

FECIT IV

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]

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

Susannah and the Elders

C. 1612–1613?

BLACK CHALK, PEN AND SEPIA WASH, WITH TOUCHES OF LEAD WHITE, ON LAID PAPER

187 X 126 MM

INSCRIBED: "2 R/CARDUCHO" (IN PEN IN THE UPPER HALF)

The present drawing depicts the Old Testament episode of Susannah and the Elders (Daniel, 13). The chaste Susannah appears in the centre of the composition, receiving the unwanted attentions of two elderly judges who intend to assault her. Susannah is bathing in an ornate fountain with a sculpture in the form of a lion's head. The scene is set in a lightly sketched garden that terminates with a porticoed gallery in the background, behind which various treetops are visible.

The composition is entirely drawn in black chalk with particular attention paid to the definition of the three figures, which are outlined and modelled in greater detail. In contrast, the pool in which Susannah is bathing and the architectural background are very lightly suggested with rapid strokes that reveal the artist's technical abilities. Carducho made use of sepia ink to create a greater sense of volume in the figures, outlining and redefining some of the forms that he had initially drawn with black chalk. He subsequently applied a series of graduated washes with the brush that he used to increase the volumes, in particular for the figures of the old men. He also made use of lead white, again applied with a brush, in order to create the highlights on the draperies, figures and above all the fountain. Finally, the sheet was squared up for transfer to canvas or possibly fresco. Outside the squared-up area, at the upper right, is the inscription "Carducho" in pen and iron gall ink, written in a hand other than the artist's.

The style of the drawing is typical of that of the Madrid artist and art theoretician Vicente Carducho (1576/1578–1638). Carducho revealed his Tuscan origins when he described his drawing technique in his treatise *Diálogos de la Pintura*, published in Madrid in 1633. For the "strokes" he advises the use of black chalk, pen and washes, while for the highlights he recommends "white chalk, diluted gesso or lead white [for tinted papers], which can be greyish-brown [...] or other colours."¹ He also suggests the use of squaring up, which would subsequently be used by the artist himself or by his assistants for transferring the composition "to the canvas or the wall".² Carducho clearly adhered to his own recommendations in theory and in practice, as is evident in some of his drawings for the series for the Charterhouse of El Paular, the drawing of *The Holy Family* in the Museo Nacional del Prado (D-87), the sheet of *The Adoration of the Magi* in the British Museum (Inv. no. 1946.0713.1024), and *The Beheading of Saint John the Baptist* in the Uffizi (Inv. no. 2279 S). A study of these drawings reveals that they are clearly by the same hand as the artist who created the present work.

Born in Florence around 1576, Vicente Carducho arrived in Spain in 1585 with his brother Bartolomé (c. 1560–1608). His artistic training essentially took place at El Escorial alongside his brother and the other Italian artists working there. From 1607 onwards he worked on the decoration of the frescos for the palace at El Pardo (Madrid)



Vicente Carducho,
The Adoration of the Magi. London,
British Museum (inv. no.
1946.0713.1024)



Vicente Carducho,
Esther crowned by Ahasuerus.
New York, The
Metropolitan Museum
of Art (inv. no.
1975.131.208)

and two years later was appointed Court Painter. The most important commission of Carducho's career dates from 1626 when he was entrusted with the series of large-format canvases for the cloister of the Charterhouse of El Paular. The decade of the 1630s was also a particularly successful one when the artist participated in the major artistic project of the day: the decoration of the Hall of Realms in the Buen Retiro Palace (1634), for which he painted three historical compositions. Carducho died in Madrid in 1638.³

The episode of Susannah and the Elders was generally used by artists to exemplify the values of virtue and female chastity in contrast to lust, represented by the elderly men assaulting the woman. No known painting on this subject by Carducho has survived nor any documentary reference to one. Nonetheless, the intended destination of the work can be deduced from his comments in the *Diálogos de la Pintura* (1633). In *Dialogue* 7, headed "On the differences and ways of painting historical and sacred stories and the necessary decorum that must be applied", Carducho clearly indicates

the appropriate manner of painting "stories of Prudent, chaste and courageous matrons, of which the Holy Scriptures offer us models for spiritual and moral exhortation". He also states that such works were suitable for the private apartments of queens and noblewomen, who would see them as exemplars and sources of moral doctrine.⁴ One such example is the fresco of an episode from the life of Esther painted in 1613–1618 by Jerónimo de Cabrera in the palace at El Pardo on the ceiling of the Queen's Antechamber.

Bearing in mind that Carducho also worked on the decorative scheme at El Pardo, it might be suggested that the present drawing is a preparatory study for one of the rooms in that palace. Jerónimo de Cabrera obtained the above-mentioned commission by offering to work for a lower fee than that proposed to Philip III by Fabricio Castello, Eugenio Cajés and Carducho himself.⁵ This suggests that these painters had also proposed a project for the Antechamber, with which the present sheet could hypothetically be associated. If this is the case, the drawing can be dated to around 1612.

1 Carducho (1633/1979), pp. 385–386 and Pérez Sánchez (1986), pp. 41–42.

2 Carducho (1633/1979), p. 249.

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

4 Carducho (1633/1979), p. 329.

5 Lapuerta Montoya (1997), p. 29 and Varela Merino (1999), p. 191. These three artists made a formal, written complaint to the king regarding the selection of Cabrera for the commission, stating that they considered him "a person who appeared from nowhere with neither name nor reputation and whose works are in no way comparable with ours."



[2]

JUAN ANTONIO DE FRÍAS Y ESCALANTE

(CORDOBA, 1633—MADRID, 1669). ATTRIBUTED TO

Venus and Cupid

C. 1660

CHARCOAL OR SOFT BLACK CHALK ON WHITE PAPER

89 X 166 MM

Until the 19th century the depiction of the female nude was solely confined to mythological subjects such as Venus, nymphs and the Three Graces or to the depiction of Eve in religious compositions. In line with the prevailing morality of the day, these were the only nude female figures that could be depicted in paintings or sculpture. Despite this fact, numerous artists were the subject of criticism by writers and intellectuals who considered that such works encouraged lust and lasciviousness.¹ It was not until the 19th century that artists such as Goya, with the *Naked Maja*, followed by figures such as Ingres with the *Grand Odalisque* and Manet with *Olympia* who ventured to depict a female nude for its own sake. However, prior to that date numerous artists used mythology as a pretext to depict this subject. Among the most celebrated examples is Titian's series known as the *Poesie*, which was inspired by Ovid's *Metamorphoses*. The canvases in this series were painted as a direct commission for Philip II and are characterised by their focus on the eroticism and beauty of the naked female figure. Another example is Rubens's painting of *The Three Graces*, acquired by Philip IV at the posthumous sale of the artist's possessions after his death in 1640.

The Spanish royal collection contained numerous examples of such mythological and erotic works. They were also to be found in aristocratic collections, many of which reflected royal aesthetic taste. As a result it is easy to understand why

The "Rokeby" Venus (London, National Gallery, NG2057) by Velázquez belonged to the Marquis of Carpio, who was close to the monarch and was a great connoisseur of painting.²

The manner of presenting the figures of Venus and Cupid in the present drawing recalls Velázquez's "*Rokeby*" *Venus*. However, in the present work the figure of the goddess is seen from the front, not from behind, and Cupid holds up a curtain rather than a mirror. Nonetheless, the similarity between the two works suggests that the creator of this sheet was familiar with Velázquez's paintings, either the London canvas or other similar ones such as the *Venus and Cupid* painted for the Salón de los Espejos [Hall of Mirrors] in the Alcázar in Madrid, a work that Velázquez painted for Philip IV but which was lost in the fire in the Alcázar in 1734.³ The present artist would thus have been based in Madrid in the mid-17th century and would have moved in court and aristocratic circles, which were the only ones that could have brought him a commission to depict a subject of this type.

The present drawing is executed in charcoal or soft black chalk on white paper. The thick, at times slightly blurred strokes, the manner of creating the shadows with a continuous zigzagging line and the way in which the fingers are defined with parallel strokes all identify this sketch as the work of Juan Antonio Frías y Escalante. The few known drawings by the artist all share this free and energetic use of charcoal, evident, for example, in *Saint Joseph* (Museo del

Prado, D-361) and *Galatea* (Galleria degli Uffizi, inv. no. 10156S). Escalante was born in Cordoba in 1633 where he initially trained, possibly in the studio of Antonio del Castillo. He moved to Madrid in the late 1640s and entered the studio of Francisco Rizi. Through his association with Rizi and his own presence at court Escalante encountered the work of the Venetian painters, particularly Tintoretto and Veronese, from whom he copied their "style of composition and graceful poses".⁴ In addition to this influence, Escalante made use of Flemish prints, some of which he copied almost exactly, while also looking to Alonso Cano's elegant models. With regard to the latter influence, the Cupid in the present sheet is notably similar to the small angel in the lower part of Cano's drawing of *Two Angels holding up a Curtain* (Madrid, Biblioteca Nacional, inv. B.235).⁵ The present drawing also reveals certain stylistic and thematic parallels with other drawings attributed to Cano such as *Venus, Cupid and a Satyr* of around 1645-1650 (Uffizi, inv. 10260S)⁶ and the *Female Nude* in the Museo del Prado (D-6320).⁷ These works are among the few depictions of the nude in Spanish Golden Age art.

No mythological paintings can be securely attributed to Escalante at the present time, nor are there any documentary references to such works. However, a small oil on the subject of *Andromeda* that was formerly in the Spanish

royal collections has recently been attributed to the artist (Museo Nacional del Prado, P-195),⁸ the composition of which is a faithful copy of a print on the same subject by Agostino Carracci. In addition, the drawing of *Galatea* in the Uffizi is definitely considered to be a work by his hand.⁹ Finally, the Prado has a sketch of *Venus and Adonis* attributed to the 17th-century Madrid School (D-282). Its technique, sense of movement and preference for diagonal cross-hatching suggest that it is by Escalante, as Pérez Sánchez and López Torrijos noted.¹⁰

Escalante was an enormously gifted artist, revealing himself as a consummate draughtsman in the drawings mentioned above and as a notable colourist in his paintings. Despite the fact that his career was cut short by his death from tuberculosis in 1669 at the age of thirty-six, he left a corpus of highly imaginative and dynamic works that point to his great potential. The present drawing of *Venus and Cupid* is a rarity and an extremely significant work within the Spanish tradition, given that it is one of the few known 17th-century mythological sketches. His great expressive power and sensual, poetic forms place Escalante on a level with Cano or Velázquez and he should be seen as one of the few artists who ventured to transgress the moral codes of the day in order to offer a complete depiction of the female nude.

