drawings. They reveal a secure, classical training combined with the use of a markedly individual and unmistakable style. Such drawings are imbued with a Baroque spirit through the smooth, zig-zagging lines that create balanced, solid compositions. Above all, they focus on pronounced contrasts of light and shade created from the use of judiciously distributed sepia washes.

The present drawing is an *Allegory of Death* and reveals the characteristics of the artist's style noted above. It is drawn with sinuous strokes in ink that outline the figures, in addition to sepia washes that modulate the contrasts of light.



Charles de la Traversé,
*Allegorical Figure of
Melancholy*, 1763. New
York, Metropolitan
Museum of Art

On the left is Death, seated and swathed in a cloak, leaning its left shoulder against a funerary urn. The principal axis of the composition is occupied by the urn with the ashes of the deceased person. Bowed over it, on the right, is a female mourning figure. The figures are located on a podium or pedestal that creates a monumental and notably sculptural image, suggesting that the ensemble was created to crown a funerary monument.

The drawing should be closely related to the group now in the National Library in Madrid, which also includes funerary images. These are numbers 9243, 9244, 9245 and 9250 in Ángel María Barcia's catalogue⁶. All were previously in the collection of Pedro González de Sepúlveda⁷. The

drawings in the National Library were conceived as sketches for the funerary monument of the Marquis d'Ossun, the artist's patron. In fact, the Marquis outlived the artist by one year, as noted on the reverse of two of these drawings. The group as a whole reveals the pronounced influence of the numerous funerary monuments that La Traversé had seen in Roman churches, and as such the drawings are a direct result of his experience in Italy and the artistic lessons he assimilated there.

The present drawing may also have been a sketch for the tomb of the Marquis. It would seem to be a subsequent stage or a later version of the design for the sheet entitled *Funerary Urn and sleeping, reclining pastoral Muse*⁸. The dimensions of that work (200 × 300 mm), its technique and compositional approach are identical to the present drawing.

In addition, the drawing on display here is also notably comparable to *Allegorical Figure of Melancholy* (New York, Metropolitan Museum, no. 1983, 431),⁹ in which the technique and dimensions are again very similar. It can thus be assumed that the New York sheet and the present one would have belonged to a series of allegorical scenes executed by La Traversé during his time in Madrid, around 1763, which is the date inscribed on the drawing in the Metropolitan Museum.

Both hypotheses can be considered plausible, although the sculptural feel of the present drawing and its marked similarities to no. 9245 in the National Library suggest that it is one of the designs that La Traversé executed for the funerary monument of the Marquis d'Ossun.

1 Ceán Bermúdez (1800), vol. IV, p.53.

2 Of the 78 drawings in the National Library, 62 are from an album that belonged to González de Sepúlveda, a close friend of Luis Paret y Alcázar, while the rest have various provenances. Among them is that of Manuel Castellano, who also owned the present sheet. See Barcia (1906), pp.789-794, no. 9177 to 9254, and Sandoz (1972). The album belonging to González de Sepúlveda entered the National Library in 1899 from the Prado Museum. See Santiago (1992), p. 129.

3 Ceán Bermúdez (1800), vol. V, pp.74-77.

4 This painting was attributed to Charles de la Traversé by Rodríguez Moñino (1954), pp.394-395. Its attribution continues to be debated, see Cánovas del Castillo (2004).

5 Rodríguez Moñino (1954) published the transcription of a document written by La Traversé's pupil Paret y Alcázar that gives the former's date of death as 1787.

6 Barcia (1906), p.794.

7 Chief engraver to the Mints in Spain and the Spanish colonies during the reign of Charles III, and one of the leading collectors of drawings, prints, medals and casts of the period.

8 Barcia (1906), no.9245, p.794.

9 The drawing was acquired by the Museum on the French art market in 1983. See Benezit (1999), vol. VIII, pp.317-318.



[9]

ZACARÍAS GONZÁLEZ VELÁZQUEZ

(MADRID, 1763–1834)

Saint Francis giving his cape to a poor person

1786

INS. BACK: «EN 22 DE DIZIEMBRE DE 86» (INK, BOTTOM LEFT ANGLE); «SENGLIENE, 18^E SIECLE» (PENCIL, BOTTOM RIGHT ANGLE)

FRONT: CHARCOAL, WASH, AND WHITE LEAD PAINT/GREY TINTED PAPER. BACK: RED CHALK/PAPER. 391 × 285 MM

Zacarias González Velázquez was born in Madrid in 1763. His training begins under Mariano Salvador Maella, and in 1777 he enrolls at the Fine Arts Academy of San Fernando, where his father Antonio González, also a painter, was the Director. After completing his training, he was appointed Academician of San Fernando in 1790, the institution where he held the position of director from 1828 to 1831, and in 1801 he is hired as the royal court painter. Settled in court, he undertakes fresco works of major importance in the royal palaces of El Pardo or in La Casita del Labrador of Aranjuez, where he depicts allegoric and mythological themes. He is also commissioned the religious paintings of the Santa Cueva de Cádiz, together with Goya, for the cathedral of Toledo, for the Oratory of the Caballero de Gracia of Madrid or for the cloister of the Church of San Francisco el Grande. His facet as a fresco painter is perfectly combined with that of a portrait painter, chronicling not only the Spanish royal family but also the most distinguished society of the era. Among his most outstanding portraits are the ones that he does for King Ferdinand VII, self-portraits and the paintings depicting the family members such as Antonio González Velázquez (Madrid, Prado Museum) or Manuela González Velázquez (Madrid, Lázaro Galdiano Museum). Zacarias died in Madrid in 1834, after some years of oblivion after dissociating himself from the Academy of San Fernando in 1831.¹

This unpublished drawing is a preparatory sketch for one of the paintings from the series of San Francisco el Grande of Madrid, of the *Saint Francis giving his cape to a poor person*. In a date closer to 1786, Zacarias González Velázquez receives the commission on behalf of the Council of works of the church to create a series of large-scale paintings depicting scenes of Saint Francis of Assisi's life. These paintings were meant to decorate the cloister of the Convent subject to the church. The painter completed 12 out of thirty-three that were conceived for this place, namely: *Birth of Saint Francis*, *Baptism of Saint Francis*, *Saint Francis embracing a leper*, *Saint Francis praying before the Christ of San Damian*, *Saint Francis maltreated by his father*, *Saint Francis in prison*, *Saint Francis protected by the bishop of Assisi*, *Saint Francis working in the Chapel of San Damian*, *Saint Francis before the Sultan of Egypt*, *Saint Francis laid on the coals*, *Vision of Saint Dominic of Guzman* and the one we are dealing with, *Saint Francis giving his cape to a poor person*. It is possible that for this series, González Velázquez had inspired himself on the series of twenty paintings with Franciscan themes executed by Antonio Viladomat for the old Franciscan convent of Barcelona, that was very well known and that he could have known thanks to prints.

Of the twelve large-scale oil paintings done by González Velázquez eleven sketches painted in oil are conserved in the Lázaro Galdiano Museum of Madrid². The one corresponding to the *Birth of Saint Francis* has been



Zacarías González Velázquez, *Sketch for the painting of Saint Francis of Assisi giving his cape to a poor person*, c. 1786. Madrid, Lázaro Galdiano Museum



Zacarías González Velázquez, *Saint Francis of Assisi giving his cape to a poor person*, 1787. Madrid, San Francisco el Grande (deposited by the Prado Museum)

lost. The rest of the paintings of the series of San Francisco until completing the thirty-three for the decoration, are commissioned to other artists coetaneous to our artist such as Antonio Carnicero, José Camarón, each one completing six, and Manuel de la Cruz, that undertook nine.

