



# FECIT II

*Spanish Old Master & Modern Drawings*



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J O S É   D E   L A   M A N O

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[1]

## VICENTE CARDUCHO (FLORENCE, 1576/1578—MADRID, 1638)

### *Prophet or Father of the Church (?)*

C. 1607–1614

BLACK CHALK, SEPIA INK AND BROWN WASH, WITH TOUCHES OF LEAD WHITE ON BLUE PAPER

188 × 126 MM

INSCRIBED: "BIZÉN/ZIO CAR./DUCHI.FEC" IN CHALK AT THE LOWER LEFT EDGE

Vicente Carducho was born in Florence around 1576. He arrived in Spain in 1585 in the company of his brother Bartolomé (c.1560–1608) who moved there to take part in work on the decoration of the monastery of San Lorenzo de El Escorial. Vicente essentially learned his art from his brother and the other Italian painters employed at the monastery. His first documented work dates from 1599 when he was involved in the temporary decorations for the entry into Madrid of Margarita de Austria, wife of the heir to the throne, the future Philip III. In 1601 Carducho moved to Valladolid where, together with his brother, he executed various decorative works for the palace of the Duke of Lerma and for the Palacio Real de la Ribera. Having returned to Madrid, in 1607 he was commissioned to execute the frescoes of *The Triumph of the Eucharist* for the ceiling of the chapel in the Royal Palace at El Pardo, together with Patricio and Eugenio Cajés, Julio César Semini, Castello and Carvajal. For the same palace he subsequently painted an *Episode from the Life of Achilles* for the Galería del Mediodía, a work now known from two preparatory drawings in the Biblioteca Nacional and the Real Academia de Bellas Artes de San Fernando, Madrid.

In 1609 Carducho was appointed Court Painter, securing more important commissions from that date onwards. In 1614, for example, he was commissioned by the monarch to execute the main altarpiece and the lateral altarpieces for the

Royal Monastery of the Encarnación in Madrid. Working with Eugenio Cajés, he executed the paintings for the dome of the chapel of the Holy Sacrament in Toledo Cathedral, which was the most elaborate and important work produced for the interior of the cathedral in the first half of the 17<sup>th</sup> century. The most important commission of Carducho's career came in 1626 and comprised the series of large-format paintings for the cloister of the Charterhouse of El Paular. The 1630s were also a prolific and successful decade: he was entrusted with the restoration of the canvases and frescos in the Alcázar, while in 1634 he took part in the most important artistic project of the day, executing three canvases for the Salón de Reinos in the Buen Retiro palace in Madrid<sup>1</sup>. In addition to his activities as a painter, Vicente Carducho was also one of the leading art theoreticians of 17<sup>th</sup>-century Spain and his *Diálogos de la Pintura* were published in 1633.

The present, previously unpublished drawing depicts a figure within a niche-like oval surround. The clothing, hairstyle and large tablet or book that he holds enables him to be identified as a Prophet. The drawing is executed in black chalk, sepia ink and brown wash, the latter applied with great skill to produce the effect of shadows. Carducho also used strokes of white lead to create the highlights on the most important elements, achieving a marked sense of volume with this technique. From a technical viewpoint, the present drawing relates to others by the artist, including *The Penitent*



Vicente Carducho,  
*a Father of the Church*.  
Florence, Galleria degli  
Uffizi. Black chalk, sepia  
ink and brown wash with  
touches of lead white



Vicente Carducho, *Saint  
Julian and the Prophet Ezekiel*,  
1614. Toledo Cathedral,  
chapel of the Holy  
Sacrament (detail of a  
pendentive)

*Saint Jerome and Saint Luke painting the Virgin*<sup>2</sup>, in which the figures' volumes are created from rapid strokes of chalk with angular outlines that are then softened and graduated through the application of wash with a brush.

The arrangement of the figure within a niche suggests two possible intended locations. In 1607 Carducho painted the ceiling of the chapel in the Royal Palace at El Pardo, a now lost work but one whose composition is known from a very detailed preparatory drawing in the Biblioteca Nacional<sup>3</sup>. The central lunette depicts *The Triumph of the Eucharist* while the eight lunettes contain "four Doctors of the Holy Roman Church, and four of the Greek", as the artist himself recorded in his *Diálogos de la Pintura*<sup>4</sup>. The oval format of the present drawing is comparable to the lunettes visible in the drawing in the Biblioteca Nacional, which are derived from Italian fresco painting of the type that arrived in Spain in the reign of Philip II. In this sense the figures of the Prophets and Church Fathers can be related to those painted by Francisco de Urbina in the Salas Capitulares in El Escorial around 1581-1582.

It is also possible that this drawing is a preparatory study for one of the figures painted with Eugenio Cajés for the dome of the chapel of the Holy Sacrament in Toledo Cathedral in the commission of 1614. The pendentives are painted with prophets and saints, the lunettes with the Fathers of the Greek and Roman Church, and the tondos on a level with the lunettes with the Four Evangelists. The *Prophet* in the present drawing does not correspond to any of the figures depicted in Toledo, although his gestures are very similar to those of *Ezekiel* in the pendentives or to *Saint John the Evangelist* in the tondos. It might be suggested that this is a preliminary design for one of these figures that was ultimately modified, as was the case with another drawing by Carducho, *a Father of the Church*, now in the Uffizi, that was clearly intended for a lunette given the arrangement of the figure.<sup>5</sup>

Whatever the case, this is a drawing of outstanding quality that can be classed as among the finest within Vicente Carducho's graphic oeuvre.

1 For Carducho's biography, see Angulo and Pérez Sánchez (1969), pp. 86-103, and more recently Enciclopedia (2006), Vol. II, pp. 631-635.

2 Reproduced in Angulo and Pérez Sánchez (1977), pp. 39 and 40, nos. 190 and 194, pl. LII.

3 Reproduced and discussed in Angulo and Pérez Sánchez (1977), p. 31, no. 134, pl. XXXVIII. See also Angulo and Pérez Sánchez (1969), pp. 186-187, nos. 495-508.

4 Carducho (1633/1979), pp. 330-331.

5 See Angulo and Pérez Sánchez (1979), p. 41, no. 202, pl. LV.









[2]

## VICENTE CARDUCHO (FLORENCE, 1576/1578–MADRID, 1638)

### *Allegorical Scene (Victory or Saint Barbara?)*

CHALK, INK AND WASH WITH TOUCHES OF WHITE LEAD ON PAPER

200 x 165 MM

This second drawing by Vicente Carducho has a complex iconography and various suggestions have been made as to its subject. In the centre of the composition a female figure holding a palm emerges forcefully onto the composition surrounded by what appear to be flashes of light. The power of these flashes has the effect of blinding the soldiers on either side of her, some of whom fall back while others fall to the ground. At the upper left is a lightly drawn horse supporting an architectural construction that may be a tower or custodium for the Host. Finally, the scene is completed at the top with a small angel descending from the upper right to crown the female figure with a wreath of olive or laurel.

The presence of elements such as the palm, the angel with the wreath and the tower suggest that this may be a somewhat theatrical depiction of Saint Barbara. This saint, daughter of the satrap or Persian provincial ruler Dioscuros, was locked up by her father in a tower to prevent her from converting to Christianity. Barbara asked for three windows to be opened in the tower, symbolizing the Trinity. When her father heard of this he had her martyred, killing her on a mountain. Immediately after his daughter's death Dioscuros was struck by a ray of lightening and died. This may be the moment depicted in the drawing; in the centre is Saint Barbara with her martyr's palm, crowned by an angel as she

appears among the soldiers who are literally stunned by the brilliance of her presence. The tower could thus refer to the place in which the saint was imprisoned and is an element commonly found in depictions of this figure.

Alternatively, a second interpretation may be possible. In his *Iconology* (Rome, 1593), Cesare Ripa describes Victory as a woman "without wings, with a palm and laurel wreath"<sup>1</sup>. These same elements are also born by Peace, who, according to Ripa, can be depicted with an olive wreath symbolising "the pacification and reduction of angry sentiments"<sup>2</sup>.

From a technical viewpoint, the drawing can be firmly attributed to Vicente Carducho. The rapid line with which the figures are created, the sepia washes and highly characteristic manner of applying the white lead with very thick brushstrokes are all unmistakable. The drawing need only be compared with others by the artist such as *Saint Gregory the Great* (Madrid, Museo Nacional del Prado, inv. D-83), or the *Communion of a Nun Saint* (Madrid, Museo Nacional del Prado, inv. D-91), which are clearly by the same hand. The dazzling apparition of the saint can also be compared with *Saint Bruno appearing to Rogerio Guiscardo, Duke of Calabria* (Madrid, Biblioteca Nacional, inv. Dib/16/35/3), which is conceived in a notably similar manner through the use of powerful strokes of white lead<sup>3</sup>. The airy female figure, be it Saint Barbara, Victory, or Peace, can be seen in other compositions by





Vicente Carducho,  
*Communion of a Nun Saint*.  
Madrid, Prado Museum  
(inv. no. D.91)



Francisco Fernández  
after Vicente Carducho.  
Illustration to the Fifth  
Dialogue in *Diálogos de la*  
*Pintura*, 1633

Carducho such as the illustration to the Fifth Dialogue in his *Diálogos de la Pintura* (Madrid, 1633)<sup>1</sup>. The stylised nature of that figure, with her rounded stomach, vaporous clothing and ribbons that tie up her hair and whirl around her in the wind are elements found in both depictions.

Finally, reference should be made to some possible sources used by the artist when devising this composition.

The female type is notably comparable to one found in prints by Goltzius, Saenredam and Matham, and is also to be seen in the illustrations of allegorical figures accompanying Ripa's text. The overall conception of the subject would seem to be taken directly from *The Resurrection of Christ* by Cornelis Cort (1569), while the small angel with the wreath is a literal copy of the one in an engraving of *Hope* by Jan Saenredam.

<sup>1</sup> Ripa (1593/1987), vol. II, p.401.

<sup>2</sup> Ripa (1593/1987), vol. II, p.183.

<sup>3</sup> These drawings are illustrated and described in Angulo and Pérez Sánchez (1977).

<sup>4</sup> Reproduced in Carducho (1633/1979), p.215.











[3]

## MATEO CEREZO

(BURGOS, 1637–MADRID, 1666). ATTRIBUTED TO

*Saint Nicholas of Tolentino and the Souls in Purgatory* (recto)

*Study for one of the Souls in Purgatory* (verso)

1664

RED AND BLACK CHALK ON PAPER (RECTO) / BLACK CHALK (VERSO)

129 x 99 mm

Mateo Cerezo was born in Burgos in 1637. He received his earliest training from his father, the Caravaggist artist of the same name. His talents becoming obvious at an early age, he decided to complete his studies in Madrid where he arrived at a very young age, possibly around 1654. It is not known for certain whether he entered the studio of Juan Carreño de Miranda (1614–1685)<sup>1</sup> or that of Antonio de Pereda (1611–1678)<sup>2</sup>. His earliest work shows some dependence on that of the latter, for example, the paintings now in the monastery of Jesús y María in Valladolid. From 1660 onwards the influence of Carreño and Alonso Cano became more obvious in his painting and Cerezo directly borrowed some of Cano's figures and physical types in his works. As a result Cerezo evolved from a provincial style characteristic of Burgos to a more refined, courtly one, and a work such as *The Mystic Marriage of Saint Catherine* (Museo Nacional del Prado, inv. no. 659) offers an excellent example of this evolution. Works of this period manifest a more dynamic, colourful style with more open lines and a new emphasis on the settings. Also notable are the richness of the details in the play of light and shade and the splendid clothing of the figures, the latter indicating his new knowledge of the work of Titian and Van Dyck, acquired via Carreño.