- 1 In 1626, in his *Discursos Apologéticos*, Juan de Butrón attacked the subject of the nude: "The fact that paintings of female nudes incite lust can be proved by the examples of history. What effects have nudes brought about other than coarse desires and even abominable deeds?" Some years later writers such as Pacheco and Palomino criticised the depiction of nudes for the same reasons. See: López Torrijos (1995), p. 272.
- 2 On this issue see: Pita Andrade (1952) and Pérez Sánchez (1960). Other works that should be mentioned in this context include the painting attributed to Velázquez's son-in-law Juan Bautista Martínez del Mazo in the collection of the Duke of Arcos in 1693, which was described as: "A Portrait of Venus of more than a vara high and seven *cuartas* wide, copy of Titian, Ju.º Bautista, del mazo, valued at seventy-seven *reales*". Published in Burke and Cherry (1997), pp. 963-968.
- 3 Martínez Leiva and Rodríguez Rebollo (forthcoming publication), no. 106 in the 1686 inventory.
- 4 Palomino (1715-1724/1947), p. 966.

- 5 Escalante made use of figures of angels by Alonso Cano in a number of his own works, including the canvas of *Saint Catherine of Alexandria* (church of the Maravillas, Madrid) and in his compositions on the subject of Saint Joseph.
- 6 Pérez Sánchez (1972), p. 83, cat. no. 87 and Véliz (2011), p. 424, cat. no. 93.
- 7 Véliz (2011), p. 422, cat. no. 92.
- 8 On this painting, attributed to Luca Giordano until 1970, see Buendía (1970), pp. 36-37; Carreño, Rizi and Herrera (1986), p. 309, cat. no. 142 and more recently, Delgado Martínez (2001), p. 267, cat. no. 6. With regard to its provenance, the painting is mentioned for the first time, attributed to Giordano, in 1745 in the country house of the Duke of Arcos. See Aterido, Martínez Cuesta and Pérez Preciado (2004), vol. II, p. 393, cat. no. 373.
- 9 Pérez Sánchez (1972), p. 114, no. 128, and Delgado Martínez (2001), p. 319, cat. no. D-8.
- 10 In 1972 Pérez Sánchez referred to it as a Madrid School work attributable to Carreño, Cerezo or Escalante. See Pérez Sánchez (1972), p. 163, and López Torrijos (1995), p. 291.



[3]

FELIPE GÓMEZ DE VALENCIA (GRANADA, 1634-1679)

The Christ Child bearing the Cross

REED PEN AND GREY-BROWN INK ON LAID PAPER

120 X 100 MM

SIGNED: "PH^E GOMES" (IN PEN AND GREY-BROWN INK AT THE LOWER LEFT CORNER)

The gradual rediscovery of the surviving corpus of drawings by Felipe Gómez de Valencia has made considerable progress over the past few decades. The first known reference to his drawings dates to 1800, when Ceán Bermúdez published his celebrated *Dictionary* in which he included a biography of the artist. Ceán wrote on Gómez de Valencia that he "imitated [Alonso Cano] with the pen in his drawings."¹ Two more centuries had to pass, however, before the first studies appeared on the artist. Diego Angulo and Alfonso E. Pérez Sánchez published a significant number of the artist's drawings that were housed in public and private collections in Spain and abroad. In 1968, for example, Pérez Sánchez published *Christ on the Route to Calvary*, at that date in the collection of the Count of Alcubierre,² while a few years later Diego Angulo published the first group of drawings by the artist. Among them were two more sheets from the Alcubierre Album, a *Saint Juan de Mata* and a *Saint Jerome*, as well as a drawing formerly in the Vasconcel collection, *Saint Mary Magdalen of Pazzis*, and *The Temptation of Christ* formerly in the Boix Collection and now in the National Gallery of Art, Washington.³ In 1986 Pérez Sánchez added two more drawings to this corpus, namely *Head of an old Man* and *Study of two Heads*, both in the Museo Nacional del Prado (D-5996 and D-3793, respectively), which had entered the Prado from the Zóbel donation.⁴

Over the past few years further new drawings by the artist have come to light, including *The kneeling Christ Child* and

Saint Agnes, both in the Biblioteca Nacional de España,⁵ and more recently *Dwarf with Bagpipes and Tambourine* and its pair, *Dwarf dressed as a Soldier* (Madrid, José de la Mano Galería de Arte).⁶ The present, unpublished drawing depicting *The Christ Child bearing the Cross* is thus the most recent contribution to the catalogue of known drawings by this artist from Granada.

In comparison to the large number of drawings by Gómez de Valencia that have survived, few paintings are known, a fact that may be associated with his relatively early death at the age of forty-five in 1679. Among the surviving paintings by Gómez de Valencia are *The Adoration of the Magi* in the Hospital Real (1677) and *The Lamentation over the dead Christ* in the Museo de Bellas Artes in Granada (1679), both works that reveal the artist's interest in Flemish models, with which he was familiar through prints and above all through Alonso Cano.⁷

Gómez de Valencia's drawings reveal a technical dependence on the work of the Cordoban artist Antonio del Castillo (1616-1668) from whom he derived both the use of a thick reed pen and above all the energetic type of stroke and way of creating shadow on the figures with diamond-shaped cross-hatching. Other characteristics of this artist's graphic style according to Angulo and Pérez Sánchez are the slight dryness of the forms, the limited use of washes and the fact that most of his drawings are signed and in some cases dedicated, suggesting that they were conceived as autonomous works to be given as gifts and not as preparatory studies for



Felipe Gómez de Valencia,
The kneeling Christ Child. Madrid,
Biblioteca Nacional



Felipe Gómez de Valencia,
Christ bearing the Cross. Florence,
Galleria degli Uffizi

canvases.⁸ Many of these features are clearly evident in this small *Christ Christ bearing the Cross*.

In this sheet the Christ Child is depicted on a hill that is barely suggested by some thick strokes of the pen. He wears a tunic and holds up a long, slender cross with both hands that clearly refers to his future crucifixion. This drawing should be related to the *Kneeling Christ Child* in the Biblioteca Nacional de España (inv. Dib/18/1/857), in which the Child appears in front of the column on which he will one day be flagellated, holding the whip. Both drawings offer a placid, un-dramatic interpretation of Christ's future Passion through the figure of the Christ Child. Examples of this sensibility in the work of other artists of this period are to be found in *The Christ Child with the Cross* by Sánchez Cotán (c. 1600-1610. Toledo,

Convento de Santo Domingo el Antiguo), the sculpture by Alonso Cano of the same subject in San Fermín de los Navarros (c. 1657-1660), and *The Infant Christ asleep on the Cross* by Bartolomé Esteban Murillo (c. 1670, Sheffield, City Art Museum). All depict the face of the Christ Child as serene with the aim of inspiring devotion on the part of the viewer. The tenderness and compassion expressed in these child figures is quite different to the pathos and drama to be found in Gómez de Valencia's scenes from the Passion of Christ such as *Christ bearing the Cross* in the Uffizi or *Christ on the Route to Calvary* in the Alcubierre Album. As a result, it is evident that the artist possessed a perfect knowledge of trends within Spanish Baroque art of the day, which ranged from dramatic pathos to a restrained presentation of the emotions.

1 Ceán Bermúdez (1800), vol. II, p. 205.

2 Pérez Sánchez (1968), p. 271, pl. III c, and more recently, Pérez Sánchez and Navarrete Prieto (2009), p. 162, cat. no. 64.

3 See Angulo (1969), pp. 249-256. The drawings in the Alcubierre Album were recently studied in Pérez Sánchez and Navarrete Prieto (2009), pp. 158-163, cat. nos. 62-64.

4 Pérez Sánchez (1986b), pp. 107-117.

5 Once again published by Pérez Sánchez (2002), pp. 398-399.

6 Fecit III (2011), pp. 21-25, cat. no. 5.

7 On the present artist see Castañeda Becerra (1989), pp. 179-187; Pérez Sánchez (1996), p. 387 and more recently, Calvo Castellón (2001), pp. 393-394 and Fecit III (2011), pp. 21-22.

8 Angulo (1969), pp. 249-256. On the latter see Pérez Sánchez (1986a), pp. 304-305, and more recently, Pérez Sánchez (2002), pp. 398-399.



[4]

PEDRO ATANASIO BOCANEGRA (GRANADA, 1638–1689)

Portrait of Alonso Cano on his Deathbed

1667

PEN AND SEPIA INK ON PAPER

190 X 157 MM

INSCRIBED: "EL RAC°. Dⁿ. ALFONSO CANO, DIBUJADO POR SU DISCIPULO Dⁿ. PEDRO/ATHANASIO BOCANEGRA:"

The physical depiction of individuals has been part of our culture since ancient times. The accurate depiction of human features had a specific aim, which was that of recording their memory for posterity. This preoccupation with being remembered was of particular interest to artists, particularly from the Renaissance onwards. Architects, painters and sculptors were portrayed by their pupils, friends and admirers with the intention of preserving their image for eternity. This is the case with the portraits of Caravaggio, Guercino and Guido Reni drawn in Italy by Ottavio Leoni during the first third of the 17th century, or the series designed and engraved in Flanders by Anthony van Dyck between 1628 and 1632. Within Spain the best example is undoubtedly the gallery of portraits of painters, musicians, poets and writers created by Francisco Pacheco, which is now in the Fundación Lázaro Galdiano in Madrid.

The present, unpublished drawing represents a further step in depictions of this type as it shows an artist on his deathbed. *Alonso Cano on his Deathbed* was drawn by his pupil Pedro Atanasio Bocanegra, as noted in the inscription at the bottom of the image. It is therefore an exceptional work and one that is unique within Spanish art of this date, only comparable with the supposed *Portrait of the dead Velázquez* attributed to Juan de Alfaro and now in the Fondation Custodia in Paris.

Alonso Cano is depicted three-quarter length, slightly propped up with his head resting on a pillow. He wears the

liturgical vestments (alb, chasuble and maniple) that refer to his status as a prebendary of Granada Cathedral. The drawing has been squared up in pen and red ink, probably some time after it was created, and has an inscription at the bottom that reads: "El Rac°. Dⁿ. Alfonso Cano, Dibujado por su Discipulo Dⁿ. Pedro/Athanasio Bocanegra:".

