

FECIT III

Spanish Old Master & Modern Drawings



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J O S É D E L A M A N O

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

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[1]

DIEGO DE AGUILAR (TOLEDO, c.1558/1560–1624)

Study for an Angel and a female Face

C. 1595–1600

INK ON PAPER

94 X 190 MM

SIGNED: "DIEGO DE AGUILAR" AT THE UPPER RIGHT CORNER

PROVENANCE: PRIVATE COLLECTION, UK

Surviving information on the Toledan painter Diego de Aguilar is both scant and confused although progress has been made on the study of this artist in recent years.¹ The earliest known document regarding his activities dates to 1558 when a certain Diego de Aguilar gilded the border of the tomb of Cardinal Silíceo in the Colegio de Doncellas Nobles in Toledo. The latest document referring to the artist dates from 1624 when he made his will. This length of time (assuming the same person is referred to, he would have been born around 1530) led Angulo and Pérez Sánchez to suggest that two artists were involved, possibly a father and son.² Thus documents after 1582 would correspond to the artist now under consideration while the earlier ones would refer to his father.³ Whatever the case the documents in question refer to similar types of work in both cases, essentially to the gilding and application of *estofado* to religious works and to the decoration of borders and margins of choir books.

The first information relating to Diego de Aguilar the Younger relates to his activities as a valuer of paintings by Alonso de Herrera, Blas de Prado and Luis de Velasco, a fact that implies some knowledge of painting. Notable among such activities was his valuation in 1585, working in collaboration with Blas de Prado, of a preparatory drawing by Nicolás de Vergara for a *Descent into Hell* that seems never to have been

painted.⁴ Also interesting is the reference to a valuation in 1587 of the frame of El Greco's painting of *The Disrobing of Christ*.⁵ With regard to his own artistic activities, his first documented work dates from 1597 when he was commissioned to paint and gild the monstrance in the parish church in Magán (Toledo). *The Baptism of Christ* in the monastery of San Clemente is Diego de Aguilar's earliest known painting.

Diego de Aguilar deployed an archaic style in his paintings, including the application of gold leaf to the figures' clothing. Works such as *The Baptism of Christ* and *Saint John on Patmos* (Toledo, monastery of San Clemente) reveal the influence of his activities as an illuminator and decorator in the careful rendering of details and precise technique. This is also evident in the taste for detail evident in his still lifes, explaining the comparison that has been made between him and Juan Sánchez Cotán.⁶ All these characteristics are clearly evident in the paintings for the Franciscan convent of the Conception in Toledo.

The present unpublished drawing is executed in pen and sepia ink and is clearly inscribed "diego de aguilar" at the upper right. It includes a study for the figure of an angel as well as a rapid sketch of a female face on the left. Although no other drawings by this artist are known the attribution is quite clear. The signature, for example, is written in the same sepia ink as the rest of the drawing while the handwriting is



Diego de Aguilar, *The Virgin presenting the Chasuble to Saint Ildefonso with Saints John the Baptist, Leocadia, Catherine and Agnes*. Toledo, Museo Santa Cruz

similar to those on documents relating to the artist published by Isabel Mateo and Amelia López-Yarto.⁷

The present drawing is thus an art-historical document of outstanding importance given the scarcity of late 16th- and early 17th-century Toledan drawings. In addition, it may be a preparatory sketch for the painting of *The Virgin presenting the Chasuble to Saint Ildefonso with Saints John the Baptist, Leocadia, Catherine and Agnes* (c. 1595-1600. Toledo, Museo de Santa Cruz), which would also allow for the definite attribution of that painting to Diego de Aguilar and not Sánchez Cotán, as has been suggested.⁸ In comparing the two works it is evident that there are certain similarities between the present angel and the one in the upper left corner of the painting, although there are also differences in the position of the wings and arms. The fact that the pose is slightly different in the final work suggests that this may be a preliminary idea which Diego de Aguilar then modified in some respects in the final painting.

In addition to the figure of the angel, Saint Leocadia was also the subject of a preparatory study: the woman's face lightly sketched through a few lines that appears in the present drawing at the lower left is similar to the one in the final painting. Its oval shape and slight tilt to the right suggests that this is a first idea for Saint Leocadia.

Finally, the drawing is executed with enormous technical mastery. The agitated but firm, confident line used to depict the angel reveals an artist capable of a more modern approach in contrast to the style used in his paintings. This is the case in drawings by other contemporary painters such as Luis de Velasco and Blas de Prado, which are of enormous merit, their outlines and forms clearly defined and quite different in style to the final paintings. Diego de Aguilar's skills as a draughtsman suggest that he may have been familiar with the techniques of some of the Italian paintings summoned to Spain by Philip II to work on the Alcázar in Madrid and at El Escorial.

1 A fundamental text is the one by Mateo Gómez and López-Yarto Elizalde (2003), pp. 15-46.

2 Angulo and Pérez Sánchez (1972), pp. 13-17. This theory was subsequently corroborated by Mateo Gómez and López-Yarto Elizalde (2003), p. 23.

3 Mateo Gómez and López-Yarto Elizalde (2003), p. 23. In contrast, Angulo and Pérez Sánchez set that date at 1579.

4 Angulo and Pérez Sánchez (1972), p. 16.

5 Ceán Bermúdez (1800), Vol. I, p. 7. Ceán mistakenly referred to him as Diego de Aguilera.

6 See Pérez Sánchez (1996), p. 141.

7 See Mateo Gómez and López-Yarto Elizalde (2003), p. 24.

8 Angulo and Pérez Sánchez (1972), p. 14, were the first to attribute the painting to Diego de Aguilar, albeit tentatively given that the style is close to Cotán's early religious compositions. Mateo Gómez and López-Yarto Elizalde (2003), pp. 31 and 35-36, also support the attribution to Aguilar.



[2]

ANTONIO DE PEREDA Y SALGADO

(VALLADOLID, 1611—MADRID, 1678)

Tobias healing his Father

C. 1652

PEN AND SEPIA WASH OVER PREPARATORY LINES IN RED CHALK, ON PAPER

200 X 228 MM

INSCRIBED: "2 R^s" IN THE LOWER CENTRE

Antonio de Pereda was born in Valladolid in 1611. The son of a modest painter, he soon left for Madrid to train in the studio of Pedro de las Cuevas,¹ among whose other pupils were some of the most important Madrid painters such as Francisco Camilo, José Leonardo, Juan Carreño and Juan Montero de Rojas. Pereda's work also reveals the assimilation of motifs and compositions by other artists including Vicente Carducho, Angelo Nardi and Eugenio Cajés.

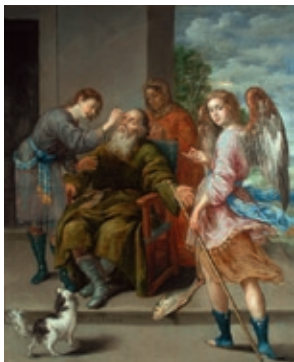
Pereda's exceptional gifts as a painter soon earned him the protection of leading figures at court such as the judge of the Consejo Real, Francisco de Tejada, and Giovanni Battista Crescenzi, Marquis de la Torre. The latter had an important collection of paintings that allowed Pereda to become familiar with the naturalist style of Caravaggio and his followers through the more classicising and gentler interpretation of that style by Bartolomeo Cavarozzi, another protégé of the Marquis who owned some of his works. Pereda's style also reveals the influence of Jusepe de Ribera's tenebrism, judiciously combined with a northern interest in detail.

Through Crescenzi, between 1634 and 1635 Pereda participated in the decoration of the Salón de Reinos in the Buen Retiro Palace, painting *The Relief of Genoa*. The premature death of the Marquis de la Torre in 1635 and the animosity

that the Count-Duke of Olivares had always felt for Pereda's protector meant that Pereda was excluded from court patronage from this point onwards, as a result of which he focused on religious painting and still lifes. During the 1640s and 1650s he received numerous commissions for large altarpieces such as the one for the Barefoot Carmelites in Toledo and the *Profession of the Infanta Margarita with Saint Augustine and the Virgin* for the convent of the Incarnation in Madrid. The success of such works earned Pereda enormous fame and recognition and allowed him to live a comfortable lifestyle until his death on 30 January 1678.

The present drawing depicts *Tobias healing his Father*, an episode narrated in the Apocryphal Book of Tobit. It relates how Tobias left for Nineveh in search of a wife then returned to his native city after meeting the Archangel Raphael. His mother Anna and his father Tobit awaited him, the latter blind from cataracts. The Archangel had advised Tobias to use the fish that he had caught in the River Tigris to anoint "the eyes [of his father] with the fish's gall: the remedy will make the white patches shrink and fall from his eyes. Thus your father will recover his sight and see the light" (Tobit, 11.8). This is exactly the episode depicted in the present drawing.