The painting of *Saint Francis giving his cape to a poor person* conveys an episode narrated by San Buenaventura that describes the Saint as "adorned with precious clothings, he met a noble gentleman, poor and badly dressed. At the sight of that poverty, he was so touched by his compassionate heart, that he immediately took off his clothing and dressed the poor person with them, achieving this way at the same time, a double act of compassion: to cover the disgrace of a noble gentleman and find a remedy for a poor person" (*Major Legend of Saint Francis* I-2). Our drawing is a sketch for the figure of Saint Francis. The saint is depicted standing

up, slightly inclined, while he is taking off his cape. Richly dressed in the style of the 16th century, he wears a doublet and long socks. At the design's bottom left angle, a study of the saint's right hand appears, in which Zacarías González Velázquez analyses more precisely, the exact posture of the fingers grabbing the cape. Both the hand and the figure of the saint involves a whole academic study of the drawing. The perfection of the traces, shadows, the beauty of the shades, the arrangement of the light... give a very clear idea of his academic training.

On the back of the drawing an academic study in red chalk appears, that depicts the lower torso of a nude man's back, leaning his right knee on a rock. It could mean the artist's first approach to the figure of the ragged poor person, since the work is dated in 1786, the same time in which he is working on the sketch for the Saint Francis one.

1 For more information on the biography of Zacarías González Velázquez see: Ossorio y Bernard (1868), pp. 304-305 y Núñez (2000).

2 Núñez (1999), pp. 30-39 y Díez (2005), pp. 130-151.



[10]

JOSÉ CAMARÓN BONONAT

(SEGORBE, CASTELLÓN, 1731-VALENCIA, 1803)

Death of Saint Francis

1788

SEPIA INK WASH AND PENCIL/ LAID PAPER. 150 × 210 MM

José Camarón is considered one of the most important Valencian artists of the second half of the 18th century. He worked as a painter, engraver and draftsman. Born in Segorbe, Castellón, in 1731 his training begins very young at his father's workshop, the sculptor Nicolás Camarón. He continues his studies with his uncle, Eliseus Bononat, painter of miniatures, and completes finally his training in Valencia and in Madrid, enrolling in the classes at the Fine Arts Academy of San Fernando. In 1754 he returns to Valencia where in 1768 he figures as one of the founders of the Academy of San Carlos. He became painting director of this institution, and from 1796 to 1801, general director. As a prolific painter, he explored other many genres and mastered all the techniques, although the scenes of genre, full of colour and grace, are his most innovative paintings. These are related to painters such as Antonio Carnicero or Luis Paret y Alcázar and are contained within the Spanish rococo. However, his most important works are two series of religious works of art, twenty altarpieces carried out between 1781 and 1783 for the cathedral of Valencia, and the series of paintings undertaken for San Francisco el Grande between 1788-1789 in Madrid. Among his production outstands also the great number of drawings that were created for engravings, or that in some cases he engraved himself. Amongst the most well known series of illustrations are the twenty-five drawings for *Life,*

greatness, and death of the Glorious Patriarch Saint Joseph and the thirty-one prints that he did for the edition of the *Quixote* of José Pellicer. After resigning from the direction of the Academy of San Carlos in 1801 his artistic activity ceases. Camarón dies in Valencia July 14, 1803, and is buried in the Chapel of the Souls of the church of Saint Stephan of the city.¹

The actual drawing depicts the *Death of Saint Francis*, and is a preliminary sketch for one of the six oil paintings commissioned to Camarón by the Real Patronato de San Francisco el Grande around 1786, for the cloister of said convent. Together with this theme he also depicted: *Saint Francis comforted by the angels*, *Saint Francis and the poor*, *Saint Francis, with a child in arms*, *in front of three women*, *The conversion of the wolf of Gubbio* and *The stigmatization of Saint Francis* (all of them owned by the Prado Museum and deposited in the church of San Francisco el Grande). This work is linked with another drawing that is shown in this exhibition, the design of Zacarías González Velázquez *Saint Francis giving his cape to a poor person*, preparatory also for another painting of the series San Francisco for the said church of Madrid.

Camarón interprets in the design, the purpose of our study, the detailed moment in the *Major Legend of Saint Francis*, written by San Buenaventura, at the news of the death of the Saint, a crowd approaches to see, watch over and kiss his dead body (*Major Legend of Saint Francis*, XV-3). In that way the Saint



José Camarón
Bononat, *Death of Saint
Francis of Assisi*, 1788.
Madrid, San Francisco
el Grande (deposited
by the Prado Museum)

appears lying down on the floor and next to him a monk that is kneeling down, kisses his hand. At the left of the scene a group of monks seem to be crying over the death of the Saint. Behind this a woman is crying inconsolably, while in the background of the composition a crowd of figures, barely seen by light traces, seem to come nearer to take part in the vigil. In the centre, a glowing star conveys the soul of Saint Francis in his way up to heaven.

This work and the decorations for the San Francisco el Grande must be linked with a group of 4 drawings, more finished than the one that is presented here, that have appeared recently in the art market attributed to Mariano Salvador Maella². They actually are linked to the preparatory designs done by José Camarón to illustrate four of the themes that he painted for San Francisco el Grande. Among these drawings there is also a study for the *Death of Saint Francis of Assisi*, but however depicts a distinct moment of the *Major Legend* seen in our design. In this selected episode in which Saint Francis, before dying, gathers together all of his brothers around him, asking for a gospel book and begs that



José Camarón
Bononat, *Death of Saint
Francis of Assisi*, 1788.
Paris, Art market
(2010)

a passage of Saint John be read to him (*Major Legend of Saint Francis*, XIV-5).

These four designs present common characteristics with our sketch: technique, composition, type of paper, size... Furthermore, all the scenes are conceived in a semicircle, which induces one to consider that perhaps in the beginning the works commissioned to Camarón were conceived in the shape of lunettes. Nevertheless, this idea must have been modified and the canvas that Camarón finally painted for San Francisco el Grande does not show this semi circular composition, but presents a rectangular format. It also has a closer point of view to the spectator; in fact in the actual painting the figure of one of Saint Francis's brothers, placed in a close-up, turns around and directly looks at the spectator, that indicates that the work was conceived to be seen at the level of this one. The actual oil painting is a combination of ideas expressed both in the first strokes of the theme, which would be the sketch of this exhibition, and the most completed design recently sold in Paris. However, the end result is much more dry and rigid, losing all its freshness that is seen in the initial sketches.

¹ For more information on the biography of this artist see Ossorio y Bernard (2868), pp. 119-120. Likewise an extensive monographic is currently being undertaken by Espinós Díaz (in press).

² "Dessins Anciens et Modernes, Dessins et Sculptures des XIXe et XXe Pintures & Arts Graphiques", *Vente Piasa*, Jeudi 25 mars 2010, lot. 118.