This drawing was used as the preparatory sketch for a canvas on the same subject by Bocanegra now in the Museo de Bellas Artes in Seville.¹ The painting has an inscription on the back that reads "Original portrait of Alonzo Cano by the hand of Atanasio his pupil".² It is extremely interesting to compare the two works as the drawing shows the location of the deceased sitter's hands while this detail is incomplete in the painting, which only has the red preparatory layer onto which they would have been painted. It is clear that both drawing and painting should be dated immediately after Alonso Cano's death in Granada on 3 September 1667.

A number of images of Alonso Cano have survived. In addition to the two discussed above, there is a portrait of the artist attributed to Juan de Sevilla in the Museo de Bellas Artes in Cadiz, another in a private Madrid collection,³ and a third which may depict him by an anonymous 17th-century artist in the Museo Nacional del Prado (P-2830).⁴

Pedro Atanasio Bocanegra was born in Granada in 1638 and was a pupil of Alonso Cano, Pedro Moya and Juan de Sevilla, who were the leading painters in the city at that time. His works reveal the influence of Cano in the soft but



Juan de Alfaro, *Portrait of the dead Velázquez*, c. 1660. Paris, Fondation Custodia



Pedro Atanasio Bocanegra, *Portrait of Alonso Cano on his Deathbed*, 1667. Seville, Museo de Bellas Artes

meticulously painted forms, particularly in his depictions of the Virgin and Child and the Immaculate Conception. However, Bocanegra's works reveal an excessive dependence on prints and a weakness in the draughtsmanship, although he compensated for the latter by a graceful and harmonious colouring clearly derived from Van Dyck. Bocanegra's career was entirely associated with his native Granada where he gained renown and the patronage of the aristocracy. Works executed in Granada over the course of his career include the decoration for the feast of Corpus Christi in 1661 and the series of paintings for the church of San Justo y Pastor, while in 1670 he was appointed Painter to the Cathedral. In 1686 the artist travelled to Seville then to Madrid to try his fortunes at court where he enjoyed the protection of Pedro de Toledo, Marquis of Mancera. This protection

brought Bocanegra the commission to execute an *Allegory of Justice* for the Spanish monarch (Madrid, Real Academia de Bellas Artes de San Fernando) and to obtain the position of Court Painter *ad honorem*.⁵ He died shortly after his return to Granada, just before which he was the subject of a portrait by the painter and architect Teodoro Ardemans (Granada, Palacio Arzobispal).

Very few drawings by Bocanegra have survived. The best known is possibly *Saint Jerome with the Angel* in the Uffizi. Executed in pen with thick, agitated lines, it reveals a complete dependence on models by Alonso Cano.⁶ This is also the case with the *Child Angels* in the Musée du Louvre, which is signed and dated 1664 and is notably similar to another drawing on the same subject now in the Biblioteca Nacional de España.

1 The painting was in the Casa Cuna in Seville. See Sánchez Cantón (1909), pp. 400-401. See also Alonso Cano (2002), pp. 224-225. The corresponding entry summarises the bibliography on this canvas.
 2 Reproduced in Alonso Cano (2002), p. 224.
 3 Published by Pérez Sánchez (1999a), pp. 214-216.

4 On portraits of Cano and issues arising from them, see Sánchez Cantón (1909), pp. 395-404.
 5 Palomino (1715-1724/1947), p. 1044.
 6 On Bocanegra's drawings see Pérez Sánchez (1986a), p. 302.



El Rac. D.^o Alfonso Cano, Dibujado por su Discipulo D.^o Rino
Athanasio Bocanegra:

[5]

GRANADA SCHOOL,

The Immaculate Conception

C. 1650–1680

BLACK CHALK, PEN AND BLACK INK AND WHITE WASH ON PAPER

360 X 235 MM

The frequent depiction of the Immaculate Conception in 17th-century Spain can be seen as a responding to a desire to defend the cult of the Virgin and her virginity against Protestant doubts.¹ Stylistically, depictions of this subject evolved in parallel to the general evolution of 17th-century art. Thus, in the first third of the century such images were characterised by a restrained, tranquil mood with the Virgin presented as a static, frontal figure. In the second third of the century, however, a new approach showed her as advancing forward majestically with a suggestion of upward movement in the draperies. Finally, in the last third of the century the figure of Mary soared upwards, enveloped in dramatic movement and colour in a response to the ecstatic nature of the late Baroque.

The present drawing depicts *The Immaculate Conception*. From its style and particular characteristics, with the figure in half-profile and standing on a cloud of cherubim's heads, the hands joined in prayer and swathed in an ample mantle, it can be dated to the second third of the 17th century. More specifically, the iconography and aesthetic approach make it possible to associate it directly with the work of Alonso Cano, one of the great painters of the Immaculate Conception. Throughout his career Cano revealed a unique ability to embody the precepts set down by the painter and art theoretician Francisco Pacheco who, in his *Arte de la Pintura*, specified how the Virgin of the Immaculate Conception was to be depicted: "she must be in the flower of her youth, a beautiful girl, lovely, grave eyes, perfect nose and mouth and

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rosy cheeks, her beautiful hair spread out and the colour of gold [...]. She must be painted wearing a white tunic and blue mantle [and be] crowned with stars; twelve stars forming a bright circle between glowing light, with her holy brow as the central point."²

Cano's Immaculate Conceptions evolved in parallel to his work as a whole but always remained faithful to Pacheco's precepts. They range from his most static depictions of the early 1620s, such as the one in a private French collection,³ to those from the end of his career, which convey the greatest sense of movement, including the ones painted for the cathedrals in Granada (c. 1662–1663) and Vitoria (Alava, Museo Diocesano), the latter of around 1650, in addition to his celebrated sculpture on this subject for the lectern in Granada cathedral (c. 1655). The present sheet is most closely related to these late works by Cano. The figure and the hands, both of which incline slightly to one side, the drapery with its ample folds that completely envelop the figure, the retinue of small angels that create the Virgin's pedestal, and above all the figure's hard, slightly challenging gaze are all to be found in the above-mentioned works by Cano and the present sheet. All these characteristics suggest that this drawing is based directly on a work by the artist. However, the inflexible line, inhibited approach to the creation of form, preciseness of the details and the use of black ink and white wash suggest that the drawing is not by Cano himself but rather by an artist of the Granada school, which repeated Cano's models to the point of exhaustion.

Alonso Cano's return to Granada in 1652 attracted numerous artists to the city who hoped to study with him. Most of them faithfully copied his models, as a result of which the traits that characterise the Granada school are those evolved by Cano himself. Nonetheless, some of these artists revealed a preference for Flemish painting, particularly Pedro de Moya (1610–1674), while both trends are to be seen in the present drawing. Painters of the Granada school who combined these two tendencies include Juan Niño de Guevara (1632–1698), a pupil of Cano and imitator of his Virgins, Juan de Sevilla (1643–1695), and José de Cieza (1652–1692), whose works reveal the marked influence of Flemish landscape painting. Only a few drawings can be securely attributed to Juan Niño de Guevara, including *The Virgin lactans* in the Museo del Prado and *The Virgin and Child* in the Apelles Collection.⁴ Although the figure types are comparable to those in the present drawing, Guevara's lines are less sculptural although still well defined. There is a signed drawing of *The Immaculate Conception* by Juan de Sevilla in the Biblioteca Nacional (inv. no. 15/2/29), which is a preparatory sketch for his painting of that subject now in the Meadows Museum (inv. no. MM.67.13). Sevilla's drawing can be compared to the present sheet in the way that it also offers a simple, highly sculptural depiction with the Virgin alone on her pedestal of angels. However, the forms are softer and less severe than those to be seen here.⁵ With regard to the other Granada school artists, almost no known drawings have survived.

The sculptural forms evident in this sheet suggest that it may be the work of a sculptor rather than a painter. This is evident if it is compared to carved wooden sculptures by José

Alonso Cano, *The Immaculate Conception*,
c. 1655. Granada cathedral



de Mora such as *The Immaculate Conception* (Granada, church of Santos Justo y Pastor) or the sculpture on the same subject by Pedro de Mena in the Palacio Arzobispal in Granada, both of which are inspired by Alonso Cano's sculpture of *The Immaculate Conception* made for the lectern in Granada cathedral. Shared features include the extremely precise definition of the figure of the Virgin and the pronounced contrasts of light and shade that give this image a particularly three-dimensional nature. If this hypothesis is correct, this drawing is one of the very few known 17th-century preparatory sketches for a sculpture by an artist from Andalusia and more specifically from Granada.⁶

1 On the cult of the Immaculate Conception in Spain and its depiction in Spanish art, see the fundamental study by Stratton (1988).

2 Pacheco (1649/1990), pp. 576–577.

3 Alonso Cano (2001), pp. 56 and 59. The painting appeared on the London art market in 1994 with an attribution to Velázquez. It was Pérez Sánchez who pointed out its closeness to the style of Alonso Cano. (1999b), p. 101.

4 See, respectively, Various Authors (1993), p. 117, cat. no. 23 and Apelles Collection (2002), pp. 186–189, cat. no. 42.

5 On the drawing by Juan de Sevilla see *Dibujo español de los siglos de oro* (1980), p. 108, cat. no. 244.

6 Such drawings include *The Assumption of the Virgin* from the Alcubierre Album, attributed to Juan de Mesa (c. 1619), *The Immaculate Conception* in the Apelles Collection (c. 1600–1625), and *Isabel the Catholic* by the Granada sculptor Pedro de Mena (c. 1675, Los Angeles, The J. Paul Getty Museum). See, respectively, Pérez Sánchez and Navarrete Prieto (2009), p. 70, cat. no. 14 [the drawing was formerly attributed to Juan Martínez Montañés. See Angulo and Pérez Sánchez (1985), p. 32, cat. no. 91, plate XXX]; Apelles Collection (2002), pp. 142–145, cat. no. 32; and Véliz (2001), p. 408, fig. 86.1.