Cerezo's graceful, vibrantly colourful paintings soon attracted a wide-ranging group of clients. He received

commissions for still lifes<sup>3</sup>, of which a good example is the series now in the Arasjauregui collection in Bilbao, as well as religious compositions. From 1662 the artist received numerous commissions for small works of private devotion. These include his numerous versions of the *Ecce Homo* (Budapest Museum and Arenaza collection) and of *Mary Magdalen* (Rijksmuseum, Amsterdam, Museo Lázaro Galdiano, Madrid, and Granados Collection). Above all, Cerezo was commissioned to execute large-scale altarpieces for churches and religious houses such as those he painted for the Barefoot Carmelites of San Hermenegildo in Madrid, for San Francisco in Valladolid and for the royal monastery of Santa Isabel and the Agustinos Recoletos in Madrid.<sup>4</sup> Cerezo died young in 1666 at the age of twenty-nine and was buried in the parish church of San Millán in Madrid.

The present drawing may be a preliminary design for one of the large canvases that Cerezo painted for the monastery of Santa Isabel in Madrid. It is particularly striking for its use of a light, rapid stroke of undulating lines with little attention paid to the definition of forms or shadows<sup>5</sup>. Combined with the use cross-shaped, receding perspectival lines, the effect is to create a sense of dynamism that is unusual in altarpieces created in Madrid at this date. Cerezo received the commission to produce three works for Santa Isabel in 1664, namely *Saint Thomas of Villanueva giving*





Mateo Cerezo, *Saint Nicholas of Tolentino and the Souls in Purgatory*. Madrid, Monastery of Santa Isabel (destroyed in 1936)



Mateo Cerezo, *Study for one of the Souls in Purgatory* (verso of the present drawing)

*Alms* and *Saint Nicholas of Tolentino and the Souls in Purgatory* for the altarpieces in the crossing, and a *Visitation* for the top of the high altar. His compositions were extremely well received and Palomino described them as “truly superb, achieving the highest levels of excellence in art, both in drawing as well as in colour<sup>6</sup>”. The present sheet may be a sketch for the lost painting of *Saint Nicholas of Tolentino*, of which the appearance and composition is known from old photographs<sup>7</sup>. There are various differences between the final canvas and the drawing. While the figure of Saint Nicholas occupies the upper part of both, in the canvas the saint interacts more actively with

the Souls in the lower part by leaning his head more towards them and thus defining one of the compositional diagonals in a more pronounced manner. In addition, while the Souls in Purgatory are devoured by flames in both works, there are a number of differences in their poses and locations<sup>8</sup>. On the reverse of the present sheet is a very rapid sketch in black chalk for one of these figures. With its muscular body, it makes an unusual gesture with its hands clasped to the right in supplication. The same figure but seen from behind appears in the foreground of the final canvas that Cerezo painted for Santa Isabel.

- 1 In his *Lives of the Artists* Antonio Palomino stated, “thus he came to Madrid when he was barely fifteen and entered the school of Don Juan Carreño, where he continued with the study of painting [...]” Palomino (1715–1724/1947), p. 977.
- 2 Buendía and Gutiérrez Pastor (1986), pp. 27–28.
- 3 Palomino refers to the fact that Cerezo painted “small still lifes with such outstanding excellence that no one surpassed him.” Palomino (1715–1724/1947), p. 978.
- 4 For more on these works, see Buendía and Gutiérrez Pastor (1986), pp. 41–49.

- 5 For more on Cerezo’s drawings, see Piedra Adarves (2000).
- 6 Palomino (1715–1724/1947), p. 978.
- 7 The work was lost in the fire in the church in 1936 during the Spanish Civil War. See Buendía and Gutiérrez Pastor (1986), p. 147, cat. no. 52.
- 8 Among the Souls in the drawing, the one that has its arms crossed on its breast at the lower right corner and which does not appear in the final canvas, was used by Cerezo for the Soul in *The Judgment of the Soul* (Museo Nacional del Prado, inv. no. 620).











[4]

ALONSO CANO (GRANADA, 1601-1667). CIRCLE OF  
*The Immaculate Conception*

C. 1640

BLACK CHALK, GREY-BROWN INK AND GREYISH WASH ON LAID PAPER

320 x 195 MM

INSCRIBED:

"DESENDIMIENTO EN LAS FALDAS/DE N<sup>ra</sup>. SENORA/LAS CRUS A CUESTAS-" AT THE UPPER LEFT

"4/LOS MISTERIOS DE NUESTRA SEÑORA/DESPOSORIOS =1/LA ENCARNACION/NACIMIENTO ≈(DENUESTRA SEÑORA/ PRE SENTACION/A EL TEMPLO/DISPUTA ENTRE/LOS DOTTORES DE/LA LEV/  
SANTA ISABEL-/REINA DE UNGRÍA" AT THE RIGHT

SIGNED: "ALONSO CO" AT THE LOWER LEFT CORNER IN INK, COVERED OVER WITH A GREYISH WASH

PROVENANCE: PRIVATE COLLECTION, OXFORD

The present drawing is of exceptional interest. Executed in black chalk with the addition of grey-brown ink and greyish wash, in addition to the drawn images it includes numerous annotations located in the upper zone and all along the right side of the sheet that refer to a number of different religious scenes. In the centre of the sheet is a depiction of the Virgin as the Immaculate Conception, standing on a cloud created by cherubim heads, her hands serenely clasped in prayer. On the right is an angel with its wings spread, and on the left is what seems to be an image of a royal figure wearing a crown and holding an orb. At the foot of that figure is what at first sight appears to be the outline of a fish, but which is, in fact, a concealed inscription in charcoal or black chalk that is difficult to make out as it was covered over at a later date.

This combination of elements suggests that the drawing is a working tool of the artist, re-used on various occasions in order to jot down ideas and notes. This explains the apparent disconnection between the subjects written on the sheet and those depicted, as well as the

fact that while the figure of the Virgin is more highly finished, the others flanking her are barely sketched in with rapid strokes of the pen. The identical nature of the sepia ink applied with the pen both for the writing and the drawn lines clearly demonstrates that they are by the same hand.

As with the images, the large number of annotations on this sheet is also striking. Most refer to what the artist termed "the mysteries of our Lady", in other words, scenes of the life of the Virgin. The word *Desposorios* [Marriage] has a "1" to the right of it, indicating that the Marian cycle starts here, or perhaps that each scene, like this one, was to be depicted in a painting. This subject is followed by the Annunciation, the Birth of the Virgin, the Presentation in the Temple (it is not clear whether this refers to the presentation of Mary or Christ), and Christ among the Doctors. The other two subjects, whose names annotated towards the top of the painting, are the Descent from the Cross and Christ bearing the Cross. The last annotation refers to a hagiographic scene with Saint Elizabeth of Hungary.





Alonso Cano, *Asturian-Leonese King*, 1641.  
Madrid, Prado Museum  
(inv. no. 632)

It should be assumed that all these subjects – eight in total – refer to a single commission, possibly an altarpiece or a private oratory, for which the image of the Immaculate Conception could have been the principal scene. Of the other two figures, only the angel fits in with the group as a whole. This is not the only known Spanish drawing of this type and other relevant examples include the series of drawings by Eugenio Cajés for the tomb of Philip III (Galleria degli Uffizi, Florence). The sheets in that series also include a wealth of explanatory notes of what is depicted and the place that each element was to occupy<sup>1</sup>.

Both the handwriting and technique indicate a Spanish artist, probably a mid-17<sup>th</sup>-century Madrid one. Although a specific attribution might initially seem difficult to deduce, it can be said that the present sheet clearly suggests the work of the painter, sculptor and architect Alonso Cano (1601-1667), particularly the figure of the king. This figure reveals clear similarities with the *Asturian-Leonese King* in the Museo del Prado (inv.

no. 632) painted by Cano for the Bedchamber of the Salón Dorado in the Alcázar in Madrid in 1641. Both that image and portraits such as the double portraits of *Sancho I and Ramiro III* in the Prado (inv. no. 633) and of *The Catholic Kings* (formerly Museo del Prado, destroyed in 1915) were part of a complex royal programme that involved the principal court painters and which was intended to present a genealogical representation of the Spanish monarchy from the Visigothic period up to the reign of Philip IV<sup>2</sup>. In the painting of the *Asturian-Leonese King* in the Prado, the monarch is depicted seated on a throne. He holds an orb in his left hand and a sword in his right and wears a tunic and an unusual three-pointed crown. The image is conceived to be seen from below and for this reason the figure is located on a dais covered in brocade, over which the king's left foot projects. Although very sketchy, the small figure in the present drawing depicts exactly the same image. Not only does it include elements such as the dais and the orb, but the crown is also of the same unusual type. While part of the right hand is now





Alonso Cano, *Three Angels*, c. 1650. Madrid, Instituto Valencia de Don Juan. Pen and grey-brown ink

lost as the sheet has been cut down at exactly this point, it is still possible to see the way in which the figure raises its hand when grasping the sword.

The similarities with the work of Cano go further and the technique also corresponds to that typically deployed by this artist<sup>3</sup>. His use of preparatory lines executed in black chalk and of grey-brown ink applied in rapid, zigzag strokes, is to be seen in the present drawing, especially in the figure of the Asturian-Leonese king and the angel. However, the technique, particularly with regard to the figure of the Immaculate Virgin, is clearly dryer and more abrupt than that found in drawings considered to be autograph works by Cano. Despite this fact, there are evident similarities between the angel and those that appear in the study of *Three Angels* (Instituto Valencia de Don Juan, Madrid), as well as with the technique of *Christ after the Flagellation* (Museo Nacional del Prado, D-57), and that of *Seated Youth* (Galleria degli Uffizi, Florence). The figure of the Virgin also looks to models by Cano and is particularly similar to the painting

of the *Immaculate Conception* now in the Museo Diocesano in Vitoria (c. 1650). All the above suggests that the creator of the present sheet was, at the very least, an artist very close to Cano.

Another curious detail that relates to the issue of attribution is the presence of what seems to be the shape of a fish below the king. However, closer inspection reveals this element to be an inscription that has been subsequently covered over with a greyish wash and which reads "Alonso Cº". The handwriting is the same as that of the rest of the inscriptions and the grey-brown wash is of the same colour as the rest. The strokes of the handwriting are literally identical to ones found in signatures considered autograph, including the ones on *Coronation of a Soldier Poet* (Museo Nacional del Prado, D-78), *The Annunciation* (MNP, D-3819), *Female Nude* (MNP, D-6320), and *The Assumption of the Virgin* in the Apelles collection in London, signed "Alonso Cº. Yn. et Fº".