[11]

SPANISH SCHOOL

Satire of Don Fabián and his Guide or Scandal received and not given

LATE 18TH CENTURY

BLACK CHALK AND GREY-BROWN WASH / BLUE TINTED PAPER. 559 X 796 MM

INSCRIBED:

AT THE BOTTOM (FROM LEFT TO RIGHT): "SI TAN AL [SIG] PARA ACABAR DE SOMBREAR ESTE QUADRO, QUE REPRESENTA EL ESCANDALO RECIVIDO, Y NO DADO: ESPLICADOS YA LOS AFFECTOS, ACCIONES, Y DICHOS/ DE LAS PERSONAS QUE EN EL SE VEEN, Y DEFENDIDO EL PROCEDER INOCENTE DE D^º FABIAN CON SU LAZARILLA EN UN QUINTERNO DE RIMAS; EL BUEN D^º JUAN BENGOCHEA ES / SATYRIZADO EL ICOGNITO, QUE SE LE ENCAJA EN EL APOSENTO ENMASCARADO POR NO SER CONOCIDO DE EL, Y LE LARGA EL PAPEL QUE CONTIENE LA SATYRA. / JUAN [ILLEGIBLE], CONOCE EL VENESIA DE LA COPLA PIDE TIEMPO PARA LA RESPUESTA, ESCUSANDOSE POR HAORA FRÍVOLAMENTE EN DOS QUARTETAS, BIEN MALAS. /

FIG 1/. VIENDO FRAY JUAN DE [ILLEGIBLE] / AL BUEN CIEGO CON [ILLEGIBLE] / CEGAD, MUGERES, DE [ILLEGIBLE] / A FRAY GIL, Y A [ILLEGIBLE]. /

[FIG 2] /. [ILLEGIBLE] ARROJO / [ILLEGIBLE] Y PRESTA / [ILLEGIBLE] RESPUESTA. / [ILLEGIBLE] EL OJO. /

FIG 3/. SI BASTA LA CEGUEDAD, / MUGER, A TI YO ME PEGO, / QUE POR DETRÁS ESTOI CIEGO, / DESDE MI NATIVIDAD. /

FIG 4/. NO OS MATEIS FRAYLES GOLOSOS, / POR TERESA Y CATALINA, / QUE YO SOI MAS TRIDENTINA, / PARA POVRES RELIGIOSOS. /

FIG 5/. HUIENDO LAS DEMÁS TÍAS [SIG], / CUMPLIERON CON SU DEBER, / AUNQUE NO ME QUERRÁN GREER / TAL VIRTUD EN NUESTROS DIAS. /

JUAN A LA / MASCARA. / FIG 6/. LA RESPUESTA TE DARIA, / PERO ME FALTA PAPEL, / Y (AL SOLITO) ADEMÁS DE ÉL / TODO EL OF^ºZIO DEL DIA. / CON QUE POR ELLA TE ACUERDA / DE VENIR A MEJOR HORA, / PROVISIONALMENTE HAGORA, / VETE EN PAZ, ANDA A LA MIERDA. /

MÁS / CARA. / FIG 7/. [ILLEGIBLE]. /

ON THE PARCHMENT HELD BY THE ⁵GURE ON THE RIGHT: "PARA PERDER LA CHAVETA, / TIENES QUANTO HAS MENESTER / PUESTO QUE HAS LLEGADO A SER, / PINTOR, MÚSICO Y POETA".

ON THE BOOKSTAND ON THE RIGHT: "DENFENSA DE D^º FABIAN, / Y SU LAZARILLA. / RIMAS / COMO POR UNA DONCELLA / AVRE LOS OJOS ADÀN, / TRAS ESSO TAMBIEN CON ELLA / ANDA EL POVRE D^º / FABIAN".

ON THE MUSICAL SCORE: "ARIA DE / GENOVA".

The considerable interest of the present drawing, which is a preparatory design for a print, lies in the fact that it takes the form of a satire, a genre characterised by irony in both its literary and pictorial forms. The intention of satire is to moralise or simply mock the human vices, follies, abuses and deficiencies of a person or group. It is, in other words, an intelligent attack on reality that makes use of humour. This genre was particularly popular in 18th-century Spain and was used by writers and artists with the intention of reforming society and ridding it of its excesses. Journals such as *El Censor* (1781-1787) brought Enlightenment ideals to all parts of the country and all sectors of society¹. Satire also played an important role in 18th-century Hispanic literature, which saw the presence of brilliant figures such as Diego de Torres y Villaroel, José Cadalso and Leandro Fernández de Moratín.

It was the 18th century that witnessed the rise of the satire within the field of the graphic arts, primarily in the media of drawing and printmaking. The subjects and themes depicted were varied ones, ranging from political satires such as the anonymous *Satire against Napoleon Bonaparte* (Madrid, History Museum, 1808)³, which uses the same model and format as the present image, to burlesque images such as Goya's *Capricho* number 7, *Ni así la distingue* (Madrid, National Calcography)⁴, on the subject of a gentleman's clumsy inability to identify a prostitute. Goya's set of the *Caprichos* (1799) is, in fact, the most important and outstanding example of 18th century satire in the graphic arts. Through the prints in this series Goya offered a humorous but merciless critique of the defects that he observed in society, ranging from religious fanaticism to superstition, the Inquisition, unjust laws and more. In addition to Goya,



Francisco de Goya
y Lucientes, *Ni así
la distingue*. Madrid,
National Calcography

artists such as Eugenio Lucas Velázquez, Leonardo Alenza and Eugenio Lucas Villaamil regularly produced visual satires.

As the inscription at the bottom indicates, the present drawing, which the unknown artist entitled “scandal received and not given”, must have been part of a small book of rhymes known as a *quinterno* as it was sewn from five folded sheets of paper. The image firstly criticises the clergy (characters 1 and 2 at the lower right corner) for allowing themselves to be “blinded” by women, thus resulting in their perdition (characters 4 and 5, upper right and left), and secondly makes fun of homosexuality (character 3, lower left), in the form of a sarcastic individual who indicates “I’m blind behind”. The image also criticises the nobility, represented by Don Fabián (character 8, in the centre), accusing aristocrats of dishonestly taking advantage of the people who serve them, in this case Don Fabián’s guide (character 8, also in the centre). In the drawing, all these vices are being portrayed by a seated painter who creates a notably theatrical scene with a popular air, suggesting some of the cartoons for tapestries made for the Spanish royal residences during the reign of Charles IV.

1 Uzcanga (2005).
2 *El Censor* (1781), p.115.



Anonymous Spanish
artist, *Satire against Napoleon
Bonaparte*. Madrid,
History Museum

The canvas being painted in the scene offers a generalised satire on the period and a way of life. Outside the canvas, the image includes a second, more specific satire. The focus of criticism is the now unknown artist Juan Bengoechea (character 6), possibly an invented name concealing the identity of a real person of the day, whose abilities in the three arts that he practices are questioned by the Mask (character 7, right-hand corner), who remarks: “You’ve got everything necessary for being weak in the head / given that you’ve managed to be / a Painter, a Musician and a Poet”. These three art forms are also included in the image: painting in the form of the composition on which the artist is working and which forms the principal satire within this drawing; poetry, in the form of the book-stand in the right-hand corner where the titles of the verses are supplied; and music, in the form of the score, the violin, flute and bassoon.

Illustrations of this type, many of which were sold in huge numbers as part of printed lampoons, were created with the intention of raising the consciousness of the general public in 18th-century Spain in order to introduce and disseminate Enlightenment ideas throughout the country.