With regard to its technique, this drawing can be related to others by Pereda such as the *Pietà* in the Academia



Antonio de Pereda, *Tobias healing his Father*. Bowes Museum, Barnard Castle, UK



Antonio de Pereda, *Tobias healing his Father*, c. 1652. Madrid, Casa de la Moneda

de San Fernando (c. 1640–1650) or *The Virgin presenting the Chasuble to Saint Ildefonso* (British Museum, London). All of them make use of red chalk for the general outlines of the composition, over which the artist has applied sepia wash to create effects of light and shadow. Such a procedure indicates the mature Pereda's mastery and his interest in experimenting with new types of compositions in his works. The result is a dynamic but perfectly balanced composition in which the slender figures move in an elegant manner. The gesture of the Archangel Raphael, on the right in the foreground, leads the viewer's eye towards the principal scene where the seated Tobit is being cured by his son. Pereda thus moves the principal action to one side, in this case the left, although he marks the central axis of the composition through a wall which opens onto the background. He also

skilfully closes the composition through the figure of Raphael on the right and the girl drawing back the curtain on the left. Another masterful element is the handling of the light, which is perfectly modulated through the device of opening up the background and thus allowing the light to enter and creating a more pronounced sense of depth.

Another very similar drawing on the same subject but with a reduced composition and vertical format is in the Casa de la Moneda in Madrid (190 x 154 mm).² The two would seem to be preparatory studies for *Tobias healing his Father* painted by Pereda in 1652 (Bowes Museum, Barnard Castle, UK).³ However, the fact that the composition is more extensive and complex in the present drawing but lacks some important elements such as the fish and the dog may suggest that it is a subsequent development or a later reinterpretation.

¹ The first biography of Antonio de Pereda was by Palomino, who offers extensive information on his life and career. See Palomino (1715–1724/1947), pp. 957–960.

² Antonio de Pereda (1978), cat. no. drawings I; Durán (1980), pp. 52–53, cat. no. 59; and Angulo and Pérez Sánchez (1977), p. 55, no. 296, pl. 77.

³ Young (1988), pp. 132–134, cat. no. 34, and Angulo and Pérez Sánchez (1983), p. 179, cat. no. 36.



[3]

ANTONIO DE PEREDA Y SALGADO

(VALLADOLID, 1611—MADRID, 1678)

Child Angels in Flight

MID-17TH CENTURY

BLACK AND SEPIA INK OVER PREPARATORY LINES IN RED AND BLACK CHALK, ON LAID PAPER

308 X 187 MM

As noted in the entry on the previous drawing, Antonio de Pereda was one of the leading names in 17th-century Spanish painting. His career at court was brought to a premature end by the death of his protector, the Marquis de la Torre, in 1635. After the death of the Marquis, Pereda primarily focused on religious compositions.

In the preparation of the numerous paintings the artist produced over the course of his career he frequently made use of preparatory drawings, prints, books of engravings or plaster casts, many of them acquired at the posthumous sales of the possessions of other painters of this period, such as Vicente Carducho and Antonio Puga.¹ In addition, Pereda executed preliminary sketches on canvas or preparatory drawings. Works of this type were frequently to be found in painters' studios as models or repertoires of expressions to be used in the final works. One of Pereda's most important paintings of this type is the *Study of four Heads* (Madrid, Instituto Valencia de don Juan), a remarkable study of the human face, painted on canvas.² Pereda used this oil study for faces in subsequent compositions, for example in his *Saint Jerome* (Vitoria, private collection) and for Abraham in *Abraham and Isaac* (Dallas, Meadows Museum).

The present drawing is another of study of this type, in this case for the motif of angels, a subject that appears on numerous occasions in Pereda's works, explaining the

wide range of poses and movements to be seen here. They include small angels asleep, with palm branches, with incense burners, holding up an object, praying, playing together, etc. Some of the angels in this drawing are easily identifiable in finished works by the artist including the one at the lower left, standing and holding something. A similar angel is holding up the crown on the right of the *Immaculate Conception* in the Musée des Beaux-Arts in Lyon.

Many of Pereda's figures of this type reveal his dependence on Flemish models taken from prints by Jan Saenredam, Jan Muller and Jacob Matham based on compositions by Goltzius, once again indicating the artist's use of books of prints as one of his sources. The present drawing is not the only known study of angels as the Museo del Prado has two more (inv. nos. 172 and 173) executed in a notably similar technique and depicting a series of child angels in various poses and with different expressions.³ In addition, there are two canvases depicting similar motifs in a private Madrid collection in one of which is an angel similar to one in the present drawing, flying in a diagonal direction in the centre of the composition with its hands joined in prayer.

The profusion of angels that filled Baroque paintings mean that these figures were frequently the subject of sketches and preliminary studies both in Spanish and Italian art in



Antonio de Pereda,
Child Angels in Flight.
Madrid, Museo del Prado

the 17th century. They were used to create a sensation of movement, sumptuousness and theatricality in Baroque religious compositions. Examples by other artists of the period include *Flying Angels* by Alonso Cano (Biblioteca Nacional, Madrid) and preliminary sketches of flying angels by Juan Carreño de Miranda (Biblioteca Nacional and Museo del Prado). The existence of such works indicate that the purpose of their creation on the part of the painters in question was to make available a varied repertoire of figures and poses that enabled them to rapidly compose the religious paintings commissioned from them.

The technique deployed here by Pereda is notably similar to the one deployed in his drawing of *Tobias healing his Father* also in this catalogue. Pereda makes skilled use of a sharp red chalk to trace the overall lines of the composition then adds the final forms with pen in black and sepia ink. The line is more precise and detailed in the angels, with their perfectly defined and clearly differentiated faces and plump, soft bodies, while the setting of celestial clouds is lightly suggested through rapid zig-zagging lines, a device used by other artists of the Madrid school in the second half of the 17th century.

1 Angulo and Pérez Sánchez (1983), pp.141-142.

2 Angulo and Pérez Sánchez (1983), p.221, pl. 234.

3 Antonio de Pereda (1978), cat. no. drawings 10, and Angulo and Pérez Sánchez (1977), p.57, no. 317, pl. 82.



[4]

ANTONIO DE PEREDA Y SALGADO

(VALLADOLID, 1611—MADRID, 1678). ATTRIBUTED TO

The Trinity and Musical Angels

C. 1650–1660

UPPER PART: PEN AND BROWN WASH OVER PREPARATORY LINES IN RED CHALK

LOWER PART: PEN AND SEPIA WASH OVER PREPARATORY LINES IN BLACK CHALK

PAPER

291 X 206 MM

There is every reason to suggest that this is another drawing by Antonio de Pereda. The composition involves two clearly differentiated scenes. In the upper part is a depiction of the *Trinity* while the lower part features a group of musical angels. The technique used in the two areas is also different. The depiction of the Trinity uses red chalk, pen and wash. In this scene the figures of God the Father and Christ are defined using very thin lines of red chalk for the outlines, which have subsequently been gone over in pen and brown ink to add greater detail to the bodies and the draperies. Using the same pen the artist also executed the Dove of the Holy Spirit and the clouds that frame the scene, drawn with rapid strokes. Finally, he used a brush with brown wash to define both the volumes and the light and shade. This first scene is clearly separated from the lower one by a faint diagonal line drawn in black chalk at the point where the clouds come to an end.

The lower part of the drawing depicts a group of musical angels. The figures are sketched in with black chalk over which the artist has applied sepia ink with a pen followed by sepia wash. The difference in the techniques in the two scenes may be due to the fact that the artist reused the same piece of paper, which would imply that the two drawings were for different purposes and even that they were executed at different times. Thus the first one would be the *Trinity* and the

second one the scene of the angels. In fact, the black chalk used to separate the two scenes is similar to the one used to depict some of the angels.

From a formal viewpoint, this is a Madrid drawing of the mid-17th century, possibly by Antonio de Pereda. With regard to its technique, the upper scene perfectly corresponds to his method of drawing. The use of red chalk as a base over which pen and brush are applied can be seen in other drawings by the artist such as *Tobias healing his Father* in its two known versions (Madrid, Casa de la Moneda and José de la Mano Galería de Arte), and in the *Pietà* in the Academia de San Fernando, Madrid. It can also be related to some of his paintings, for example the canvases of *The Trinity* (Carmelite convent, Madrid, and Budapest Museum),¹ and above all, *The Apotheosis of the Jesuits before the Trinity* in the cathedral church of Guadalajara, which has certain similarities to the present work.²

The second scene is more difficult to place, primarily due to the differences between the technique and composition in relation to the *Trinity*. However, the use of a black chalk base over which the artist applied the sepia wash with a brush is also characteristic of drawings by Pereda, for example *The Visitation* (Uffizi, Florence) and *God the Father* (Jacques Petit Horry, Paris).³ Pérez Sánchez referred to the variety of techniques to be found in Pereda's drawings, in



Antonio de Pereda, *The Virgin presenting the Chasuble to Saint Ildefonso*.
London, British Museum

which his lack of interest in the outlines and his use of dense areas of wash also reveal the influence of Italian painting in his work.⁴ As a result, the technical differences between the two scenes on this sheet only serve to support the attribution to Pereda.

