

FECIT VII

Spanish Old Master Drawings



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DELA**MANO**

Acknowledgements: Roberto Alonso Moral, Alberto Ausín Ciruelos, Luisa Barrios, Cipriano
García-Hidalgo Villena, Javier Jordán de Urríes, Víctor Rodríguez Rangel, Steffi Roettgen, Nicola
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Editing and coordination: Alberto Manrique de Pablo

Photography: Andrés Valentín Gamazo

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DE LA MANO
c/ Zorrilla, 21
28014 Madrid (Spain)
Tel. (+ 34) 91 435 01 74
www.delamano.eu
info@delamano.eu

[1]
LUIS DE VARGAS

(Seville, c. 1505–c. 1567)

Four female figures and a male figure. Study for the death of the daughter of Jephthah (?)

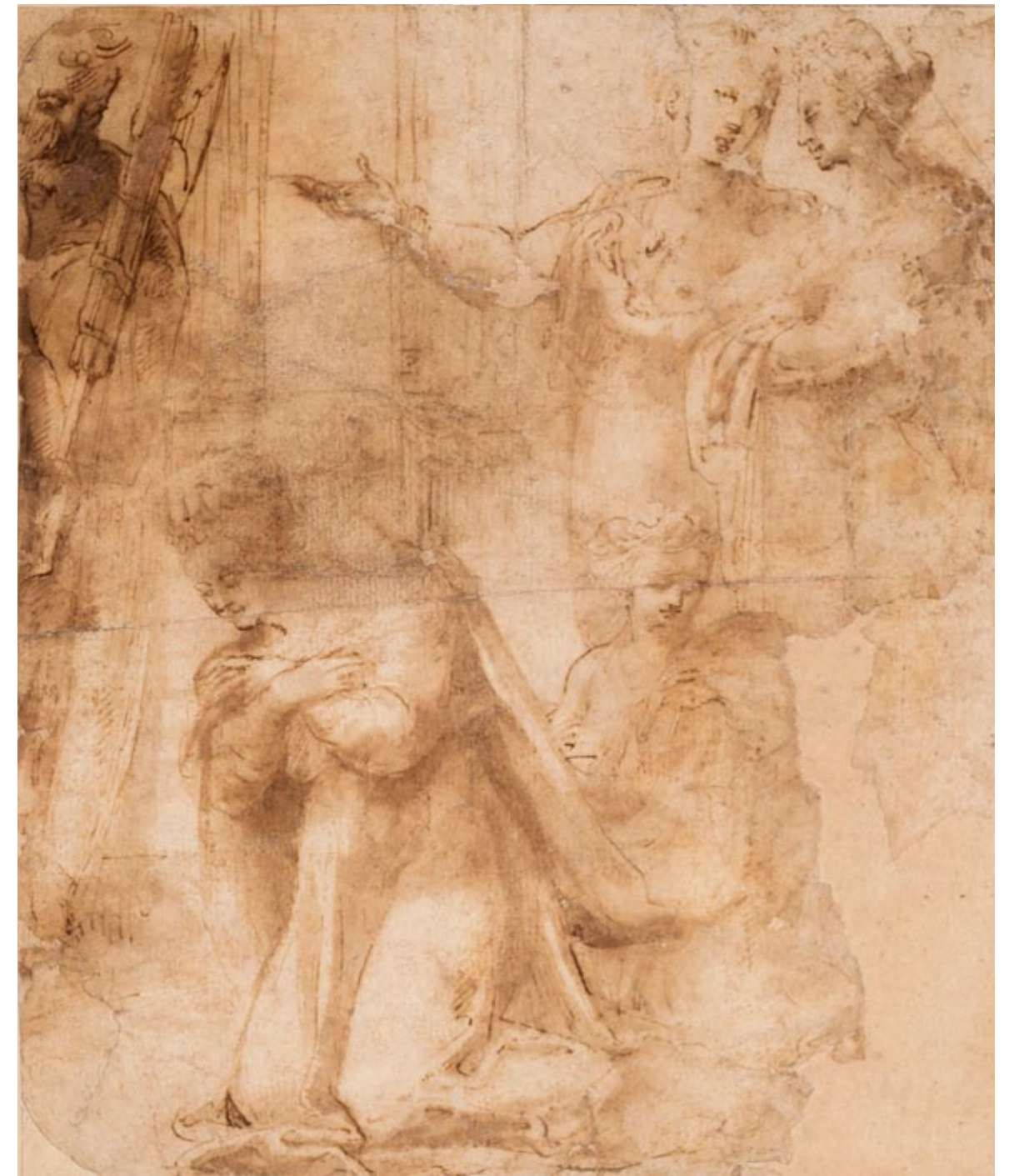
c. 1550–67

Pen and grey-brown wash on paper

210 x 175 mm

Luis de Vargas was the son of the little known painter Pedro de Vargas and of Aldonza Jiménez. Born in Seville around 1505, he learned the rudiments of painting from his father and is thought to have furthered his training with Diego de la Barrera. In 1527, aged around 21, Vargas went to Rome for the first time and is thought to have spent two periods there, from 1527 to 1534 and from 1555 to 1561.¹ These Italian trips were motivated by his desire to improve as an artist, in a possible echo of Francisco de Holanda's opinion: "One thing they are notorious for in Spain and Portugal is that in neither Spain nor Portugal are they familiar with painting, nor do they do good painting or honour painting."² It is thus logical that the more talented and ambitious painters did not confine themselves to studying in Spain and chose to go to Italy with the aim of assimilating both classical and modern art. Luis de Vargas could look to a lengthy tradition of painters who had done so, including Pedro de Berruguete, Fernando Yáñez de la Almedina,

Pedro Machuca and Alonso de Berruguete, among others. It is thought that in 1543 Vargas started to work with Perino del Vaga on the fresco decoration of the pontifical apartments in the Castel Sant'Angelo,³ having been a pupil of Perino's from shortly after the time of his arrival in Italy. Pacheco states that "it is not known who his master was, some assuming that it was Perin de Vaga [sic]."⁴ There is no conclusive proof of Vargas studying or working in Perino's studio but the existence of some drawings by him that are copies of the latter's compositions⁵ and the parallels between some of his Sevillian works and those of the Italian painter and his collaborators on the pontifical frescoes would seem to demonstrate this connection.⁶ What is certain is that Vargas's technique in his drawings, with its energetic stroke, soft, undulating lines and effects of light modulated through very subtle washes all refer to the manner characteristic of Perino's circle, particularly Francesco Salviati.⁷ This delicate technique of Italian origin is to be seen in the present sketch. It depicts a crowned woman



¹ Navarrete Prieto (2016), p. 298. Francisco Pacheco stated the artist to have been continually in Italy for 28 years, Pacheco (1649/2009), p. 221; in contrast Palomino considered that he was in Rome for only seven years, Palomino (1715-1724/1947), p. 802.

² Holanda (2008), p. 51.

³ Huard (1835), p. 119. This is the earliest source to refer to Luis de Vargas's involvement in the decoration of the Castel Sant'Angelo and also states that he was one of the most outstanding artists.

⁴ Pacheco (1599/1985), p. 297.

⁵ For example the Study for an Infant Christ in the Uffizi (inv. 10515S), which is a copy of the figure in The Nativity by Perino del Vaga of 1534 now in the National Gallery of Art in Washington (inv. 1961.9.31).

⁶ Escuredo (2020), vol. I, pp. 244-249.

⁷ Navarrete (2009), p. 119.

kneeling in the foreground, her hands crossed at her breast. She is accompanied by another female figure in the middle-ground on the right who is also kneeling, and by two more standing women who seem to be watching the scene taking place. Finally the man on the left holding an axe offers the clue to identifying the action taking place in the drawing, which shows the moment prior to the principal female figure's beheading.

Dr Escuredo, an expert on Vargas, has related this sheet to one in the British Museum (fig. 1) which was undoubtedly preparatory for a now lost fresco.⁸ Typologically, the elegant figures in the two drawings are extremely comparable and have similar faces, for example the kneeling woman, and both employ very fine pen strokes and very subtle grey-brown washes to create hatching. The present drawing can be seen as a first version of the one in the British Museum, which is much more finished and is squared up for direct transfer to another support. The subject of that drawing was identified by Dr Mark McDonald as *The Execution of Jephthah's Daughter*.⁹ It includes an inscription on a *cartellino* held by a boy in the lower right corner, which reads: "fue Muerta/ Iezabel por ma/ dado de lehu [Jezabel was killed on the order of Jehu]." However, as McDonald noted, this identification of the scene as the death of Queen Jezabel is incorrect. Jezabel was killed when she was thrown out of a window on the orders of King Jehu whereas the drawing shows a queen about to be beheaded, an act witnessed by the king and his entire court. Jehu is sometimes referred to as Jephthah, who was also obliged to sacrifice a daughter as he promised Yahweh that if he were victorious over the Ammonites he would sacrifice the first being to come out of his house to meet him. That person was in fact his daughter. She accepted her fate but asked her



Fig. 1 Luis de Vargas, *The Execution of Jephthah's Daughter*, c. 1550-68. Pencil, ink and grey-brown wash on paper, 280 x 382 mm. London, British Museum, inv. 7.52.2

father to grant her two months to "go up and down the mountains, and bewail my virginity, I and my fellows" (Judges 11, 29-40). Following her return she was executed, and while the Old Testament does not specify by what method she is often depicted as being beheaded.¹⁰ The other women shown alongside the crowned, kneeling figure would thus be the friends who accompanied her during her last months. Another possibility that has been suggested with regard to the subject of the two drawings and which again does not take into account the inscription on the British Museum sheet, is that they depict the martyrdom of Saint Catherine.¹¹ This is certainly plausible with regard to the depiction of the figures and their poses, particularly if the scene is compared to those on this subject by Bernardino Luini in San Maurizio al Monastero Maggiore in Milan and by Pordenone in the basilica of Santa Maria de Campagna in Piacenza. Whatever the iconography of these two drawings, it is quite evident that they are two of the most beautiful surviving drawings by Luis de Vargas, both perfectly revealing his assimilation of the figurative culture of mid-16th-century Rome.

⁸ Escuredo (2020), vol. I, pp. 350-355.

⁹ McDonald (2012), pp. 104-106

¹⁰ McDonald (2012), p. 106.

¹¹ Escuredo (2020), vol. I, p. 351.

[2]

JUAN ANTONIO DE FRÍAS Y ESCALANTE

(Córdoba, 1633 - Madrid, 1669)

Battle Scene

c. 1651-1669

Grey-brown ink and grey washes on paper

77 x 138 mm

SIGNED

“J. de Escalante”, in grey-brown ink, lower left corner

The decade of the 1660s saw the deaths of a number of young artists who would not only have been the successors to great masters such as Diego Velázquez and Alonso Cano but would also have constituted the generation of the final years of the Golden Age. Among those exceptionally talented and promising figures were Mateo Cerezo (1637-1666) and Juan Antonio de Frías y Escalante. The latter was born in Córdoba and after an initial period of training in his native city, possibly in the studio of Antonio del Castillo, went to Madrid in the late 1640s. There he entered the studio of Francisco Rizzi and from that point onwards was professionally active at court. Escalante's first known work is an *Episode from the life of Saint Gerard* painted for the monastery of the Barefoot Carmelites in Madrid but now lost.¹ This work must have gained him renown as from that point onwards the artist received numerous commissions from churches and religious houses in Madrid. The most notable of his career dates from 1667 when he was entrusted with the execution of seventeen paintings for the sacristy of the monastery of the Shod Mercedarians in the capital (now in the Museo del Prado). Just a few years later and

shortly after he had started to work with his master on a new monument for Toledo cathedral, Escalante succumbed to tuberculosis before he had fully developed an artistic maturity that promised great achievements. We know from Palomino that Escalante was “a fine draughtsman” and that for some of his compositions he made use of prints, especially after paintings by Tintoretto and Veronese, artists whom he particularly admired.² His works clearly reveal an interest in those Venetian painters, not just in the manner of arranging the figures but also in their poses. This appreciation is also evident in the present drawing, in which the dynamism of the battle scene recalls the one to be seen in the middle-ground of Tintoretto's *Abduction of Helen* (fig. 1), a work that had been in the Spanish royal collection since 1651 when Luis de Haro gave it to Philip IV.³ In his canvas Tintoretto set the episode recounted in Homer's *Illiad* in the heat of a battle in which the foreground includes a ferocious combat at sea over Helen's abduction while in the middle-ground the solid figures gradually dissolve into the depiction of an engagement between Turks and Christians. Tintoretto's device of transforming the figures into almost arabesque-like forms which convey



¹ Palomino (1715-1724/1947), p. 966.