3 Exhibition *Wellington* (1988), p.391, cat. no. 5.1.3.
4 Various authors (1996), vol. II, no. 7.



[12]

JOSÉ RIBELLES HELIP (VALENCIA, 1778–MADRID, 1835)

Majos in a Garden

LATE 18TH CENTURY

SIGNED: "JOSÉ RIBELLES" (LOWER RIGHT CORNER)

PENCIL, INK AND WASH / PAPER LAID DOWN ON CARD. 225 × 200 MM

José Ribelles was born in Valencia on 20 May 1778. He first trained as a painter with his father, the painter of the same name. Having learned the rudiments of the art he enrolled in the Academia de San Carlos in Valencia, where he was a pupil of Vicente López. In 1798 Ribelles won the First Class Prize at the Academia and one year later moved to Madrid to continue his studies at the Academia de Bellas Artes de San Fernando. In 1799, shortly after his arrival, he was awarded a Second Class Prize for his canvas *The Continnence of Scipio* (Madrid, Real Academia de Bellas Artes de San Fernando). This success introduced him into court circles and he made contacts with painters of the status of Goya, with whom he became on good terms. During the French occupation of Spain, Ribelles joined the Santa Julia Masonic lodge, becoming a Master. Following the return to the throne of Ferdinand VII, this activity brought the artist into conflict with the Inquisition, but he avoided punishment by freely admitting his association with the Masons. In 1818, having re-established himself in court circles, Ribelles was appointed an Academician of San Fernando, while the support of the Infante Carlos María Isidro resulted in his appointment as Deputy Director of the Academia's school of drawing for young girls, located on the street Fuencarral. That same year he petitioned the King to appoint him Court Painter, obtaining this position on 16 February 1819¹. Ribelles was

extremely active during this period, producing frescoes, drawings, designs for stage sets and oil paintings. He painted frescoes for the Royal palace of Madrid, for Vista Alegre and for the Caños del Peral, de la Cruz and Príncipe theatres². Ribelles was also notably prolific as a draughtsman. He produced the preliminary drawings for various prints for the 1819 edition of *Don Quixote*³, a large number of drawings on the War of Independence, and a complete series of 112 prints of the traditional costumes of the provinces of Spain, dated 1832⁴. His activities as a set designer are a particularly important facet of his career, and Ribelles achieved great renown in the theatrical world of the day. He designed the sets for *Pelayo, the Devil Preacher*, and *Federico II*, both extremely popular plays of the time. Finally, with regard to his work in oil, Ribelles worked in a style mid-way between the classicism of academic landscape, in the manner of Fernando Brambilla, and a Goyesque mode for his portraits. Among his best works are the *Portrait of the Poet Quintana* (Madrid, Prado Museum), and that of the actor *Isidro Máiquez* (Madrid, Lazaro Galdiano Museum). His finest landscapes include *The Large Lake in the Retiro and its Landing Stage* (Madrid, Prado Museum). Ribelles died in Madrid on 16 March 1835 and was buried in a niche in the Puerta del Fuencarral cemetery⁵.

The present drawing depicts various *majos* in a garden. The composition is set in a leafy landscape and includes a



José Ribelles Helip,
Maragato comerciante.
Madrid, National
Calcography

number of figures; and focuses around the woman playing the tambourine. Her figure is emphasised both through its prominent location within the composition and by the white light that envelops it. On her right a *majo* plays the guitar while on her left a man and a woman enjoy the music and in the lower part of the scene a flirting couple exchange confidences. The drawing is executed in a notably detailed manner through the use of fine pencil lines that create the outlines, to which judiciously applied areas of wash model the light and shadow. Overall, the image is clearly influenced by the genre scenes that José del Castillo, Ramón and



José Ribelles Helip, *The Large Lake in the Retiro and its Landing Stage*. Madrid, Prado Museum

Francisco Bayeu and above all Goya painted as cartoons for the tapestries woven by the Royal Santa Barbara Manufactory in Madrid. Ribelles reflects the popular world of *galanterie* and of *majos* and *majas* that Goya so brilliantly depicted in many of his cartoons, including *Majo with a Guitar* and *The Parasol* (both Madrid, Prado Museum). However, Ribelles' figures are imbued with a sense of harmonious classicism and an elegance that makes them seem closer to classical sculptures than to popular figures from contemporary Spanish culture. On the surface, their clothes and appearance bring them closer to the image established by Goya but the overall mood of the work is quite different. Ribelles thus adapted a new and popular subject to his own classicising manner, but in doing so lost the sense of vividness and real life that characterises Goya's works of this type. The serene, academic classicism of this drawing, which is close to academic studies of classical sculpture, suggests that the composition dates from the late 18th century and thus has little to do with the expressivity and the use of genre detail to be found in the artist's series of regional costumes, which was one of his last works.

- 1 Extensive information on the petition to the monarch regarding this appointment and its implementation is to be found in Barrio Moya (1995), pp. 164-166.
- 2 Ossorio and Bernard provide information on the decorations by Ribelles of various Madrid theatres, none of which have survived. See Ossorio y Bernard (1868), p. 573.

- 3 Various authors (2004), vol. II, pp. 620-621, no. 5545-5564.
- 4 Various authors (2004), vol. II, pp. 618-619, no. 5188-5300.
- 5 Information published in Valverde Madrid (1977), p. 96, and in Fernández García (1995), p. 186.



[13]

VICENTE LÓPEZ PORTAÑA

(VALENCIA, 1772–MADRID, 1850)

Allegory of Valencia

1800

PENCIL AND WASH / LAID PAPER. 270 × 124 MM

Vicente López was born in Valencia on September 19, 1772, and begins his training with Antonio de Villanueva in the Fine Arts Academy of San Carlos. In 1789 he is awarded the first prize of this institution for the painting *King Hezekiah flaunting his wealth* (Fine Arts Museum of Valencia San Pío V), assigned with a pension to study in Madrid. There, he continues his training in the Royal Academy of Fine Arts of San Fernando, assimilating the teachings of Mariano Salvador Maella, who influences him to sketching precise and detailed drawings and the baroque sense and color of his final compositions. Likewise, the direct contemplation of the frescoes of Luca Giordano and Corrado Giaquinto is essential to him to creating his esthetic language. After some years in Madrid, he returns to Valencia in 1792 with the aura of becoming well known in the Court. In the city of his birthplace he is commissioned numerous different types of work; outstanding is the *Allegory of Valencia* fresco commissioned in 1800 by the Town Council. After the War of Independence in 1814, Ferdinand VII requests the artist to come to the Court appointing him the year after, his First Court Painter and thus converting the artist in the most solicited painter of the time. It will be the portrait genre that provides him with the biggest recognition thanks to his direct and honest vision of its characters and his rich and luxurious treatment of the clothing and fabric. Among them it is worth highlighting the portrait of

Ferdinand VII with the Habit of the Golden Fleece (1831), for the Spanish Embassy before the Holy See, or *The Portrait of the painter Francisco de Goya y Lucientes* (1826), for the gallery of contemporary artists of the Prado Museum. In his capacity as director of decorative programs of the Royal Palace of Madrid in 1828, he paints for the vault of the «Pieza de Vestir» of Ferdinand VII, the *Allegory of the institution of the order of Charles III*. At the death of the monarch he will continue in the role of first court painter to the young queen Elizabeth II until his death on July 22, 1850¹.