Bearing in mind the similarities with the work of Alonso Cano, the presence of what seems to be the sketch





Alonso Cano, *Immaculate Conception*, c. 1650.  
Vitoria, Museo Diocesano

for one of the kings in the Salon Dorado in the Alcázar in Madrid, and the remains of the covered over signature, it can be proposed that the present sheet is a work from the

close circle of Alonso Cano, if not actually by the artist himself. It should be dated to around 1640, the date of the execution of the series of paintings of Spanish monarchs.

- 1 See *Disegni Spagnoli* (1972), pp. 62–63, and *Dibujo español de los siglos de oro* (1980), pp. 36–37.
- 2 For more information on this subject see Aterido Fernández (2002).

- 3 On Alonso Cano's technique, see Véliz (2001), pp. 19–56, and Pérez Sánchez (2002), pp. 133–143.



descendí Menta en las falda  
 de nro Señora  
 los rui alueta-

los mis torios de  
 nuestra Señora

los pporios = l  
 la en car na lion

na u Menta = va  
 denueita Señor  
 pora senta con  
 el templo  
 de puta entre  
 los doctores de  
 la lei

Santa Sa bel-  
 Reina de un gri-  
 a









[5]

## BARTOLOMÉ ESTEBAN MURILLO

(SEVILLE, 1617–CADIZ, 1682)

### *The penitent Magdalen*

C. 1665

BLACK AND RED CHALK ON PAPER

280 x 210 MM

SIGNED: "MURILLO F." AT THE LOWER RIGHT CORNER

PROVENANCE: LIBRARY OF SEVILLE CATHEDRAL; ACQUIRED AROUND 1790 BY THE BARON ST. HELENS IN SEVILLE; LONDON, 1840, SALE OF THE ST. HELENS COLLECTION (LOT 115), ACQUIRED BY WILLIAM BUCHANAN; JOHN RUSHOUT, 2<sup>ND</sup> EARL OF NORTHWICK; SIR WILLIAM STIRLING MAXWELL; SOTHEBY'S, STIRLING SALE, 21 OCTOBER 1964 (LOT 24); CHRISTIE'S, 11 MARCH 1975 (LOT 132); CHRISTIE'S 30 SEPTEMBER 1975 (LOT 115); MADRID, PRIVATE COLLECTION (1976).

Bartolomé Esteban Murillo was born in Seville in 1617. His parents died when he was nine and he was brought up by his elder brother and his brother-in-law, who was a surgeon like his father. Little is known of Murillo's early studies, but according to Palomino he trained in the studio of the painter Juan del Castillo (c.1590–1657). Murillo's first major project dates from 1645–1646 when he was commissioned to execute a series of paintings for the cloister of the monastery of San Francisco in Seville. The success that he enjoyed brought him numerous commissions from the Church in Seville. In 1660, following a brief trip to Madrid, Murillo co-founded with Francisco Herrera el Mozo the Academy of Painting in Seville with the aim of improving the teaching of painters, particularly young students.

In 1663 Murillo's wife died and two years later he became a member of the Hermandad de la Caridad [Confraternity of Charity], for whom he would execute some of his most important works. The last two decades of his life saw the consolidation of Murillo's fame and prestige within the art world in Andalucía. His work, which had been enriched by what he had seen in Madrid and by the presence of numerous

Flemish and Dutch paintings in Sevillian churches and palaces, would attain ever greater levels of technical quality and aesthetic sensibility. As a result Murillo was known and admired not only in Spain but also abroad, and he was the only Spanish artist of the day known in Europe, primarily for his genre scenes. Murillo died in 1682 as a result of the injuries that he sustained falling from the scaffolding when painting the main altarpieces for the Capuchin monastery in Cadiz.

The present drawing is a preparatory study for *The penitent Magdalen* in the Wallraf-Richartz Museum in Cologne (139.5 x 188.5 cm)<sup>1</sup>. It was one of a group of seven paintings owned by the Genoese merchant Giovanni Bielato, who lived in Cadiz until his death in 1674. In his will Bielato donated his paintings to the Capuchin church in Genoa, stating "avere in casa sua, nel salotto a pian di sala, sette quadri di mano e penello di Bartolomeo Moriglio di Siviglia; coìè uno grande della Santissima Natività di N. Signore, altro simile della Historia di Giuseppe, due dell'istezza altezza, ma più stretti, uno cioè con N. Signora che va in Egitto et altro di S. Tomaso de Villanova, due altri, poco più basi e più stretti, in uno dei quali è l'immagine di N. Signora dell'Imacolata Concettione e l'altro





Bartolomé Esteban  
Murillo, *The Annunciation*.  
Madrid, Prado Museum  
(inv. no. D-5998). Pen  
and grey-brown wash

di S. Maria Maddalena il settimo piccolo di S. Gio. Battista; tutti questi setti quadri, che sono, como si è detto, della mano del Moriglio, li lascia alli R. Padri Cappuccini della SS. Concettione di Genova, perchè li ponghino nel loro choro”<sup>2</sup>. The paintings remained *in situ* until the early 19<sup>th</sup> century, when they were acquired between 1803 and 1806 by Mr. Irvine for various English collectors, as noted by Buchanan in his *Memoirs of Paintings*<sup>3</sup>. In the present day the group is divided between various museums and private collections: *Joseph thrown into the Well*, *The Adoration of the Shepherds* and *Saint Thomas of Villanueva distributing Alms* are in the Wallace Collection in London; *The Immaculate Conception* is in the Nelson Atkins Gallery of Art, Kansas; *The Rest on the Flight into Egypt* is in the collection of the Earl of Strafford; and *The young Saint John the Baptist* is in the collection of Mrs. Alfred G. Wilson in Rochester (Michigan). With regard to *The penitent Magdalen*, in 1824 Buchanan noted that it “was for some time in the possession of Mr. Walsh Porter”<sup>4</sup>, subsequently passing through various hands until it entered the Wallraf-Richartz Museum in 1936.

As with the canvas now in Cologne, the history of the present drawing can be followed in detail up to the present

day. The first reference to it dates from 1840 when it was offered in the sale of the drawings of Alleyne Fitzherbert, Baron St. Helens, sold at Christie & Mason in London<sup>5</sup>. The Baron, who had been English ambassador to Spain in the 1790s, had assembled a group of more than seventy drawings by Murillo. In the sale catalogue, dated 26 May 1840, it is stated that they had been acquired by him from the library of Seville Cathedral during his stay in that city: “obtained from the Cathedral Library, at Seville.” The present drawing is included in the section of drawings executed in red and black chalk and is described as “115. The Magdalene praying”, while the buyer is noted as William Buchanan. The drawing subsequently passed into the ownership of John Rushout, 2<sup>nd</sup> Earl of Northwick, before being owned by Sir William Stirling Maxwell, the great 19<sup>th</sup>-century expert on Spanish paintings, particularly Velázquez and Murillo<sup>6</sup>. It was offered at the Stirling sale at Sotheby’s on 21 October 1964 (lot 24) and was subsequently sold at Christie’s on 30 September 1975 (lot 115)<sup>7</sup>, when it was acquired by a Madrid collector. Jonathan Brown lists it in that collection in his study of Murillo’s drawings of 1976 (cat. no. 31).





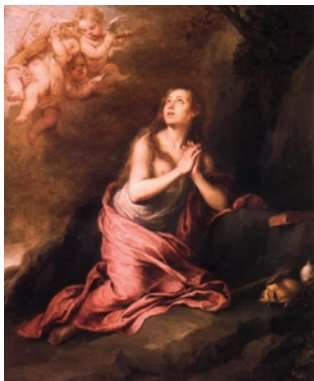
Bartolomé Esteban Murillo, *Saint Francis of Paola*. London, British Museum (inv. no. 1850-07-13-2). Black and red chalk

The painting and drawing can be compared. The painting depicts the penitent Magdalen as a young woman praying in the desert. She is kneeling, her hands joined and her face turned to the right to look at three small, musical angels descending from heaven. On the right of the composition are the Magdalen's typical attributes of a book, cross and skull, all referring to the hermit's life, as well as a flask of perfume. These elements are set in a fine landscape of ochre tones that looks back to Titian's depiction of Mary Magdalen of the previous century<sup>8</sup>. The present drawing contains all the elements of the painting in detail with one exception in that the composition is slightly reduced and thus offers a more concentrated focus on the Magdalen, who is located almost in the immediate foreground. The landscape is very lightly sketched in and lacks the musical angels in the upper left corner.

The present drawing has been described by experts including Jonathan Brown as one of the finest by Murillo<sup>9</sup>. It is executed in black and red chalk, a technique that allowed the artist to particularly define certain elements of the composition. The red chalk, for example, is used to define the parts of the Magdalen's body and certain details such as the

pages of the book resting on the rock and the skull with the crucifixion leaning against it. Using this red chalk and applying it with more or less pressure to obtain darker or lighter tones, the artist emphasised the volumes of the body and created gradations in the lighter areas and the shadows. Murillo worked with black chalk in the same manner; in order to highlight the Magdalen's hair he pressed harder to create these lines, while the outlines of the clothing and landscape are created with light strokes applied in a diagonal direction.

As in the case of Ribera and Alonso Cano, numerous drawings are known by Murillo, a fact that distinguishes these artists from their Spanish contemporaries. The varied nature of Murillo's drawings allows us to become familiar with the different techniques that he employed<sup>10</sup>. Some use a mixed technique that combines black and red chalk, on occasions with highlights in white lead or white chalk. This technique first appeared in Italy in the 16<sup>th</sup> century and arrived in Spain in the following century, and Murillo was among the artists who most effectively used it<sup>11</sup>. As Jonathan Brown has noted, the most conclusive proof of the existence of this type of drawing within Murillo's oeuvre is the group that was owned



Bartolomé Esteban  
Murillo, *The penitent  
Magdalen*, c. 1665.  
Cologne, Wallraf-  
Richartz Museum

by the Baron St Helens, to which the present sheet belonged<sup>12</sup>. They are highly finished drawings in which the artist focused his attention on the principal figures in the compositions, subsequently translating them onto the canvas where they were located in broader spatial settings. Examples include *The Immaculate Conception* in the Statens Museum for Kunst in Copenhagen or the *Saint Francis of Paola* in the British Museum, London (inv. 1850-07-13-2), the latter conceived in a way very similar to the present *Magdalen*.

Finally, it is worth making brief reference to the other techniques deployed by Murillo in his drawings. Most are executed in pen and wash. As Pérez Sánchez noted: “the stroke of the pen is agitated and broken and the yellow wash becomes

thicker or lighter, giving a vibrant sensation of volume and movement”<sup>13</sup>. Examples of this type include *The Annunciation* in the Museo del Prado (D-5998), and the *Saint Isidro* in the Louvre (inv. 18445). In some sheets the artist also applied black or red chalk in very light strokes that sketch out some of the principal elements in the composition, which he then went over with a pen or brush. In addition, some drawings use black chalk, as in the series of *Angels with the Instruments of the Passion* in the Louvre (inv. 18430-38) or the *Saint Diego de Alcalá* in the Hamburg Kunsthalle (ca.1645, inv. 385991). Finally, some drawings use both black and red chalk, of which the best known example is *The Mystic Marriage of Saint Catherine*, again in the Hamburg Kunsthalle (inv. 38592).