² Contento (1993), vol. I, p. 221.

³ Martínez Leiva and Rodríguez Rebollo (2015), p. 433, cat. 541.



Fig. 1 Jacopo Robusti, Tintoretto, detail from *The Abduction of Helen*, c. 1578-79. Oil on canvas, 186 x 307 cm. Madrid, Museo Nacional del Prado, cat. P000399



Fig. 2 Juan Antonio de Frías y Escalante, *Battle Scene*, c. 1651-69. Sold at Holloway's (UK) 17 March 2015, lot 302

movement is adopted here by Escalante: in the foreground he depicts the horses and riders defined through deft strokes of pen and iron-gall ink and light, blueish washes which define the shadows, while further into the pictorial space he dissolves the figures to the point of merely suggesting their presence through a haze of waving lances. In addition, the artist almost literally copied the figure of the mounted Turk seen from behind and defending himself from the enemy with his shield who is located in the middle of Tintoretto's composition. The same figure would also seem to be present on the right of the drawing in the form of a powerfully-built horse on which a turbanned Turk with a Saracen sword with a curved blade is charging at other riders. The drawing's highly finished, refined appearance and the fact that it is signed by Escalante at the lower left corner possibly indicates that it is a presentation drawing for a large-scale painting. There is in fact another drawing of the same technique, size and subject and with a very similar composition (fig. 2), suggesting that the artist may have been preparing a series of large-scale works for a commission of which sadly nothing is now known.⁴

Battles are not a common subject within Escalante's oeuvre although some of his canvases

do include such scenes or episodes with pronounced movement. For example, in *The Conversion of Saint Paul* (Museo Cerralbo, inv. 04271) he experimented with the movements of the horses and figures in a way very similar to that seen in the drawings discussed above. This suggests that some of his sketches may have been related to works of a different type, as in the case of the drawing in the Rodríguez Moñino collection.⁵ That work, which is smaller than the present one and makes use of a freer, more sketchy technique, would not seem to be a study for a composition as a whole but rather a part of one in which some type of military action is taking place, indicating that Escalante studied subjects of this type both for paintings of battle scenes and for their inclusion in compositions of other kinds. For example, in 1667 and as part of the above-mentioned series of oils for the Shod Mercedarians, the artist depicted a biblical subject which Cruzada Villamil described as: "Warriors terrified by the appearance of a beacon surrounded by glowing light in the sky; in the background two armies fighting."⁶ The painting passed to the Museo de la Trinidad and was destroyed during the Spanish Civil War, for which reason it is not possible to determine if any of the above-mentioned drawings were preparatory for its composition.

⁴ The principal monographic study on Escalante to date does not include any reference to commissions or paintings by the artist on that subject. See Delgado (2001).

⁵ Delgado (2001), p. 318, cat. D-7 and Colección Rodríguez Moñino-Brey (2002), pp. 67-68.

⁶ Lafuente Ferrari (1941), pp. 19-20, cat. 18.



[3]

ANTONIO DEL CASTILLO

(Cordoba, 1616-1668)

Saint Acisclus and Saint Victoria

c. 1655-1660

Reed pen and grey-brown ink on laid paper
255 x 204 mm

INSCRIBED:

“Castillo”, in ink, lower right

PROVENANCE

Earl of Elgin and Kincardine until 1986, as by Giovanni Battista Lusieri (sold Sotheby’s London, 30.6.86, lot 166);

BIBLIOGRAPHY:

Navarrete and García de la Torre (2008), pp. 304-305, cat. 65

Saint Acisclus and Saint Victoria are the patron saints of the city of Cordoba. On 17 November 313 AD this brother and sister were tortured by Dion, the Roman prefect of the city, during the persecution of Christians ordered by the Emperor Diocletian. According to their hagiographic chronicle, Dion had them put into an oven but when he heard them singing he ordered them to be thrown, weighted with stones, into the Guadalquivir. However, they both floated to the surface unharmed. He then ordered them to be burned on a bonfire but this got out of control and various people died without the siblings being affected. He finally had Acisclus decapitated on the banks of the Guadalquivir while Victoria was shot with arrows in the Roman amphitheatre, resulting in both their deaths.¹ Their childhood servant collected their bodies and buried them near the river. According to Saint Elogius a basilica was built as a place of veneration to them and the remains of other martyred Christians were brought there. In order to protect those

remains during the Almohad period they were sent to Saint Peter’s and concealed in the basilica’s columns. On 21 November 1575 an urn containing the saints’ remains was discovered during work on the foundations of the tower. This discovery took place shortly after the Council of Trent (1545-63), which sanctioned the worship of saints and their relics,² as a result of which the veneration of Acisclus and Victoria became widespread. The same period saw the rise of depictions of them for the decoration of chapels in large churches, as well as for smaller churches and private oratories. Given that this was a cult primarily associated with Cordoba it was local artists who most depicted the subject and who offered the widest variety of depictions of it. One example is Antonio del Castillo, a Cordovan painter and son of the little known Agustín del Castillo who was born in Llerena in Extremadura and whom Palomino described as “excellent”, stating that his son received his first training in art from him.³ On the death of his father in 1626 Antonio del Castillo left for Seville where he



¹ Fábrega (1953), vol. I, pp. 59-61.

² Cofiño (2003).

³ Palomino (1715-1724/1947), p. 949.



Fig. 1 Antonio del Castillo, *Saint Acisclo and Saint Victoria*, 1650. Pair of oils on canvas, 177.5 x 85.5 cm (each). Sold at Sotheby's London in 2015

continued his training in the studio of Francisco de Zurbarán. He returned to his native Cordoba in 1635 and became the leading painter there. Palomino states that he produced numerous works on the subject of the city's patron saints, singling out the *Saint Acisclo* which Castillo painted for the cathedral's principal altar: "A gigantic figure which very well demonstrates the eminence of his skills due to it being majestically drawn and with great proportion and symmetry, and well rendered in the chiaroscuro."⁴ The painting was in fact rejected for that location and was then installed in the chapel of the Purísima. Castillo was also commissioned to paint the fresco of the cathedral's Pardon Doorway for which he once again depicted the subject of the city's two patron saints, a work that was

extremely well received.⁵ In addition, he produced lesser works, such as the two half-lengths of the same saints for the Hospital de la Consolación (present whereabouts unknown)⁶ and the exquisite diptych of 1650 that was very probably commissioned for the convent of the Encarnación in Cordoba. In the mid-19th century it was in the collection of the Countess of Montijo and was subsequently auctioned at Sotheby's in 2015 (fig. 1).⁷

All these works indicate the enormous demand for paintings of Cordoba's patron saints and the consequent need to create new typologies which did not copy previous models in order to satisfy clients. The present drawing, which depicts the two saints seated and in conversation, can be located within the context of this quest for new prototypes. Each has the attributes of their martyrdom: an arrow in the case of Saint Victoria and a sword resting on his knee in the case of Saint Acisclo. To further assist in their identification, both hold their martyrs' palms which rest on their left shoulders. The technique employed is typical of Castillo, who produced a large number of sketches of this type in which he often used a reed pen and grey-brown ink to add a sense of animation.⁸ The type of free stroke typical of the artist, which brings movement and dynamism to the figures, is also present here, as is the characteristically rounded form of the eyes which is one of Castillo's identifying traits. This drawing clearly confirms Palomino's opinion when he stated that anyone in Cordoba who did not own works by Castillo could not be considered "a man of good taste."⁹

⁴ Palomino (1715-1724/1947), p. 949.

⁵ "On the Pardon Doorway, on the outside part, where the apostle saints Peter and Paul are located, [are] the holy martyr saints of Cordoba Acisclo and Victoria, and the Assumption of Our Lady, with Saint Michael and Saint Raphael on either side; all executed with such superior mastery and intelligence in the handling, and skills in the fresco; so that although it is now more than eighty years since they were painted they seem as fresh as if they had just been recently finished." Palomino (1715-1724/1947), p. 950. The doorway as it appears now has undergone numerous modifications but there is a drawing for the project by the artist in the Museo de Bellas Artes de Córdoba (CE0875D). See García de la Torre (1997), pp. 96-99.

⁶ See Palomino (1715-1724/1947), p. 952, and Navarrete and García de la Torre (2008), p. 304.

⁷ Sotheby's, *Old Master & British Paintings*, 29 April 2015, lot 572. See also Nancarrow and Navarrete (2004), pp. 290-292, cats. 80 and 81.

⁸ According to Palomino: "Our Castillo was also extremely skilled at making drawings [...] most of them in pen; and some (especially of old men) done with reed pens [...] and with them he liked to draw large heads, with thick pen strokes, with great mastery and freedom." Palomino (1715-1724/1947), p. 953.

⁹ Palomino (1715-1724/1947), p. 954.



[4]

CLAUDIO COELLO

(Madrid, 1642-1693)

Bust of a Child and Head of an Angel (recto)

Saint Anthony of Padua (verso)

c. 1685-1690

Red and black chalk on ochre-coloured laid paper

295 x 216 mm

PROVENANCE

Madrid, art market; Madrid, private collection

Claudio Coello's activities as a draughtsman, which are essential for an understanding of his aesthetic and conception of the art of painting, were already signalled out as a sign of his identity in the earliest biography on him, published thirty years after his death. In his *Parnaso Español*, Antonio Palomino located the origins of Coello's vocation and professional career in the practice of drawing when he recounted how the artist entered Francisco Rizi's studio in accordance with his father's wishes. The latter wanted his son to help him design his creations as a bronze sculptor but the young Coello's skills with chalk and pen soon revealed a consummate artist. In Rizi's words, quoted by Palomino: "he gave infallible hopes of being an eminent man in it [painting]." ¹ This commitment to drawing seems to have first expressed itself in Coello's study of the medium, and he went as far as to analyse the drawings his master had thrown away, then in his constant and persistent practice of drawing, even "at uncommon hours", a habit the artist always maintained and which helped to make him "a truly complete artist." Seen from the perspective of time, Coello's artistic activity was one of the most wide-ranging among his contemporaries active in Europe at this time as

not only did it encompass all the artistic genres but also included work in all formats, from mural painting to the more conventional easel painting. In addition, Coello's career culminated with great success given that he became court painter to Charles II, the last Spanish Habsburg.

Coello's career was closely associated with the court as although his works for the King are not documented until well into the 1670s, his close relations with two of the monarch's earliest court painters must have opened the doors of the royal studio and the remarkable royal collection to him. These two artists were his master Rizi, who worked for the Habsburgs from 1657, and later Juan Carreño de Miranda, whom Coello would succeed as painter to the King in 1685. Aside from the professional consequences of these friendships, they were crucial for his evolution as a draughtsman. Thus the initial ideas learned from Rizi, who was heir to the Italian tradition, were expanded through the experience of Carreño from an early date and drawings by Coello of 1661 already recall the work of both artists. It should be remembered that Carreño and Rizi collaborated on important mural projects and that the members of their workshops would have associated with both of them. Carreño's



¹ Palomino (1715-1724/1947), p. 1058.