Similarly, the models used for the group of musical angels are certainly typical of Pereda. Similar angels to the present ones can be found in other drawings and paintings by the artist, for example, the figures in *The Marriage of the Virgin* (church of Saint Sulpice, Paris) and above all in *The Trinity and the Holy Family with Saint Augustine and Saint Teresa* in the Carmelite convent in Toledo.⁵ With regard to drawings they



Antonio de Pereda, *The Apotheosis of the Jesuits before the Trinity*.
Guadalajara, cathedral church

can be seen in *The Virgin presenting the Chasuble to Saint Ildefonso* in the British Museum, London.⁶ The faces of the angels in the present drawing, with their markedly oval faces and lively, individualised expressions, are highly characteristic of Pereda and thus once again support an attribution to his hand.

This drawing should probably be dated around 1650–1660 given the degree of technical mastery and the similarities to be seen with paintings such as the one in the cathedral church in Guadalajara, as well as with drawings such as *The Virgin presenting the Chasuble to Saint Ildefonso* in the British Museum.

1 In Angulo and Pérez Sánchez (1983), p. 128, nos. 90 and 91.
2 For the latter see Angulo and Pérez Sánchez (1983), p. 206, no. 112, and more recently Celosías (2006), p. 203.
3 Angulo and Pérez Sánchez (1977), p. 55, nos. 300 and 297 respectively.

4 El dibujo español de los siglos de oro (1980), pp. 18 and 95.
5 See Angulo and Pérez Sánchez (1983), pp. 185–186, no. 58 and p. 176, no. 19 respectively.
6 Angulo and Pérez Sánchez (1977), p. 56, no. 306.



[5]

FELIPE GÓMEZ DE VALENCIA (GRANADA, 1634–1679)

Dwarf with Bagpipes and Tambourine

PEN AND GREY–BROWN INK ON PREPARED PAPER WITH SEPIA WASH

107 X 76 MM

SIGNED: "GOMES." AT THE LOWER LEFT CORNER, IN PEN WITH GREY–BROWN INK

INSCRIBED: "8" AT THE UPPER RIGHT CORNER IN GREY–BROWN INK

Dwarf dressed as a Soldier

PEN AND GREY–BROWN INK ON PREPARED PAPER WITH SEPIA WASH

107 X 76 MM

SIGNED: "GOMES" AT THE UPPER RIGHT CORNER IN PEN WITH GREY–BROWN INK

INSCRIBED: "27" AT THE UPPER LEFT CORNER IN GREY–BROWN INK

Members of the Gómez de Valencia family were notable artists in Granada in the second half of the 17th century, of which the most important and the head of the family was Felipe. According to Palomino and Ceán Bermúdez, Felipe Gómez de Valencia was born in Granada in 1634. He trained there in the studio of the painter Miguel Jerónimo de Cieza, the most important local artist of the day.¹ Of his six children with Ana Camacho, Francisco also became a painter and on occasions his works have been confused with those of his father. Although Felipe must have been a prolific artist – as suggested by the large number of paintings recorded in the posthumous inventory of his studio – few have survived. Notable among surviving works are *The Adoration of the Magi* in the Hospital Real (1677) and *The Lamentation over the Dead Christ* in the Museo de Bellas Artes de Granada (1679), canvases that reveal his dependence on the work of Flemish artists known to him through prints and above, all, on that of Alonso Cano, the great innovator in Baroque painting in Granada.² Felipe's premature death in 1679 cut short his promising career.³

However, while few paintings by the artist survive, this is not the case with his drawings, of which a large group are known. They were first studied by Diego Angulo who followed Ceán Bermúdez in the latter's *Diccionario* of 1800 in singling out their technical dependence on Alonso Cano, particularly with regard to the handling of the pen.⁴ Angulo and subsequently Pérez Sánchez also correctly related them to the drawings by Antonio del Castillo, from whom Felipe also derived the use of a thick pen as well as the energetic lines and the manner of creating the shadows on the figures from diamond shaped hatching. With regard to the artist's particular characteristics, these authors noted a certain dryness in the forms, the systematic avoidance of wash and the fact that most of them are signed and some even dedicated, suggesting that they were made as independent works to be given as gifts and not as preparatory studies for canvases.⁵ Among the numerous examples of Felipe Gómez de Valencia's drawings is *The Temptation of Christ* in the National Gallery, Washington (c. 1676. Inv: 197.31.4), signed "P^{he} Gomes"; the *Saint Agnes*



Felipe Gómez de Valencia, *Study of two Heads*. Madrid, Museo del Prado
(inv. no. D-3793)

in the Biblioteca Nacional de España, signed "Gomez" (Inv. Dib/16/3/8); and the *Head of an Old Man* in the Museo del Prado (1675. Inv. D-5996), dedicated to a certain Francisco Ruiz.

All the above-mentioned characteristics are clearly evident in these two unpublished drawings. Both are executed in grey-brown ink applied with a pen which was very probably a reed pen to judge from the thickness of the strokes. The sheet has been previously prepared with a square border in ink, inside which there is an under-layer of sepia wash that creates an image closer to a print than a drawing. The first of the two images represents a grotesque dwarf with bagpipes and a tambourine. It is signed "Gomes" at the lower left corner and has the number "8" at the upper right corner. The second image has been described here as a dwarf dressed as a soldier given that the figure wears military costume of the day. Like the other image it is signed, while it also has the number "27" at the upper right.

The presence of the numbers is striking: the number 27 at the left and the number 8 at the right. This may suggest that the two drawings were part of a collection or were included in the same notebook or album. This suggestion seems to be confirmed if we bear in mind that a *Study of two*

Heads in the Prado (inv. no. D-3793) has the same type of border as these two drawings and is numbered "68" at the upper right corner.⁶ As with the above-mentioned *Head of an old Man* in the Prado, these two drawings reveal Felipe Gómez de Valencia's interest in the study of human faces that undoubtedly derive from models by the Cordoban painter Antonio del Castillo.

Among the most notable feature of these two sheets, however, and the one that makes them unique within 17th-century Spanish drawing, is the fact that they are not preparatory studies for a painting but rather works conceived as independent images. Above all, however, these drawings are unique with regard to their subject matter of dwarves or grotesque, almost caricatural figures, and no other similar examples are known by Golden Age Spanish draughtsmen with the exception of Ribera. It is thus most likely that Felipe Gómez de Valencia was familiar with Italian caricatures, particularly those by Agostino Carracci and Francesco Villamena and that he also knew the prints of Jacques Callot (1592-1635), a French printmaker based in Italy.⁷ This is revealed through a comparison of the present sheets with Callot's prints of *I Gobbi* (Florence, 1616), which shows how Felipe Gómez de Valencia may have been inspired by Callot's grotesque figures, mid-way between physically





Jacques Callot, *Soldier*, from the series
I Gobbi (Florence, 1616)

deformed individuals and characters from the *Commedia dell'Arte*. Both artists used a similar technique, suggesting that Felipe Gómez de Valencia may also have imitated this aspect of Callot's work. The fact that Callot's etchings used

thick, highly defined lines that could easily be transferred to metal plates would also explain the rather dry, rigid quality of Gómez de Valencia's drawings that has been criticised by experts.

- 1 Palomino (1715-1724/1947), p. 998 and Ceán Bermúdez (1800), vol. II, p. 205.
- 2 On Francisco Gómez de Valencia, see Pérez Sánchez (1996), p. 387 and more recently, Calvo Castellón (2001), pp. 393-394.
- 3 Although Palomino (1715-1724/1947), p. 998, and Ceán Bermúdez (1800), vol. II, p. 205, date Gómez de Valencia's death to 1694, documentary evidence has revealed that he died in 1679. See Castañeda Becerra (1989), pp. 179-187.

- 4 Angulo (1969), pp. 249-256.
- 5 See Pérez Sánchez (1986a), pp. 304-305 and more recently, Pérez Sánchez (2002), pp. 398-399.
- 6 On the drawing in the Prado, see Pérez Sánchez (1986b), pp. 111 and 116, note 11. He notes that the number must originally have been "60", subsequently transformed into the number as it appears now.
- 7 Callot's prints were extremely influential for 17th-century Spanish art, particularly in Andalusia. See Navarrete Prieto (1998), pp. 295-296.