As aforementioned already, Vicente López paints, in 1800 at his birthplace, the *Allegory of Valencia* for the vault of the central hall of the «Casa del Vestuario»; the present drawing is the preparatory sketch for this work and the first one of an allegorical nature for the painter. As indicated by José Luis Díez, the Town Council of the capital had decided in the general meeting on May 5, the decoration of the building, and upon conclusion for the month of October of that same year². The drawing, done in pencil and sepia ink wash, depicts in the center of the composition the banner with the coat of arms of Valencia held by a big group of angels and illuminated by an oil lamp that sustains the allegorical figure the Truth. At its right a big angel sustains the «L», symbol of the city's loyalty during the siege that it suffered in the war with Castilla, and on the left another one sustains



Vicente López Portaña,
Allegory of Valencia, 1800.
Valencia, Biblioteca
Popular (former Casa
del Vestuario)

a dog in allusion to the loyalty to the Crown of Aragón. In the upper area of the drawing, over the banner, a group of big angels sustain the Crown and the bat or “rat penat”, also symbols of the coat of arms of Valencia. On top is the scene of the allegory Fame, that carries in its hands the trumpet to announce the glory of the city. As a platform or base of this composition, in the bottom area appears the allegory

Abundance, that holds in a hand a sheaf of ear of wheat and in the other, a group of crowns and in this way spread abundance on Earth. Next to her, a big angel scatters a cornucopia of flowers. The whole scene takes place out in the open air, amidst the immensity.

The present drawing is the preliminary sketch for the fresco of the «Casa del Vestuario». Between the initial conception of the ceiling and the final work, Vicente López introduces some changes in his composition and in the details. Therefore, while in the drawing the figures open vanishing lines to the exterior based on marked diagonals, creating an open scene entirely dynamic, the fresco shows on the contrary, a more closed conception, with a circular format, where the figures appear as if suspended in the air but with lesser vitality. Another noticeable modification in the actual work is the substitution of some of the big angels from the sketch for adult angels with a feminine aspect, as well as the elimination of one of the angels that held the “rat penat” and that assisted in discovering the banner with the city’s coat of arms. This increases the sensation of gravity and stillness of the actual work contrasting with the freshness and lightness conveyed in the drawing.

As reference points for his composition, Vicente López uses the frescoes of Luca Giordano and Corrado Giaquinto, stated in the biography, and above all assumes the teachings of its principal mentor, Mariano Salvador Maella. Together with these, they have in common the predominance of the pastel shades, and the pompous and baroque scenery. These same characteristics are the ones that will appear in future compositions of an allegorical nature that he undertook for Ferdinand VII in the Royal Palace of Madrid.

1 For a more in-depth biography of this artist see: Ossorio y Bernard (1868), pp. 388-390 y Díez (1999).

2 Díez (1999), vol. II, p. 259, cat. no. F-25.



[14]

VICENTE LÓPEZ PORTAÑA

(VALENCIA, 1772–MADRID, 1850)

The Apparition of the Virgin and Child to Saint Joseph Calasanz

1800–1808

SIGNED: "VICENTE LÓPEZ IO INVENTÓ Y DIBUJÓ" (LOWER LEFT)

BLACK CHALK AND GREY INK WASH / PAPER. 290 × 205 MM

As noted in the previous entry, Vicente López was born in Valencia in 1772. In 1789 he was funded to travel to Madrid to study at the Real Academia de Bellas Artes de San Fernando. He returned to his native city in 1792, remaining there until 1814 when he was summoned to Court by Ferdinand VII. A highly prolific artist, López's output encompasses almost all the pictorial genres: portraits, allegories, devotional scenes, etc., depicted in the form of canvases and mural paintings as well as numerous prints. In this regard it is important to bear in mind that many of the artist's surviving drawings are preparatory designs for prints, which were subsequently executed by engravers of the stature of Vicente Capilla, Francisco Jordán, Fernando Selma and Tomás López Enguídanos, among others. Among the series of engravings based on drawings by López are *The Apostles* (c.1800–1805) and the *Via Crucis* (1798–1803).

The unpublished drawing exhibited here depicts *The Apparition of the Virgin and Child to Saint Joseph Calasanz* and must have been preparatory for a now unknown print. It depicts the miraculous appearance of the Virgin and Child to the saint, who is seen kneeling on the right on the steps of a chapel visible in the background. Next to him a sizeable group of children reverently observe the miracle, watching the Virgin descend from heaven surrounded by an angelic choir.

Saint Joseph Calasanz was ordained in 1583. In 1592 he moved to Rome where he was spiritual advisor to the nephews of Cardinal Marco Antonio Colonna as well as giving catechism classes at the parish church of Santa Dorotea in Trastevere. There he became aware of the large numbers of orphaned and poor children living on the city's streets and decided that he would primarily devote himself to them from that point onwards. He opened a small school in the buildings attached to the church of Santa Dorotea, and later, in 1612, the San Pantaleon school, which would become the parent house of the Clerks Regular of the Religious Schools (known as Piarists). In 1617 Joseph Calasanz obtained the approval of Pope Paul V to found a new religious community, that of the "Pauline Congregation of the Mother of God of the Piarist Schools", based in the chapel of the Apparition in the church of Saint Pantaleon and constituting the first official community of the Piarists. The setting in the present drawing must be the interior of that chapel.

This sheet should be related to another of around 1808 that was formerly in the Argüeso collection. It depicts *The Vision of Saint Joseph Calasanz* (220 × 160 mm)¹, and again shows a miraculous apparition in a chapel in which the saint, clothed in rich vestments, is surrounded by children. The detailed and elaborate depiction of the clothing of the



Francisco de Goya y Lucientes, *Saint Francisco de Borja taking leave of his Family*, 1788. Valencia, Cathedral



Vicente López Portaña, *The Vision of Saint Joseph Calasanz*, c. 1808. Formerly Argüeso Collection

figures seems to derive from Goya's celebrated painting of *Saint Francisco de Borja taking leave of his Family*, painted in 1788 for Valencia Cathedral, where Vicente López could have seen it. The figure of the boy in the foreground presenting Saint Joseph Calasanz to the Virgin is a direct borrowing of the tearful child that descends the stairs in Goya's painting. In addition, López may have been inspired by the print on the same subject by Juan Moreno Tejada, published in Madrid in 1772 (Madrid, History Museum)².

With regard to the date of the drawing, it can be placed around 1800–1808 on the basis of a comparison

with the sheet formerly in the Argüeso collection. It should also be related to another drawing by López with the same provenance, depicting Saint Joseph Calasanz, dated by José Luis Díez to around 1805 and subsequently engraved by Francisco Jordán³. These suggested dates are further supported by a comparison between the present drawing and other contemporary works by the artist. The typology of the Virgin, for example, is comparable to that seen in the painting of *The Virgin of Mercies* in the Fine Arts Museum of Valencia (c.1798–1803), and to the print of *The Virgin of Succour of Orihuela* (1804), in the National Library, Madrid.

¹ Díez (1999), vol. II, p.337, no. D337, pl. 110.

² Reproduced in Carrete, de Diego & Vega (1985), p.300, no. 7.

³ Díez (1999), vol. II, p.337, no. D238, pl. 94.



Vicenzo ~~del~~ lo invenio y dibujo.