Fig. 1 Claudio Coello, *Saint Anthony of Padua* (verso of the present drawing)

use of two colours in his chalk drawings, for example, would be skilfully assimilated by the young Coello.²

This is the technique employed in these two previously unpublished studies which are here attributed to Coello, although red chalk certainly predominates and the black chalk is reduced to a secondary role. The latter is just visible in some slight indications in the outlines, reinforcing the shadows or constructing accessory details. This makes these studies exceptional within Coello's output as such mastery of red chalk is only known in two other works: the restrained

Male Life Study in the Casa de la Moneda in Madrid,³ and the recently attributed *Small Putti or Child Angels* in the Biblioteca Nacional de España.⁴ The present sheet, which has two images of great interest and exceptional quality, thus broadens the horizon of knowledge with regard to the artist's use of this medium.

In addition to the evident technical similarity with his habitual manner, the attribution of these drawings to Coello is based on the fact that the design on the verso (fig. 1) is clearly preparatory for the figure of the saint in *The Vision of Anthony of Padua*. This composition dates from around 1685-90 and two versions of it (with slight differences) are currently known, one in a private Spanish collection⁵ and the other in the Musée Goya in Castres (fig. 2).⁶ While Gaya Nuño proposed that the first painting came from the monastery of San Hermenegildo in Madrid, as part of a group on Franciscan themes assignable to Coello's late period, it is not clear where the work was originally. However, the appearance of an autograph replica of similar size at least allows it to be said that it enjoyed some success. The saint appears in the present drawing in the pose used in the final painting, which is identical in both canvases; kneeling on a stone step and looking upwards with an expression of devotion characteristic of scenes of mystical revelation of this type, accompanied by the gestural play of his hands. Coello focused most on the analysis of the drapery, the folds of which are faithfully translated onto the painting, as is the effect of light falling on the sleeves, knees, hands and face, achieved by leaving some of the paper blank. At the same



Fig. 2 Claudio Coello, *Saint Anthony of Padua*, oil on canvas, 162 x 123 cm. Musée Goya, inv. no. D2006-1-1. On deposit from the Musée des Beaux-Arts de Rennes



Fig. 3 Claudio Coello, *Saint Anthony of Padua*, oil on canvas, 159 x 90 cm. Museo Nacional del Prado, cat. no. P005244

time, he concentrated the red chalk on the profiles and shadows, the latter created with short parallel strokes of varying intensity. Coello used the red chalk to very precisely silhouette the entire outline, limiting the black chalk to brief reinforcements in the most pronounced areas of shadow, such as the inside of the sleeves and the deepest folds. The black chalk is only made clearly visible in order to define the different material of the step and the hair and for the subtle broken line that indicates where the cingulum would fall in the final painting. The artist made use of the thick texture of the paper, which is characteristic of the High Baroque Madrid school, so that the red chalk flows over it to imitate the rough texture of the Franciscan habit.

While relatively highly finished with regard to these details and to the overall concept of the figure, for the saint's body Coello opted for a synthetic, unfinished approach. This is evident in the hands, which are briefly sketched in, and is austere effective in the definition of Saint Anthony's profile, which is constructed from short, angular and heavily pigmented lines. The

purpose of this preliminary study was thus to try out the figure with regard to its volume and position and the way the light falls on it. This is already at an advanced stage and the sheet precedes more detailed studies.

In contrast, Coello used the recto of the sheet to draw a superb and detailed study of two infants' heads. They are surprising in their skilled use of the same medium employed with a totally different aim, as here the artist focuses on capturing physical features, foreshortening and carefully differentiated expressions. While concentrating on details Coello maintains his agile but simultaneously contained stroke in the areas of shadow and the curly hair. In addition to the subtle areas of hatching, here with a greater use of black chalk, the artist also blends the red tone, as on the boy in the upper part's cheeks. This type of "well defined" softness perfectly reflects Palomino's words in his final sentence at the end of his biography of Coello: "In order to improve an outline, Claudio would give nature thirty twists." The result was a much more polished appearance than that found in the work of many of

² On Coello as a draughtsman, Pérez Sánchez's summary continues to be valid. Pérez Sánchez (1986), pp. 262-268. For the catalogue of his drawings, although now somewhat outdated due to new additions, see Sullivan (1989), pp. 243-285.

³ Durán (1980), p. 34, cat. no. 25; Sullivan (1989), p. 279, cat. no. D59.

⁴ Zapata & Gómez (2015), pp. 310-312.

⁵ Gaya Nuño (1955) p. 49; Sullivan (1989), p. 215, cat. no. P85. Oil on canvas, 182 x 183 cm. Previously in Cabrera de Mar, Barcelona, private collection.

⁶ Oil on canvas, 162 x 123 cm. Musée Goya, inv. no. D2006-1-1. On deposit from the Musée des Beaux-Arts de Rennes.



Fig. 4 Claudio Coello, *Saint Rose of Lima*, 1683. Oil on canvas, 240 x 160 cm. Madrid, Museo Nacional del Prado, cat. no. P000663

Coello's fellow artists in Baroque Madrid, undoubtedly explaining the incorrect attribution of this drawing in the past to Mariano Salvador Maella.

While the two children or putti share the same sheet with Saint Anthony they do not seem to be for the final composition of the saint's vision. Their typology is very similar to that of the children depicted in other works by Coello, whose religious compositions are filled with angelic glories as well as the zephyrs and genii that fly over his decorative schemes on mythological themes. Nonetheless,

in *The Vision of Saint Anthony* one of the small angels among those seemingly disputing for a stem of lilies has very similar features to the child shown bust-length in the present image: a broad forehead, very prominent, rosy cheeks and curly hair with a lock in the centre of the forehead. Coello gave similar features to the Infant Christ who appears to *Saint Rose of Lima* (fig. 4) and to others of earlier date. The remarkable immediacy with which this figure is captured suggests that it may have been depicted from life.

Similarly, the head in the lower part of the sheet, which is foreshortened and seen from below so that it tilts back to show its pointed nose and some faintly suggested wings, can be related to the angels in the clouds next to Christ or to the Virgin, particularly in Coello's *Immaculate Conceptions*. A very comparable one, albeit facing the opposite way, is present in the above-mentioned *Vision of Saint Anthony* on the Christ Child's throne, and also in *The Earthly Trinity* (1685-90. Budapest, Szépművészeti Museum), to mention an example that is close in date.

Finally, it should be noted that both heads are lit from below, as frequently found in studies for mural decorations and an effect that appears in other drawings by Coello. Its concentration and quality make this new red chalk drawing an important addition to Coello's drawn oeuvre.

ÁNGEL ATERIDO



[5]

FRANCISCO IGNACIO RUIZ DE LA IGLESIA

(Madrid, 1649-1703)

Study of Heads for the painting “The Holy Family with Saints”

c. 1680-1685

Black chalk with touches of ink on paper

175 x 293 mm

INSCRIBED

“80rs”, in ink, upper left corner; “Carpt XVIII/ 2588”, in red pencil, on the reverse; “10-18-16r”, in black chalk, on the reverse

PROVENANCE

Madrid, collection of the Marquis of Casa-Torres; Madrid, private collection

Francisco Ignacio Ruiz de la Iglesia is one of the most interesting Madrid painters of the second half of the 17th century. Initially trained in Francisco Camilo’s workshop, he soon moved to that of Juan Carreño de Miranda, becoming one of his most notable and skilled followers. In 1679 Ruiz de la Iglesia took part in the creation of the decorations to mark the entry into Madrid of María Luisa de Orleans, Charles II’s first wife. It was at this point that he made contact with most of the court painters, particularly Claudio Coello (1642-1693), appointed Painter to the King in 1683, and José Jiménez Donoso (1632-1690).¹ The influence of the former would be evident throughout the early 1680s, particularly with regard to the composition and settings of Ruiz de la Iglesia’s works, although his style reveals a greater sobriety and formal restraint. Coello’s influence is most clearly evident, however, in his drawing,² both with regard to the direct style and pronounced lines and the

careful study of compositions and figures evident in preliminary studies for the different elements to be used in his paintings. Ruiz de la Iglesia’s openness to the various trends in Madrid painting of this period is clearly visible in his works of the 1690s in which he once again looked to Carreño for some of his compositions, for example *The Virgin giving the Rosary to Saint Dominic* of c.1690 (Venta de Baños, church of Santa Rosa de Lima). In other works he was influenced by the colouring and forms of the Neapolitan artist Luca Giordano who had arrived at court in 1692, evident, for example in *The Last Supper* in the Royal Palace at Aranjuez (inv. no. 10023062).³ Ruiz de la Iglesia’s fine technique, particularly in his fresco paintings based on designs by Coello for the Chamber of Queen Mariana of Neuburg in the Buen Retiro palace, earned him the position of Painter to Charles II in 1689,⁴ a position he maintained and expanded through further royal appointments under Philip V.⁵



¹ For Ruiz de la Iglesia’s biography and artistic influences, see Palomino (1715-1724/1947), pp. 1114-1118; Angulo (1979) and Aterido (2015), vol. I, pp. 132-139 and vol. II, pp. 274-281.

² Both Angulo and Pérez Sánchez directly related Ruiz de la Iglesia’s manner of drawing to that of Claudio Coello. See Angulo (1979), p. 390 and Pérez Sánchez (1986), p. 261.

³ See Aterido (2015), pp. 133-137, figs. 125 and 251.

⁴ Ceán Bermúdez (1800), vol. IV, p. 288.



Fig. 1 Francisco Ignacio Ruiz de la Iglesia, *The Holy Family with Saints*, c. 1680-1685. Oil on canvas, 144 x 188 cm. Vitoria, private collection. © Legado Alfonso E. Pérez Sánchez. Fundación Fondo de Cultura de Sevilla (Focus), Seville



Fig. 2 Francisco Ignacio Ruiz de la Iglesia, *Saint Elizabeth kneeling with the Infant Saint John the Baptist*, c. 1680-1685. Black chalk on yellowish-brown paper, 199 x 135 mm. Madrid, Real Academia de Bellas Artes de San Fernando, no. inv. D-2181

The present drawing is a paradigmatic example of the influence of Coello on Ruiz de la Iglesia in the early 1680s. This sheet of sketches of different heads was made in order to carefully study each of the elements in a composition. In this case the heads are those of the figures subsequently painted by the artist in *The Holy Family with Saints* (fig. 1). From left to right the artist analyses the expressions and faces of Saint Anne, Joachim, Elizabeth and the Virgin. The elderly Anne's face, Joachim's rough, weather-beaten one, Elizabeth's proud expression and the Virgin's gentle, classical features, once again influenced by Coello, are perfectly depicted through emphatic but minimal black chalk lines. Those used for the hair are undulating, those for the shadows are vertical or cross-hatched, while the outlines of the faces are created with a crisp, sharp technique. Ink is only employed to accentuate some heavily shadowed details, for example the Virgin's lips. Both the expressivity and the position of the faces in the drawing are almost identical to the final canvas although the liveliness of the drawn line becomes more restrained in the creation of the final oil. There is another surviving study for the painting, for the

figures of Saint Elizabeth and the Infant Saint John the Baptist, in the Real Academia de Bellas Artes de San Fernando (fig. 2).⁶ Once again it reveals Ruiz de la Iglesia's meticulous approach to elaborating his compositions.