1 Angulo (1981), vol. II, pp.280-281, cat. no. 356, and Ureña Uceda (1988), p.134.

2 Angulo (1981), vol. II, pp.102-103.

3 Buchanan (1824), vol. II, pp. 144 and 172. See also Stirling Maxwell (1848), vol. II, p.877.

4 Buchanan (1824), vol. II, p.172, no. 5.

5 See St Helens (1840), lot 115; Brown (1976), p.108, cat. no. 31 and pp.191-192; and Mena Marques (1982), p.78.

6 For Murillo, see Stirling Maxwell (1848), vol. II, pp.825-928.

7 Angulo refers to the appearance of the drawing in this auction. See Angulo Iniguez (1981), vol. II, p.280.

8 The success of Titian's compositions, particularly his depictions of Mary Magdalen, were such that these works soon became models imitated by

other artists. As a result of their widespread dissemination, partly due to the large number of prints after them, that they became prototypes used by painters for their own compositions. Within the oeuvre of Murillo, examples include the present work, in addition to the depictions of the *Magdalen* by Alonso Cano, and in particular, by Mateo Cerezo.

9 Brown (1976), p.108, cat. no. 31.

10 On Murillo's drawings see Brown (1976); Angulo (1977), pp. 337ff; Hyatt Major (1977), pp.184-185; Mena Marques (1982), pp.77-90; *Dibujo español de los siglos de oro* (1980), pp.22-23 and 87-182; and more recently, Boubli (2002), pp.95-112.

11 See Mena Marques (1982), p.85.

12 Brown (1976), pp.28-29.

13 See the text by Pérez Sánchez in *Dibujo español de los siglos de oro* (1980), p.23.









[6]

## JUAN CONCHILLOS FALCÓ (VALENCIA, 1641-1711)

### *Academic Study*

C. 1691-1704

CHARCOAL AND WHITE LEAD ON BLUE-TINTED PAPER

INSCRIBED: "CONCHILLOS", IN INK AT THE LOWER LEFT CORNER IN A 19<sup>TH</sup>-CENTURY HAND

REMAINS OF THE DATE [ILLEGIBLE], AT THE LOWER RIGHT CORNER IN CHARCOAL

Juan Conchillos Falcó was born in Valencia in 1641. He first trained with the painter Esteban March from whom he assimilated a typically dynamic Baroque style at the time when the Valencian school still tended to favour the tenebrist naturalism that had prevailed since the early 17<sup>th</sup> century. On the death of his master in 1668, Conchillos travelled to Madrid, according to Palomino, "to see the famous works and to meet the great men living there at the time"<sup>1</sup>. In particular, Conchillos became well acquainted with José García Hidalgo, who even gave him some of his paintings<sup>2</sup>. When in the capital, Conchillos "regularly visited the academies" and copied paintings by the great masters. He also succeeded in seeing and copying some of the sculptures that had been brought back from Italy by Velázquez and which were housed in the Alcázar in Madrid.

Following his return to Valencia, Conchillos' work reflects his knowledge of the new, courtly art that he had seen in Madrid. In addition, his work was enriched by the presence of Antonio Palomino in the city of Turia between 1697 and 1701 where he painted the frescoes for the church of San Juan del Mercado. Sadly, little of Conchillos' painted oeuvre has survived as most of it was destroyed in the Spanish Civil War. Nonetheless, his presence is still to be felt in Valencia and Murcia where he undertook most of his artistic activity. In Valencia there are works by the artist in the parish

church of the Salvador, as well as various paintings now in the Museo de Bellas Artes of the city. In Murcia, there is a notable painting of *Saint Bartholomew* in the church dedicated to that saint. Conchillos' health declined towards the end of his life and he lost his sight. He died on 14 May 1711.

Given the loss of most of his paintings, Conchillos' art can now best be studied through the large number of surviving drawings by his hand. These have been catalogued by specialists and divided into three distinct thematic groups: academic studies, preliminary studies for compositions, and landscapes. They deploy different techniques depending on their specific purpose: for example, the academic studies are executed in charcoal and chalk, while the landscapes and narratives (generally religious scenes) use pen and wash. Good examples of the latter include *Saint Felix of Cantalicio* in the Biblioteca Nacional in Madrid, the landscapes in the Museo de Bellas Artes, Valencia, and the five drawings on the life of Saint Thomas of Villanueva in the Museo Nacional del Prado. Conchillos' drawings thus offer a reflection of artistic practices in the late 17<sup>th</sup>-century Valencian art world. Since 1670 the city had housed the Academia de Santo Domingo, which followed the precepts of Vicente Salvador Gómez (c. 1637-1680), author of the *Manual and fundamental Rules of Painting* (1674. Madrid, Library of the Royal Palace). In this text the author insists on the importance of drawing and the use



Juan Conchillos Falcó,  
*Academic Study*, 1700.  
Paris, Musée du Louvre  
(inv. no. RF 36084).  
Charcoal and white lead

of dark or tinted paper in order to capture more precisely effects of light and shade. All these recommendations are clearly evident in Conchillos' sketches, which can be seen as examples of both the practice and theory of drawing<sup>3</sup>.

The present sketch is an academic study of a man. The body is muscular and well defined but the face is more diffused. The figure is presented frontally, slightly foreshortened to the left, and kneeling. The right arm rests on a rock while the left is raised and tensed in a powerful gesture. Conchillos used charcoal, with which he outlined the figure with rapid, diagonal strokes, creating shadows and emphasising the volume of the body. He also used white lead to create points of light on the figure and to further highlight the musculature. Both the style and technique, as well as the

use of characteristic blue paper, are to be found in other drawings by the artist such as the academic studies in the Museo Nacional del Prado, the Biblioteca Nacional, Madrid, the Museo de Bellas Artes de Valencia and the Louvre, among others<sup>4</sup>. The large number of surviving drawings by the artist seems to demonstrate the truth of Palomino's comment when he noted that Conchillos liked to execute one charcoal study of a figure every night, noting on them the day and year in which they were executed, and on occasions even the time<sup>5</sup>. This is the case with the present sheet, which is inscribed at the lower right corner, although sadly some of this inscription is now lost. The drawing can, however, be dated to between 1691 and 1704, the period in which Conchillos executed all his academic studies.

1 Palomino (1715-1724/1947), p. 1132.  
2 Ceán Bermúdez (1800/1965), vol. I, pp. 353-355. See also Pérez Sánchez (1996), p. 395.  
3 For Conchillos' drawings, see Espinós Díaz (1979), pp. 64-71; *Dibujo español de los siglos de oro* (1980), pp. 66-67; and more recently, Espinós Díaz (1997), pp. 210-283, and Boubli (2002), pp. 87-88.

4 See Espinós Díaz (1997), pp. 68-71, nos. 42-52, and Boubli (2002), pp. 87-88, no. 75.  
5 Palomino (1715-1724/1947), p. 1133.





Concubines





[7]

## DOMINGO MARTÍNEZ (SEVILLE, 1688-1749)

### *Male Nude, Academic Study*

FIRST THIRD OF THE 18TH CENTURY

BLACK CHALK ON LAID PAPER

373 X 254 MM

INSCRIBED: "76" (IN INK, LOWER RIGHT CORNER); "219" (IN INK, UPPER RIGHT CORNER)

PROVENANCE: BRAUER COLLECTION, ZURICH; PRIVATE COLLECTION, ENGLAND

LITERATURE: PÉREZ SÁNCHEZ (2004), P. 307, FIG. 141

Domingo Martínez was born in Seville in the last third of the 17<sup>th</sup> century, probably around 1688 given that the Conde de Águila stated that he died at the age of 61 in 1749<sup>1</sup>. Martínez first trained in Seville with Alonso Miguel de Tobar (1678-1758), the almost unknown Juan Antonio Ossorio, and Lucas Valdés (1661-1725). However, he can stylistically be considered an almost direct heir of Bartolomé Esteban Murillo (1617-1682), making him the most important and highly prized painter in Seville in the first half of the 18<sup>th</sup> century. Martínez's capacity for work soon led him to open a studio in his house. Juan de Espinal, Andrés Rubira and Pedro de Tortolero were among the numerous pupils that studied with him. According to Ceán Bermúdez, some studied "principles, others copied prints, the former drew plaster casts and figure models while the latter drew from the life"<sup>2</sup>. These pupils thus followed modern teaching precepts in which draughtsmanship was the basis for acquiring the art of painting.

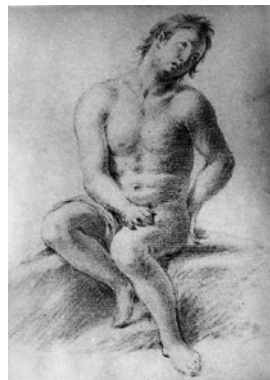
Martínez's professional career began with the decoration of the chapel of the Sacrament in the church of San Lorenzo in 1717, working with Gregorio Espinal. The artist's skills soon won him the patronage of the Archbishop of Seville, Luis de Salcedo y Azcona, who commissioned numerous works from him. The period that the Spanish monarchs Philip V and Isabella Farnese resided in Seville,

from 1729 to 1733, opened a new phase in Martínez's career. He established firm friendships with the French painters Louis-Michel van Loo and Jean Ranc and was responsible for searching out works of art, principally paintings by Murillo, for the Queen. This association with French artists would become evident in his style, which became more refined and elegant, while he abandoned the use of earth tones for lighter, cooler ones. Martínez's friendship with Ranc led to a proposal in 1733 that he should come to Madrid and be appointed Court Painter. Martínez declined, however, as he had more than sufficient work in Seville and the last years of his career were marked by extremely intense activity, leading to the employment of numerous assistants, a fact that negatively affected the quality of his output. Martínez died in 1749 and was buried in the parish church of San Lorenzo in Seville<sup>3</sup>.

As noted above, Martínez's principal tool in teaching painting was the constant practice of drawing, be it copying prints, casts or life drawing. He not only applied this principle to his pupils but was also an extremely prolific draughtsman himself, although according to Ceán Bermúdez, "his drawing was not very correct"<sup>4</sup>. Various academic nudes by the artist have survived, of which possibly the most important was the group in the Brauer Collection in Zurich, published by Pérez Sánchez<sup>5</sup>. It comprised forty-four



Domingo Martínez,  
*Reclining Youth. Academic  
Study*. Zurich, Brauer  
Collection



Domingo Martínez,  
*Seated Youth. Academic  
Study*. Zurich, Brauer  
Collection

drawings, formerly attributed to Murillo but which Pérez Sánchez identified as by the hand of Martínez. The group included seventeen life studies, many depicting the same youth in various poses: standing, imitating poses of classical sculptures, kneeling, reclining, lying down, etc. Made with the sole aim of perfecting the artist's technique, none of them are preparatory studies for paintings.

The present academic study was in the Brauer Collection<sup>6</sup>. It depicts a youth seated on a step with his arms raised in an unnatural pose. To maintain poses of this type for hours the models would hold on to ropes or structures that allowed them to remain still. Such practice follows the advice of José García Hidalgo, whose treatise *Principios para estudiar el nobilísimo arte de la pintura* (Madrid, 1693) includes a print of a posing model comparable to the present drawing,

surrounded in the case of the print by students drawing the figure from different angles and viewpoints, advised by the master.