[6]

MICHEL ANGE HOUASSE (PARIS, 1680—ARPAJON, 1730)

Study of a Man looking in a Mirror (recto)

Study of Ruins (verso)

1715–1730

BLACK CHALK WITH FAINT LEAD WHITE HIGHLIGHTS ON GRANULATED BLUE PAPER

190 X 162 MM

PROVENANCE: FÉLIX BOIX COLLECTION

BIBLIOGRAPHY: EXPOSICIÓN (1922), PP. 27–28, CAT. NO. 66 (AS FRANCISCO BAYEU)

The change of dynasty in Spain at the outset of the 18th century had wide-ranging consequences that extended beyond the political. The ascent to the throne of the Bourbon monarch Philip V, grandson of Louis XIV, resulted in a new artistic situation in Spain. One of the most obvious manifestations of this change was evident in the field of portraiture, which adopted French stylistic traits from 1715 onwards. The figure of the French painter Michel Ange Houasse should be seen within this context (1680–1730). Houasse was the first foreign artist summoned to the new court in Madrid to paint portraits of the royal family, although prior to this there had been various efforts to create a new image of the monarch involving Spanish painters. The end of the Spanish War of Succession and the establishment of Bourbon rule in Spain marked a new phase in the concept of royal portraiture, which abandoned earlier Spanish models and focused on the royal French portraits that were so much to the taste of the new king.¹ Nonetheless, it would seem Houasse's efforts did not entirely satisfy Philip, to the extent that in 1722 he summoned another French portraitist, Jean Ranc, to the Madrid court.

While Houasse was therefore replaced as official portraitist this did not mean that he was sidelined. He focused from the time of Ranc's arrival on the depiction of views of the royal Spanish residences and in particular on the production of genre paintings that made him one of Philip V's favourite

artists to the point where the monarch kept Houasse's small-format works in his private apartments in the Palace of La Granja. These scenes, which depict episodes everyday life, were inspired by Dutch paintings, particularly the work of Teniers, which Philip particularly liked, albeit reinterpreted as a consequence of Houasse's French artistic background. They thus have an elegant sophistication that is evident in paintings such as *Picnic in the Countryside*, *Landscape with Pilgrims*, and *Procession of Villagers* (Patrimonio Nacional, Palacio Real de la Granja).²

Until a few decades ago, and even more recently in the case of the present sheet, most of Houasse's drawings were attributed to Francisco Bayeu. In her important study of 1968 Jutta Held re-attributed most of these sheets, almost all of which depict genre subjects, to Houasse.³ As a result of her study and of subsequent ones it is now possible appreciate Houasse's style as a draughtsman. Firstly, he used two types of paper, either white laid paper or granulated paper in tones of blue, green or warm browns. He generally used slightly oily black chalk and highlighted certain areas, at times extremely faintly. The motifs depicted range from sketches to complete figures, some of which are defined with strong lines but include few details while others are executed in a more careful, detailed manner. Thirdly, there is a group in which the figures are completely finished in great detail. All these drawings are preparatory studies for figures in Houasse's genre paintings,



Michel Ange
Houasse,
The Barber's Shop.
Madrid,
Patrimonio
Nacional, Royal
Palace

with the exception of three: two studies of landscapes (Biblioteca Nacional de España and Museo Nacional del Prado) and one of a *Study for an Armchair* (Biblioteca Nacional).⁴ Finally, the latter institution has Houasse's only complete preparatory study for one of his paintings, the *Game of Bowls* (Patrimonio Nacional, Palacio Real de Madrid).⁵

The present drawing depicts a seated figure in an armchair contentedly looking at what seems to be a painting. It is executed on blue paper in oily black chalk with very faint lead white chalk on the face and the frame, thus sharing the characteristics of the artist's drawings referred to above. In addition, it can be related to one of his small genre paintings as it is a highly finished study for one of the figures in *The Barber's Shop* (Patrimonio Nacional, Palacio Real de Madrid, inv. no. 10145134). This figure, to be seen on the right of the composition, is not in fact looking at a painting but rather at his own image in a mirror after having received the



Michel Ange Houasse,
Study of Ruins (verso of the
present drawing)

attentions of the barber. Another preparatory drawing for this painting exists, depicting *A Woman picking up a Pitcher from the Ground* (Madrid, BNE, Dib/13/4/85).⁶

On the reverse of this sheet is a study of a building in ruins also executed in black chalk with white chalk highlights. The imprecise nature of this sketch makes it impossible to relate it to any known painting by Houasse, and it may be a study for a painting that was ultimately not executed or which has not survived. It can, however, be related to two studies of landscapes (Madrid, MNP, D-3901, and BNE, Dib/16/29/127), which again do not relate to any known work.

Finally, it should be mentioned that the present sheet was formerly in the Félix Boix collection and was included, with an attribution to Francisco Bayeu, in the exhibition *Original Drawings* held in Madrid in 1922 by the Sociedad Española de Amigos de Arte.⁷ All trace of it was lost after that point until its reappearance in the present catalogue.

- 1 Houasse (1981) and Aterido, Martínez Cuesta and Pérez Preciado (2004), vol. I, pp. 44-45.
- 2 See Houasse (1981); Felipe V (2003), pp. 113-120, 164-165 and 195-212; and Aterido, Martínez Cuesta and Pérez Preciado (2004), vol. I, pp. 176-180.
- 3 Held (1968), pp. 183-206. Houasse's drawings (at that date attributed to Bayeu) were first studied by Barcia in 1906. Some years later Félix Boix presented them, still with that attribution, in the 1922 exhibition. Years later, Sánchez Cantón and even Pérez Sánchez maintained the attribution to Bayeu. See Barcia (1906); Exposición (1922); Sánchez Cantón (1965) and Pérez Sánchez (1970).

- 4 See Luna (1981), pp. 73-104, Pérez Sánchez (1986), pp. 336-338 and, more recently, Sánchez del Peral (2010), pp. 82-91.
- 5 On this drawing, see Houasse (1981), p. 208, cat. no. 85.
- 6 See Barcia (1906), no. 830 and Houasse (1981), p. 224, no. cat. 100.
- 7 Exposición (1922), pp. 27-28, no. 66. The catalogue, written by Félix Boix, describes the drawing in the following manner: "Looking at a painting: a man sitting in an armchair attentively examines a painting, which he holds in both hands. Black chalk with touches of white highlights on blue paper." 0.157 wide; 0.186 high. Boix Coll."



[7]

FELIPE DE CASTRO (NOYA (?), 1704/1711—MADRID, 1775).

ATTRIBUTED TO

A Bishop Saint

C. 1733–1746

RED CHALK ON PAPER

430 X 285 MM

The present drawing, executed in red chalk on paper, depicts a *Bishop Saint*. The bearded figure is defined with deft touches of light and shade applied with the sole use of the chalk. The presence of the mitre and chasuble are the only elements that indicate that this is an ecclesiastical dignitary. The ample, well defined folds of the clothing give the figure a sense of weight and volume and thus create solid, sculptural forms. This three-dimensional quality suggests that this drawing is the work of a sculptor, a hypothesis supported by the fact that the Metropolitan Museum in New York has a small terracotta of a *Bishop Saint* (36.2cm, MET, inv. no. 68.218) that is identical to the one depicted here. This would suggest that the artist remained true to his academic training, firstly producing a sketch on paper followed by its realisation as a sculpture.

The question thus arises of who this sculptor might be. The Metropolitan Museum has attributed the terracotta to an Italian artist of the second half of the 17th century, having previously catalogued the work as by Melchiorre Caffà. This attribution may have arisen from a comparison between the terracotta in New York and two more in the Hermitage in Saint Petersburg that depict *Sant Andrew* and *Saint Andrew of Avellino* (44 cm). Both are attributed to Caffà and are notably similar to the Metropolitan sculpture. However, the reappearance of the present sheet with José de la Mano Galería de Arte opens up new directions for attribution.

The likely execution of the present drawing by a sculptor, its characteristically Spanish technique and the distinctive way of creating the shadows with parallel, diagonal lines, suggest that both this sheet and the Metropolitan sculpture are by Felipe de Castro. The artist deploys the same approach to creating volumes and light and shade in other sketches, such as the *Seated Bishop* in the Real Academia de Bellas Artes de San Fernando, Madrid (inv. no. 2665).¹ That sheet is clearly similar to the present one both technically, in that both are in red chalk on beige paper, and stylistically, as they are notably sculptural drawings in which the drapery is the most important element and in which the faces are strikingly similar in type, with deeply set eyes and beards formed from curling locks.

Both the sculpture in New York and the present drawing can be dated to the period of Castro's training in Rome (1733–1746), a period when, like many other Spanish artists, he studied at the French Academy in that city where he drew drapery studies of figures and copied works by the great Renaissance and Baroque masters such as Raphael, Guido Reni, Alessandro Algardi and Caffà as well as others by contemporary figures including the sculptor Camillo Rusconi. These innovative academic practices, which abandoned the traditional study of the nude, were intended to teach the students how to give a sense of movement to clothed figures. Particularly important within this method

was the depiction of ecclesiastical figures: "on pose des draperies et j'emprunte des ornements d'église pour diversifier et pour s'impatroniser du vrai, qui est l'âme de notre métier." ²

Thus both the depiction of an ecclesiastical figure without specific attributes, as recommended by the teachings of the director of the French Academy, and the fact that the forms in the present work recall sculptures by Caffà, who frequently made use of this approach, suggests that the present sheet is an academic study by Felipe de Castro. In addition, there are clear connections between this sketch and other drawings by artists who attended the French Academy, including Subleyras, Bouchardon and Slodtz. Their sketches make use of similar models and also focused on the treatment of the draperies and the handling of light and shade. Finally, they share a similarly academic style.

Little is known about the early years of Felipe de Castro although it is believed that he was born in the early 18th century in Noya (La Coruña). ³ At a very young age he was apprenticed as a sculptor in the studio of Diego de Sande in Santiago de Compostela and subsequently trained with Miguel de Romay. In 1724 he left for Portugal and continued his studies in Lisbon. Two years later he travelled to Seville where he joined the studio of Pedro Duque Cornejo (1677–1757). The arrival in Seville of Philip V and Isabella Farnese allowed him to make contacts with the court. In 1733 Castro left for Rome where he remained for thirteen years studying and perfecting his skills under the protection of the Spanish minister Sebastián de la Cuadra, Marquis of Villarías. From 1740 onwards he benefited from a grant from the Spanish crown and in 1746 he was summoned to Spain by Philip V to undertake various works for the new Royal Palace in Madrid.



Anonymous 17th-century Italian artist, *A Bishop Saint*. Terracotta. New York, The Metropolitan Museum of Art

Castro arrived in early 1747 and on 23 March that year he was appointed Court Sculptor by Philip's successor Ferdinand VI. On 21 June he was appointed Director of Sculpture to the Preliminary Committee for the foundation of the Academia de San Fernando and when that institution was founded on 12 April 1752 Castro occupied the position of Director of Sculptor. His highly successful career concluded in 1763 with his appointment as Director of the Academia. The artist died on 25 August 1775 in Madrid and was buried in the now lost church of Santa María de la Almudena.