[15]

EUGENIO LUCAS VELÁZQUEZ (MADRID, 1817-1870)

Stormy Landscape

C. 1860

BLACK INK WASH / PAPER LAID DOWN ON CARD. 226 × 162 MM

Eugenio Lucas Velázquez was born in Madrid on 9 February 1817. Nothing is known of his childhood or early training. While various suggestions have been made with regard to his first teachers it seems likely that he attended classes at the Real Academia de Bellas Artes de San Fernando, given that in 1841 he participated in the annual competition with two “caprices” and two genre scenes. Nonetheless, Lucas’s principal teacher was the Prado Museum where he spent lengthy periods copying works by Velázquez and Goya¹. The latter had the most influence on his style and artistic personality and Lucas assimilated the Goyesque universe to the point where the works of the two artists have on occasions been confused. Lucas’s first known works, *Rocky Landscape with Figures* and *Landscape with Fishermen* (Madrid, Lázaro Galdiano Museum), signed and dated 1838, are particularly interesting in that they link Lucas to the work of his close friend the landscape painter Genaro Pérez Villaamil, whom he subsequently depicted in a portrait of 1849. That year would be a crucial one for Lucas as he executed a landscape for the royal consort, Francis of Assisi, husband of Elizabeth II, and as a result initiated a close association with the Spanish monarchy. This relationship would last for many years and would result in Lucas’s rapid social ascent.

In the summer of 1868 Lucas travelled around Italy and Switzerland, and one year later set out for the Basque

Country. His travels are recorded in a series of drawings that were published by Félix Boix in 1922. This period in the artist’s life coincided with the exile of Elizabeth II. Lacking royal protection and without any major commissions Lucas soon began to squander his fortunes². He died shortly after in Madrid on 11 September 1870 and was buried in the church of Saint Martin³.

The present drawing depicts a *Stormy Landscape*, executed with washes of India ink applied with great deftness and freedom. In his memoirs, the contemporary Spanish landscape painter Martín Rico (1833-1908) noted that: “Lucas would fill two or three dishes with shades of ink ranging from the darkest to the lightest; he would dip a rag into them and, using that sort of holy water sprinkler, apply it to the paper, then another darker one and so on until something emerged, as his pupil noted: on occasions that something was rather surprising, and it has to be said that the artist did not know what was going to come out; but then, with a few touches of the brush or pen he completed the trees, mountain peaks or mists, depending on what the patch [of ink] suggested”⁴.

José Manuel Arnáiz, the historian who has focused in most depth on the work of Lucas, had Rico’s words in mind when he noted that: “Lucas splashed the paper with one or more drops of ink, sometimes of different colours, sometimes just one, more or less diluted, rubbing them across the paper



Eugenio Lucas
Velázquez, *Two Masks*.
Madrid, Prado
Museum

so that as they spread out they began to suggest a landscape or a scene from his fertile imagination, which, in truth, did not require much stimulus [...] Skilfully directed, once some of these drops were rubbed and some of them spread out, the ink formed evocative scenes, often bewitching and, of course, mysterious landscapes”⁵. Both Rico and Arnáiz thus emphasise the spontaneous manner with which Lucas created these works and their extremely evocative character. The result of a last-minute gesture of the artist’s brush or pen, they also depend on what the viewer thinks that he or she sees among the liquid shadows of the ink washes.

Hundreds of drawings of this type by Lucas are known, due to the fact that from around 1860 (the date that can be

suggested for the present sheet), something in the nature of a competition arose between Lucas and Genaro Pérez Villaamil to see who could produce the largest number of works in the shortest possible time⁶.

The present sheet can be related to other drawings by Lucas of this period on the subject of landscape, including *Mountain* (Arnáiz, 176), *Cliff* (Arnáiz, 172), *Fantastical Landscape* (Arnáiz, 154), and *Landscape and Pool* (both De Castro collection). It is also comparable to drawings of other types such as *Two Masks* and *Street Scene* (Madrid, Prado Museum). All reveal a use of the same technique and support, but above all, the same freedom of handling and conception.

This extensive series of drawings should also be related to a number of gouaches painted by Lucas around 1860. Mainly small-format genre scenes (approximately 50 × 70 mm), they are painted with extremely rapid, vibrant and heavily charged brushstrokes that produce an effect of immediacy and movement comparable to that found in the drawing under discussion here. Examples of such works include *Bullfight* and *Coach in a Storm* (Castres Museum), the small gouache sketch of *The Water Supply, Lozoya* (private collection), and *The Crusaders before Jerusalem* (Madrid, Lázaro Galdiano Museum).

Stormy Landscape by Eugenio Lucas Velázquez thus offers excellent proof of his great merits as a landscape painter and his interest in creating scenes using the technique of freely applied patches of ink that had become fashionable in France through the drawings of Victor Hugo (1802–1885) and of which Lucas would become the finest exponent in Spain⁷.

1 When speaking of Eugenio Lucas in his memoirs, José Lázaro Galdiano noted that the artist: “set himself up in the Prado Museum as if at home, copying over a number of years the work of Velázquez and Goya, followed by Goya and Velázquez, just for a change.” See: Lázaro Galdiano (1942).
2 Again the source for this information is Lázaro Galdiano: “When the 1868 Revolution began, our painter’s clientele emigrated with the royal family. Lucas, who had lived in great luxury due to his large, important commissions, squandered his fortune and soon found himself without clients and without a penny.” Lázaro Galdiano (1942).

3 For more information on the artist’s life see: Lafond (1906), pp. 37ff.; Lázaro Galdiano (1942); Pardo Canalis (1976); Arnáiz (1981) and *Enciclopedia* (2006), pp. 1428–1430.

4 Rico (1906), pp. 12–13.

5 Arnáiz (1986), p. 145.

6 Exhibition *L’imaginari d’Eugenio Lucas* (2008), pp. 11–13.

7 Exhibition *El siglo XIX en el Prado* (2007), pp. 476–477.



[16]

EDUARDO ROSALES GALLINA (MADRID, 1836–1873)

Saint Lucas

Saint Mark

1872

PENCIL AND CRAYON / PAPER. 510 × 400 MM

PROVENANCE: MADRID, RICARDO DONOSO-CORTÉS Y MESONERO ROMANOS COLLECTION

Eduardo Rosales was born in Madrid in the midst of a very humble family in 1836. In 1857 he travels to Italy thanks to his friends Vicente Palmaroli and Luis Álvarez Catalá. In Rome he becomes fascinated by the works of the great Renaissance masters. After two years of economical hardship in Italy, he obtains a pension to continue his studies. There, his works will become impregnated with academic formalism and the shades of the Nazarene painters. His first great success was achieved in 1864 when he obtained the first medal in the National Exhibition for the painting *Queen Isabel la Católica dictating her last will and Testament* (Madrid, Prado Museum), a work that became a milestone in the history of Spanish painting, and that was also awarded in the Universal Exhibition of Paris in 1867. In the meantime, in Rome, he continues to work intensely. Proof of this is the considerable number of drawings and projects for works. His training is finally completed through several trips to Paris in 1865 and 1867. In 1868, after marrying Maximina Martínez de Pedrosa he settled permanently in Madrid. Commissions will begin pouring in from the aristocracy, as from the church and the state. His portraits will become widely renowned due to his alchemical power to transmute the knowledge obtained from the masterpieces of Velázquez and the sensuous colour of the Venetian paintings, creating a new language, completely

personal. In 1871 he obtains the golden medal in the National Exhibition for the work *The Death of Lucretia* (Madrid, Prado Museum), even though his oil painting were not valued by everyone as a result of his innovative language by layering brush strokes in a vibrant manner. In these years his health was quite weak due to suffering from tuberculosis from 1856. Before he became thirty-seven, Eduardo Rosales dies in Madrid, unable to enjoy his successful achievements and unable to occupy the positions he was appointed to: director of the Prado Museum, and director of the, recently founded, Spanish Academy in Rome.