Anatomically, the present drawing is not entirely correct. The torso, arms and legs are incompletely defined, a fact that justifies the Ceán Bermúdez's opinion referred to above regarding Domingo Martínez's drawings. Nonetheless, this sketch is characterised by its delicacy, gentleness and tenderness. The restrained contrasts of light and shade and above all the boy's tender gaze, as he looks directly at the viewer, give the present figure life and make this drawing far more than a standard academic study. Martínez imbues this normally formal genre with sentiment, revealing an ability to breathe life into his works that locates himself firmly within the tradition of Murillo.

1 Soro (1982), p. 17.

2 Ceán Bermúdez (1800), Vol. III, p. 74.

3 Soro (1982), p. 20.

4 Ceán Bermúdez (1800), Vol. III, p. 74.

5 Pérez Sánchez (2004), pp. 41-55 and Domingo Martínez (2004), pp. 301-309.

6 The drawing is published in Domingo Martínez (2004), p. 307, fig. 141.









[8]

## ANTON RAPHAEL MENGES

(AUSSIG, BOHEMIA, 1728–ROME, 1779)

### *The Holy Trinity in Glory*

C. 1768

OIL ON PAPER LAID DOWN ON CANVAS

240 x 200 MM

Anton Raphael Mengs was the most famous and esteemed of all Neo-classical painters and the one who exercised most influence on his contemporaries. Mengs was born in Aussig (Bohemia) in 1728 and began his studies with his father, Ismael Mengs. In 1741 he travelled to Rome to complete his artistic education. There he spent most of his youth until 1761 when he was summoned to Spain by Charles III to work on the decoration of the Royal Palace in Madrid. Mengs was appointed Court Painter and exercised a notable influence on Spanish artists, both those working for the Court such as Maella, Bayeu and even Goya, and those studying at the Real Academia de Bellas Artes de San Fernando. Without doubt, Mengs' work constituted the artistic paradigm to be followed. During the course of the nearly twelve years (from 1761 to 1769 and 1774 to 1776) that the artist was in the service of the Spanish monarch he painted various frescoes for the new royal palace and for the palace at Aranjuez, a considerable number of religious paintings and a very large number of portraits of the monarchy and the nobility, perfectly capturing the appearance and character of his sitters. In 1776 Mengs returned to Rome where he died in 1779<sup>1</sup>.

In 1767, during the artist's first period in Madrid, the Jesuits were expelled from Spain on the grounds of their

excessive political and economic influence. On 2 April Charles III signed the *Pragmática Sanción* written by Pedro Rodríguez de Campomanes, Prosecutor to the Council of Castile<sup>2</sup>. This document ratified the suppression of the Jesuit Order in all Spanish territories and authorised the embargo of their possessions. One year later, in 1768, Charles III decided to transform the church of the Imperial Seminary, dedicated to Saint Francis Xavier and the building most symbolic of the Jesuits in Madrid, into a church dedicated to Saint Isidro Labrador, patron saint of the city and court of Madrid. In 1769 the saint's remains were brought there from the chapel of San Andrés in Madrid, together with those of his wife, Saint María de la Cabeza. Their remains become objects of veneration in the church. In addition, building work was undertaken to make the collegiate church appropriate to its new function. The presbytery was transformed through a design by the architect Ventura Rodríguez (1717–1785), which completely changed the high altar through a new decorative scheme, although retaining the volumes and constructional elements of the previous design. It was at this time that it was decided to replace the painting of Saint Francis Xavier by Francisco Ricci located at the top of the high altar with another, more suitable one. This decision is set out in a letter of January 1769: "In the second storey of the altar is



Joaquín Muñoz  
Morillejo, *High Mass in the  
Cathedral of Madrid*, 1921.  
Madrid, San Isidro  
Museum (inv. no. 1496)

a painting measuring 23 feet high by 13.5 wide [approx. 644 x 378 cm] depicting S. Francis Xavier baptising Jews; a rather commonplace painting and out of date [...] and I considered it appropriate that don Antonio Mengs should see it, and in accordance with this don Ventura Rodríguez stated that it would not serve as it was in such bad condition as well as being inappropriate and not in harmony with the others in the altarpiece or with their meaning. For this reason it has been necessary to commission Mengs to paint another of the Throne of the Holy Trinity, with the Immaculate Conception below it on the right and on the other side Saint James, Saint Lawrence and Saint Damasus positioned as if receiving the Holy Throne as it ascends to heaven; and I consider it most appropriate. The painting is typical of the artist and I hope that it receives general approbation and attracts attention from the public for its magnificence and gravity”<sup>3</sup>. The painting was thus commissioned from Anton Raphael Mengs, who painted his only altarpiece not executed for the royal family and thus accessible to the public. The canvas was completed in just forty days, suggesting that workshop involvement was required<sup>4</sup>. Mengs charged 60,000 *reales* that were paid to him by the Count of Campomanes, one of the key figures in the expulsion of the Jesuits from Spain, as noted above<sup>5</sup>.

Mengs’ canvas was destroyed, along with much of the church, in a fire in 1936 during the Spanish Civil War. The general appearance of the painting has been known up to now from two paintings that depict the overall appearance of the collegiate church of San Isidro, namely the *Meeting of the Grand Chapter of the Military Orders for the Investiture of Alfonso XII as Master of the Order*, painted in 1857–1858 by Joaquín Sigüenza, and *High Mass in the Cathedral of Madrid* by Joaquín Muñoz Morillejo of 1921<sup>6</sup>. The altarpiece was restored by José Lapayese Bruna on the basis of these two paintings and using the fragments that survived the fire<sup>7</sup> and a model was also made of it, now in the Museo de San Isidro (inv. no. 6600). Both are relatively faithful reproductions of the original altarpiece, including the painting on the top storey. In addition, a drawing by the circle of Mengs has recently come to light that represents the final phase of the design of the composition before it was translated to canvas<sup>8</sup>.

The present drawing is a previously unpublished design by the artist for *The Holy Trinity in Glory*. It is a small oil on paper, laid down on canvas and painted in grisaille with light touches of earth pigment that allow the underlying paper to show through. This rather unusual technique was referred to by Ceán, who stated when discussing Mengs’ drawings, that: “He made drawings in all different ways,



with black and red chalk on white paper, dark and blue paper, with the assistance of white lead. He made them with India ink, in pastel and in tempera [...]”<sup>9</sup>. Ceán’s words offer proof of the wide-ranging artistic knowledge and abilities of Mengs, who was able to work in all known pictorial styles and techniques.

The present work is a preliminary study for the large painting executed for the collegiate church of San Isidro and largely corresponds to the design of the final painting. It is organised over three levels. In the upper part, seated on a throne of clouds and within a heavenly space, are God the Father on the right, Christ on the left and the Dove of the Holy Spirit between them. On the left, on an intermediate level is the Virgin Mary, alone slightly raised up to make her stand out and to place her closer to God. On the right on this level are three Spanish saints: Damasus, kneeling, Lawrence, immediately behind him, and Saint James the Apostle in the background. Finally, towards the bottom of the composition, in the third level, are two small boys with the pontifical symbols of the triple papal tiara and the keys of Saint Peter, supreme head of the Catholic Church. The intention of the painting, installed at the top of the high altar of Saint Isidro, was thus to symbolise the commendation and protection enjoyed by the patron saint of Madrid from the



Studio of Raphael  
Mengs, *The Holy Trinity  
in Glory*, 1768. Madrid,  
Royal Library

papacy, the leading Spanish saints, the Virgin Mary and the Holy Trinity.

For the conception of his work Mengs was clearly inspired by Titian’s *Glory*, one of the masterpieces in the Spanish royal collection. It was commissioned by Charles V in the mid-16<sup>th</sup> century and during the reign of Charles III it hung in the Aula Moral in El Escorial. Mengs’ debt to Titian is clearly evident, for example, in the organisation of the composition into three levels, the general sense of a celestial apotheosis and the placement of the figures. Thus the Trinity that presides over the composition and the figure of the Virgin occupy the same position in both works, while the Spanish saints in Mengs’ painting occupy the same position as the members of the imperial family who are located on the right in Titian’s work. Mengs almost literally borrowed the kneeling figure of Charles V, who heads the group of members of the Imperial Habsburg family, for his figure of Saint Damasus.

Mengs’ painting soon achieved fame. Just ten years after it was completed, in 1778, the artist’s first biographer, Carlo Giuseppe Ratti, referred to it in the following terms: “Per una Chiesa di Spagna dipinse un gran quadro della Nunziata, e per no so qual altra uno ne fece colla SS. Trinità, e i Santi Pietro, Lorenzo e Giacomo”. Shortly after



Titian, *The Glory*, 1551-1554. Madrid, Prado Museum (inv. no. 432)

this date Antonio Conca referred to the painting and to its importance in the church of San Isidro: "Quivi si rende molto osservabile l'Adorazione de' Re Magi dipinta da Tiziano, come pure in chiesa sopra le urne de' Santi Isidro, e di Santa Maria de la Cabeza nell'altar maggiore un quadro grande del Cavaliere Mengs, rappresentante una gloria colla Santissima Trinità, e da un canto la Madonna, e al di

sotto San Damaso, San Lorenzo, ed altri Santi spagnuoli"<sup>11</sup>. Ponz<sup>12</sup> and Ceán<sup>13</sup> also made reference to Mengs' painting shortly after it was completed, while Elías Tormo was the last to describe it before it was destroyed in 1936<sup>14</sup>. Fortunately, the present study preserves Mengs' intentions and can act as direct, conclusive testimony to the appearance of *The Holy Trinity in Glory* in the church of Saint Isidro, Madrid.

- 1 For a more complete biography of Mengs, see Roettgen (1999), and Ceán Bermúdez (1800), vol. III, pp. 120-33.
- 2 For information on the expulsion of the Jesuits from Spain, see Pinedo (1996).
- 3 Letter from Pedro de Ávila y Soto to Manuel de Roda. See González Arribas and Arribas Arranz (1961), pp. 176-177, and Roettgen (1999), vol. I, p. 492, cat. QU48.
- 4 Roettgen (2010), p. 235. It is known that Mengs ran a large studio that he made use of for the execution of most of his works. The artist created the models and the overall lines of many of his paintings, which were subsequently developed by his pupils, while he made the final retouchings. Given the short amount of time in which he painted the altarpiece for San Isidro, it is likely that this procedure would have been followed.
- 5 Carrete Parrondo (1978), p. 171.
- 6 See Sancho and Jordán de Urries (2001), p. 82.

- 7 Areán, Areán González and Lapayese (1982), p. 23.
- 8 Roettgen (2010), pp. 234-236. The drawing is in the Royal Library, Albums of Ferdinand VII, vol. III, p. 92, no. 135.
- 9 Ceán Bermúdez (1800), vol. III, p. 128.
- 10 Ratti (1778), p. V.
- 11 Conca (1793), vol. I, p. 208.
- 12 "To complete the whole, on the second storey a large painting was installed by don Antonio Raphael Mengs depicting a glory with the Holy Trinity: on one side, Our Lady, and below, Saint Damasus, Saint Lawrence and other Spanish saints." Ponz (1772-1794/1947), p. 435.
- 13 "The large painting that is on the highest level of the main altar and which depicts the glory with the Holy Trinity, the Virgin and some Spanish saints." Ceán (1800), vol. III, p. 132.
- 14 "Mengs painted the Trinity with Saints Lawrence, Damasus and others, at the top, replacing that of Saint Francis Xavier by Ricci". Tormo (1927), p. 159.