- 1 Durá Ojeda and Rivera Navarro (1990), pp. 389–469.
- 2 Text by Nicolás Vleughels, Director of the French Academy, written on 14 April 1732. See Goya e Italia (2008), vol. II, p. 95.
- 3 The date of Felipe de Castro's birth varies according to his different biographers. García Samaniego, Ponz and Ceán place it between 1704 and 1711. All, however, state that he was born in Noya, although Claude

Bédar, the leading expert on the artist, has not found any reference to this fact and suggests that "De Castro liked to state that he was born there." See Bédar (1971), p. 7. For the various biographies of Felipe de Castro see: García Samaniego (1775), Ponz (1772–1794/1947), p. 560 and Ceán Bermúdez (1800), vol I, p. 295.



[8]

FRANCISCO BAYEU Y SUBÍAS

(SARAGOSSA, 1734–MADRID, 1795)

The Immaculate Conception

1780–1785

BLACK CHALK WITH WHITE CHALK HIGHLIGHTS ON GREENISH PAPER

430 X 305 MM

Francisco Bayeu can undoubtedly be considered one of the leading names in 18th-century Spanish painting, sharing this honour with Mariano Salvador Maella and above all with Francisco de Goya. Bayeu was praised by Ceán Bermúdez, who considered that few equalled him in the “correctness of the drawing, simplicity of the poses, fine arrangement of the composition, expression, contrast between the groups, chiaroscuro, colouring and its harmonies [...]”¹

Born in Saragossa to a family of the lesser nobility, Bayeu soon began to attend drawing classes in the studio of Juan Andrés de Merclein who later became his father-in-law. In 1752 he met Antonio González Velázquez who came to Saragossa to paint the dome over the Santa Capilla in the Seo. Merclein’s style and approach to colour would be crucial for the subsequent development of Bayeu’s career. He spent a brief period at court in 1758 then settled permanently in Madrid in 1763 following the visit to Saragossa of Antonio Rafael Mengs, whose assistant Bayeu became. He thus participated in the numerous decorative projects, particularly frescoes, which were underway in various royal residences at the time, resulting in his appointment by the monarch as Court Painter in 1767. Alongside court commissions, Bayeu worked in the Basilica del Pilar in Saragossa and in Toledo cathedral. Following Mengs’s departure for Rome in 1777 he took over his responsibilities but still without achieving the position of First Court Painter. In 1788 he was appointed Director of the Academia de Bellas

Artes de San Fernando. Bayeu worked tirelessly for many years to the detriment of his health. He died in Madrid in 1795.

Within Bayeu’s extremely extensive output, primarily marked by his activities as a fresco painter, drawing plays a leading role. The inventory drawn up after his death includes a vast number of life drawings, academic studies, preparatory series for canvases and other types of drawings.² Together they reveal the pre-eminent influence of Mengs on his work and Bayeu can be considered the most faithful adherent to Mengs’s Neo-classical precepts.

The present drawing is a preparatory study for an *Immaculate Conception*.³ It is executed in black chalk on greenish paper with the highlights defined with white chalk, a technique that produces a marked sense of volume. Bayeu’s principal interest here is the creation of the overall volumes, the construction of the pyramidal composition and, above all, the definition of the folds of the mantle, which are notably classical in conception. The figure’s face and hands as well as the cloud supported by angels on which the Virgin stands are only lightly suggested. This working method was habitual with Bayeu and followed Mengs’s teachings. Having decided on the composition he would produce extensive series of partial studies both of the figures and the lesser elements, paying particular attention to the draperies.

Bayeu used this drawing for the *Immaculate Conception* as a preparatory study for the panel on the same subject painted



Francisco Bayeu,
The Immaculate Conception.
Patrimonio Nacional
(inv. no. 10079292)

for the Oratory of the small palace known as the Quinta in the grounds of the royal palace at El Pardo (Patrimonio Nacional, 200 x 113 cm, inv. no. 10079292),⁴ of around 1780-1785. Bayeu had worked in the palace at El Pardo prior to this date and in 1769 had painted an *Immaculate Conception* for its Oratory (Patrimonio Nacional, 97.5 x 69.5 cm, inv. no. 10006376),⁵ as well as some *Mystic Angels and Seraphim* for its ceiling.⁶ He also painted various frescoes for other rooms in the palace including the Dining Room where he depicted *Apollo rewarding the Arts*. Bayeu's *Immaculate Conception* for the Quinta is one of his most tender and harmonious creations. The solidity of the forms, simplicity of the sculptural folds of the drapery, elegance of the line and judicious disposition of the colours

together give rise to a particularly enchanting work. All these elements are highlighted by the soft, gentle form of the Virgin's face, filled with mystic ecstasy and tenderness.

In addition to the earlier *Immaculate Conception* painted for the palace at El Pardo, another precedent for the present version is the *Immaculate Conception* in the Afinsa Collection (c. 1765). This work establishes the fundamental elements for Bayeu's compositions on this subject, with the Virgin kneeling on a semi-circular cloud. A slight sense of contrapposto is created through the device of lengthening one leg of the figure and placing it slightly forward. Bayeu frequently used this pose, which is to be seen, for example, in the fresco of *Saint Luke* on the dome of the Chapel in the Royal Palace at Aranjuez (1779) and for the figure of the Virgin in *The Adoration of the Sacred Heart of Christ* (c. 1788. Pedrola. Villahermosa ducal collection).⁷

The *Immaculate Conception* for the Oratory of the Quinta at El Pardo can thus be seen as the evolution of a successful pictorial model first used for the painting on the same subject executed for the palace at El Pardo in 1769. The marked simplicity of the lines and volumes and the direct manner of presenting the image results in an image that immediately moves the viewer. The model is quite different to the type of Virgin popularised by Maella but it can be associated with the figure type invented one generation earlier by artists such as Juan Bautista de la Peña and Antonio Rafael Mengs, from whom Bayeu derived the concept of a simple, classical, natural figure imbued with a gentle beauty that moves the viewer.

1 Ceán Bermúdez (1800), vol. I, p. 100.

2 Many of them have survived to the present day. They are in the Prado (previously in the collection of Pedro González de Sepúlveda), in the Biblioteca Nacional and in the Real Sociedad Económica Aragonesa de Amigos del País. See Pérez Sánchez (1986a), pp. 364-373.

3 Published by De la Mano (2011), vol. II, p. 693, fig. 2.

4 Arnáiz (1999), pp. 265 and 280, and Francisco Bayeu (2007), p. 230.

5 The painting is now in the Royal Palace at Aranjuez. For more information, see: Morales y Marín (1979), pp. 57-58, no.18 and Morales y Marín (1995), pp. 87-88, no. 47.

6 "He also executed the painting of *The Immaculate Conception* on the altar of the oratory, and various small angels and heads of seraphim on the ceiling of the same" (Ponz, 1772-1794/1947, p. 563); "EL PARDO. PALACIO [...] and in the 3rd, which is the oratory, various small angels and seraphim. An *Immaculate Conception* in oil for the altar" (Ceán Bermúdez, 1800, vol. I, p. 102); and Zapater y Gómez (1863), p. 31.

7 There is a preparatory drawing for the latter in the Museo Nacional del Prado, which is very similar to the present sheet. It is reproduced and discussed in Francisco Bayeu (1996), p. 229, no. cat. 61.



[9]

LUIS PARET Y ALCÁZAR (MADRID, 1746-1799)

Allegorical funerary Monument to Leonardo da Vinci

C. 1784

PEN AND WASH ON PAPER

278 X 145 MM

INSCRIBED:

ON THE PARCHMENT: TRATTATO / DELLA / PITTURA DA / LIONARDO / DA VINCI

ON THE PEDESTAL: D.O.M. / LEONARDO VINCIO PICTOR CELEBERRIMO / QVI VIX ⁹ AN ⁹ LXXV ⁹ SVOQVE IN OBSEQUIO L. PARET POSVIT. / D. D. D.

This funerary monument designed by Luis Paret y Alcázar for Leonardo da Vinci, the pre-eminent artist of the Early to High Renaissance and a figure whose renown and influence extended as far as the 18th century, resembles that of a monarch or pope. Paret's splendid design for an allegorical tomb thus recalls the one created by Francisco Sabatini for the church of Santa Bárbara in Madrid in 1759 to house the remains of Ferdinand VI. It also brings to mind the sumptuous papal mausoleums designed by Bernini and Algardi for San Peter's in Rome. Above all, it can be directly related to the designs by Paret's master Charles François de La Traverse (1726-1787) for the funerary monument to the Marquis d'Ossun, particularly the drawing entitled *Allegory of Death* (c. 1763. New York, private collection). ¹

The present drawing is executed in pen with light, graduated sepia washes with which Paret creates the light and shade and gives the figures a sense of volume. The design takes the form of a niche in which the figures are located in a pyramidal form. At the top is Chronos, god of Time, who holds a medallion bearing the face of Leonardo. Assisted by the figure of Death at the bottom of the pyramid, Chronos raises the lid of the artist's sarcophagus. On its front face is a relief of the Three Graces, who symbolised true friendship according to Ripa. That author also noted

that "whoever receives a grace or favour, remembering it always, must return that Grace to his benefactor twice over." The Three Graces are linked in an embrace, given that, for Ripa, "one favour results in another, and because friends must constantly undertake all types of Graces and Favours." ² From a formal viewpoint, the Graces seem to be derived from Raphael's celebrated image (1504. Chantilly, Musée Condé) that was disseminated through engraved versions by Marcantonio Raimondi and Enea Vico.