[6]

JUAN MONTERO DE ROJAS (MADRID, c. 1613–1683)

The Dream of Saint Joseph

C. 1668

PEN AND BLUE INK WASH WITH SQUARING-UP IN CHARCOAL, ON LAID PAPER

216 X 155 MM

The exact date of birth of the Madrid painter Juan Montero de Rojas is unknown but it must have been around 1613 to judge from the statement by Antonio Palomino, who noted that he died “in this city in 1683 at the age of seventy.”¹ Montero de Rojas first trained in the studio of Pedro de las Cuevas² where he coincided with Francisco Camilo, Antonio de Pereda and Juan Carreño de Miranda. At an unknown date he left for Italy, according to Palomino, to broaden his studies. There “he achieved success and many of his works were thought to be by the hand of Caravaggio.”³ While it is not known for certain where he lived in Italy most experts are inclined to believe Ceán Bermúdez’s statement that he was in Rome⁴ where he gained first-hand knowledge of the prevailing classicism of the day as well as of the work of Caravaggio’s followers. It is not known when Montero de Rojas returned to Madrid as the first documentary references date from 1664 when his name appears in the will of Francisco Camilo. In 1673 after the death of Camilo his name again appears as an executor. Over the following years Montero de Rojas’s name reappears in disputes in which he supports the noble status of painting. Little more is known of the artist’s life other than that he died in Madrid on 27 November 1683.⁵

Few works by Montero de Rojas have survived to the present day. Lost works include *The Assumption of the Virgin*

Painted for the ceiling of Nuestra Señora de Atocha, “which is among the finest works that he has produced”.⁶ With regard to surviving paintings, the earliest is a *Saint Joseph* (private collection) of 1668, while also dating from that period is *The Dream of Saint Joseph* painted for the Mercedarias de Don Juan de Alarcón (Madrid). Both reveal the influence of Caravaggesque naturalism as interpreted by Ribera. Among Montero de Rojas’s last works are *The Crossing of the Red Sea* and an episode from the life of Saint Augustine (both Museo del Prado). They reveal the artist’s evolution towards a high Baroque style.

This previously unpublished drawing depicts the episode of *The Dream of Saint Joseph*. It is executed in pen and blue ink wash and is squared-up in charcoal, indicating that it was intended to be transferred to canvas. The technique is similar to that used for the only known drawing by Montero de Rojas other than this one, an *Immaculate Conception* in the Biblioteca Nacional, Madrid (Sig. Dib. 15/3/4), signed with the monogram “M. T. R”.⁷

The present drawing is set in an interior. On the right is the sleeping Saint Joseph, seated and leaning on his carpenter’s bench. In the centre is a celestial group in which the principal figure is a descending angel that rests its hands on the saint’s shoulders while announcing to him the forthcoming birth of his son. On the left, in a



Juan Montero de Rojas, *The Dream of Saint Joseph*. Madrid, convent of the Mercedarias de Don Juan de Alarcón

secondary position and drawn in a more sketchy manner, is the birth of Christ. Through what seems to be an open door we see the seated Virgin, rocking a cradle with the Infant Christ in it.

The present sketch can be related to the painting of *The Dream of Saint Joseph* that Montero de Rojas executed for the convent of the Mercedarias de Don Juan de Alarcón in Madrid. Nonetheless, while it is essentially very similar with regard to the composition of the final work, there are some differences between the drawing and the canvas. The most significant ones are the fact that the drawing is in the opposite direction to the painting and that the background



Juan Montero de Rojas, *Immaculate Conception*. Madrid, Biblioteca Nacional

scene in the painting depicts the Incarnation of the Virgin in contrast to this drawing, which has a scene of the Virgin and Child. Interestingly, if the Madrid painting is compared to a canvas by Mateo Gilarte (c. 1625-1675) in Murcia cathedral it is immediately evident that the two compositions are identical. The two artists probably based themselves on the same print when devising their scenes.⁸ Other than the small angels at the top of the two paintings, no other differences are evident. The present drawing may not be a preparatory study for the canvas in Madrid but rather a second version executed by Montero de Rojas for a work that has either not survived or was finally not produced.

1 Palomino (1715-1724/1947), p. 1010.
 2 See García López (2008), p. 275 and Palomino (1715-1724/1947), p. 1010.
 3 Palomino (1715-1724/1947), p. 1010, and Angulo and Pérez Sánchez (1983), p. 108.
 4 Ceán Bermúdez (1800), vol. III, p. 176.

5 On the artist, see Angulo and Pérez Sánchez (1983), pp. 108-115; and Pérez Sánchez (1996), pp. 251-252.
 6 As stated by Lázaro Díaz del Valle. See García López (2008), p. 275.
 7 Barcia (1906), p. 90.
 8 Angulo and Pérez Sánchez (1983), p. 113.



[7]

FRANCISCO HERRERA THE YOUNGER

(SEVILLE, 1627–MADRID, 1685)

Religion

1671

INK AND BLACK CHALK ON LAID PAPER

181 X 125 MM

Together with Juan Carreño de Miranda and Francisco Rizi, Francisco Herrera the Younger was the leading name in Madrid Baroque painting in the second half of the 17th century. Born in Seville in 1627, he first trained with his father, the painter and printmaker Francisco Herrera the Elder (c. 1590–1654) from whom he learned the rudiments of painting. In order to further his studies he moved to Rome in 1649 where, according to Antonio Palomino, he studied “with great application, both life studies and the famous sculptures and celebrated works of that city; as a result of which he became not just a great painter but also highly skilled in architecture and stage design.”¹ Although it is not known when he returned to Spain we know that Herrera was in Madrid in 1654 where he was commissioned to paint the main altarpiece for the convent of the Barefoot Carmelites. After his return to Seville, where in 1656 he painted *The Triumph of the Host* (Seville Cathedral), he founded the Academia Sevillana with Bartolomé Esteban Murillo. In 1663 Herrera was summoned to Madrid by Philip IV to paint the frescos (now lost) in the church of Nuestra Señora de Atocha. From this date onwards Herrera attempted to secure the post of Painter to the King, finally succeeding in 1672, followed by further appointments within the royal household. In 1674 he executed the altarpiece for the Hospital de Montserrat while between 1680 and 1682 he lived in

Saragossa. Herrera died in Madrid on 25 August 1685 and was buried in the parish church of San Pedro.

Aside from his activities as a painter, Herrera the Younger was an extremely successful designer of temporary decorations and scenery and also produced prints. With regard to the former, a notable work is his *Decoration for the Feast of the Immaculate Conception* (Florence, Galleria degli Uffizi), as well as his designs for the proscenium arches and backdrops for the play *Los Celos hacen estrella* by Juan Vélez de Guevara, performed in the Salón Dorado in the Alcázar, Madrid, in 1672 to mark the birthday of Queen Mariana of Austria (Kunsthistorisches Museum, Vienna, and Galleria degli Uffizi, Florence).² As a printmaker Herrera the Younger worked with Murillo and Valdés Leal in 1671 on a sumptuous edition of Fernando de la Torre Farfán’s book on the celebrations in Seville to mark the canonisation of Fernando III el Santo.³ Herrera designed the illustration for the frontispiece of this publication on the subject of *The Exaltation of Fernando III el Santo* and designed and engraved the allegorical composition on page 19 with a portrait of Charles II of Spain as a child.⁴

The present drawing is executed in pen and black chalk on laid paper. It depicts a mature woman holding a cross and incense burner in her right hand and a book in her left on which is a pelican that is now difficult to see. Beneath her feet on the left is a sort of dragon or monster while barely



Francisco Herrera the Younger,
*Allegorical Portrait of Charles II as Catholic
King*, 1671. Madrid, Biblioteca
Nacional



Francisco Herrera the Younger,
*Initial Study for the Allegorical Portrait
of Charles II as Catholic King*, c. 1671.
Harvard, Houghton Library

sketched in on the other side is the figure of an angel holding an object. All these elements suggest that the figure of the woman represents Religion. The monster at her feet would thus be the devil, conforming to Cesare Ripa's description, while the pelican is a clear reference to the Eucharist.⁵

From a formal viewpoint this work is evidently a preparatory drawing for the image of Religion on page 19 of the *Fiestas de la Santa Iglesia de Sevilla* by Torre Farfán. As noted above, that volume includes an allegorical depiction of Charles II as Catholic King. The image of the child king is set in a large medallion and flanked by allegories of Religion and Peace. Towards the bottom, two small angels hold up the royal coat-of-arms, while to the left of it is the artist's signature: "D. Fr. De Herrera F.". In addition to the present drawing, there is an initial design for this engraving in the Houghton Library in Harvard that reveals the significant modifications made by Herrera between the

initial design and the final image.⁶ Initially, for example, Herrera envisaged an architectural background that was not ultimately used. With regard to differences with the present drawing, Religion was originally veiled, holding an incense burner in one hand and a smaller cross in the other. The woman initially had the book under her right arm while the figure of the devil was on her right. The present drawing thus reflects an exercise of profound reflection and study of the composition through which Herrera achieved greater compositional clarity, giving the design enormous monumentality and a broader sense of space.

The style of the present drawing corresponds perfectly to the technique used by Herrera the Younger in other surviving drawings. All reveal the use of an agitated, tangled line. This undoubtedly derives from his time of study in Italy in the circle of Pietro da Cortona and reflects his interest in creating a sense of dynamism in his compositions.