[9]

## JOSÉ DEL CASTILLO (MADRID, 1737-1793)

### *Deucalion and Pyrrha*

BLACK CHALK AND CHARCOAL WITH TOUCHES OF WHITE LEAD ON YELLOWISH-BROWN LAID PAPER

266 x 310 MM

SIGNED: "CASTILLO" AT THE LOWER RIGHT CORNER

PROVENANCE: PRIVATE COLLECTION, ENGLAND

José del Castillo was born in Madrid in 1737. He began his training at the age of just ten in the drawing classes of the Preparatory Section of the San Fernando Academy in Madrid, directed by José Romeo. Castillo was soon noticed for his abilities and in 1751 he received a grant to study in Rome with Corrado Giaquinto (1703-1766), returning to Spain in 1753. Having returned to Madrid the young Castillo continued his studies in drawing and in December 1758 he was awarded a further grant from the Academy to travel to Rome, where he remained until 1764. This is the period of the "Italian Sketchbooks" (1761-1762, Madrid, Museo Nacional del Prado), in which Castillo reveals himself as one of the finest draughtsmen of the day.

Having completed his training, Castillo applied for work at Court and was employed at the Royal Santa Barbara Tapestry Manufactory where he joined the team of painters led by Giaquinto that was producing designs for the decoration of the royal palace at El Pardo. Castillo worked alongside Andrés de la Calleja, Guillermo L'Anglois, Antonio González Velázquez and Francisco de Goya, among others. For the Manufactory, he executed notably important works including cartoons for the hangings in the King's bedroom in the royal palace in Madrid (1770-1773), the new tapestries for the Prince's Chamber at El Escorial in 1773,

and those for the Cabinet of the Princess at both El Pardo and El Escorial (1775-1776).

Alongside his work as a tapestry designer, Castillo undertook other projects such as the restoration of the frescoes by Luca Giordano in the Casón del Buen Retiro, Madrid, and the illustration, of Ibarra's edition of *Don Quixote* (published by the Real Academia de la Lengua). In the late 1780s Castillo experienced serious financial difficulties. Despite having been made an Academician in 1785, he was not appointed Royal Painter. Nonetheless, in 1787 the Count of Floridablanca commissioned from the artist the ceiling paintings of his Madrid residence. Castillo died in poverty on 5 October 1793<sup>1</sup>.

The composition of the present drawing, executed in black chalk with touches of white lead, exactly repeats the painting of *Deucalion and Pyrrha* by Luca Giordano (Patrimonio Nacional, inv. no. 10022576) painted around 1697 for the Chamber of Charles II at the royal palace of Aranjuez<sup>2</sup>. Castillo must have copied it when it was still in the palace, as according to the inventory of the palace undertaken in 1794 in relation to the Will of Charles III, the canvas was hanging at that date in the corridor between the Pieza del Cubierto and the Antechamber<sup>3</sup>. Castillo's use of designs and models by Giordano is well known. Under the supervision of Corrado Giaquinto he had drawn copies of works by



Luca Giordano, *Deucalion and Pyrrha*, c. 1697.  
Patrimonio Nacional  
(inv. no. 10022576)

Giordano to be used as tapestry designs for the decoration of the new royal palace in Madrid<sup>4</sup>. In addition, he had worked on the restoration of Giordano's frescoes in the Casón del Buen Retiro from 1777 onwards<sup>5</sup>.

With regard to the iconography of the present scene, Deucalion and Pyrrha were considered to be the founders of the new generation of human beings following the classical Flood. In this scene, recounted by Ovid in the *Metamorphoses* (Book I), having survived the flood brought about by the gods as a punishment of the human race, Deucalion and Pyrrha made their way to the temple of Themis in order to find out how to redeem mankind. Moved by their actions, the goddess made the following pronouncement: "Depart from my temple, veil your heads, loosen the girdles of your garments and throw behind you the bones of your great

mother." Deucalion interpreted these words as meaning the stones to be found in the earth, after which they "went down the hillside, veiled their heads, loosened their tunics, and threw the stones behind them, as they had been bidden [...] The stones began to lose their hardness and rigidity, and after a little, grew soft. [...] and in a brief space of time, thanks to the divine will of the gods, the stones thrown from male hands took the appearance of men, while from those the woman threw, women were recreated"<sup>6</sup>. The present drawing reproduces both passages: on the right we see Deucalion and Pyrrha walking towards the steps of the temple of Themis, whose glowing form appears in the background behind the gates. On the left, the couple obey the Oracle and throw the stones behind them, from which the new generation of man starts to emerge.

- 1 For a complete biography with an extensive bibliography, see *Enciclopedia* (2006), vol. II, pp. 680-683.
- 2 On Giordano's decorations for Aranjuez, see Jordán de Urries (2004), pp. 60-73.
- 3 Fernández Miranda (1989), vol. II, p. 48, no. 436: "Three feet and 6 fingers wide, and two feet and 14 fingers high: a scene from a Fable with

a figure of a seated man, sceptre in hand and blue clothes, and another overthrown and seen from behind, with a perfume burner. Jordan [...] 1,000."

- 4 On this subject, see Frutos Sastre (2006), pp. 57-73.
- 5 See Úbeda de los Cobos (2008).
- 6 Ovid (1982), pp. 37-40.





Castello



[10]

## ANTONIO CARNICERO

(SALAMANCA, 1748—MADRID, 1814)

*Horse, preparatory drawing for the print Parade.*

*Portrait of Manuel Godoy*

C. 1800

BLACK CHALK ON PAPER

220 x 172 MM

INSCRIBED: "CARPETA XVII/No 2.247" IN BLACK CHALK ON THE REVERSE

PROVENANCE: CASA-TORRES COLLECTION

*Horse, preparatory drawing for the print Slow Trot.*

*Portrait of Fernando, Prince of Asturias*

1797

BLACK CHALK AND WHITE LEAD ON PAPER

215 x 182 MM

INSCRIBED: "CARPETA XVII/No 2249" IN BLACK CHALK ON THE REVERSE

PROVENANCE: CASA-TORRES COLLECTION

Antonio Carnicero was born in Salamanca on 10 January 1748. A painter, draughtsman and engraver, he belonged to a family of illustrious 18<sup>th</sup>-century Spanish artists. His father, Alejandro Carnicero (1693-1756) and his brother Gregorio (no dates known) were employed as sculptors at the new Royal Palace in Madrid. His brother Isidro (1736-1814) was also a painter and sculptor and was awarded a government grant in Rome in 1760 to make copies of classical sculptures. In 1749 the family moved to Court in order to work for the monarchy on the sculptural decoration of the Royal Palace. Carnicero trained as an artist within the family circle. His father died in 1756 when he was only eight years old and his education was entrusted to his brothers, who would second his entry as a student into the Real Academia de Bellas Artes de San Fernando in 1758. Two years later

Carnicero moved to Rome with his brother Isidro, where he remained for six years. There he received the standard training for grant students, perfecting his drawing technique and focusing on the copy of classical sculptures and the works of the great painters of the past.

In 1766 Carnicero returned to Madrid and embarked on his studies at the Academia de San Fernando, winning several prizes that led to a commission in 1769 for six large paintings on the life of Saint Francis of Assisi for the Basilica of San Francisco el Grande (in situ). In 1755 he was involved, under the direction of José del Castillo (1737-1793), in the execution of cartoons for tapestries for the Cabinet of the Princess of Asturias in the royal palace of El Pardo. From 1781 onwards Carnicero also produced various paintings for the series of panoramic views of ports, roads, bays, islands





Manuel Salvador  
Carmona after a drawing  
by A. Carnicero, *Parade*.  
*Portrait of Manuel Godoy*,  
c. 1800. Madrid,  
Calcografía Nacional.  
Etching and engraving  
on copperplate,  
487 x 335 mm

and shipyards in Spain. The series was commissioned by Charles III from Mariano Ramón Sánchez (1740-1822) for the rooms of the library of the Prince of Asturias in the Royal Palace in Madrid. In 1788 Carnicero was made an Academician of the San Fernando Academy and in 1796 he was appointed Court Painter to Charles IV. From that date onwards he executed a large number of portraits of members of the royal family, either in the form of canvases or prints for the *Kalendarios y Guías de forasteros*.

As a draughtsman and engraver, Carnicero was involved in the major artistic projects of the day. He produced twenty preliminary drawings for the illustrations to the edition of *Don Quixote* edited by Ibarra and published by the Real Academia de la Lengua between 1780 and 1782. This project was followed by the illustrations for the series of the *Portraits of Illustrious Spaniards* (Real Calcografía, 1788); for the 4<sup>th</sup> volume of *Collection of Spanish Costumes* (Real Calcografía, 1778-1784); for the book of *Practices of Horsemanship* (Real Calcografía, 1797-1801); and for the *Compendium of the Principal Passes at a Bullfight* (Real Calcografía, 1790), among others. Antonio Carnicero died in Madrid on 2 June 1814.<sup>1</sup>

These two drawings are preparatory studies for the plates illustrating the *Practices of Horsemanship*. In 1769 Louis-Charles Mercier Dupaty de Clam published in Paris the

*Pratique de l'équitation, ou l'art de l'équitation réduit en principes*. Charles IV made notes and comments on the manuscript, as did Manuel Godoy, who commissioned its translation into Spanish from Francisco Cerdá y Rico in 1796. The text was expanded with the inclusion of the texts on horsemanship by Mottin de la Balme and the Baron de Bohan.<sup>2</sup> Two richly illustrated editions were prepared. For the first, in folio format and entitled *Real Picadero* [Royal Riding School], preparatory drawings for the plates were commissioned from Antonio Carnicero, who produced thirteen illustrations between 1797 and 1801. They depict the standard positions of the horse in equitation, while the riders were members of the royal family and Godoy. Thus we see Charles IV, don Luis de Borbón, Prince of Parma, and the Prince of Asturias.

A number of Carnicero's preparatory drawings for these plates survive. Most are in the Calcografía Nacional in Madrid and are the final designs for the prints prior to engraving. Another three, less highly finished, were in the Casa-Torres Collection and were exhibited on the Madrid art market in 2006.<sup>3</sup> The present two sheets, also from the Casa-Torres Collection, are of enormous interest as they are very precise studies of the horses, suggesting that they were drawn from life from the animals in the Real Picadero [royal riding school] in Aranjuez. The first drawing, executed in





Antonio Carnicero, *Slow Trot. Portrait of Fernando, Prince of Asturias*, 1797. Madrid, Calcografía Nacional. Wash and Indian ink on brownish-yellow paper, 326 x 203 mm

black chalk on paper, is a study for the plate entitled *Parade. Portrait of Manuel Godoy*, engraved around 1800 by Manuel Salvador Carmona. It constitutes a highly detailed anatomical study of the horse, as well as of the light and shade. The sheet can be related to another on the same subject that was included in the 2006 exhibition in Madrid.<sup>4</sup> That drawing, however, is more schematic, with slight modifications and includes the figure of the rider, Manuel Godoy.