As noted above, Coello (who was principal painter at the court of Charles II) influenced Ruiz de la Iglesia not only with regard to the practice of creating detailed studies for his works, but also with respect to their settings and compositions. Thus the setting of *The Holy Family with Saints*, comprising an architectural setting with a façade of monumental columns crowned by a balustrade and a staircase ornamented with stone balls, derive from works on a similar subject painted by Coello in the 1660s. These include *The Virgin and Child adored by Saint Louis of France* (Madrid, Museo Nacional del Prado, inv. no. P-000661) and *The Virgin and Child among the Theological Virtues and Saints* (Madrid, Museo Nacional del Prado, inv. no. P-000660). The architectural background plays a key role in all these works, giving them a sense of depth comparable to Veronese and assimilated from the contemplation of that artist's works in the Spanish royal collection.

⁶ Due to its quality, the attribution of this drawing has varied between Coello and Ruiz de la Iglesia. It was Diego Angulo in 1979 who related it to Ruiz de la Iglesia's painting of *The Holy Family with Saints*, see Angulo (1966), p. 23, plate 24 and Angulo (1979), p. 390, fig. 16. This attribution was accepted by Sullivan (1989), p. 284, cat. no. DR7. However, the drawing has been returned to Coello in the online catalogue of the Real Academia de Bellas Artes de San Fernando.



[6]
MATÍAS DE IRALA

(Madrid, 1680-1753)

Allegory of the Order of the Blessed Virgin Mary of Mercy

2nd quarter of the 18th century

Pencil and sepia ink with wash on laid paper

192 x 125 mm

SIGNED

“Fr. Mathias de Yrala”, in ink, lower left corner

PROVENANCE

Madrid, private collection

LITERATURE

Siglo XVIII. El arte de su época (2003), p. 77; Gutiérrez Pastor (2008), pp. 118-123, fig. 10

Fr. Matías de Irala was one of the principal disseminators of Spanish Baroque ornamental models. Born in Madrid and descended from an illustrious family,¹ he devoted himself to drawing from a very young age without any instruction, copying foreign engravings. At the age of twenty-four Irala entered the Franciscan Minorites of Saint Francis of Paula as a lay brother in the now defunct monastery of the Victoria on the Carrera de San Jerónimo in Madrid. Once his gifts for drawing and engraving were appreciated he was relieved of his monastic obligations and spent the following years teaching, drawing and producing prints. Only a few canvases by Irala's hand have survived, including *Saint Francis Xavier* in the parish church in Navarrete, La Rioja;² a few drawings, many of them preparatory designs for prints, such as *Decorative border for the front cover of a book* (Museo del Prado, cat. no. D009403); and principally, a large number of individual prints and book illustrations. The latter include the illustrations for various medical treatises such as the *Anatomía completa del hombre* by Martín Martínez of 1728, the *Theatro Chyrgurgico Anatómico del cuerpo del hombre viviente* of 1729 by Francisco Suárez, and a series

of prints published to illustrate a drawing manual with the title *Método sucinto y compendioso en cinco simetrías apropiadas a los cinco órdenes de arquitectura con otras reglas útiles*, which was produced both as an intended repertoire for painters' studios and for private students. Despite being a well-established and recognised engraver, in 1753, the year of his death, Irala enrolled to study engraving at the Real Academia de Bellas Artes de San Fernando,³ offering proof of his humility and desire to continue learning and improving.

Irala's style, which was exuberant, decorative, florid and dynamic, is evident in works filled with ornamental details and compositional diagonals and was considered by many to be Rococo. This is clearly evident in the present drawing, which is a paradigmatic one within his output. Its complex and extremely detailed iconography represents the *Allegory of the Order of the Blessed Virgin Mary of Mercy*, in which the most important saints of the Mercedarian Order are shown praising and venerating the triumphal figure of the Virgin. The composition, which is notably Baroque due to the movement of the figures and the large number of them, is divided into two levels. The upper part of the drawing is occupied by the



¹ Ceán Bermúdez (1800), vol. II, p. 310.

² On this work, see Gutiérrez Pastor (1982), p. 40, fig. 1.

³ Gutiérrez Pastor (1982), p. 43.

celestial realm presided over by the figure of the Virgin of Mercy, shown crowned, dressed in a white habit and with a scapular at her breast. Her face is identical to that of the Virgin in the engraved image of *Mary of the Holy Sacrament* executed by Irala around 1734 (Madrid, BNE, sig. IH-5398), which allows for an approximate dating of this drawing. In the present work the Virgin is seated on a chariot of the type used to convey holy images in public processions, thus acclaiming her triumph. It is notably similar to the one now in the church of Nuestra Señora de la Concepción in Navalcarnero, designed by Mateo de Medina in 1757 and based on the repertoire of forms found in Plate 25 of Irala's *Método sucinto*.⁴ Seated at the front of the chariot is the Christ Child, blessing and holding the terrestrial orb. The vehicle is pulled along by two eagles with two small angels above them playing drums, the latter extremely comparable to those in the upper part of the *Border* (Madrid, MNP, cat. no. D009403). Our Lady of Mercy is accompanied on her right by Saint Joseph with his flowering staff, and at the upper right corner by God the Father and the Holy Spirit, completing this triumphal image of the Virgin as the Queen of Heaven. Located on clouds, both Mary and Joseph are completely surrounded by angels with trumpets, violins, banderoles or simply accompanying them and adding life to the principal scene. One of these angels approaches the Christ Child and offers him bread and a bunch of grapes in a direct reference to the Eucharist.

The earthly realm is depicted in the lower part of the drawing. Here a number of the most important members of the Mercedarian Order are shown kneeling and in parallel diagonals, with women on the left and men on the right. On the left side the two women nearest to the viewer could be Saint Colagia, one of the companions who helped Saint Mary of Cervellon found the female branch of this Order and the mother of

Saint Ramón Nonato, suggested by the fact that she is shown as a secular figure with the Mercedarian emblem at her breast and also as pregnant, as indicated by the fall of her clothing over her stomach. In the background is Saint Mary of Cervellon holding a caravel in reference to her intercession at sea. On the right and opposite her is Saint Serapion, a soldier who took part in the Crusades, hence the crusaders' cross at his breast. Immediately next to this figure, in the centre, is Saint Peter Nolasco, founder of the Mercedarian Order, and finally, almost with his back to the viewer, is a man wearing a typical Catalan cap who is kissing the Order's emblem. He could be Saint Ramón Nonato, who was a shepherd in the Solsona area, or he might be a devout lay figure.⁵ In the background of the composition and acting as the vanishing point for the two diagonals created by the saints is the façade of a church. It has a dome and two flanking towers with steeples. Given that its architectural design does not seem to correspond to any known church of the Mercedarian Order, it could perhaps refer to the heavenly Jerusalem.

The precise, highly finished definition of this drawing is achieved through crisp lines of sepia ink and washes which create the sensation of different tones and shadows in the composition. The sheet of paper is entirely squared up in black chalk to allow the artist to transfer it more easily to another support, probably indicating that it was intended for a painting, given that in the case of his drawings intended for prints, Irala transferred them using pouncing, as can be seen in the Prado's drawing. As Gutiérrez Pastor has observed, the first half of the 18th century in Madrid saw the decoration of the convent of the Barefoot Mercedarians of Don Juan de Góngora, and the present drawing may be a design for one of the altar paintings for the church, a project in which Matías de Irala seems to have been involved.⁶

⁴ Blanco Mozo (2005), p. 125.

⁵ Gutiérrez Pastor (2008), p. 120.

⁶ Gutiérrez Pastor (2008), p. 122.



[7]

MICHEL-ANGE HOUASSE

(Paris, 1680–Arpajon, France, 1730)

Studies for a portrait of Louis I (recto)

Study of two male figures (verso)

c. 1719-1720

Black and white chalk on light grey-brown laid paper

370 x 292 mm

INSCRIBED

“20. r.^s”, in ink, on the reverse, centre right

PROVENANCE

Barcelona, private collection

The presence of French artists at the Spanish court increased after the first Bourbon monarch to occupy the Spanish throne, Philip V, imposed his rule following his victory in the War of the Spanish Succession. While some French painters had already entered court service during the reign of Charles II, it was not until around the middle of the second decade of the next century that they started to be regularly summoned to Madrid and appointed to high ranks within the official art system. Michel-Ange Houasse was the first to achieve this new, privileged status following his arrival in 1715 under the protection of Jean-Baptiste Orry. Houasse was the son of René Antoine, one of Louis XIV’s painters and a director of the French Academy in Rome. Houasse himself was a member of the Académie in Paris and his principal function at court would have been to construct an image of the monarch appropriate to the new times while remaining within the tradition of French portraiture.¹

He was the first French artist to receive the title of court painter to the King of Spain and was the only artist to paint portraits of the monarch prior to the arrival of Jean Ranc in 1722. From that point Houasse’s output focused on more lighthearted themes, particularly genres scenes

of the type that so delighted Philip V for the decoration of his private rooms in the new palace of La Granja de San Ildefonso. Houasse was a consummate draughtsman who made ample use of this discipline for two purposes: firstly to prepare his compositions in detail, following the traditional academic practice, and secondly to reproduce his paintings for engravings to be made after them. Nonetheless, Houasse’s known output of drawings was not particularly large and in recent years new attributions have been made, expanding the corpus.² At the present date around 40 drawings can be securely attributed to the artist. Most are in the Biblioteca Nacional in Madrid, having previously been in the collection of Manuel Castellano, and in the Museo Nacional del Prado, which they entered with the Pedro Beroqui Bequest. Many have been cut down and only a very few sheets (in Madrid, London, Stockholm and Paris) retain their original appearance.

This new sheet has dimensions very close to the original ones as it only has slight damage around the edges. In addition to almost retaining its original format it has drawings on both sides: a study for a full-length portrait of a man in 18th-century dress on the recto and two



¹ Held (1968); Luna (1981); Bottineau (1986), pp. 467-470. For the artist’s relation with engraving and his position within the palace hierarchy, see Aterido (2015), pp. 99-104 and 352-357.

² Sánchez del Peral (2010); Fecit IV, pp. 25-27; Sánchez del Peral (2017).



Fig. 1 Michel-Ange Houasse, *Portrait of the Family of Philip V*, c. 1719. Drawing, Stockholm, Nationalmuseum

semi-nude male figures engaged in labours of grape harvesting on the verso. This could be seen as a type of summary of the two different themes that Houasse was obliged to embrace in the service of Philip V, here condensed onto a single sheet of paper. In addition, it reveals the artist's working method and its rhythm as it offers designs for works of different types which can both be dated around 1719-20 due to their similarity with canvases and other securely attributed sketches of that period. For all these reasons the appearance of this new drawing assists in better documenting the high point of Houasse's career at court and, paradoxically, the progress of some secondary projects that heralded a shift in his career. The study of the figure on the recto focuses on the clothing and stance of a man whose head is barely indicated. He is shown almost complete, well defined from the shoulders to the feet and located in the centre of the sheet, surrounded by studies of details that cover almost the entire surface of the paper. Two try out similar positions for the left arm holding the hat, which is the subject of another summary sketch at the lower left. In addition, four rapid sketches of the left hand are arranged vertically on the right of the sheet. While these are solely

executed in graphite and are intended to try out the position of the back of the hand and the outlined fingers, the other motifs are drawn with different degrees of hatching that creates volume, together with touches of white chalk that produce the highlights and glints on the clothing. This combination of techniques is characteristic of Houasse, as is the maximum use of the paper and the use of coloured sheets of mid-tones such as this light grey-brown one. With regard to the sitter's possible identity, not only does his costly clothing indicate his elevated social category but Houasse has also included emblems that signal this high social status, notably the cross of the French Order of the Holy Spirit as well as the Golden Fleece, the private Order of the Spanish monarchy and the Habsburg empire. The characteristic cut of the frock coat (with its exaggerated cuffs from which the ruffled cuffs of his shirt emerge and its pronounced flare from the waist), in addition to the tricorne hat under the arm and the high-heeled shoes with decorated uppers all perfectly correspond to the French fashion of the early decades of the 18th century which prevailed at the court in Madrid. The figure's pose, which was a standard one in formal portraiture of this period, had already been used by Houasse for a portrait of the Prince of Asturias, Philip V's eldest son and the future Louis I, painted when the sitter was aged ten (1717. Museo Nacional del Prado, P002387). As in that work, the figure is shown standing very upright, the head aligned frontally and the body slightly turned to the left, with the right foot forward and at an angle in relation to the left one, as in a dance step. It is the decorations visible in the present drawing that allow it to be identified as a study for a portrait of the same prince. Here the clothing has changed significantly since the canvas of 1717 as in that work the young Bourbon was shown as a novice of the Order of the Holy Spirit, whereas here he is shown in court dress. The Prince of Asturias was depicted wearing