One of the last commissions that were entrusted to Eduardo Rosales before his death was the decoration of the pendentives for the church of Saint Thomas in Madrid, devastated by a fire on April 13, 1872. The artist accepted the assignment with the intention of completing "in a couple of weeks each one [of the paintings] with energetic determination and hard work in order to make something grandiose and with good feeling, something I am fond of"¹. Furthermore, the painter mentioned the characteristics of the work saying "they do not appear to be so big, one and a half life-size, and even if they are placed very high, by making very vigorous chiaroscuro, I believe that they will not go unnoticed... ¡Impressive figures could be done, remembering a little the Sixteenth Chapel"². However, Rosales was never



Eduardo Rosales, *Saint John*, 1873. Madrid, Bishopric



Eduardo Rosales, *Saint Matthew*, 1873. Madrid, Bishopric

able to finish the paintings of the four evangelists *Saint John*, *Saint Matthew*, *Saint Mark* and *Saint Lucas*, each one meant to occupy a pendentive. The painter left unfinished two of the oil paintings corresponding to *Saint John* and *Saint Mark* (both in the Bishopric of Madrid-Alcalá)³, of which his apprentice Francisco Sans Cabot, completed. The other two paintings *Saint Mark* and *Saint Lucas* (Madrid, Prado Museum) were entirely carried out by said apprentice⁴. The paintings were never installed in the place they were originally planned to be.

Pertaining to this unfinished series by Rosales are various preparatory drawings that are conserved. Some are simple sketches with light pencil traces, as the *Evangelist* of a private collection or from the Prado Museum (inv. no. D-5075)⁵; others are more elaborated sketches of the evangelists that are more clearly-defined, such as these two that are shown here and *Saint Matthew* of the Prado Museum (inv. no. D-5076)⁶; and others are real drawings completely defined and precise in the most pure tradition of mural painting, as *Saint John* and *Saint Matthew* of the Lorenzo García Vela Collection⁷.

These drawings depict *Saint Lucas* and *Saint Mark* and are therefore preparatory of the two paintings that Rosales was unable to begin. These drawings were owned by Ricardo Donoso-Cortés y Mesonero-Romanos, and were published already by Pardo Canalís in 1987⁸. Done in pencil and crayon, they exhibit muscular and impressive figures, wishing to create something inspired by Michelangelo, and which perfectly link with the two paintings of the two other evangelists. He executed another sketch of the figure of *Saint Lucas* much quicker and more schematic that is conserved in the Prado Museum (inv. no. D-5076) which lacks the power of the figure dealt with here. However, this is the only design that allows us to know how the painter intended to depict the figure of the evangelist *Saint Mark*. Therefore, the sketches are essential in order to know how Rosales had conceived the group of paintings for the Saint Thomas Church, since his apprentice Sans Cabot did not inspire himself on his master's designs to carry out the ovals of these two evangelists.

1 Díez (2007), vol. I, p. 186.

2 Díez (2007), p. 186.

3 To know these works see: *Exhibition Eduardo Rosales* (1973), pp. 78 -80.

4 Pardo Canalís (1987).

5 Díez (2007), cat. no. 91 and 92.

6 Díez (2007), cat. no. 89.

7 Díez (2007), cat. no. 85 and 88.

8 Pardo Canalís (1987), pp. 132-133.



[17]

SALVADOR BARTOLOZZI RUBIO

(MADRID, 1882–MEXICO, 1950)

Tablao Flamenco

1905

INS.: "S. BARTOLOZZI/MADRID, 1905" (BOTTOM RIGHT ANGLE)

OIL AND GOUACHE/PAPER. 530 × 420 MM

Salvador Bartolozzi was born in Madrid in 1882 as a result of the marriage between an Italian, Lucas Bartolozzi and a Spaniard, Obdulia Rubio. Bartolozzi was trained as an artist by his father, who worked in the workshop of casting moulds and reproductions of the School of Fine Arts of San Fernando. His art is concentrated on drawings, but he also probed in scenography, theatre and children's short stories. At the early age of fourteen he publishes his first drawings in the magazine *Nuevo Mundo*, and at nineteen he moves to Paris to complete his training and develop his artistic vocation. He stays five years in the city of the Seine, where he assimilates all the latest European esthetics. He returns to Madrid in 1906 where he soon stands out as a poster artist, while working as an assistant in the die-cast workshop. During these years, he also begins to illustrate for the *Calleja* editorial, where he will become its artistic director in 1915; for *Blanco y Negro* magazine or for *La Esfera*. In those days, he was acquainted with Ramón Gómez de la Serna with whom he founded the gatherings at the Pombo Café, and will become a regular collaborator and draftsman. De la Serna considered that a drawing was the ideal medium to combine literature and art and this is why he was also accompanied by the best drawers as Julio Antonio, Ismael Smith, Romero Calvet..., but among all these artists Bartolozzi will be the only one that will remain in contact

with the author for more than twenty five years. In words of the man of letters, Alfonso Reyes "the format, the density, the material, and the letter, Bartolozzi's drawings (naked and ugly women, masks, cabalistic bars, and chessboards) all give a distinct air to his books [to Serna's]"¹.

In 1925, he launches a new children's weekly edition, *Pinocchio*, that in a short time surpasses in popularity the short stories created by the Italian creator of the Carlo Collodi character. Pinocchio becomes, thanks to Bartolozzi, the most popular children's character of Spain in the 20's. Due to this successful publication, Bartolozzi creates a new series of children's characters set in Madrid, the *Adventures of Pipa and Pipa* that is issued each week in *Estampa*. Many of these short stories will be successfully adapted into theatre thanks to his couple's collaboration, Magda Donato. However, not only does he dedicate his efforts to the children's world during this time, but also works as a creative designer and set designer for adult theatre. In this way, he will collaborate with García Lorca in *La Zapatera Prodigiosa* or with Miguel de Unamuno in *El Otro*.

After the Civil War he takes refuge in France, where he will remain until 1941, up till the moment in which the Nazi troops invade Paris. Then, he will escape to Mexico where he will continue his career as a writer and draftsman. There as well, he will contact the cartoons world. Bartolozzi dies in the city of Mexico July 9, 1950.