1 Palomino (1715-1724/1947), p. 1020. For his time in Rome see also Ceán Bermúdez (1800), vol. II, pp. 279-280.

2 For these drawings see *Dibujo español de los siglos de oro* (1980), pp. 77-78, cat. nos. 147 and 151, and Carreño, Rizi y Herrera (1986), p. 93.

3 Torre Farfán (1671).

4 On the print of Charles II see Los Austrias (1993), pp. 312-313, cat. no. 324 and Pascual Chenel (2010), pp. 482-483, no. cat. GC3.

5 Ripa (1593/1987), vol. II, pp. 259-263. The source for the pelican seems to be the emblem in Bolzani (1602), pp. 200-201 entitled "Pietas et amor in filios".

6 Published by Sánchez Cantón in 1930 when still in the Boix collection. See Sánchez Cantón (1930), vol. V, pl. CCCLXXII and Garvey (1978), pp. 28-37, pl. II, and also Pérez Sánchez (1986a), p. 250.



[8]

MADRID SCHOOL, SECOND HALF OF THE 17TH CENTURY

The Mystic Marriage of Saint Catherine of Alexandria

C. 1650–1685

INK AND SEPIA WASH WITH TRACES OF RED CHALK ON PAPER

154 X 142 MM

The 17th century is considered the Golden Age of Spanish painting while in Madrid the most active and creatively vibrant period was the second half of that century. The presence of the Court, where both the monarchy and aristocracy were assembled, encouraged large numbers of artists to travel and settle in the city, either to pursue their training or to try their luck in the dynamic atmosphere of court life. This situation would result in the appearance of a coherent group of artists of similar training and sensibility whose principal source of reference was the Italian tradition of El Escorial, enriched by the Baroque style of Rubens and a renewed interest in the great 16th-century Venetian masters. We thus encounter a number of figures of outstanding abilities such as Juan Carreño de Miranda, Francisco Rizi and Claudio Coello. A series of artists either trained with them or were associated with their circles, producing work that was at times so similar to theirs that attributional problems have persisted to the present day.

This is the case with the present drawing. It depicts *The Mystic Marriage of Saint Catherine of Alexandria*, a legendary episode in the saint's life that first appeared in the Middle Ages although it is not to be found in the *Golden Legend* by Jacobus de Voragine (13th century).¹ Tradition has it that Saint Catherine was the daughter of a Samaritan prince and a Sicilian queen. At the age of eighteen she remained unmarried as she was

considered too beautiful and intelligent for any mortal man. The hermit Ananias thus suggested a spouse superior to any man on earth. Catherine asked to meet him before the marriage and Ananias told her that she should evoke the Virgin that night in her room. The Virgin appeared to Catherine with the Christ Child, offering him in marriage. Catherine accepted but the Christ Child refused, saying that she was too ugly, and the vision disappeared. Catherine was distraught as she had believed herself to be the most beautiful woman on earth. Ananias, however, told her that her body was beautiful but her soul was not as it was filled with pride, arrogance and paganism. The hermit proposed converting her to Christianity and baptising her to purify her soul so that her divine spouse would accept her. Catherine thus converted and when she once more invoked the Virgin, the Christ Child accepted her, saying: "Now I do indeed love you as you have become a pure and beautiful maiden". They were mystically joined in marriage, exchanging wedding rings.² The present drawing depicts the moment of union, which is the episode from this saint's life most frequently depicted in art.

Saint Catherine is located on the left, kneeling on a dais and holding out her right hand to the Christ Child. He is sitting on his mother's lap, while the Virgin is seated on the dais on a higher level than the saint. Behind the Virgin is Saint Joseph, observing the scene from the middle ground.



Mateo Cerezo, *The Mystic Marriage of Saint Catherine of Alexandria*, 1663. Madrid, Museo del Prado (inv. no. P-659)

The entire episode is set in a landscape that includes various small angels in the sky and a large tree with v-shaped branches over which is hung an ample curtain. The same composition, albeit including more elements, is to be seen in various paintings of this subject by Mateo Cerezo (Museo del Prado, inv. nos. 659 and 7716, and Palencia cathedral).³ Even the elegant gesture of the saint's hand as she allows the palm to fall on the steps of the dais is identical in both compositions. Despite such evident similarities, it is clear that the technique of this drawing, with its light, preliminary lines of red chalk over which the artist has applied pen and wash, has nothing in common with surviving drawings by Cerezo, which are executed in black or red chalk and deploy more rapid, nervous strokes.

The use of red chalk combined with pen and wash to create solid, well defined volumes is to be found in the



Francisco Rizi, *The Virgin and Child with Saints*, 1650. Florence, Gabinetto Disegni e Stampe degli Uffizi

work of artists such as Francisco Rizi and his pupil Claudio Coello. In fact, the rapid but firm line of the pen and the expression of the figures, with their lively eyes and bracket-shaped lips, are similar to those found in various drawings by Rizi. Examples include *The Holy Family* (Museo del Prado, D-6006), *The Virgin and Child with Saints* (Uffizi, Florence),⁴ and *Jupiter's Gift to Pandora* (Valencia, Museo de Bellas Artes), the latter designed for the fresco in the Salón de los Espejos [Hall of Mirrors] in the Alcázar in Madrid. Nonetheless, the more highly finished nature of the present drawing does not exactly correspond to Rizi's style. For all the above reasons it has been decided to attribute this drawing to a Madrid artist close to Rizi and a member of what Pérez Sánchez described as the "first generation" of fully Baroque artists who were born between 1610 and 1620 and whose careers lasted into the 1680s.⁵

1 Voragine (1260-1280/1982), vol. II, pp. 765-774.

2 Carmona Muela (2003), p. 74.

3 Buendía and Gutiérrez Pastor (1986), pp. 121-123 and 128-129, cat. nos. 21 and 28.

4 This is the preparatory drawing for the canvas on the same subject painted for the Capuchin monks at El Pardo. Another similar but more finished drawing is in the Instituto Valencia de Don Juan in Madrid.

5 Pérez Sánchez (1986a), pp. 229-230.



[9]

JUAN CANO DE ARÉVALO

(VALDEMORO, MADRID, 1656—MADRID, 1696)

Our Lady of Mercy with Franciscan Saints

C. 1690

INK ON PAPER

200 X 154 MM

SIGNED: "Ju^o CAN^o. F." AT THE LOWER LEFT

PROVENANCE: PRIVATE COLLECTION, BOSTON, USA

Juan Cano de Arévalo was born in 1656 in Valdemoro and received his first artistic training there although he soon moved to Madrid where he became a pupil of Francisco Camilo.¹ Both Palomino and Ceán Bermúdez state that from the outset he proved outstanding as a miniaturist. This ability led Cano de Arévalo to focus on painting fans, a field in which he became particularly noted.² The fame that he earned for the beauty and skill of his works led to his appointment as "fan painter" to Queen María Luisa de Orleans. While Cano de Arévalo primarily focused on this field he also executed oil paintings and murals, in particular collaborating with Juan Vicente Ribera on the paintings for the Chapel of the Holy Forms in the Jesuit Seminary in Alcalá de Henares.³ He also painted the presbytery and aisles of the parish church of Santa María in the same city. Finally, and working on his own, he executed the mural paintings in tempera for the chapel of the Virgin of the Rosary in the church at Valdemoro, but these works are almost lost today.

A number of drawings by the artist have survived. The first is dated 1684 and depicts *Christ on the Route to Calvary* (London, Courtauld Institute). The composition is based on Raphael's *Spasimo di Sicilia*, at that date in the Royal Chapel of the Alcázar in Madrid.⁴ In addition, in 1690 and to mark the death of Queen María Luisa, he produced a drawing of the queen accompanied by an acrostic of encomiums that would

be engraved as the frontispiece for the text by Juan de Vera Tassis entitled *Noticias historiales de la enfermedad, muerte y exequias de la esclarecida Reyna María Luisa de Orleans, Borbón Stuart y Austria [...]* celebradas en el Convento Real de la Encarnación (Madrid, Francisco Sanz, 1690). Cano de Arévalo's design was engraved by Gregorio Fosman y Medina.⁵ The artist died in Madrid in 1696 at the early age of forty after taking part in a duel.⁶

The present drawing depicts *Our Lady of Mercy with Franciscan Saints* and is signed towards the bottom "Ju^o CAN^o. F." It is a notably simple work created from light, rapid strokes of black pen in zig-zag lines that create shadows, while the highlights are created from the white of the un-worked paper. The Virgin is located in the upper part of the composition, seated on a throne of clouds and wearing a voluminous mantel fastened with a brooch that is a simplified version of the emblem of the Mercedarian Order. She holds the plump, chubby-cheeked Christ Child on her knee. Located in the lower area at the left and right and protected by the figure of the Virgin are the figures of Saint Francis of Assisi and a female Mercedarian saint who may be Saint Claire, Saint Catherine or Saint María de Cervelló, however the lack of any specific attribute makes it impossible to identify this figure.