Beneath the tomb are three figures. On the left is Death, who assists Chronos to lift the lid of the sarcophagus and at whose feet is a weeping putto. In the centre foreground is a female figure extinguishing a lighted torch. This figure could be interpreted in various ways given that figures with smoking torches had been interpreted as references to death since the Roman period. However, as Death is already present in this drawing another meaning should be considered and this figure can possibly be identified as Knowledge. Ripa describes her as a woman with a lighted torch, commenting on this element that: "just as light is essential for our bodily eyes for seeing, in order to achieve knowledge [...] our internal eye, in other words the intellect, needs to make use of sight, symbolised through the light of the torch." ³ The reference here is thus to the symbolic end of Knowledge



Charles de La Traverse,
Allegory of Death, c. 1763.
New York, private collection



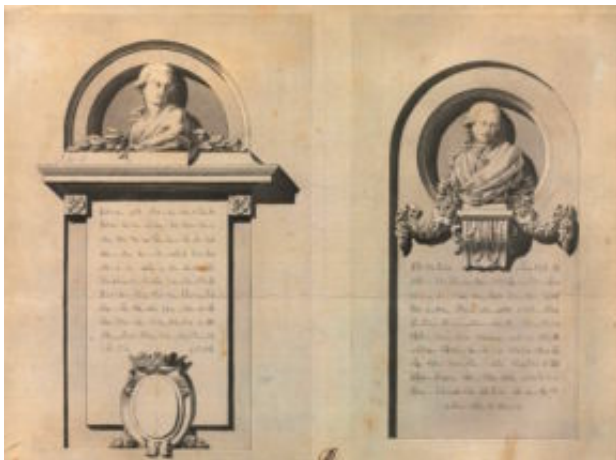
Luis Paret y Alcázar,
The Eclogue. Madrid,
Museo Nacional del Prado

resulting from Leonardo's death. Finally, on the right, a female figure touches the artist's tomb with one hand while supporting with the other the French coat-of-arms, referring to the royal house that offered support and protection to Leonardo in the last years of his life. This was also the coat-of-arms of the Spanish Bourbon dynasty, a fact that might suggest a double meaning for this figure: in other words, just as Leonardo was protected by François I of France, Luis Paret indicates that he is once again enjoying the favour of Charles III following the artist's period of exile in Puerto Rico between 1775 and 1778.⁴ Hence the allegorical figure rests her hand directly on the relief of the Three Graces.

All the figures are located on a podium or pedestal that has a Latin text in praise of Leonardo. The initials D.O.M. refer to the phrase "Deo Optimo Maximo", which was originally applied to Jupiter but which from the Renaissance onwards was frequently used in churches, in particular for inscriptions on tombs. Beneath it is the memorial inscription: LEONARDO VINCIO PICTOR CELEBERRIMO / QVI VIX · AN · LXXV · SVOQVE IN OBSEQUIO L. PARET POSVIT which can be translated as "For Leonardo da Vinci, most celebrated

painter who lived to the age of 75, to whose memory Luis Paret raised [this monument]." Finally, the initials D.D.D. refer to the Latin phrase "Dono Dedit Dedicavit", in other words "[Luis Paret] made it, gave it and dedicated it." It is now known that Leonardo lived to be sixty-seven (1452–1519) but during the early modern age he was thought to have lived to be seventy-five as all historians based themselves on Vasari's biography in the third part of the *Lives* (Florence, 1550) in which that author states that "Spirò in braccio a quel Re [François I], nella eta sua d'anni LXXV."⁵ It would therefore seem that Paret made use of Vasari's biography, as he also did for the eulogy on this monument, which reflects the one reproduced at the end of Vasari's biography of Leonardo.⁶

Protruding from the upper part of the epigraph is a parchment on which is written TRATTATO / DELLA / PITTURA DA / LIONARDO / DA VINCI. It is this phrase that gives the present drawing its meaning, given that Paret's drawing was created as an illustration for an edition of Leonardo's celebrated *Treatise on Painting*. On Leonardo's death in 1519 his writings were dispersed and it was not until 1550 that his pupil Francesco Melzi compiled the



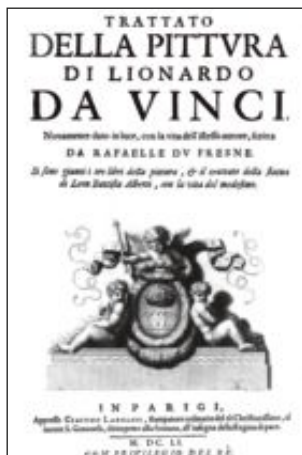
Luis Paret y Alcázar, *Funerary Monument*.
Madrid, Biblioteca Nacional

corpus of documents known as the *Treatise on Painting* (Codex Urbinas 1270. Biblioteca Vaticana). This compilation remained in manuscript form until it was published in 1651 by Raphael Trichet Du Fresne at the Imprimerie royale in Paris.⁷ That edition includes a portrait of Leonardo that is directly derived from the print in the 1568 edition of Vasari's *Lives*. It is clear that Paret was familiar with Du Fresne's volume for two reasons, firstly because the text on the parchment in the present drawing exactly reproduces the title of the French edition in which the artist is referred to as Lionardo, not Leonardo, and secondly because the portrait of Leonardo that Paret includes in his drawing is identical to the one in Du Fresne's edition, including the garland that surrounds it.⁸

In addition to his status as an eminent painter, Luis Paret was celebrated for his erudition. As Ceán Bermúdez noted: "given that he had studied Latin with great benefit, he easily learned oriental and other living languages that enabled him to acquire a complete knowledge of history and other sciences and arts conducive to painting."⁹ Among the texts that Paret translated was Lucian's *Dialogues*, while his official position at the Academia de San Fernando in Madrid meant

that he was involved in the translation and publication of major texts such as Vignola's treatise on architecture and Francisco de Holanda's on painting.¹⁰ Leonardo's *Treatise* first appeared in Spanish in 1784, edited by Diego Antonio Rejón de Silva and published by the Imprenta Real [Royal Printing House].¹¹ The illustrations were designed by Juan Barcelón and José del Castillo and once again included the portrait of Leonardo derived from the Du Fresne edition of 1651.¹² It is thus possible that Paret produced this drawing for the Spanish edition of the *Treatise*, a hypothesis that would give further significance to the presence of the figure on the right supporting the coat-of-arms with the fleurs-de-lis, which could be associated with the patronage of this project by the Imprenta Real. If this was the case, it is not known why Paret's design was rejected in favour of an *Allegory of Minerva and Painting* by José del Castillo.

Given its funerary character, the present drawing can be related to another by Paret for a *Funerary Monument* in the Biblioteca Nacional, Madrid (inv. no. DIB/14/47/19)¹³ and with one for a *Funerary Trophy* in the Museo Nacional de Arte de Cataluña (inv. no. 66040).¹⁴ It can also be related to a drawing by Paret intended as a book illustration and entitled



Raphael Trichet Du Fresne,
Trattato della Pittura di Lionardo da Vinci.
Paris, 1651 (front cover)



Portrait of Leonardo da Vinci
from the Du Fresne edition of the
Trattato della Pittura, 1651

The Eclogue (Madrid, Museo Nacional del Prado, D-3528), which is dated 1784 and is thus from the same period as the present sheet. *The Eclogue* would seem to be the design for a frontispiece for an unpublished or now unknown book.¹⁵ Finally, the present sheet can be associated with two other drawings by Paret, *Offering to Diana* and *The Sacrifice of Iphigenia*

(Madrid, Museo Nacional del Prado, D-3759 and D-3526, respectively). They are comparable to the present drawing both with regard to the technique, with the masterly handling of the pen and wash, and the figure types, which have a similar classical elegance that reflects Paret's training with Charles de La Traverse.

- 1 Paret studied with La Traverse between 1767 and 1775. For La Traverse and his drawings, particularly the *Allegory of Death*, see Fecit (2010), pp. 33-34, cat. no. 8.
- 2 Ripa (1593/1987), vol. I, pp. 466-467.
- 3 Ripa (1593/1987), vol. I, pp. 217-218.
- 4 Paret was exiled to Puerto Rico due to his association with the "licentious" behaviour of the Infante Don Luis to whom he was Court Painter. By 1784 Paret had returned from exile and two years later began to work for the King on the production of view paintings of the ports of northern Spain. For Paret's biography see the comprehensive study by Delgado (1957). References to the Spanish royal house and to Paret's exile have been detected in other works by the artist including *The Apparition of Saint Michael to Charles VIII of France* and *Saint Francis of Paula* (Madrid, private collection), and *The Prudence of Diogenes* (Academia de San Fernando, Madrid). See Luis Paret y Alcázar (1991), pp. 208-209, cat. no. 11.
- 5 Vasari (1550), p. 575. The best known edition is that of 1568 in which Vasari expanded his text and included portrait prints of the artists.
- 6 "LEONARDVS VINCIVS. QVID PLVRA? / DIVINVM INGENIVM, DIVINA MANVS, / EMORI IN SINV REGIO MERVERE. / VIRTVS ET FORTVNA HOC MONVMENTVM / CONTINGERE GRAVISS[IMIS] IMPENSIS CVRAVERVNT". Vasari (1550), p. 576. This can be

- translated as: "Leonardo da Vinci, what more can be said? / His divine gifts, his divine hand / merited his death in the arms of a king. / This costly monument was raised / by his virtue and fame." As quoted in the Spanish edition published by Cátedra in 2002, p. 479.
- 7 Trichet Du Fresne (1651). The *Treatise* was republished in Naples in 1733 by Francesco Ricciardo.
- 8 Du Fresne reused Vasari's print in which Leonardo looks to the viewer's right but in his edition the image is in reverse. If Paret had taken the image directly from Vasari it would have appeared in the original direction.
- 9 Ceán Bermúdez (1800), vol. IV, p. 54.
- 10 See Delgado (1957), pp. 52-58 and Morales y Marín (1997), pp. 74-83.
- 11 Various Authors (2004), vol. I, pp. 181-182.
- 12 Aside from the portrait of Leonardo, the introduction to this edition explicitly states that the Paris edition of 1651 was used for the translation into Spanish of Leonardo's *Treatise*. See Rejón de Silva (1784), undated.
- 13 Delgado (1957), p. 298, cat. no. 161 and Morales y Marín (1997), p. 199, cat. no. 182.
- 14 Morales y Marín (1997), p. 198, cat. no. 178.
- 15 On the drawing see Morales y Marín (1997), p. 158, cat. no. 8 and Luis Paret y Alcázar (1991), pp. 313-314, cat. no. 39.