The second sheet, also in black chalk with touches of lead white, is a preparatory study for the plate *Slow Trot*.

*Portrait of Fernando, Prince of Asturias*, engraved by Joaquín Ballester in 1797. In contrast to the first sheet, Carnicero has here focused on the horse's body, carefully creating the light and shade with black chalk and lead white but only lightly sketching in the head with a few lines of graphite. There is a preparatory drawing for this print in the Calcografía Nacional that represents the final state prior to engraving. It includes the architectural setting of the scene and the two figures that accompany the Prince, one of whom is Benito de Aguirre, Master of the Horse.

<sup>1</sup> For Carnicero's biography see Antonio Carnicero (1997a) and Antonio Carnicero (1997b).

<sup>2</sup> Various authors (2004), Vol. I, p. 289.

<sup>3</sup> *El papel del dibujo en España* (2006), pp. 142-147, nos. 51-53.

<sup>4</sup> *El papel del dibujo en España* (2006), p. 145, no. 52.







[11]

## CYRILLO VOLKMAR MACHADO

(LISBON, 1748–1823)

### *The Last Supper*

1813

BLACK CHALK AND INK ON PAPER

340 x 230 MM

SIGNED: "CYRILLO VOLKMAR MACHADO FECIT" (IN INK AT THE LOWER RIGHT)

INSCRIBED: "P.º ANOVA CAPELLA DO SS./EM S. SEB. <sup>AS</sup> DA PEDREIRA FEV/TO EM 1813. E/TEM HUA GLORIA Q NAO ESTÁ AQUI" (IN INK AT THE LOWER RIGHT)

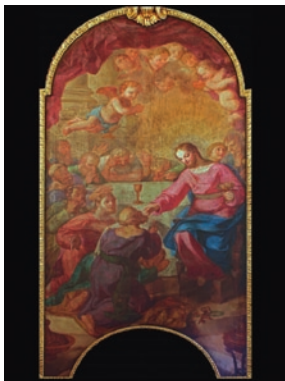
Cyrillo Volkmar Machado was born in Lisbon on 9 July 1748 at a difficult moment for Portuguese art, which found itself at a transitional point between the Pombaline period and the onset of the Neo-classical period. During his early training he made a careful study of both drawing and colour. In order to deepen his knowledge of painting Volkmar Machado decided to travel to Rome, passing through Evora and Seville on the way. In the latter city he made contact with the Escuela de Nobles Artes [School of Noble Arts] directed by Juan del Espinal, where he studied geometry. In Rome, Volkmar Machado took lessons with leading masters before returning to Lisbon in October 1777. Immediately after his arrival he worked on the University of Coimbra building, which was currently being built and decorated. Volkmar Machado gradually made his way in the Portuguese art world and was a highly prolific designer of architectural projects and theatrical sets. He also became known as a fresco painter through his work on the palace of the Marquesa de Bella, and above all through his ceiling paintings for the royal palace at Mafra, which in 1796 earned him the title of Painter to his Majesty. However, Volkmar Machado would become best known to posterity through his activities as an historian of Portuguese art<sup>1</sup>. His book *Colecção de memórias relativas às vidas dos pintores, e escultores, arquitetos e gravadores portugueses, e dos estrangeiros, que estiveram em Portugal*<sup>2</sup> was a

compilation of all the known information on artists currently available in Portugal at that time<sup>3</sup>. The project led him to be known as the "Portuguese Pilkington" or the "Portuguese Ceán Bermúdez". Volkmar Machado in Lisbon died on 23 April 1823 at the age of 74.

The present drawing is one of the studies that the artist executed for the main altarpiece in the chapel of the Holy Sacrament in the church of Sao Sebastião in Pedreira, Lisbon. In 1811 the Confraternity of the Holy Sacrament attached to that church decided to found a new chapel for the worship of the cult and to embellish the church. Volkmar Machado must have received the commission in 1812, once the construction of the chapel was underway<sup>4</sup>. The chosen subject was *The Last Supper* and the artist made various preparatory sketches for its design and composition, of which two are now in the Museu Nacional de Arte Antiga (MNAA) in Lisbon, while the third is the present sheet.

The first preparatory study (MNAA, inv. no. 1960) is dated 1812 and includes the principal features of the final composition. The Apostles are grouped around a circular table in a monumental architectural setting. Christ is standing in the right corner administering communion to one of his followers. The figure of Christ is also the principal motif in the second drawing for this project, executed in 1813. The composition has now been completely





Cyrillo Volkmar Machado, *The Last Supper*, 1814. Lisbon, church of Sao Sebastião



Portrait of Cyrillo Volkmar Machado

altered and Christ is seated, administering communion to Saint Peter (MNAA, inv. no. 1761). The present sheet is the last study by Volkmar Machado for the altarpiece and the one that functioned as the model for the finished oil on canvas. It combines elements from the two previous drawings, but is far more detailed and highly finished. Christ is seated on a raised, throne-like chair at the centre right, with the twelve Apostles grouped around him at a circular table. The Apostles reveal a wide range of physical types and poses. Towards the lower part of the composition is an empty semicircle indicating the location of the ciborium. On one side of this semicircle are the ewer and basin used

for washing the Disciples' feet in the ritual that Christ established prior to Communion. Finally, in the lower right corner is an incense burner symbolising the death of Christ and hence his sacrifice for the salvation of mankind. The drawing is an exact model for the final composition painted for the church of Sao Sebastião aside from two details: the absence of the glory of angels in the upper part, which is not included here, as the artist notes in the inscription; and the architectural structure on the left side, the addition of which makes the final painting heavier and less clear than the drawing. The painting was completed in 1814 and is dated and signed "1814 CVM".

- 1 See Simoes Gomes (2007), pp. 37-43 and Varela Gomes (1988), pp. 149-173.
- 2 Machado (1823). This text includes his autobiography (pp. 302-324).
- 3 Matthew Pilkington (1701-1774) was the author of the celebrated *The Gentleman's and Connoisseur's Dictionary of Painters*, published in 1770. William Stirling Maxwell gave Volkmar Machado this appellation. See Stirling

- Maxwell (1848), Vol. I, p. 231. Ceán Bermúdez was the great Spanish Enlightenment historian, known for his *Diccionario de los profesores de las bellas artes en España*, published in 1800. It was Gerard William Smith who described Volkmar Machado as the Portuguese Ceán. See Smith (1884), p. 89.
- 4 For a detailed study on this drawing, see Saldanha (2010) who published it for the first time.



Donna Maria Casella Dr. ss.  
cons. del. la Pedagogia  
ro. 1813.  
In tua gloria mea est agra





[12]

## RICARDO VILLODAS DE LA TORRE

(MADRID, 1846–SORIA, 1904)

*Study of a seated Figure (recto)*

*Study of a Warrior (verso)*

CHARCOAL AND WHITE LEAD ON PAPER

455 x 255 MM

INSCRIBED: WITH THE ARTIST'S ESTATE STAMP (LOWER RIGHT CORNER)

Ricardo Villodas was born in Madrid in 1846. He began his artistic training at the early age of fourteen at the School of the Royal San Fernando Fine Arts Academy, where he studied with the painter Federico de Madrazo (1815–1894), one of the leading figures and most celebrated names in 19<sup>th</sup>-century Spanish painting. Villodas' training involved copying the works of the Old Masters in the Prado, attending classes at Eduardo Rosales' studio (1836–1873), and taking part in various competitions and exhibitions. In the Regional Exhibition of Zaragoza, for example, in which Villodas competed at the age of only eighteen, he was awarded a third prize for the canvas *The Italian Boy*, gaining a medal and a study trip to Paris. Villodas stayed in Paris for twelve years, during which time he made contact with other Spanish artists awarded State travel grants, including Raimundo de Madrazo, León Bonnat and Eduardo Zamacois. In 1876 he returned to Madrid and won a second prize medal at the National Exhibition for *The Death of Caesar*<sup>1</sup>. He would be awarded the same prize two years later for *A Message from Charles I to Cardinal Cisneros* (Museo Nacional del Prado, on deposit with the City Council of Albacete, inv. no. 7010). The latter is painted in the historicist style typical of Spanish painting of the second half of the 19<sup>th</sup> century. Following these successes, Villodas decided to go to Rome, where he remained for twenty years,

maintaining close contacts with Spaniards living there. In Rome he attended José Casado de Alisal's classes at the Spanish Academy and those at the Chigi Academy. He took part in the informal intellectual discussions at the Café Greco and was frequently to be found in the studios of José Villegas and Lorenzo Vallés. While living in Rome Villodas continued to enter works for the National Exhibitions in Spain, winning his last award (a first class medal) in 1887 for *Victoribus Gloria. A Naumachia in the times of Augustus* (Soria, Town Hall), a composition in the Pompeiian style that earned him international recognition.

Within his oeuvre Villodas combined the academic discipline of history painting, the only genre that could bring artists official recognition, with the execution of smaller, cabinet paintings on a variety of themes including scenes of picturesque daily life, Orientalist subjects, and Pompeian figures. Financial difficulties obliged Villodas to return to Spain in 1888, where he secured the patronage of Alfonso XII who made him a Knight of the Order of Charles III. In 1889 the artist moved to Soria, remaining there until his death in 1904 and painting portraits, landscapes and religious compositions in a style essentially derived from the Baroque.

Drawing played a key role in Villodas' training. The two drawings on the recto and verso of the present



Ricardo Villodas, *Academic Study*, Library of the University of Navarra

sheet correspond to his years of training in which drawing from life, copying classical statues and copying the work of the great masters of the past were traditional activities for students at art academies. Both are executed in charcoal and white lead but are completely different in character. While the figure of the *Warrior* (verso) conforms to traditional academic practice in its detailed study of light and shadow and of the figure's anatomy and folds of the drapery, *Seated Woman* (recto) is executed in an unusually free, deft and modern style. The forms are lightly suggested by the charcoal while the white lead creates the sensation of a heavily folded tunic. With these two drawings Villodas reveals the two facets of late 19<sup>th</sup>-century art: on the one hand the existence of an academic tradition that continued to esteem strict and rigorous training and which saw the execution of large, historical compositions as the only way for artists to achieve prestige; and on the other, the new modern approach that was manifesting itself through the art movements of the second half of the century, such as Impressionism and Post-impressionism, and which

heralded the creative freedom of the early 20<sup>th</sup>-century avant-garde movements.

The most important surviving group of drawings by Villodas is in the Library of the University of Navarre and takes the form of a notebook of 53 sketches. They cover a wide range of themes from portraits to landscapes, exotic, Orientalist figures, allegorical and Pompeian figures and academic figures studies. The series reveals the two different facets of 19<sup>th</sup>-century art noted above as it includes drawings of an academic nature such as *The Swordsman* and *The African* with others that approach Impressionism and avant-garde art such as *Café Scene* and *Country Scene*. Both the drawings in the University of Navarre notebook and the present drawings are unsigned but all have the artist's estate stamp, which was added after his death. Signed drawings include two in the Mapfre Collection: *A Senator*, which is a preliminary study for *The Death of Caesar*, and a *Young female Nude*, depicted in the manner of a classical maenad. Both works reveal Villodas' great technical skills and his particular preference for theatrical gestures and expressions.