Interestingly, one of the few surviving works by Cano de Arévalo is a print designed by him and engraved



Diego de Obregón after
Juan Cano de Arévalo,
Santa María de Cervelló.
Madrid, Biblioteca
Nacional

by Diego de Obregón that depicts *Santa María de Cervelló* (Madrid, Biblioteca Nacional, Sig. Invent/12856),⁷ the first Mercedarian nun, canonised by Innocent XII in 1692. The print coincides exactly with the canvas by Alonso del Arco for the Madrid convent of the Mercedarias de Don Juan de Alarcón. It is one of a series of ten painted by the artist around 1680 depicting a series of Mercedarian nuns, commissioned to decorate the upper choir of the convent's church.⁸ Given that Cano de Arévalo's print is dedicated to Teresa de Leiba y Cerda, one of the ladies-in-waiting to Queen Mariana de Neoburgo, it is likely that the preparatory drawing for it was executed in the early 1690s and was thus a copy of Alonso del Arco's painting. Taking this into account, and given that the subject of the present drawing is associated with the Mercedarian Order,

it is possible that Cano de Arévalo was engaged in the reproduction of other works painted for the Mercedarias de Don Juan de Alarcón. Possibly both *Santa María de Cervelló* and the present drawing were part of a series of preparatory drawings Cano de Arévalo intended for reproduction as engravings.

Whatever the case, the present drawing reveals the influence of Madrid Baroque art of the second half of the 17th century with regard to both models and style. For this reason the artist's simple, rapid technique in his drawings recalls that of other Madrid painters of the period such as José Jiménez Donoso (1628-1690) who also used a "striped" line similar to the one to be seen here, for example in drawings such as *The Dream of Saint Joseph* (Boston, Museum of Fine Arts) and *The Virgin of Victory* (Madrid, Biblioteca Nacional).⁹

1 Ceán Bermúdez (1800), vol. I, pp. 225-226.

2 Pérez Sánchez (1996), p. 335.

3 Gutiérrez Pastor (1994), pp. 221-231.

4 The drawing is signed "Cano Fat.", but it does not resemble the present one either with regard to style or technique. In addition, the artist's signature is not the one that appears on prints for which he had executed the original drawing, in which he appears as "J^o Cano" as in the present drawing.

5 Gallego (1979), p. 181.

6 The limited information on Juan Cano de Arévalo is to be found in Palomino (1715-1724/1947), pp. 1071-1073.

7 Páez (1982), vol. II, p. 307, no. 1520-10.

8 Gutiérrez Pastor (2008), pp. 118-119.

9 It was Pérez Sánchez who drew attention to this "distinctive striped [line]" in Donoso's drawings. See *Dibujo español de los siglos de oro* (1980), p. 82.



[10]

ANTONIO GONZÁLEZ VELÁZQUEZ

(MADRID, 1723–1794)

Design for the Decoration of a Palace Ceiling

C. 1763–1773

PEN, BROWN INK AND GREY-BROWN INK WASH ON PAPER

165 X 210 MM

SIGNED: "VELAZQUEZ" AT THE CENTRE RIGHT IN PEN AND BROWN INK, AND "ANT. ° VELAZQUEZ" AT THE LOWER RIGHT CORNER IN PEN AND BROWN INK
INSCRIBED: "N° 16" IN PENCIL AT THE LOWER LEFT CORNER AND STAMPED "JOSE NAVARRO" AT THE CENTRE RIGHT

Together with his brothers Luis and Alejandro, Antonio González Velázquez belonged to an important family of Madrid painters of the second half of the 18th century. ¹ Born in Madrid in 1723, he initially trained at the Real Academia de Bellas Artes de San Fernando. His remarkable gifts earned him a grant from the Study Committee in Rome in 1746, to where he moved the following year, completing his training with Corrado Giaquinto. From the latter González Velázquez rapidly acquired a mastery of oil painting and above all of fresco painting. As a result, in 1748 Giaquinto entrusted him with the execution of various canvases and frescoes for the dome of the Spanish church of the Trinitarians on Via Condotti.

In 1752, after completing his studies, González Velázquez was summoned by the Vice-protector of the Academia in Madrid and Minister of State José de Carvajal y Lancaster to execute the fresco decoration of the dome of the Holy Chapel in the Basilica del Pilar in Saragossa. The success of this project resulted in the artist being summoned to Madrid where success in both court circles and with the Academia awaited him and he was appointed Academician of Merit in 1753 and Deputy Director of Painting in 1767, followed by his appointment as Director of the Academia in 1787. Among royal commissions, González Velázquez executed compositions in oil and frescoes for the Madrid

churches of San Francisco el Grande, the Encarnación and the Salesas Reales. His greatest success, however, was undoubtedly the decoration of the ceiling of the new Royal Palace under the direction of Anton Raphael Mengs. During the last years of his life González Velázquez gradually lost favour and failed to obtain major public commissions due to the rise of the new generation of painters trained in the circle of Mengs.

The present unpublished drawing is a *Design for a Decoration of a Palace Ceiling*. It is signed at the centre right and at the lower right corner in handwriting that is identical to that which appears on the back of the drawing of *Saint Genevieve* (private collection), making its attribution quite conclusive.

² The drawing is a study for the decoration of a ceiling, offering various different solutions. The upper part thus has an initial sketch of a scene in a rectangular frame flanked by two nude, winged female figures, the whole episode surrounded by garlands. In the second proposal the rectangle has been replaced with an oval supported by two putti, on either side of which extend two garlands held up by two small angels at the corner of the ceiling. This final solution recalls the design by González Velázquez for the Antechamber of the Prince and Princess of Asturias in the Royal Palace in Madrid (1763) for which there is a preparatory drawing in the Biblioteca Nacional, Madrid (inv. dib. 13/5/59).



Antonio González Velázquez, *Study of Angels*. Madrid, Biblioteca Nacional (inv. dib. 13/5/59)

While the intended destination of this design is not known, the richness of the exuberant decoration suggests that it may have been one of the royal residences in which the artist worked, perhaps the Royal Palace in Madrid or the palace at El Pardo. With regard to the former, González Velázquez designed a total of six rooms, working alone or with his brother Luis.³ Antonio worked on the Chamber of the Queen Mother's Apartments between 1763 and 1765, on the Second Antechamber of the Infante Don Luis (c. 1765),⁴ and on the Antechamber of the Prince and Princess of Asturias (1763). At the same date his brother Luis painted the now lost ceiling of the First Antechamber of the Infante Don Luis. There would therefore have been two more designs to complete the list of projects referred to in Sabatini's account (see note 3) and it is possible that the present drawing may correspond to the now lost decoration of one of the private rooms in the Royal Palace, a building that has undergone numerous transformations over the years.

The second possible destination, that of the palace at El Pardo, had a building in its gardens known as the *Gallinero* which was erected on the orders of the Prince of Asturias. Prior to the construction of the present Casita [small recreational palace] at El Pardo, the architect Manuel López Corona designed a country house for the Prince of Asturias (the future Charles IV) between 1769 and 1772.⁵ It had about six rooms including the Dining Room, the ceiling of which was painted by González Velázquez between May and August 1773.⁶ The fact that the present design clearly relates to a small room of the type to be found in that original country retreat suggests that this could be a preparatory design for its decoration. A telling comparison can be made with the designs of 1786 by the French decorator Jean-Démosthène Dugourc for the Casitas at El Escorial and El Pardo, suggesting that the present drawing is for a similar type of small room. For all the above reasons the present drawing should be dated between 1763 and 1773 at the time when González Velázquez was working on these royal residences.

1 On the artist, see Ceán Bermúdez (1800), vol. II, pp. 221-224; Arnáiz (1999); Pérez Sánchez (2006), pp. 75-77 and Urrea (2006), pp. 175-179.

2 For that drawing, see Arnáiz (1999), p. 127, cat. no. D 15.

3 As described in an account written in 1772 by Francisco Sabatini that clearly states that Antonio and Luis painted "six ceilings in public and private rooms, in different corridors and apartments of Their Majesties and Their Royal Highnesses". See Arnáiz (1999), pp. 54-55 and 248-249, doc. 36.

4 There is some debate about this room, which is also attributed to Luis. See Sancho Gaspar (2004), p. 146.

5 See Moreno Villa (1932), pp. 259-263 and Sancho Gaspar (2005), pp. 231-232.

6 Jordán de Urries (2009), pp. 59 and 73, note 30. With thanks for his suggestion that the present drawing may refer to that room.