Fig. 2 Michel-Ange Houasse, *Portrait of Louis I*. Oil on canvas, Duke of El Infantado collection



Fig. 3 Michel-Ange Houasse, *Study of two male figures* (verso of the present drawing)

the same clothes and with an identical pose in the preparatory drawing that Houasse made for the never executed *Portrait of the Family of Philip V*, a sheet now in the Nationalmuseum in Stockholm (c. 1719, fig. 1).³ Nonetheless, the relationship between this new study and the Stockholm drawing, although evident at first sight, requires some explanation due to the artist's compositional procedures. The Stockholm sheet reveals how Houasse "assembled" his individual portraits in order to organise the group portrait of the royal family,⁴ and there are, for example, seated portraits of Philip V which the artist repeated in the Stockholm drawing. The collection of the Duke of el Infantado has a three-quarter length portrait of Louis I (fig. 2) wearing the same clothes as those in the present drawing. It is undoubtedly from the artist's immediate circle and allows for the suggestion of the existence of a lost original.⁵ The present drawing could thus

have well been used in the preparation of that prototype and not just for the family group in Stockholm. In general terms, it reveals Houasse's detailed approach to the preparation of his commissions. Another technical trait characteristic of Houasse was that of making full use of the sheet of paper. This is evident in the rapid sketches of the male figures on the verso of the present sheet (fig. 3), for which the artist turned the paper 90 degrees. These are studies for two secondary figures in one of the artist's few scenes of the classical world, the *Offering to Bacchus*, signed and dated 1720 (fig. 4).⁶ One is for the young man emptying a wineskin into a large stone vessel of the type used to store wine. He is standing on the pedestal that supports the statue of Bacchus, leaning forward in his effort to pour the libation. The drawing is a summary definition of his foreshortened body holding the full wineskin

³ Charcoal on paper, 485 x 625 mm. NMH 2844D/1863. Bjurström (1982), no. 977; Luna (1989), pp. 395-396.

⁴ Luna (1989), p. 396; Aterido (2004), p. 50.

⁵ Bottineau (1986), pp. 450 and 585; Luna (1989), pp. 394-395. Photographic library of the Instituto del Patrimonio Histórico Español, Archivo Moreno, 01778B.

⁶ From the collection of Philip V at the palace of San Ildefonso. Aterido, Martínez Cuesta et al. (2004), vol. I, p. 177; vol. II, pp. 407-408, with the previous bibliography.



Fig. 4 Michel-Ange Houasse, *Offering to Bacchus*, 1720. Oil on canvas, Madrid, Museo Nacional del Prado, cat. no. P002268



Fig. 5 Michel-Ange Houasse, *Study of a male figure drinking*. c. 1720. Black and white chalk on brown paper, 183 x 203 mm. Madrid, Museo Nacional del Prado, cat. no. D003653

while the presence of the sacred vessel is only lightly suggested. The body continues down to the thighs and knees, which are not visible in the painting in which the figure has clothes and hair.

In an equally synthetic manner Houasse drew the man who has climbed a ladder in the painting and is putting fruit in a basket, presumably grapes, although the leafy foliage does not suggest a vine. Here the transfer from paper to canvas seems more direct as this is a figure in the shadowy background which is painted in an almost monochromatic manner. The Prado has another preparatory drawing for the painting, which is a sketch of the faun drinking from a small corded flagon in the foreground (fig. 5),⁷ executed in the same

combination of black and white chalk and on tinted paper of the same type. Interestingly, another drawing in the Prado associated with this painting, of similar characteristics and dating from the same period, also has a magnificent partial study of a man's frock coat on the verso (D003654),⁸ the pose almost identical manner to that of the sitter in the above-mentioned *Portrait of Louis I* although with differences in the clothing and without any emblems or decorations. This coincidence points to a moment when Houasse was working on two parallel projects for the first Spanish Bourbon monarch, with which the present drawing can be fruitfully related.

ÁNGEL ATERIDO

⁷ *Study of a male figure drinking / Study of a female figure*, c. 1720. Black and white chalk on brown paper, 183 x 203 mm.
⁸ *Study of a male figure holding a pitcher / Study of male clothing*, c. 1720. Black and white chalk on brown paper, 270 x 205 mm.



[8]

ANONYMOUS ITALIAN ARTIST, 18TH CENTURY

Ceremonial Dance of Caribbean Indians

Second half of the 18th century

Grey and grey-brown ink and wash on paper

160 x 203 mm

INSCRIBED

“I sacerdoti delle Isole Caribi ispirano il coraggio ai loro Guerrieri.”, in ink, lower centre

PROVENANCE

Maine (USA), private collection; Madrid, private collection

In the 18th century the Enlightenment brought with it a new gaze and a new way of understanding Europe’s relationship with South America. Since 1492 the principal initiatives had consisted of efforts to exploit the region’s natural resources, install government and political infrastructures and evangelise the populations. The Enlightenment period, however, saw the emergence of an interest in detailed studies of the region’s flora, fauna, archaeology, peoples and customs. A series of scientific expeditions were launched during this period. In Spain there was a particular interest in studying the different Vice-royalties in order to control the colonies, and the focus of activity was thus the Caribbean, the north-west of the South American continent and the Southern Cone.¹ Nonetheless, most of these expeditions did not confine themselves to a knowledge of the South American continent but also set out to explore the oceans, open up new routes and discover new continents. These expeditions were led by the Spanish but also and principally by the English and French and were made up of a large number

of scientists and cartographers and also artists.² The latter were required to produce detailed graphic documentation of the different characteristics of the plants, animals, peoples, cities and cultures seen on these voyages and as a result they tended to be specialists in different areas: flora and fauna, perspective, landscape, etc. In the case of some expeditions, such as the one led by Alejandro Malaspina (1789-94), there is detailed surviving information on the painters who travelled and on most of the drawings that were made to accompany the scientific texts and scholarly descriptions.³ That expedition saw the participation not just of Spanish artists but also of Italians such as Fernando Brambila (1763-1834) and Juan Ravenet (1766-1821), both brought “from Milan for the expedition around the world.”⁴ Of the hundreds of drawings produced during the voyage some were subsequently re-done and then reproduced as engravings with the intention of including them in the account of the *Malaspina Expedition* that was to be published. At the time, however, only an atlas with thirty-four nautical charts was published and many of



¹ Puig-Samper (2011), pp. 20-21.

² The best known expeditions of this type are those undertaken by James Cook (1768-1779), for which there is an extensive bibliography, see Torres Santo Domingo (2003), and by Jean-François La Pérouse (1785-1788), see La Pérouse (2005). On 18th-century Spanish expeditions, see Puig-Samper (2011).

³ Sotos Serrano (1982).

⁴ Sotos Serrano (1982), vol. 2, p. 264.



Fig. 1 Juan Ravenet, *Dance of the black men from the mountain of Manila*, 1789-1794. Lápiz y aguada sepia, 355 x 565 mm. Madrid, Archivo Museo Naval, sig. AMN Ms. 1723 (25)

the drawings were not published until the 20th century.⁵ Among the images produced a striking number depict the indigenous peoples visited during the expedition, shown engaged in rituals and ceremonies or simply dancing (fig. 1). This suggests that one of the aspects that most interested Europeans was the customs and lifestyle of these different peoples.

The present drawing would have been produced during a scientific expedition and was made to record a local ceremony. The inscription in Italian provides information. Firstly it indicates that the artist was of that nationality and, as noted above, Italians were among the foreign artists who regularly participated in these expeditions. Secondly it states that the drawing was produced in one of the Caribbean islands located between the Gulf of Mexico and the Atlantic. Although most came under Spanish rule when they were first discovered, by the 17th century many of them were under the rule of different European powers. Thus, in the mid-17th century the English got hold of Jamaica and in the 18th century the French governed La Española (now divided between the Dominican Republic and Haiti). This drawing depicts a circle of sixteen warriors dancing round three priests. The warriors wear few clothes and have feather adornments on their arms, knees and ankles. Across their chests is a

cloth band to which striking feather headdresses are attached, hanging down behind them. The artist perfectly conveys the rhythmic dance and the warriors' movements as they each raise their right leg, holding their right arm behind their backs and with their left arm hanging down towards the ground. It almost seems possible to hear the sound of their feet beating on the ground and the shamanic maracas waved by the priests. This sense of movement is also conveyed by the use of grey and grey-brown washes to indicate the light falling on the bodies in different ways. The centre of the composition is occupied by the three priests shown with feather headdresses, a long cloak that covers them down to the ground and short skirts made of either banana leaves or feathers. Two of them, facing out to the right and left of the composition, blow their shamanic pipes which waft smoke towards the warriors and thus transmit courage before a battle. The artist masterfully depicts the smoke through touches of grey and sepia wash that emphasise the whiteness of the paper, giving form to the white smoke which is so dense that the viewer almost seems able to detect the smell of burned leaves. In the centre, the principal shaman proudly watches the dance and waves one of the maracas with his left hand. The scene takes place inside a hut, suggested by just a few brief vertical lines and a section of landscape with vegetation visible in the centre of the composition through what seems to be a doorway opening onto the sacred space. This device introduces the viewer into the room in order to witness the ceremony that we have seemingly been invited to watch. The ability to evoke the space and movements suggests a mature artist who would have been contracted by one of the numerous scientific expeditions of the 18th century for his skill in the use of perspective, as in the case of the above-mentioned Malaspina expedition which employed the artists Brambila and Ravenet.

⁵ See Sotos Serrano (1982) and VV.AA. (1989).



[9]

LUIS GONZÁLEZ VELÁZQUEZ

(Madrid, 1715-1763)

Design for fictive architecture

1748

Pencil, pen and grey-brown and grey wash on paper

320 x 231 mm

SIGNED

“Luis Gonz Belaz/ quez/ 1748”, in ink, centre left

INSCRIBED

“...mas Fernz de Miranda/ Franco Henz/ Lazaro Gomez”, in ink, on the reverse, upper centre

PROVENANCE

Madrid, private collection

Within the context of 18th-century Spanish art a key role was played by the González Velázquez brothers: Alejandro (1719-1772), Antonio (1723-1797) and the eldest, Luis (1715-1763), sons of the sculptor Pablo González Velázquez, from whom they must have learned their first notions of art in the fields of drawing and sculpture. At a time when the artistic preferences dictated by the court were assigned to the hands of foreign artists (either French or Italian), these three figures were capable of assimilating the new trends and ideas and of playing a significant role in the founding of the Academia in Madrid.¹

After an initial training with his father, who died in 1727, Luis must have continued his studies with one of the Madrid masters who continued the decorative tradition brought to Spain by Luca Giordano, such as Francisco Llamas or Antonio Palomino. It has even been suggested that he could have been a student of Giacomo Bonavía, working under him at the Buen Retiro.² What is clear is that from the time of his first known works from the late 1730s and early 1740s, such

as the decoration of the chapel of Saint Teresa in the former church of San Hermenegildo (Madrid) and the frescoes for the church of Nuestra Señora de la Soledad in Puebla de Montalbán (Toledo),³ or in mature creations such as the fictive painted altarpiece in San Ildefonso in Toledo,⁴ and the frescoes for the presbytery of Santos Justo y Pastor (Madrid) executed in collaboration with his brothers,⁵ Luis González Velázquez reveals both a knowledge of the theory, geometry and mathematics required for the execution of fictive architecture and a stylistic dependence that connect him to Bonavía and the painters of his circle, such as Bartolomé Rusca, Félix Fedeli and Giovanni Battista Galluzi. The above works demonstrate an interest and certain mastery of fictive, painted architecture, with a use of concave-convex elements and trompe l’oeil that allowed the artist to assume a prominent position within the field of *quadratura* in the first two thirds of the 18th century in Spain. Luis’s skills would lead him to be named the fourth best painter in Madrid while in 1752 he would be designated an “individual of merit” by the Academia de San Fernando and in 1758 he



¹ Despite the importance of these three artists in Madrid’s art world of this period, few monographs have been devoted to them. On the life and career of Luis, see Céan Bermúdez (1800), vol. II, pp. 224-226 and vol. VI, p. 69; Peñas Serrano (1989) and Gutiérrez Pastor (1989).