D.
LEONARDO VINCIO H. CELEBRISSIMO
QVI VIXIT AN. LXXV. ET OBIT IN OBITUO L. HART TOUTE.
D. D. U.

[10]

JOSÉ CAMARÓN Y MELIÁ (SEGORBE, 1760—MADRID, 1819)

Isabel the Catholic

1816

BLACK CHALK AND LEAD WHITE HIGHLIGHTS ON BLUE-TINTED PAPER

435 X 298 MM

INSCRIBED: "157" (UPPER LEFT CORNER) / "1º" AND "44" (UPPER RIGHT CORNER)

Ferdinand VII married María Isabel de Braganza, his second wife, on 29 September 1816. Some months before, and in relation with this event, the monarch had ordered the redecoration of the apartments for the new queen in the Royal Palace in Madrid. He commissioned the designs from the Chief Palace Architect, Isidro González Velázquez, and from his First Court Painter, Vicente López.¹ The room that received the most attention was the Dressing Room, for which a series of six over-doors in grisaille were produced in the style of trompe l'oeil low reliefs. From the surviving correspondence between the painter and the King's Chief Steward, Duke of San Carlos, we know that the commission dated from the January of that year and that that iconographic programme was devised by Vicente López.² The intention of this programme was to glorify the monarchs, their virtues and their dedication to the promotion of Catholicism and to the unity of the Spanish empire. The paintings were thus to depict "events of the Monarchy [...] that merit recording as they are of no less merit than our earlier ones or those from Mythology".³ The events depicted were also to harmonise with the ceiling painted in 1763 by Antonio González Velázquez, which depicted *Christopher Columbus presenting the New World to the Catholic Kings*.

Vicente López was also responsible for selecting the painters to carry out this commission, all of whom were associated with the court. He thus turned to Francisco de

Goya, Zacarías González Velázquez and José Camarón y Meliá, artists who had remained in service from the reign of the previous monarch.⁴ López himself also participated in the execution of the project, as did José Aparicio who represented the new generation of artists of the day. As a result, Zacarías González Velázquez painted *The Union of Granada with Castile*; Camarón was responsible for *Isabel the Catholic takes off her Jewels in order to give them to Christopher Columbus*; Aparicio painted *The Spanish Monarchy crowned by the Virtues*; Goya depicted *The Charity of Saint Elizabeth of Portugal*;⁵ and López painted the last two works in the series, *The Baptism of Saint Hermenegildo by Saint Leandro* and *Saint Hermenegildo surprised by his Father's Soldiers*. All these works are still to be seen in the Royal Palace in Madrid.

The present, unpublished drawing is a preparatory study for the canvas of *Isabel the Catholic takes off her Jewels in order to give them to Christopher Columbus* and can thus be securely attributed to José Camarón y Meliá. In addition, it can be dated to the first months of 1816. Executed in black chalk with lead white highlights, it depicts Isabel the Catholic and is particularly interesting as it reveals various differences in relation to the final canvas (PN, Inv. 10023676). The Queen is depicted seated on a throne ornamented with a lion's head and legs. Her feet rest on a stool while on her right is an orb that to which she points with her left hand. This element was replaced in the final painting by the parchment that Columbus shows the Queen. Her left hand is the least defined element in the



Francisco de Goya y Lucientes,
The Charity of Saint Elizabeth of Portugal,
1816. Madrid, Patrimonio
Nacional, Royal Palace
(inv. 10010003)

drawing, indicating the way that the artist considered different positions for this element. Lightly sketched in with some faint chalk and lead white lines below her right hand is the small dish on which the Queen is placing a pearl necklace.

Despite its apparent simplicity this is an extremely beautiful drawing. Making full use of the qualities of the paper and its blue tone, Camarón deploys the black chalk to maximum effect. He uses it to sketch the figure, placing most emphasis on the study of the drapery, which is extremely volumetric. By this point Camarón undoubtedly had the final grisaille painting in mind, which had to express pseudo-sculptural qualities. As a result he alternated rapid lines on the face and hands with incisive ones that define the volumes and shadows. This effect of volume is achieved by smudging the chalk and combining it with the white lead, which is applied with light strokes. The latter was a useful material given that the white tone stood out particularly well against the blue of the paper.

As a source of inspiration for his canvas it would seem that Camarón turned to a literary text, the *History of the New*



José Camarón y Meliá, *Isabel the Catholic takes off her Jewels to give them to Christopher Columbus*. Madrid, Patrimonio Nacional, Royal Palace
(inv. 10023676)

World by Juan Bautista Muñoz (Madrid, 1793). The painting conforms closely to Muñoz's account of this episode, in which the Queen offered her jewels in order to finance Columbus's expedition to the New World and in which an angel supposedly appeared to the Queen to "lend enough for the expedition to be commanded without loss of time".⁶ Camarón's work thus depicts a moment earlier than the one depicted in the fresco on the principal ceiling, which shows *Christopher Columbus presenting the New World to the Catholic Kings* by González Velázquez.

José Camarón y Meliá was born in Segorbe in 1760, the son of the renowned printmaker José Camarón Bonanat. He trained at the Escuela de Bellas Artes de San Carlos in Valencia and subsequently travelled to Rome. After his return to Spain he was appointed Court Painter to Charles IV, Director of Painting at the Royal Porcelain Manufactory and finally, Deputy Director of the Academia de Bellas Artes de San Fernando, of which he subsequently became Honorary Director. Despite his important career and prominent position, the exact date of Camarón's death is unknown.

1 Junquera y Mato (1959), pp. 185-192 and Martínez Cuesta (1996), pp. 48-61.

2 Martínez Cuesta (1996), p. 50 and Díez (1999), p. 94.

3 Letter from the Duke of San Carlos to Vicente López of 12 January 1816. Published by Morales y Marín (1989), p. 17 and, more recently, in Díez (1999), p. 94.

4 Some of the leading painters of the reign of Charles IV had died during the early years of the 19th century, including Antonio Carnicero (in

1807) and Joaquín Inza (in 1811). Others, such as Mariano Salvador Maella, were passed over for royal commissions due to their supposed collaboration with the government of the invader Joseph Bonaparte. Aside from those artists, the two most important painters of the day, Antonio de Ribera and José de Madrazo, were in Rome painting for the exiled Charles IV. See Martínez Cuesta (1996), pp. 51-52.

5 On this painting see Goya en tiempos de guerra (2008), p. 456, cat. no. 167.

6 Muñoz (1793), Vol. I, Book II, point 30, p. 65.



[11]

LEONARDO ALENZA Y NIETO (MADRID, 1807-1845)

The Barouche

C. 1840

PEN AND SEPIA INK ON YELLOWISH PAPER

89 X 104 MM

The Street Seller

C. 1840

PEN AND SEPIA INK ON YELLOWISH PAPER

87 X 51 MM

INSCRIBED: "90" (LOWER RIGHT CORNER)

A Maja

C. 1840

PEN AND SEPIA INK ON YELLOWISH PAPER

77 X 47 MM

Picturesquely dressed working-class girls and youths [termed *majas* and *chulos* respectively in Spanish], street sellers, beggars, gallantry and squalor make up the subject matter of numerous drawings by Leonardo Alenza, who focused on Spanish popular culture throughout his career. Most of these drawings, whether executed in pen or in wash, are not preparatory studies for paintings but simply respond to the artist's desire to draw the picturesque figures and scenes that presented themselves before his eyes. All these drawings, however, share the enormous expressive power through which Alenza, a brilliant draughtsman, conveyed the events taking place around him. His drawings can be considered a graphic chronicle of Madrid of his day, constituting a gallery of everyday figures and episodes recounted in a simple, direct and unexaggerated manner and with a notable degree of truth and naturalness.

Alenza was born in Madrid and lived there throughout his life. As a young man he learned the basics of drawing from Juan Antonio de Ribera and at the classes given by José de Madrazo at the Real Academia de Bellas Artes de San Fernando in Madrid. ¹ Having completed his artistic training he soon began to receive official commissions. In 1833, for example, the City Council of Madrid entrusted him with the execution of an *Allegorical Depiction of the Oath and Proclamation of Queen Isabel II*. ² Alenza combined such commissions with painting works for submission to the official exhibitions in Spain, with his activities as an illustrator for *Semanario Pintoresco Español* and with the illustrations that he produced for *Los Españoles pintados por sí mismos* [Spaniards painted by themselves]. In 1842 he submitted a painting of *David defeating Goliath* to the Academia de Bellas Artes (Madrid, Real Academia de Bellas Artes de San Fernando), on the basis of which he was

accepted as a member of that institution. By this date Alenza was already suffering from tuberculosis and he was only able to occupy his position at the Academia for a short time, dying two years later on 30 June 1845. He thus personifies to perfection the literary archetype of the Romantic artist, desperately poor, sick and unrecognised for his talents during his lifetime.

Alenza's work is now considered to represent the most innovative trend within picturesque Romantic art in Spain. It can be divided into his facets as a painter and as a draughtsman. As a painter Alenza's canvases reveal his interest in Velázquez, particularly in his portraits, with their profound psychological insight and their dark, plain colours. Examples of this style include the pair entitled *Portrait of a Boy in the 17th-century Style* (Museo del Prado, on deposit with the Museo Romántico, P-3309), and *Portrait of a Girl in the 17th-century Style* (Museo del Prado, on deposit with the Museo Romántico, P-3310). He was also influenced by Goya, from whom he derived a taste for the depiction of the socially marginalised and condemned individuals and the use of a muted, greyish-brown tonal range. In general, Alenza is considered to be one of the Spanish artists most influenced by Goya, as can be seen, for example, in canvases such as *The Last Rites* (Madrid, Museo Nacional del Prado, P-4210) and *A Forge* (Madrid, Museo Lázaro Galdiano, inv. no. 2344). Another aspect of Alenza's activities as a painter are the decorative schemes that he created for commercial premises such as the interior of the Quiroga shop or the now vanished Café de Levante. Examples of this type of painting are to be found in the Museo del Prado (P-7605 and P-7606) and in the Museo Lázaro Galdiano (inv. nos. 7979 and 7980), while the Museo de Historia de Madrid has one of the related preliminary drawings.³ For Cruzada Villamil, this aspect of Alenza's activities was the one "in which he seems to have made most effort".⁴

Alenza was a tireless draughtsman and there are numerous examples of his graphic output in the Museo

del Prado, the Museo de Historia de Madrid,⁵ the Museo Romántico,⁶ the Museo Lázaro Galdiano, which houses 12 albums containing more than 300 drawings,⁷ and the Biblioteca Nacional, which has more than 400 drawings divided into 5 albums. Alenza's graphic output was vast due to his enormous technical facility, his capacity for improvisation and his brilliant ability to capture in a few light strokes any scene that presented itself before him on the streets of Madrid. It was this boundless passion for drawing everything around him that has made Alenza the great narrator of the habits and customs of the popular classes and the urban poor in the Madrid of his time. His rare gifts brought him work as an illustrator for a variety of publications including *Semanario Pintoresco*, for which he worked for some years, *Los españoles pintados por sí mismos*, the 1840 edition of *Gil de Blas*, the newspaper *El Reflejo* in 1843, and *The Complete Works of Quevedo*.