[11]

CHARLES FRANÇOIS DE LA TRAVERSE

(PARIS, 1726–c. 1787)

Cybele turning Hippomenes and Atalanta into Lions

C. 1760–1780

PEN AND WASH IN SEPIA INK ON PAPER

300 X 195 MM

The painter Charles François de la Traverse was among the foreign artists who arrived in Spain in the 18th century and left their mark on the art of that country. Biographical information on La Traverse is scarce but it is known that he was born in Paris in 1726 and began his training there with François Boucher (1703–1770). In 1748 he was awarded First Prize at the Royal Academy of Painting and Sculpture for his painting of *Tobias burying the Dead* (Saintes, Musée des Beaux-Arts), as a consequence of which he received a three-year grant to study in Rome. There La Traverse's technique rapidly advanced and he was considered the most promising French artist of his generation, a fact that would gain him further grants and support to fund his time in Rome and his studies. Having completed his training in Rome he went to Naples to see the recent archaeological discoveries at Herculaneum, meeting the Marquis d'Ossun, French Ambassador to Naples, whom he subsequently accompanied on d'Ossun's transfer to Madrid in 1759. In the Spanish capital La Traverse did not obtain the desired court commissions and thus devoted much of his time to teaching. He was described by contemporaries as a strict master who forbade the copying of prints in favour of the study of classical sculpture and life drawing.¹ Another important facet of La Traverse's activities in Madrid was the execution of paintings in which, according to Ceán, he developed

"all his styles and different manners: to the extent that it is difficult to know in which genre he was best, to judge from the examples by his hand in oil, tempera and miniature, in history painting, portraits, flowers and landscapes. When composing a painting he displayed an enormously fertile imagination and much erudition."² Despite this, the only known proof of his abilities during his Spanish period is the *Allegory of the Birth of an Infante* (Madrid, Museo Lázaro Galdiano).³ In poor health, La Traverse returned to Paris in 1787 and may have died there that year.⁴

In contrast to the limited number of surviving paintings by La Traverse, a large number of drawings are known. The Biblioteca Nacional in Madrid has around fifty sheets, revealing an artist with a solid classical training but one filtered through a distinctive and unique style.⁵ These drawings deploy a Rococo spirit in the soft, undulating lines that are used to create well balanced, solid compositions. Above all they make use of marked contrasts of light and shade created through judiciously applied sepia washes. As a result, collectors in Madrid at the time must have considered La Traverse's works a "sort of free, relaxed oasis in contrast to growing academic rigour."⁶

The present unpublished drawing depicts *Cybele turning Hippomenes and Atalanta into Lions*. The pyramidal composition leads the eye along zig-zagging lines, at the

top of which is the figure of Cybele sitting on the other figures, which act as her throne. On her head is the crown of towers traditionally used in the iconography of this goddess. She rests her left arm on a lion, another of her traditional tributes, which here represents the transformation of Hippomenes, while the other hand holds a sceptre, another of her attributes. Below the goddess are various haphazardly arranged figures, making it is difficult to discern where one ends and another begins. In this respect the composition is similar to that to be seen in the drawing *Allegory of Minerva* by La Traverse in the Museo del Prado (D-02601).⁷ Among the group of figures that make up Cybele's throne, seen from left to right, are Cupid lying on his back and symbolising carnal love, a dove alluding to Venus,⁸ goddess of love, and finally Atalanta dressed as an amazon, bound by heavy chains and not yet transformed into a lion. The drawing thus represents the punishment of Hippomenes and Atalanta for enjoying the delights of love within the goddess Cybele's sanctuary. Both were turned into lions, as the Greeks considered that these animals did not mate, thus condemning them to solitary lives.⁹

Stylistically, this drawing can be related to a series of sheets by the artist on mythological subjects related to love. Now in the Biblioteca Nacional, they were part of an album belonging to Pedro González de Sepúlveda.¹⁰ In some of them, including *Venus and Mars* (inv. no. I6/30/39), *The Judgment of Paris* (inv. no. I6/30/40), *The Rape of Proserpina* (inv. no. I6/30/42) and *Pyramus and Thisbe* (inv. no. I6/30/43), the pyramidal composition and technique are extremely close to the present work. This is also the case with regard to the manner of drawing the figures, which are created from sinuous lines in pen with the lights and shades suggested through lightly applied sepia wash. The dimensions are also comparable, given that the drawings in the Biblioteca Nacional measure approximately 300 x 255 mm, in other words, almost the same as the present sheet by only a few centimetres. It can therefore be suggested that the present drawing may have been part of this series of mythological drawings on amorous-mythological themes and was thus produced at the same time, during La Traverse's Spanish period when the artist was at the height of his creative powers.

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

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

3 This work was attributed to Charles de la Traverse by Rodríguez Moñino (1954), pp. 394-395. The attribution is still not universally accepted, on which see Cánovas del Castillo (2004). Arnáiz considers that it is by Antonio González Velázquez. See Arnáiz (1999), p. III, cat. no. 66.

4 Rodríguez Moñino (1954) published a document written by La Traverse's pupil Paret y Alcázar in which the year of his death is stated to be 1787.

5 The Biblioteca Nacional has 78 drawings, 62 of which are from an album of drawings that belonged to Pedro González de Sepúlveda, a close friend of Luis Paret y Alcázar, while the rest have various provenances. See Barcia (1906), pp. 789-794, nos. 9177 to 9254 and also Sandoz (1972). González de Sepúlveda's album entered the Biblioteca Nacional in 1899 from the Museo del Prado. See Santiago (1992), p. 129.

6 Pérez Sánchez (1986a), p. 340.

7 Catalogued in the Museo del Prado as an *Allegory of Minerva*, but in fact an *Allegory of the Marriage of Charles IV and Maria Luisa* who are depicted on the goddess's shield. The composition was engraved by Mariano Salvador Carmona in 1764 when Charles and Maria Luisa were still Prince and Princess of Asturias. Arnáiz (1999), p. 66, cat. no. 66b.

8 In the *Metamorphoses* (Book X, 4) Ovid recounts how Atalanta would only marry a man who defeated her in a race, as an oracle had prophesied. Hippomenes asked the help of Venus who took pity on the lovesick young man and came to his aid. After his victory, however, Hippomenes forgot to thank Venus who furiously aimed her darts of love at the newly-married couple as they passed near the temple of the goddess Cybele.

9 Cartari (1581), p. 171.

10 Barcia (1906), pp. 789-794.



[12]

LUIS PARET Y ALCÁZAR

(MADRID, 1746–1799)

Unloading a Ship on an Estuary

1785

BLACK CHALK, INDIAN INK AND WASH ON PAPER

230 X 340 MM

INSCRIBED: "A. Dⁿ. JOSEF PAL [I(S)] POR SU AMIGO PARÉT. AÑO DE 1785" AT THE LOWER RIGHT

This previously unpublished drawing was executed during the time that the artist Luis Paret y Alcázar was exiled in Bilbao and is one of a group of works generally related to the royal commission for *Views of the Cantabrian Coastline*, albeit prior to it. ¹ This group comprises *View of Bermeo* (1783), *View of the Arenal at Bilbao* (1783), and *Quayside of the Arenal at Bilbao* (1784), which are all undoubtedly prior to the project; while *Shipyard at Olaveaga*, *La Concha at San Sebastian*, *The Port of Pasajes*, *View of Fuenterrabía* (including the preparatory study), and *Coastal View with Figures* (a fragment of the previous work) are not dated but can be placed between 1783 and 1786. ² They constitute a group of works realised on different supports and in different techniques that brought Paret immediate recognition both from those who had commissioned them and at court. ³

The present drawing depicts a coastal schooner that has moored alongside for unloading, undertaken from two small boats from which the sailors carry the loads of cargo on their shoulders to the shore. The scene is set on a rocky point with a small lighthouse or ruined guardhouse. Another vessel is to be seen behind this one and a strip of land in the background, suggesting that the setting is an estuary, probably the river mouth at Bilbao depicted in other works of 1783 to 1786. The drawing is dedicated in Paret's handwriting to an as yet unidentified individual. It can be described as dating

from one of the most important moments in the career of the Madrid artist Luis Paret y Alcázar, namely the year of the death of his patron, the Infante don Luis, at which point the artist's exile was revoked. ⁴

The composition is associated with another drawing by Paret known as *View of Luchana* (present location unknown) that belonged to Paul Oppé and was exhibited at the Royal Academy in 1958. ⁵ That sheet, which measured 330 x 450 mm, is inscribed "La ría de Bilbao por la Torre de Luchana con el Desierto de los P.P. Carmelitas Descalzos" and has a similar dedication to the present drawing: "A Dⁿ. Josef Patrat[s] por su amigo Paret a 1785", although Salas has noted that "the reading of the word as 'Patras' is questionable due to the poor state of preservation". The question is thus whether the name refers to the same friend of Paret's. In fact, this is probably not the case although a direct comparison of the two sheets would be extremely illuminating if it were possible. ⁶ It is not possible to be entirely certain about the wording of the dedication on the present sheet, which could either read "Pal" or "Pai", with a possible "s" at the end, assuming this is not just a calligraphic flourish.