² Peñas Serrano (1989), p. 552.

³ For these two projects, see Gutiérrez Pastor (1989), p. 140 and López García (1952).

⁴ Bermejo (1952).



Fig. 1 Luis González Velázquez, *Design for a Stage Set*, 1750. Pen, pencil and washes on paper, 227 x 285 mm. Madrid, Biblioteca Nacional, inv. no. DIB/14/47/56

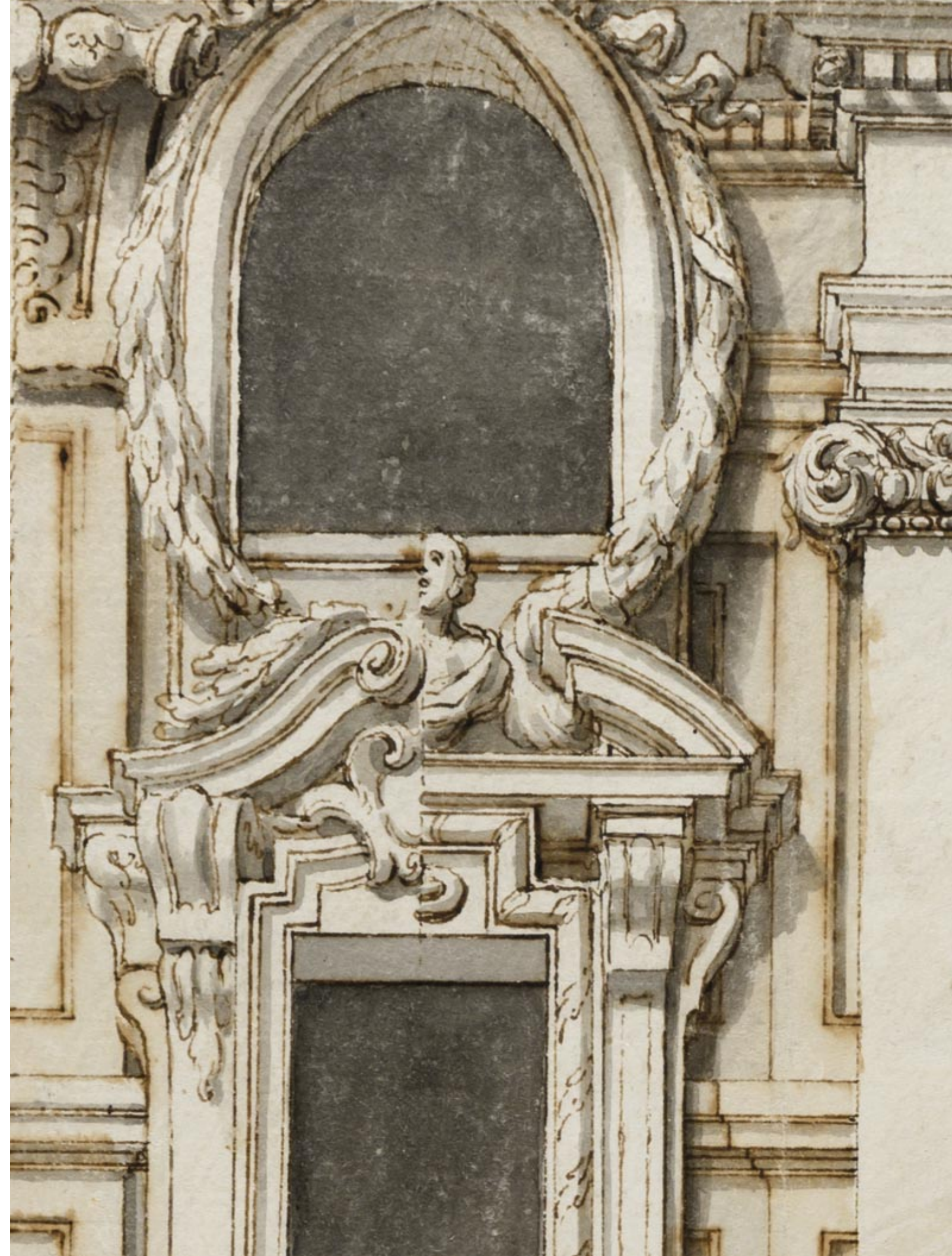
received the maximum professional recognition with his appointment as Court Painter.⁶ He obtained the latter post through a report that he sent to the monarch in which he detailed the large number of works that he had executed for him and drew attention to the recommendation of Corrado Giaquinto, who similarly sent a report praising the work that Luis González Velázquez had produced under his supervision at the Convento de las Salesas Reales.⁷ Following Giaquinto's arrival in Spain Luis's work would more clearly reveal the influence of his work with its soft colours and dazzling Rococo forms. The present drawing is a project for fictive decoration in which Luis González Velázquez reveals his profound knowledge of architecture, evident in the depiction of the Ionic order over a pilaster of a relatively orthodox type. Taking this element as the principal axis, the artist first presents a double solution for concealing the windows on the left side of the sheet, both of a Rococo style due to the presence of curves and counter-curves and the excess of decorative elements. Secondly, he includes a continuous gallery of statues beneath the entablature, set in niches and crowned by an armorial device in the

manner of an emblem that reinforces their meaning. The delicacy and crispness of the drawing, the use of different inks to add a note of polychromy and the fact that the drawing is signed and dated 1748 suggest that this is a presentation drawing which would have been made to show to the patron for approval. The iconography employed in this design, which includes a depiction of a figure of Abundance holding a fruit-filled cornucopia in her left hand, and the presence above this figure of an emblematic device that includes a rake, suggests that this is a preliminary drawing for a decoration of a secular type. Within González Velázquez's extensive output most of his works of a non-religious type were made for the court. As the artist himself noted in the above-mentioned report,⁸ in 1733 he was commissioned to paint the fresco decoration of the monarchs' bedroom in the old Alcázar in Madrid, a work destroyed in the fire of 1734. Subsequently, and throughout the 1740s he worked on the orders of Giacomo Bonavía on a range of projects for the Buen Retiro palace, the principal royal residence in Madrid following the fire at the Alcázar. There he was involved in the decoration of the *Coliseo*, the apartments of the Marquis of Scotti and the Infante Cardinal, the so-called Garden of France,⁹ the King and Queen's chamber,¹⁰ and even produced set designs for operas and plays, a facet of his work recorded in two designs now in the Biblioteca Nacional (Dib/14/47/18 and fig. 1). Projects of this kind were intended to give the palace a more modern, fully Rococo appearance. Sadly, with the disappearance of the building in the 19th century nothing has survived to provide information on the appearance of the decorations for its rooms except for the projects and preparatory drawings for these spaces.

⁵ Sugranyes (2011), p. 169.

⁶ Luis was appointed Court Painter by a Royal Decree of 27 April 1758. He was sworn into office on 15 May that year. The post brought him an annual salary of 9,000 *reales de vellón*. Archivo General de Palacio, Secc. Personal, C^a 2633 Exp. 32, n.d.

⁷ The two texts detailing Luis González Velázquez's endeavours and supporting his application are now in the Archivo General de Palacio, Secc. Personal, C^a 2633 Exp. 32. For published excerpts, see Urrea (1977), pp. 121 and 472, doc. XLI, and Peñas Serrano (1989), p. 554.



[10]

ANTON RAPHAEL MENGES

(Aussig, Bohemia, 1728-Rome, 1779)

Study for the figure of Venus in the fresco of The Apotheosis of Hercules in the Royal Palace, Madrid

c. 1762

Black chalk, charcoal and white chalk on paper tinted with a greyish wash

264 x 202 mm

INSCRIBED

“Granja”, in brown ink, lower left corner; “n° 40”, in ink, lower right corner; “Carpt^a XVIII / 2329”, in black chalk, on the reverse, upper centre; “43”, in pencil, on the reverse, left side