Salvador Bartolozzi,
Cabaret scene,
c. 1900-1905

The actual drawing should be seen as a result of his training during his stay in Paris. In these difficult years of hardship and survival, he managed to make a name for himself in the Parisian literary critique due to his blatant visions, and somewhat under the influence of Goya's *chulos* and flamenco singers. That vision, as observed in our *Tablao Flamenco* drawing, conveys a particular atmosphere which we could denominate as "in a circus show". His drawings in this period have some traits of Toulouse-Lautrec²; they are impregnated by a certain picturesque and sordid air from the after-hour cafes of that era. His figures have a particular grotesque aspect, as revealed by the woman in the centre of the composition, between the *feísmo*, in the manner of Goya, and the French models of Lautrec, Degas or Rops. It perfectly represents the type in which Manuel Abril defines as the "fat heads flashing big false trinkets; of the arrogant obese and grotesque women, *chulonas*, flaunting their huge undulating flesh and boasting about their *cañí* prestige..."³. Likewise, this figure shows the artist's interest for Japanese art, considered as being one of its best interpreters, attracted to both the human figures as for assimilating the technique. For this reason, the woman in the middle of the drawing's composition has a particular aspect between a geisha, thanks to its face smeared in white, and a sumo wrestler. But as we said,

Bartolozzi not only focuses on human types but also assimilates its technique. It is for that reason that the artist displays the colours on flat surfaces, outlines insistently the contours or plays with the paper's background shade as if this was one more colour in his palette. Therefore, the guitarist's face, the flamenco dancer's arms, or the green waters of the background are not achieved through the use of pigment; rather the actual media of the drawing plays an important part. He assimilates the Japanese style by directly observing the great Japanese masters' prints at exhibitions in Paris that took place in the early 20th century, and indirectly through the works of Degas or Toulouse-Lautrec.

Consequently, the actual drawing perfectly summarizes the painter's stage in Paris, and already reveals all the artistic elements that Bartolozzi will be using throughout the rest of his life. It shows how the artist, "coming from the French Post-modernism, exceeds it by creating a difficult fusion of the cosmopolitan world with the pure and authentic Spanish ways, *lo castizo*; gravitating between the poles of the Japanese style, manifested by pure lines and delicate strokes, and the vigorous reinterpretation of the Goyesque style, an essential influence for the Spanish draftsmen of that time."⁴

¹ Reyes (1920), p. 9.

² Gómez de la Serna (1948), p. 976.

³ April (1913), p. 89.

⁴ Vela Cervera (1996), vol. I, p. 46.



[18]

JULIO ROMERO DE TORRES (CORDOBA, 1874–1930)

Allegory of Grace

1910–1928

INSCRIBED: "J. ROMERO DE TORRES" (IN RED CHALK, UPPER LEFT); "AL REY DE LA GRACIA RAMÓN PEÑA SU ADMIRADOR/J. ROMERO DE TORRES" (IN INK, NEAR THE BOTTOM)

PENCIL AND RED CHALK/PAPER. 190 × 130 MM

Julio Romero was born in Cordoba in 1874. The son of Rafael Romero de Barros, a painter and the curator of the Provincial Museum of Fine Arts of Cordoba, Julio Romero was taught painting and drawing by his father from an early age. In 1895 he presented his first work at a National Exhibition in the form of the canvas entitled *Mira qué bonita era* [Look how lovely she was] (Cordoba, Julio Romero de Torres Museum), resulting in an honourable mention and the acquisition of the painting by the Spanish State. Two years later he competed unsuccessfully for a travel grant to Rome and consequently completed his artistic training in Cordoba. In 1902 and 1903 respectively, he was appointed Senior Professor of Colour, Drawing and Copying at the city's Escuela de Bellas Artes and Associate Professor at the Escuela Superior de Artes Industriales. In 1903 Romero de Torres moved to Madrid in order to study Symbolist mural painting, the style that he intended to adopt in order to execute a cycle of works commissioned by the Círculo de la Amistad in Cordoba. This cycle comprised allegories of *Painting*, *Sculpture*, *Music*, *Literature*, *The Love Song* and *The Spirit of Transfiguration* (all Círculo de Amistad, Cordoba) and reveals the influence of Puvis de Chavannes. In Madrid the artist soon moved at ease in the city's cultural circles, taking part in the informal debates at the Café Levante and associating with figures such as Zuloaga, Valle-Inclán,

Ricardo Baroja and Gutiérrez Solana, while regularly visiting the Machado brothers' house. Despite the flourishing cultural ambience in Madrid at this date, Romero de Torres decided to broaden his horizons and travel to England, France, Holland, Switzerland and Morocco. These travels around northern Europe and North Africa marked a turning point in his career that resulted in the evolution of his style. As a consequence, and after his return in 1908, he was awarded a First Prize Medal at the National Exhibition for *The Gypsy Muse*, which was acquired by the State. He was also awarded the Order of Alfonso X el Sabio and was appointed inspector to the delegation and royal curator at the Rome Art Exhibition. In addition, Romero de Torres won the Gold Medal at the National Fine Arts Exhibition in Barcelona for his *Altarpiece of Love*, and was made an Academician of the Academia de Ciencia Bellas y Nobles Artes de Cordoba. Based in his studio on calle Pelayo in Madrid, Romero de Torres was extremely active professionally until 1928 when he fell seriously ill. At that point he returned to Cordoba with the hope of regaining his health but died two years later on 10 May 1930¹.

The present drawing is an allegory of Grace in the form of the bust of a young woman with extremely large eyes holding a flower in her left hand. In the background the wall of a country house and a tree create the setting for the



Julio Romero de Torres, *Mystic Love*, 1914. Cordoba, Julio Romero de Torres Museum



Julio Romero de Torres, *Good Friday*. Cordoba, Julio Romero de Torres Museum

composition. The element that enables the drawing to be identified as an allegory rather than a portrait is the flower that the figure holds in her left hand, pointing to it with her right. This is a freesia, symbolising Grace.

The drawing is dedicated to Ramón Peña², one of the most famous comic actors of the first third of 20th century in Spain whom Romero de Torres nicknamed *El Rey de la Gracia* [The King of Comedy]*. The allegory thus makes direct reference to the actor. Peña was an outstandingly talented man, not only on stage, and was the author of various plays including *At Three o'clock!*, *The eternal City*, and *The Wolf's coming!*. He enjoyed enormous critical and popular success due to the "breadth and elasticity of his acting talents that allowed him to tackle both drama and comedy, being equally successful as the leading man in a serious theatrical company as well as in light plays and operetta, [bringing] to each house his particular approach and timbre"³.

Allegorical portraits are common within the oeuvre of Romero de Torres and almost always depict a bust-length female figure, a "strong, self-confident woman like a bronze [...] She is the exemplary woman, the woman as symbol"⁴. The present figure is to be seen again, for example, in *Mystic Love* (Cordoba, Julio Romero de Torres Museum) and in *Good Friday* (Cordoba, Fine Arts Museum), although they have different meanings. The woman thus functions as a pretext, as the mere bearer of a message, going beyond what is evident at first sight. Romero used women as "Muses" in his works in the manner of a blank canvas on which he could develop and convey concepts and ideas. His approach to landscape was in some ways comparable and his backgrounds also possess a symbolic significance, always depicting the same type of landscape which is, in fact, that of his native Cordoba. These frozen landscapes, suspended in time, represent the Cordoba of his memories and would enrich his fertile imagination throughout his life⁵.

* Translator's note: in Spanish, *gracia* means both grace and humour.

1 A lengthy biography of the artist is to be found in: Exhibition *Julio Romero de Torres* (2003), pp. 397-406.

2 Gómez García (1997), p. 643.

3 Review by Ramón López Montengro for the *ABC*, 12/04/1925, p. 71.

4 Mudarra (2003), p. 93.

5 There is a particularly interesting essay by De Diego (2003) on landscape in the work of Romero de Torres.



Al Rey de la gracia Ramón
Benito su admirador
J. Romero de Torres

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