It may be worth looking at some of Paret's acquaintances and their occupations during this highly significant period of his life. In 1785 the artist was extremely active professionally, maintaining professional contacts with

parishes in Bilbao, Larrabezúa and Viana, and moving in a geographical area which probably includes the view depicted here. Thanks to the surviving correspondence of the artist in Viana we know that Paret visited Vitoria, although it is not known why.⁷ At the end of the year, in December, he was again in Bilbao, commissioned with the decoration of the Town Hall and thus consolidating his reputation there following his designs for various fountains and for the city's slaughterhouse.⁸

In addition, and indicating another area of professional activities and social relations, Paret was associated with various leading members of the Real Sociedad Vascongada de Amigos del País [Royal Basque Society of Friends of the Country], including its founder, José María Munibe, Count of Peñafiorida, whose portrait Paret executed as a preparatory design for a print that same year.⁹ Other connections included José María Aguirre, Marquis of Montehermoso, Joaquín Hurtado de Mendoza, Count of Villafuente Bermeja, and the Luzuriaga.¹⁰ Paret was also active as a picture and print dealer at this period,¹¹

another indication of the energetic undertakings of an artist who took advantage of all the opportunities offered to him by this cosmopolitan city, the port of which was a gateway to Europe.

It is thus likely that the present drawing was executed in the same geographical region and in the same context as the views that Paret would use to court friends and clients, such as the view of Luchana. All these works were extremely well received at the time and we should bear in mind the words of the secretary to the Ministry of Grace and Justice when informing Paret that his term of exile had been revoked: "You are the only one of those exiled for supposedly contributing to the disobedience of his High Royal Highness who has not been allowed to return to Madrid, and the person who created and sent to the Prince the Fine views of Bilbao and Portugalete". Those views would gain Paret the above-mentioned royal commission in 1786, a time that was undoubtedly crucial in the artist's career.

ALEJANDRO MARTÍNEZ

1 On 4 July 1786 Charles III commissioned Paret to "travel through the Coastal ports, painting views of them."
 2 Gassier (1956), pp. 26-30; Batlle (1966), pp. 154-164; Barañano and González de Durana (1986), pp. 19-45; González de Durana and Peters Bowron (1996).
 3 De la Mano (1998), p. 354; Blanco (1998), p. 316.
 4 In 1775 Paret was exiled to Puerto Rico for acting as go-between in the Infante don Luis's amorous affairs. He returned to Spain in 1778 and decided to move to Bilbao, in accordance with the fact that he was not allowed to come closer than 40 leagues to the Court and was thus still banned from his native city of Madrid. Following the death of the Infante don Luis on 7 August 1785, Paret wrote to the Count of Floridablanca (on 30 October) asking for his protection (Archivo Histórico Nacional [AHN], Secc. de Estado, Leg. 2566, doc. 154). On 24 November he obtained a favourable reply from the secretary of the Count's Ministry, which lifted the ban on his presence in Madrid (AHN, Secc. de Estado, Leg. 2566, doc. 152).

5 It was in the Bicknell collection until 1921 when it was acquired by Paul Oppé; Salas (1958), pp. 379-383; Salas (1961), p. 264; VV.AA. (1959), p. 175; Morales and Marín (1997), p. 159; Barañano and González de Durana (1986), p. 31.
 6 This drawing was in the Bicknell collection until it was sold in 1921 but its present whereabouts are unknown given that it was not among the collection acquired in 1996 when the Tate Gallery acquired the Oppé collection. A possible suggestion is that "Patras" or "Patrat" could be the French actor and playwright Joseph Patras (1733-1801).
 7 Labeaga (1990).
 8 Ceán (1800), vol. 40, p. 57.
 9 Although Peñafiorida died on 13 January 1785 so the work must have been completed after the sitter's death.
 10 Blanco (1998), pp. 306-312.
 11 As mentioned in a letter of 14 November 1785 by Pedro González Sepúlveda (BNE, MSS/12628) that refers to Paret's visit to the monastery of Santo Domingo in Vitoria, although the exact date of this visit is not known.
 12 AHN, Secc. Estado, leg. 2566, no. 153.



QAD^{re} Jac^{us} Jac^{us} vir et amicus Dⁿⁱ Dⁿⁱ de 1785

[13]

MANUEL MIRANDA Y RENDÓN

(GRAZALEMA, CADIZ, ACTIVE BETWEEN 1833 AND 1864)

Vision of a Witch

SECOND THIRD OF THE 19TH CENTURY

PEN AND INK ON PAPER

170 X 145 MM

SIGNED: "M. MIRANDA" AT THE LOWER LEFT CORNER

Manuel Miranda is a practically unknown painter. With regard to his early life it is only known that he was born in Grazalema and that he trained at the Academia de Bellas Artes de San Fernando in Madrid. His output focused primarily on historical subjects and portraits and he is known to have executed a portrait of *Queen María Cristina*, a work now in the Monastery at El Escorial (Patrimonio Nacional, inv. no. 10014972) and which is mentioned in a 19th-century description of the monastery-palace.¹ Miranda also executed two portraits of Spanish monarchs for the series "Chronological Series of the Monarchs of Spain", namely the portrait of *Suintila* (Museo Nacional del Prado, inv. no. 3767) and that of *Don Sancho García IV, King of Sobrarbe* (Museo Nacional del Prado, inv. no. 3522). This association with court circles resulted in his professional collaboration with the painter Fernando Brambilla, for whom he painted the figures in the latter's "Views of Aranjuez". According to Sancho Gaspar these figures are more expertly painted than the ones that appear in other series by Brambilla such as the one devoted to La Granja.² The last known information on Miranda relates to his participation in the National Fine Arts Exhibition of 1864 in which he obtained an honorary mention.³

Manuel Miranda was also involved in the production of drawings for a series of prints illustrating the First Carlist

War. A print after one of them is known, depicting the *The Atrocities of Cabrera and his Followers at Burjasot* (Madrid, Museo Romántico) dating from 1842. In the manner of Goya's *Disasters of War* it offers a critique of the atrocities carried out by General Cabrera in this small village in the Valencia region where most of the population was shot.

The present drawing depicts a *Vision of a Witch*. It is executed using fine, rapid strokes of the pen that define the areas of shadows with zig-zagging, parallel lines that are emphasised to a greater or lesser degree depending on the desired intensity of light. In the foreground is a kneeling man with his hands joined as if in prayer with a dog by his side who appears to be barking in fright. Behind them, in the middle ground, is an enigmatic figure of a man with a beard and moustache wrapped in his cloak and seemingly trying to hide. Both the kneeling man and the dog are looking up to the sky in which we see a flying witch on a broomstick. The scene takes place in a sketchily defined landscape with lightly indicated rocks and shrubs. On the left is a small still-life motif of pots and pans that seems to suggest that the figures in the foreground are preparing some sort of potion in order to make the witch appear.

The scene as a whole follows the Goyesque tradition of satire and social critique. Rather than being inspired



Francisco de Goya y
Lucientes, *Capricho* no.
68, *Linda maestra*

by that artist's *Disasters of War*, like the print of Burjasot mentioned above, the present drawing looks to the prints of *Los Caprichos* and to canvases such as *The Witches' Sabbath* and *The Witches* (Madrid, Museo Lázaro Galdiano). The present work would thus appear to be an acerbic, critical allegory of the superstition and absurd beliefs typical of the 19th century. In *Los Caprichos*, Goya aimed to promote Enlightenment ideas and reason in the face of "vulgar lies sanctioned by custom and ignorance"⁴ and half a century later Manuel Miranda seems to follow him in a continued critique of fraudulence. It should be noted that the subject of witchcraft persisted in the iconography of mid-19th-century Spanish artists. The continuing success and increasingly high prices that Goya's works began to command encouraged other painters such as Eugenio Lucas Velázquez to depict this theme in various compositions such as *Witchcraft in the Cave* (Madrid, art market)



Francisco de Goya y Lucientes, *Witches in Flight*. Madrid, Museo del Prado (inv. no. PO7748)

and *Allegorical Caprice* (Madrid, Museo Lázaro Galdiano). Another artist who used this iconography is Eugenio Lucas Villaamil in *Witchcraft* (Madrid, Museo Lázaro Galdiano).

The purpose of the present drawing is unknown. If it was executed as a preparatory sketch for a subsequent canvas or as a design for a print the final work is unknown or was not executed. What is clear, however, is its stylistic as well as technical dependence on Goya. The man wrapped in his cloak in the middle-ground is probably derived from the figure in the centre of Goya's painting of *Witches in Flight* (Museo Nacional del Prado, inv. no. 7748). Similarly, the figure of the witch seems to derive from *Capricho* number 68, entitled *Linda maestra*. The position of the broom, which creates a diagonal that crosses the entire scene, and the skinny body of the witch with her shrivelled skin would seem to confirm this idea.

1 Rotondo (1861), p. 186, no. 436. This work is also referred to by Ossorio and Bernard (1869), p. 54.

2 Sancho Gaspar (2002), p. 9.

3 Pantorba (1948/1980), p. 441.

4 Carrete (1994), p. 13.



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