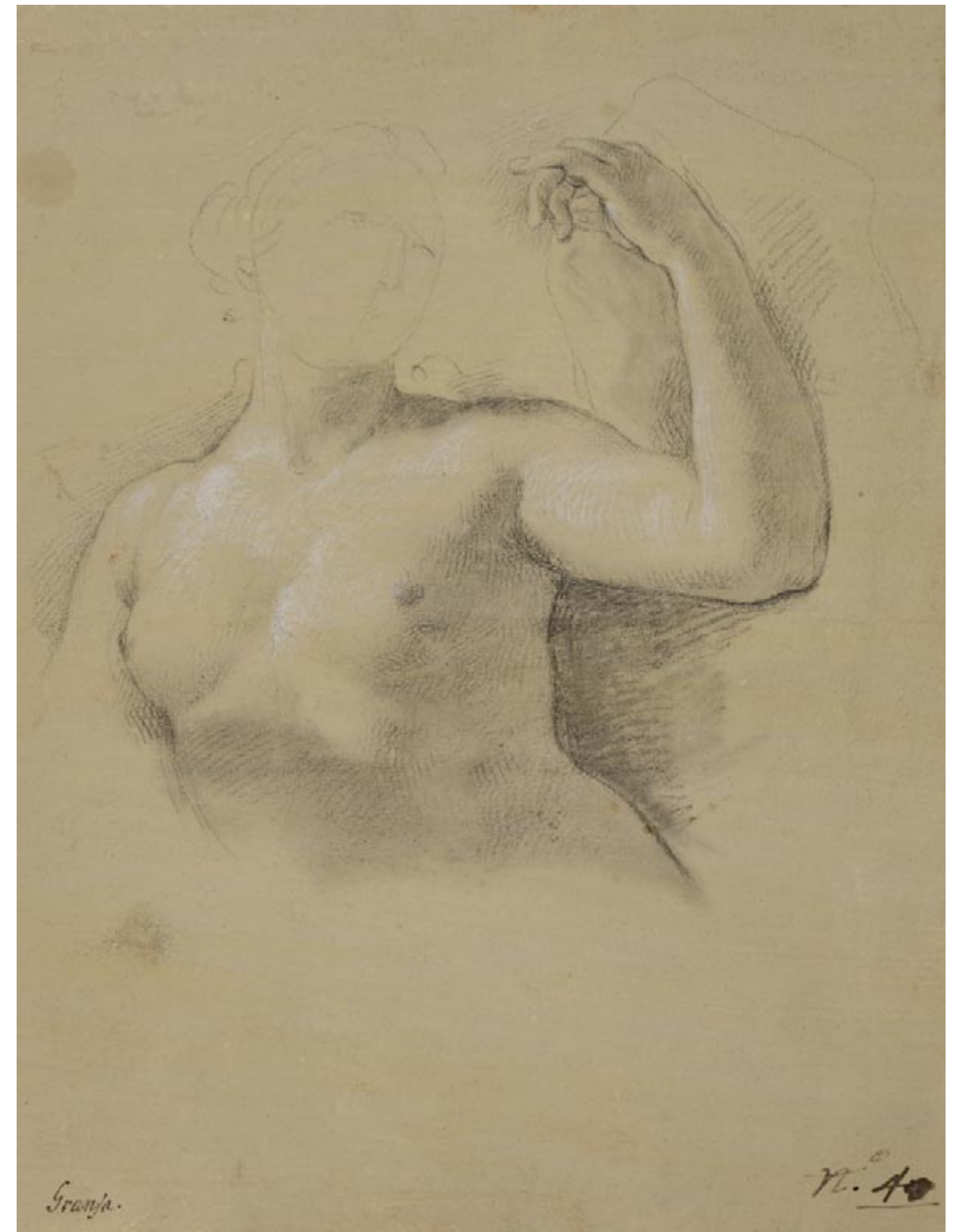
PROVENANCE

Madrid, collection of the Marquis of Casa-Torres; Madrid, private collection

At the time of Charles III's arrival in Madrid from Naples in 1759 to assume the Spanish throne after the death of his step-brother Ferdinand VI, work on the new Royal Palace in the capital was almost complete. On Christmas Eve 1734 the old Habsburg Alcázar had been destroyed in a fire and the reigning monarch, Philip V, had decided to build a new palace on the site which would represent the continuity of the monarchy. Charles III found the building small and not to his taste, as a result of which he summoned a new architect from Naples, Francesco Sabatini, in order to undertake important changes to the new palace, changing the location of the staircase and enlarging the building with a Parade Ground in front of it. Once the building was finished and the monarch had moved into it, in 1764, Charles's attentions turned to the decoration of the interior. The late Baroque decorative schemes executed during the reign of Ferdinand VI under the supervision of the architect Sacchetti and the painter Corrado Giaquinto were largely altered or eliminated. Charles III's more restrained, classicising taste again led him

to commission Sabatini with the modification of the interior decoration, including the stucco work, furnishings, doors, windows and other elements. However, the design and execution of the fresco decoration of the ceilings was entrusted to the celebrated Bohemian artist Anton Raphael Menges.

Menges had trained in Dresden with his father, the court painter Ismael Menges. In order to complete his training, between 1741 and 1744 he spent time in Rome, studying the sculptures in the Belvedere, the work of Raphael and the 17th-century classicising painting of artists such as Carlo Maratta. Menges returned to Dresden in 1744 and was made court painter but regularly returned to Italy until 1752 when he settled in Rome, acquiring fame as a portraitist and executing important decorative fresco schemes such as *The Parnassus* in the Villa Albani and the ceiling of the church of Sant'Eusebio. Both frescos reveal Menges's full assimilation of the Neo-classical artistic ideal and he continued to deploy this style for the rest of his life. In 1761 he was summoned to Spain by Charles III in order to take charge of the pictorial decoration of the new Royal Palace.¹



¹ Sancho (1997), p. 515.



Fig. 1 Anton Raphael Mengs, *Study for the figure of the god Pan*, c. 1762. Black chalk with white chalk highlights on greyish-green laid paper, 280 x 365 mm. Madrid, Biblioteca Nacional de España, inv. no. DIB/18/1/4034



Fig. 2 Anton Raphael Mengs, Detail from the fresco of *The Apotheosis of Hercules* showing the figure of Venus, 1762-1776. Royal Palace, Madrid

Mengs became First Painter to the King and remained in Spain until 1769, working on both the decoration of the royal palace in the capital and the palace at Aranjuez, in addition to painting numerous independent canvases. In 1769 he returned to Rome but was again in Madrid from July 1774 to January 1777. At that date the artist experienced ill health and returned to Rome, although he remained in the service of Charles III until his death in 1779.² The most ambitious fresco that Mengs produced during his first period in Madrid was *The Apotheosis of Hercules* for the ceiling of the monarch's Antechamber, also known as the Conversation Room, where the King dined. It was also a space for the display of some of the most outstanding works of art in the Spanish royal collection, including *Charles V at Mühlberg* by Titian, *The Cardinal Infante in Nördlingen* by Van Dyck and *Las Meninas* by

Velázquez.³ For this emblematic room, which was principally built between 1762 and 1764,⁴ Mengs designed an iconography in which Hercules, here functioning as an emblem of the King of Spain, is received into Olympus by the gods as a reward for his deeds and is crowned by Jupiter. This decorative scheme aimed to exalt the figure of Charles III, not just as a political and military figure but also as protector of the arts, given that it also includes the group of Apollo and the Muses. Mengs created more than fifty figures for this complex decoration, spread across the entire ceiling. Prior to painting the fresco he produced numerous preliminary sketches of both the compositions of the different sides (of which three "façades" survive) and of groups and individual figures.⁵ Some are extremely detailed and others rapid sketches, reflecting Ceán Bermúdez's observation that "while

other painters satisfied with their abilities were happy with a light study of a drawing or sketch prior to starting their paintings, don Antonio Rafael devoted months and years to making drawings of each limb, each figure, each group and the entire composition, consulting both nature and the antique."⁶ As Ceán indicated, for the invention of some of his figures in *The Apotheosis of Hercules* Mengs looked to classical sculpture, the reference point for ideal beauty which offered him a compendium of the sublime. This was the case, for example, with the figure of the god Pan, for which there is a study in the Biblioteca Nacional de España (fig. 1) and which is based on the *Belvedere Torso* and the *Torso of a Faun* in the Galleria degli Uffizi.⁷ This also seems to be the case with the present unpublished drawing for the same ceiling. It depicts a bust-length figure of Venus, her head

slightly tilted and her left hand raised and flexed, holding up her mantle to reveal her naked breast. A figure in a similar pose is to be found on the ceiling of the King's Antechamber (fig. 2). The drawing is executed in a technique commonly employed by Mengs, with a precise use of black chalk and fine, exact lines. The shadows are created with parallel lines while white chalk models and adds nuances to the torso, again applied with very fine lines. These are technical devices widely used in the artist's drawings, for example figs. 1 and 3 here. The finished bust contrasts with Venus's lightly suggested oval face, as also found in other studies by Mengs, such as the figure of Venus in *The Judgment of Paris* (fig. 3).⁸ The type of paper, which is tinted with a very light, greyish wash, is again used by the artist in a number of drawings, some of them for *The Apotheosis of Hercules* ceiling, such as

² Jordán de Urríes (2006), vol. V, pp. 1530-1532.

³ Sancho (2004), p. 101.

⁴ Roettgen (1999), vol. I, pp. 368-369.

⁵ Most of the sketches for this ceiling have been identified and published by Roettgen (1999), vol. I, pp. 374-378.

⁶ Ceán Bermúdez (1800), vol. III, p. 127.

⁷ Jordán de Urríes (2013), pp. 116-119, cat. no. 4.

⁸ Shown with Galerie Arnoldi-Livie, Munich, at the Salon du Dessin in Paris in 2010.



Fig. 3 Anton Raphael Mengs, *Study for the figure of Venus in "The Judgment of Paris"*, c. 1757. Black chalk with white chalk highlights on laid paper. Múnich, Galerie Arnoldi-Livie



Fig. 4 Graeco-Roman workshop and Giulio Cartari, *Clytie*, AD 130-150 and 17th century, White marble, 37 x 72 x 59 cm. Madrid, Museo Nacional del Prado, cat. no. E000022

the drawing of *Diana and Proserpine* (Museo Nacional del Prado, D-003069). As Céan noted, among Mengs's characteristics was the fact that he "executed his drawings in all different ways, with black and red chalk on white, dark or blueish paper, assisted by the white chalk. He did them in Indian ink, in pastel and in tempera."⁹

Finally, with regard to the inspiration for the figure of Venus, it seems likely that Mengs looked to one of the classical sculptures in the Spanish royal collection; *Clytie* (fig. 4), a Graeco-Roman work that was considered a

masterpiece of art in the 18th century and which had been in the collection of Queen Christina of Sweden's before it was acquired by Philip V and Isabella Farnese to decorate the palace of La Granja de San Ildefonso.¹⁰ Analysing and comparing the drawing and the sculpture it is evident that the torso, the curve of the hip, the hairstyle and even the position of the raised left arm are all practically identical. The inscription at the bottom of the sheet with the word "Granja", written in a neat, careful late 18th- or early 19th-century hand thus refers to the sculpture and its location.

⁹ Céan Bermúdez (1800), vol. III, p. 128.

¹⁰ Storch de Gracia (2000), p. 448, cat. no. 6.13.



[11]

TOMÁS FRANCISCO PRIETO

(Salamanca, 1716-Madrid, 1782)

The Prince of Asturias, Charles of Bourbon, future Charles IV

1765

Pencil on paper

189 x 140 mm

SIGNED

“Tomas Prieto f”, in pencil, in the area of the figure’s neck

INSCRIBED

“Príncipe de Asturias, después/ carlos 4º”, in pencil, lower centre

PROVENANCE

USA, private collection

In 1764 the marriage was agreed between the Prince of Asturias, the future Charles IV of Spain, who was 16, and his cousin Maria Luisa of Parma, aged just 13. In the spring of the following year and to mark the forthcoming event Charles III commissioned a commemorative medal from Tomás Francisco Prieto whom he had appointed head engraver to all the mints in Spain and the South American colonies in 1761.¹ The medal was also to be the official one to be given as gifts to diplomats and as such also had to bear an image of the present monarch, which would thus be updated given that the one in use at this date had been created to mark Charles III’s coronation in 1759.² The medal was commissioned from Prieto in the name of the Academia de San Fernando and its design and execution were coordinated by the scholar and collector José Nicolás de Azara in his position as an official of the Secretariat of State.³ The medal was struck in three different materials, gold, silver and bronze, of which the majority were in silver, with a total of 400 in all (fig. 1).⁴ The choice of Tomás Francisco Prieto for such an

important project was an obvious one, given that Prieto was one of the most renowned Spanish artists of the second half of the 18th century. Trained in the taste for Italian and French medals by the engraver Lorenzo Monteman y Cusens in Salamanca, Prieto established his own studio there and remained in the city until 1747 when he obtained the position of principal engraver to the Royal Mint in Madrid. His astonishing abilities and mastery meant that just one year later he was made principal engraver to the King.⁵ After the founding of the Real Academia de Bellas Artes de San Fernando in 1752 Prieto would become its head of printmaking and, as noted above, would be appointed head engraver to all the Spanish mints and those in the South American colonies in 1761, once again as a result of his outstanding merits. As engraver to the King, Prieto was obliged to produce the designs for the motifs to be represented on coins and medals and to engrave them on steel blocks.

A total of four proposals were produced for the medal to mark the marriage of the Prince and Princess of Asturias, some with variants and all



¹ Francisco Tomás Prieto was “the first artist to whom His Majesty has granted this title, in recognition of his particular merit as an intaglio engraver”. Bedat (1960), p. 107.

² In the King’s own words, his image was already “outdated” on his proclamation medal. Cano Cuesta (2005), pp. 159-160, no. 37.

³ At this date Azara was a civil servant in the Ministry of Foreign Affairs but in October 1765 he was posted to the Spanish embassy in Rome, first as a lawyer and from 1785 as ambassador. About Azara see Jordán de Urríes (2000).

⁴ Villena (1999), p. 154.

⁵ Bedat (1960), p. 107.