The three drawings presented here depict *The Barouche*, *The Street Seller* and *A Maja*. All are depicted in the same technique of pen and sepia ink on yellowish toned paper. They all reveal Alenza's typical technical mastery and grace, with lines that convey enormous energy, vitality and expressive force. Particularly striking is the manner in which the artist creates the rapid, zigzagging shadows, which give movement to figures that seem to be alive. In *The Barouche*, for example, the men seem to be getting into the carriage while the other one holds back the horse. In *The Street Seller* we seem to hear the woman's voice as she offers her wares to passers-by, while the *Maja* makes a dance-like movement in order to initiate a flirtation with a young man located outside the pictorial space.

All these subjects frequently recur in Alenza's work and are particularly numerous in his rapid sketches. The present drawing of *The Barouche* can be compared to one in the Museo de Historia de Madrid entitled *Coach and Horses with Figures*,⁸ which was engraved by Isidoro Rosell in 1877; *The Street Seller* is comparable to a number of drawings on street trades by the artist such as *The Water Seller* (Madrid, Biblioteca Nacional de España, BNE, inv. 15/43/327), *Old Woman with a*





Leonardo Alenza, *Bullfighters and Majas*. Cordoba, Museo de Bellas Artes



Leonardo Alenza, *The Café de Levante*. Madrid, Museo de Historia

Basket (BNE, inv. no. 15/44/405), *The Cobbler* (BNE, inv. no. 15/44/445), and *The Chestnut Seller* (MNP, D-5329). Finally, the present *Maja* can be seen as part of an entire series of scenes of flirting and gallantry, similar to *Gallants* (MNP, D-5336), *The Suitor* (BNE, inv. no. 15/43/316), *Maja from Madrid* (MNP, D-5331), and *Bullfighters and Majas* (Museo de Bellas Artes de Córdoba, inv. no. CE1670D).

Through his use of single figures or simple compositions Alenza thus succeeded in creating a rich and

extensive narrative of everyday life in Madrid, creating a living gallery of contemporary characters in a simple, natural way that reveal the daily life of mid-19th-century people and depict the colourful and characteristic types of individuals to be seen in the capital. Above all, it is the simplicity and spontaneity of these drawings that appeals to us and which gives them their charm, making them not just a part of Spanish art history but of the country's cultural and artistic heritage.

- 1 Ossorio y Bernard (1975), p. 19.
- 2 Referred to by Ossorio y Bernard (1975), p. 20, this work is now lost, as noted by Gómez Moreno (1994).
- 3 Madrid hasta 1875 (1979), p. 421.
- 4 Ossorio y Bernard (1975), p. 20.

- 5 Dibujos y estampas (1993).
- 6 Leonardo Alenza (1977).
- 7 Pardo Canalís (1989).
- 8 Dibujos y estampas (1993), no. 15.



[12]

MANUEL CASTELLANO (MADRID, 1826–1880)

Suerte de varas

PENCIL ON WHITE PAPER (YELLOWED WITH AGE)

120 X 169 MM

SIGNED AND DATED: "M. CASTELLANO/1855" (IN PENCIL AT THE LOWER RIGHT CORNER)

Death of a Horse

PENCIL ON WHITE PAPER (YELLOWED WITH AGE)

102 X 149 MM

SIGNED AND DATED "M. CASTELLANO/1855" (IN PENCIL AT THE LOWER RIGHT CORNER)

Joy and suffering. Light and shade. Blood and sand. Fiesta and mourning. Life and death come together in the bullfight. All these concepts, which were so closely allied to the Romantic imagination, made the bullfight one of the principal subjects in 19th-century Spanish painting. The plasticity of the movements in that dance in which life itself is at stake meant that many artists turned to the depiction of this spectacle in the form of canvases, prints and drawings. Manuel Blas Rodríguez Castellano was particularly fascinated by the tension, fear, courage and beauty of the world of the bullfight. Better known as Manuel Castellano, he was a lesser but extremely interesting figure both for his role as a "chronicler" of the world of bullfighting and for his collecting interests.

Castellano was born in Madrid in 1826 and studied at the Escuela de Bellas Artes de San Fernando where he was taught by Juan Antonio and Carlos Luis de Ribera, from whom he learned academic drawing. He also worked as an assistant for the latter on the decoration of the Sessions Room in the Lower House of Parliament. Finally, Castellano completed his artistic training in the Museo del Prado between 1844 and 1846. Over the course of his lengthy career he focused on history painting, with the

result that he remained associated with official art circles. In addition, Castellano depicted scenes of picturesque daily life that reflected his particular interest in the theatre and bullfighting.

Between the mid-1850s and the late 1860s Castellano regularly participated in the National Fine Arts Exhibitions where he obtained an honorary mention in 1856 for his painting *The Horses' Courtyard at the Bullring in Madrid* (Madrid, Museo Nacional del Prado, P-4274). He subsequently won a third medal at the 1862 Exhibition for *The Death of Daoíz and Velarde* (Madrid, Museo de Historia); another in 1866 for *The Imprisonment of Fernando Valenzuela* (Madrid, Museo del Prado, P-5554); and another in 1868 for *The Death of the Count of Villamediana* (Madrid, Museo del Prado, P-3925). These awards meant that the decade of the 1860s was the most professionally successful of the artist's career. A new phase began for Castellano in 1873 with the creation of the Academia Española de Bellas Artes in Rome and he applied for one of the four honorary grants that were offered to painters to spend time in that city. After challenging the results of the competition, he was finally awarded a grant in 1874. In Italy, Castellano produced a number of copies of paintings including *Saint Ursula* by Carpaccio, which he sent



Manuel Castellano,
The Horses' Courtyard at the Bullring in Madrid.
Madrid, Museo Nacional del Prado, P-4274



Manuel Castellano,
Bullfighter making a protective Pass. Madrid,
Biblioteca Nacional
(Dib 15/32/63)

to the Spanish Government in 1876. In 1878 he moved to Paris where he painted *The Swearing of the Oath by the Marquis de la Romana's Troops* (Madrid, Museo Nacional del Prado, P-3388), a canvas that was acquired by the War Ministry of the day.¹ Castellano returned to Madrid where he died of a heart attack on 3 April 1880.

As noted above, Castellano's best known works reflect the dominance of history painting at the time, within which genre he was not particularly outstanding. However, he possessed other facets that made him a notable artistic figure in the 19th century, namely his activities as a collector and draughtsman. During his trips and through his numerous acquaintances Castellano assembled a large collection of prints, drawings and photographs. Of the more than 18,000 photographs that he owned, 700 are views, primarily of Madrid and other places in Spain as well as Rome and Italy, while the remainder are portraits. The latter were of the studio type and it would seem that Castellano acquired excess prints from studios of the day. Together they constitute a remarkable corpus from an artistic, documentary, historical and sociological viewpoint, given that they include images of individuals from all social classes and also provide information on contemporary fashion and on the topography of cities at the time.

Most if not all of this collection entered the Biblioteca Nacional, a small part of which was donated by

the artist while the rest was sold to the Library by his nephew and heir after Castellano's death.² Within this collection is a small album with eight photographs of bullfighting taken by the artist (BA 3103). Some are photographs of sketches but two of them, numbers 6 and 7, are photographs of finished paintings. While the whereabouts of most of Castellano's paintings on bullfighting is now not known, given that they entered private collections, the two paintings that correspond to these photographs were auctioned in the 1980s at Ansorena in Madrid.³ Their titles are *Suerte de Varas* (oil on canvas, 53 x 78cm) and *Death of a Horse* (oil on canvas, 52 x 78),⁴ which are the subjects depicted in the present drawings. However, although they reveal some shared features, the compositions are different and it should be remembered that Castellano produced hundreds of drawings on bullfighting using different approaches to the subjects and compositions. Among the more than 1,500 drawings collected by the artist and now in the Biblioteca Nacional, 355 are bullfighting scenes by his own hand, executed in the 1850s and 1860s. They are divided into various albums, two of which (BNE, Dib 15/31 and 15/32) contain a total of 111 drawings of bullfighters, picadors' assistants, *banderilleros* and other figures from the different episodes within the bullfight. Another album containing 50 drawings is devoted to picadors in different poses (BNE, Dib 15/33), while two more contain preliminary





Manuel
Castellano,
Death of a Horse.
Madrid,
Biblioteca
Nacional
(Dib 15/36/14)



Manuel
Castellano,
Fallen Picador.
Madrid, Biblioteca
Nacional
(Dib 15/33/19)

sketches for finished compositions (BNE, Dib 14/24 and 15/36). Finally, two others are filled with drawings of bulls (BNE, Dib 15/34 and 15/35). These albums are extremely interesting given that the figures are treated as academic models and their bodies, facial features and even "characters" are perfectly conveyed.⁵ Furthermore, Castellano added annotations on the breeders, brands, date of the bullfight, the name of the animal and its behaviour in the ring, thus revealing an interest close to portraiture when depicting the characteristics of the bulls.

The other albums are, however, more relevant to a study of the present drawings, *Suerte de varas* and *Death of a Horse*. Here we find a detailed analysis of different figures seen in the present sheets, such as the *Bullfighter making a protective Pass* (BNE, Dib 15/32/63) or the *Picador* (BNE, Dib 15/33/31) who appear in the present *Suerte de varas*, or the *Fallen Picador* (BNE, Dib 15/33/19) who appears in the present *Death of a Horse*. The

Biblioteca Nacional also has a drawing that is notably similar to the present *Death of a Horse* (BNE, Dib 15/36/14) and which reveals Castellano's process of systematic study and the way that he continually made preliminary sketches before creating the final work. The artist studied each of the figures in the composition then sketched out different settings into which he located each of them with minor variations.

Like the present two sheets, most of Castellano's drawings are executed in pencil on white paper. The artist paid particular attention to the highlights, which he sometimes emphasised with lead white, as well as to the shadows, although never losing the force and spontaneity of an immediate sketch. The result is a body of work that pays tribute to the world of the bullfight, given that all these figures as well as the bulls, horses and mules are depicted by Castellano with the enormous respect and with the admiration of an artist paying tribute to another art form.

¹ Ossorio y Bernard (1975), pp. 146-147.

² Kurtz y Ortega (1989), p. 187.

³ Sánchez Valle (1986), p. 69.

⁴ Ansorena, catalogue no. 100, lot nos. 63 and 64.

⁵ Both Casado Alcalde (1985) and Barcía (1906) share this opinion.



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