1 Ossorio and Bernard (1975), p. 700.







[13]

## VÍCTOR PATRICIO LANDALUZE

(BILBAO, 1830–GUANABACOA, CUBA, 1889)

### *El Calambuco*

BLACK CHALK, WASH AND GOUACHE ON PAPER

272 x 200 MM

SIGNED "LANDALUZE" AT THE LOWER RIGHT CORNER

Victor Patricio Landaluze was born in Bilbao in 1830. His artistic abilities soon became evident and he was first taught by José Madrazo in Madrid. After this, Landaluze went to Paris to learn the technique of lithography. At the age of only twenty he moved to Cuba and settled in the city of Cárdenas. Landaluze intended to remain in Cuba for a short period then leave for Mexico, but having witnessed a bloody uprising in Cárdenas he decided to enrol as a volunteer in the Infantry Militias to fight against any rebellion on the island. This event in the artist's life explains the subject matter of the earliest drawings that he made in Cuba and which were subsequently reproduced as prints in the studios of Litografía Militar and Louis Marquier. They focus on the subject of *The Invasion of the City of Cárdenas*.

In 1852 the artist moved to La Habana, one of the most important cultural centres in Central America at that period and a city characterized by the refined social customs of the middle and elite social classes. Landaluze embarked on a lengthy career as an illustrator and caricaturist for the press<sup>1</sup>. He worked for a wide variety of periodicals of the day, including *El Almendares*, *La Charanga* and *El Moro Muza* and his works increasingly focused on picturesque scenes of the everyday life of the humbler social classes. He also produced illustrations for works such as *Los cubanos pintados por sí mismos*

[Cubans depicted by themselves] and was responsible for the section entitled *Latest Fashions* in *El Almendares* in which he reflected the diversity and elegance of Cuban society of this period. As time passed, however, and the island's political situation became more complex, Landaluze's drawings acquired an increasingly mordant nature as he took the side of the colonial forces against the independence movement that was beginning to take shape on the island. His political stance, however, changed and softened after the execution by firing squad in 1871 of a number of medical students and of the poet Juan Clemente Zenea, who had been a close friend. From that point on Landaluze devoted all his attention to depicting Cuban society and its customs and he expressed the Creole character with a profundity not achieved by any other artist. Landaluze died of tuberculosis in Guanabacoa in 1889, having received numerous decorations (both artistic and military) from the Spanish government<sup>2</sup>.

The present drawing, with its precise, elegant lines and attention to detail, is executed with delicate sepia washes. In the centre of the composition an elegantly dressed man wearing a long frock coat and cravat is reading from a prayer book that he holds and from which hangs a rosary. Next to him are two kneeling woman, also praying and looking towards the main altar. The scene is set inside a small chapel that is perfectly defined with only a few lines and which



*El calambuco*. Reproduced in *Tipos y Costumbres de la Isla de Cuba*. La Habana, Miguel de Villa, 1881, p. 165

includes a small tabernacle with a sketchily drawn cross on the end wall and a candlestick with a wax candle on a lightly drawn altar table. The male figure corresponds to one of the distinctive Cuban popular types of the late 19<sup>th</sup> century, known as *el Calambuco*, a name or nickname that refers to a person who makes an ostentatious show of his religiosity and who, "guided by exaggerated zeal, pays no attention to the most sacred duties and to the happiness of his nearest and dearest, under the pretext of serving God, forgetting that there is a very apt saying that runs: 'obligation before devotion'<sup>3</sup>". In the words of José Agustín Millán, whose text accompanies Landaluze's illustration, *el Calumbo*, "is generally the first to enter the church and the last to leave it [...] he either sells cheap prints of the saint whose feast day is being celebrated or holds a tray and asks for donations for souls in purgatory, who are of as much interest to him as he is himself"<sup>4</sup>.

This drawing, which was later reproduced in phototype for publication, is one of a set of nineteen images



Víctor Patricio Landaluze, *La bollera*, oil on canvas, 36 x 28 cm. Havana, Museo Nacional de Bellas Artes

entitled *Tipos y Costumbres de la Isla de Cuba* [Popular Types and Customs of the Island of Cuba]. It was published in 1881 and became Landaluze's most important work. Alongside *el Calambuco*, it includes colourful figures such as *los Guajiros*, *el Zacateca*, *el Mascavidrio*, *el Billetero*, *el Calesero* and *los Negros Curros*. In this work, published twenty-nine years after *Los cubanos pintados por sí mismos* – which was criticised for lacking any genuine feel for local culture – Landaluze succeeds in offering an authentic portrayal of Cuban culture through a description of popular types, their habits and professions or activities. Landaluze was able to convey "the Creole soul, the feel of the tropical light, brilliantly suggesting all the joy, passion and astuteness of the customs and tricks, the prejudices and superstitions of real Cubans"<sup>5</sup>. Despite this, Landaluze's gaze is still that of an outsider and foreigner who was never fully able to identify with the social ideals of the island. Rather than a critical gaze, it is an external, picturesque and on occasions, satirical and caricatural one.

1 Landaluze's caricatural drawings have been considered pioneering for the art of the comic in Spain. See Barrero (2004).

2 For more details on Landaluze's biography, see López Núñez (1998).

3 Various Authors (1881), p. 174.

4 Various Authors (1881), p. 171.

5 Neumann (1950).







[14]

## SALVADOR BARTOLOZZI RUBIO

(MADRID, 1882–MEXICO, 1950)

### *Café Scene*

C. 1918–1925

BLACK CHALK, PEN, BRUSH, INDIAN INK, STUMPING AND GOUACHE ON PAPER

387 x 294 MM

INSCRIBED: "BARTOLOZZI" AT THE LOWER RIGHT CORNER

PROVENANCE: JOSÉ DUARTE COLLECTION, MADRID

Salvador Bartolozzi was born in Madrid in 1882. He was first taught by his father, an Italian craftsman who worked in the casts and reproductions studio at the San Fernando Fine Arts Academy. Bartolozzi was primarily interested in drawing, set design, the theatre and children's stories. At the age of only fourteen he published his first drawings in the magazine *Nuevo Mundo* and at the age of nineteen he moved to Paris to complete his training and further his artistic ambitions. In the French capital he became familiar with the new artistic trends and with the European avant-garde movements. On his return to Madrid in 1907 he became known as a poster designer and illustrator for magazines including *Blanco y Negro* and *La Esfera*. He also began to work with the Calleja publishing house, becoming its artistic director in 1915. From 1909 Bartolozzi also began to collaborate with the writer and intellectual Ramón Gómez de la Serna (1888–1963) with whom he founded the regular debates at the Café Pombo. Bartolozzi would be the first to illustrate Gómez de la Serna's texts and was extremely skilled at striking a balance between literature and art, "capturing the essential elements of the texts in order to locate them at the highest level of art. As a result the circle was closed: often deriving – at least in part – from artistic references, they in turn inspired artist friends, as a result of which the complex and fascinating world of artistic transpositions once again revealed itself"<sup>1</sup>.

In 1925 Bartolozzi focused intensively on the world of children's illustrations. He founded the weekly publication *Pinocho*, which became extremely popular in Spain in the late 1920s, even surpassing the fame of the original stories by Pinocchio's creator Carlo Collodi. Bartolozzi also invented an entire series of youthful characters, in stories set in Madrid such as *The Adventures of Pipito and Pipita*, which were published on a weekly basis in *Estampa*. Many of these stories were adapted for the theatre, reflecting Bartolozzi's passion for that medium. He also worked as a set designer for adult theatrical productions including *The Shoemaker's prodigious Wife* by García Lorca and *The Other* by Miguel de Unamuno. After the Civil War Bartolozzi left Spain, first settling in France until the entry of the Nazi troops into Paris in 1941, then leaving for Mexico where he continued his activities as a writer and illustrator until his death on 9 July 1950.

The present sheet by Bartolozzi depicts a *Café Scene* of a type the artist would have been particularly with due to his regular participation in the informal debates that took place in Madrid cafés in the early years of the 20<sup>th</sup> century. In particular, he attended the debates at the Nuevo Café de Levante, in the company of Valle Inclán and Pío Baroja, and the ones at the Granja del Henar, together with Penagos, Bagaría, Ribas and Bayo Marín. He was, however, most often to be found at those held at the Café Pombo and which he





Salvador Bartolozzi,  
*Untitled*, 439 x 320 mm.  
Private collection

himself founded in 1915 together with his close friend Ramón Gómez de la Serna. Spanish avant-garde culture found a venue for expression at these gatherings, which can be seen as a veritable school for writers, musicians and painters. During the debates at the *Café Pombo*, Bartolozzi either executed illustrations of Gómez de la Serna's texts or made sketches from life. While some of these sketches formed the basis for illustrations published in various publications including *Blanco y Negro* and *Estampa*, for which Bartolozzi produced his famous *Siluetas de Pombo*, others were part of albums. In all of them the café provided the principal subject or the backdrop, and in either case constituted an essential element<sup>2</sup>.

The present *Café Scene* was included in a monographic exhibition on Bartolozzi held in 2007<sup>3</sup>. The drawing, executed in Indian ink and gouache, uses a witty but extremely expressive line. The white of the paper and the black of the ink create

contrasts of light and shade, softened by the greys of the ink wash and the touches of stumping. In the foreground, two neatly dressed waiters are located behind a round table and a chair. Depicted as self-absorbed, they do not look at each other, while their faces have a slightly caricatural feel, evident, for example, in their rounded cheeks and in the plump hand resting on the chair. In the middle-ground is a couple dressed in 1920s style and seated on a divan. The angled perspective used to construct the image leads the viewer's eye through the scene while expanding the visual field and in fact, the space represented extends beyond the pictorial field as many of the elements are truncated. As a result, nothing in the sketch is finished and the viewer's imagination is allowed to complete the suggested space. Despite the economy of means, this approach allows Bartolozzi to recreate to perfection the atmosphere of an early 20<sup>th</sup>-century café. The white marble, circular tables, the chairs with their simple, elegant lines, the divans around the walls and the mirrors hanging above them are all elements that rapidly conjure up places of this type in our imaginations.

Bartolozzi uses a distinctive and personal visual idiom in this drawing but one that reflects his early training in Paris. The compositional approach is derived from Degas and Toulouse-Lautrec, while the influence of the Japanese artist Foujita is to be seen in the use of Indian ink<sup>4</sup>. Another influence is that of the drawings of the English artist Aubrey Beardsley, with their thin, delicate lines and sensual, curving bodies. Bartolozzi achieves a subtle fusion of all these different sources and the result is a lively and unique expression of popular Spanish culture.

<sup>1</sup> Muñoz Alonso and Rubio Jiménez (1995), p. 46.

<sup>2</sup> Lozano Bartolozzi (2007), pp. 18-19.

<sup>3</sup> Salvador Bartolozzi (2007), p. 64.

<sup>4</sup> For the various influences on the art of Bartolozzi, see Vela Cervera (1996), vol. I, pp. 42-47.







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