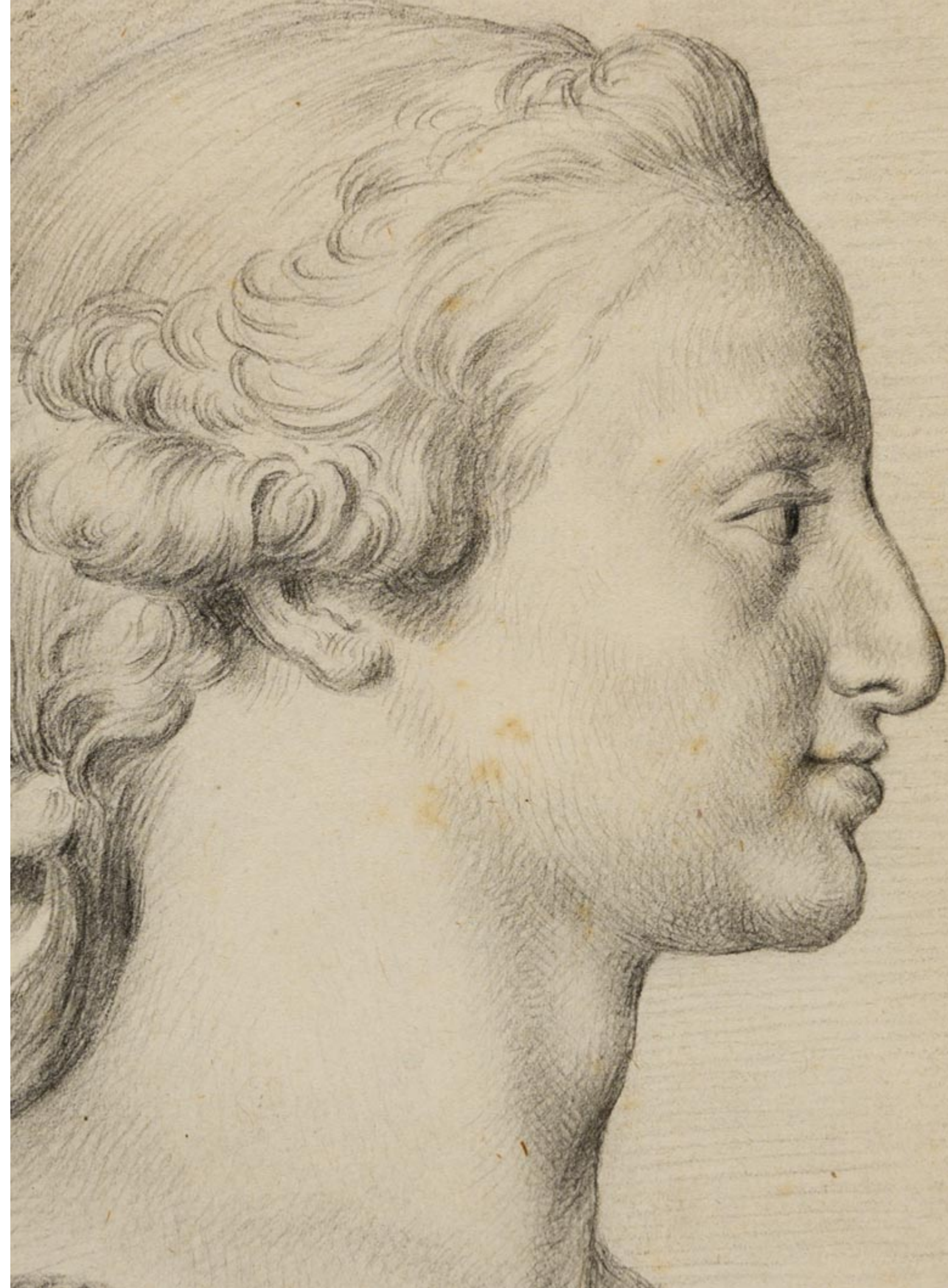
Fig. 1 Tomás Francisco Prieto, *Commemorative medal for the marriage of Prince Charles of Bourbon and Princess Maria Luisa of Parma* (reverse), 1765. Struck, silver, 50 mm Ø. Madrid, Museo Nacional del Prado, cat. no. O001560

perfectly documented. Various learned individuals such as Eugenio de Llaguno and Ignacio de Hermosilla were involved.⁶ In all the different proposals the obverse of the medal bore an image of Charles III, albeit with different inscriptions. A wide range of ideas were proposed for both the text and the image on the reverse, including facing busts of the couple, the joining of their hands in the presence of the King, and an allegorical representation of the union of the two branches of the Bourbon family.⁷ The winning idea, which was probably a collaboration between Prieto and Ignacio de Hermosilla, secretary to the Academia de San Fernando and author of the inscriptions on other medals by Prieto, had a bust of Charles III on the obverse with the motto “*Parens Optimus*” while the reverse depicted the superimposed busts of the Prince and Princess and included the phrase “*Publicae Felicit Pignus*” (AHN. Mapas, Planos y Dibujos de la sección de Estado, sig. 1022). Both Charles III’s face and those of the young couple varied between these drawings and the ones finally depicted on the medal due to the involvement of

Anton Raphael Mengs, first painter to Charles III, in the creative process. As recorded in a letter from Prieto to Azara dated 23 May 1765, Mengs supervised the designs and advised Prieto on the idealisation of the three figures’ faces. Together with his letter Prieto sent Azara a wax model of the head of Prince Charles (Madrid, Museo Casa de la Moneda) and three drawings of the busts of the three figures. The present drawing, which is perfectly modelled and executed in black chalk, is very probably one of those sent to Azara given that the Prince’s face shows the serenity, contention and idealisation which is also emphasised in the wax model made on the basis of Mengs’s guidelines.⁸

Nonetheless, while conforming to the latter’s indications, the Prince’s nose and his facial features in general are slightly more softened, both in the drawing and the final medal, as a result of which Prieto left his mark and artistic personality on the final design.

Prieto produced the complicated dies in relief for the obverse and reverse of the medal between May and July 1765 and on August 23 of that year he sent the first examples of the medal in gold and silver to Azara for his approval.⁹ The King’s satisfaction with the engraver’s work is evident in the fact that he granted Prieto “a gratification of 9,000 *reales de vellón*” for “the perfection with which he engraved the medal made to celebrate the Prince’s marriage.”¹⁰ This medal was extremely celebrated both within Spain and abroad, largely due to the fact that it was almost immediately disseminated by the engraver Manuel Salvador Carmona (BNE, IH/1711-32), becoming a model for later artists both for its perfect representation of the ideals and the aesthetic of Neo-classicism and for its technical excellence.



⁶ The documentation is in the Archivo Histórico Nacional, Estado, Leg. 3028, exp. 52. It has been studied by Gómez del Campillo (1935) and Villena (1999).

⁷ For reproductions of some of these designs and information on the different proposals for the commemorative medal, see Villena (1999), pp. 143-147, figs. 1 and 2.

⁸ According to the letter, “Mengs favours that prince [the one in wax] but I prefer the plaster one, however I want to bear the wax in mind”. Villena (1999), p. 148.

⁹ Villena (1999), p. 153.

¹⁰ Villena (1999), p. 158 and Villena (2009), p. 143.

[12]

ANTONIO GONZÁLEZ VELÁZQUEZ

(Madrid, 1723-1794)

Saint Hippolytus, martyr

c. 1773

Black chalk, sepia ink and grey-brown wash on laid paper

216 x 164 mm

INSCRIBED

“Antonio Gonzalez Velazquez” (in pencil, on the reverse, lower centre); “5” (in pencil, on the reverse, lower right corner)

PROVENANCE

United Kingdom, private collection

In the second half of the 18th century and in the context of the significant growth of the graphic arts in Spain, saints became an important subject, not only for book illustration but also in the form of individual prints based on different religious texts. One example is the *Flos Sanctorum* by Ribadeneyra, for which it was “proposed to depict all the [saints] of the year [...]”¹ In the light of this idea by the engraver Juan Antonio Salvador Carmona (1740-1805), between 1771 and 1773 the artist Antonio González Velázquez produced a series of drawings to illustrate *The Saints of the Days* based on the description of each one in the *Flos Sanctorum*. The prints were offered for sale between August 1779 and June 1780 at Bayló’s bookshop on calle de Carretas in Madrid. Both artists anticipated that this would be a profitable project but only the prints corresponding to the 31 days of January and the first 10 days of February were in fact printed, “as sales did not cover the cost of such a lengthy project.”² The price of 2 *reales* each, which was high for the period, may explain the lack of success. Carmona and González Velázquez had not taken this into account; both artists were at the height of their careers at this period and had not even

contemplated a publishing failure.

Antonio González Velázquez came from an important family of Madrid painters of the second half of the 18th century, together with his brothers Luis and Alejandro.³ Having trained at the Real Academia de Bellas Artes de San Fernando, in 1746 his exceptional gifts earned him a grant from the Study Committee in Rome. There he became a notable student of Corrado Giaquinto whose style of drawing influenced his own. In 1752 González Velázquez returned to Spain, to the Basilica of El Pilar in Zaragoza where he was commissioned to paint the fresco decoration of the dome in the Santa Capilla. The success of this work meant that he was in demand in Madrid, giving him access to both the royal palace and the Academia where he was made an academician of merit in 1753, director of painting in 1767 and director in 1787.

González Velázquez’s series of preparatory drawings for etchings are striking for their technical freedom, which is uncommon in designs for prints as these normally emphasise straight lines for the figures and parallel ones for the shading in order to facilitate their transfer to the copperplate. However, in his drawings for the *Saints of the Days* González Velázquez produced



¹ Rodríguez-Moñino y Lord (1952), p. 63.

² Rodríguez-Moñino y Lord (1952), p. 63 and Arnáiz (1999), pp. 60-61.

³ 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-



Fig. 1 Antonio González Velázquez, *Saint Julian, 7 January*, 1773. Pen and washes in brown and grey ink on laid paper, 279 x 220 mm. Madrid, Museo Nacional del Prado, cat. no. D007411

designs that reveal both his capacity for narrative invention and his unique technique, combining grey-brown ink applied in sinuous lines with wash, the latter used to enliven the shadows and model the figures. While these drawings are inspired by the *Flos Sanctorum* it was the artist himself who chose which saint would be used for each day (given that each date has more than one saint) and also which episode from that saint's life would be depicted as many of them had extremely complex legends. This is the case, for example, with the present saint, Hippolytus. There are in fact various saints of that name and the feast day of the one depicted by González Velázquez is 13 August. The *Flos Sanctorum* recounts that Hippolytus was a Roman jailer who guarded Saint Lawrence.⁴ Having been converted to Christianity by that saint when he witnessed his miracles, Hippolytus was entrusted with burying him after his martyrdom. When the Emperor heard of this he had Hippolytus arrested, beaten on the mouth with a stone and stripped of his white robes of a newly baptised Christian with the aim of forcing him to renounce his faith. When physical punishment failed to achieve this, the Emperor confiscated all Hippolytus's possessions and seized his family

who were also recent converts. Among them was Concordia, who had been Hippolytus's wet nurse. She defended him and was whipped to death, thus also attaining martyr status. All other family members had their throats cut in the presence of Hippolytus, who was finally tied to wild horses' tails, dragged along by them and torn apart. The saint's complex martyrdom is brilliantly narrated by González Velázquez who identifies Hippolytus by setting the scene in a prison and by referring to his habitual employment through the presence of prison bars in the middle ground on the left. On the right, the woman holding a baby and descending the stairs is Hippolytus's wet nurse Concordia whose martyrdom is so closely connected with his. The saint himself is present in the foreground sitting on a large stone block while one of his torturers holds him by the hair, a gesture also used in the artist's preparatory drawing for the print of *Saint Julian* (fig. 1) in which that saint is held by the hair before being decapitated. González Velázquez also includes the detail of a torturer bringing an object close to Hippolytus's mouth, which is undoubtedly the stone used to strike his teeth. A second torturer kneels on the right, restraining him with ropes. The window with bars and the three figures create a compositional diagonal that allows each element in the scene to be read in succession with the right-hand torturer leading the viewer's eye towards the wet nurse in the middle ground, thus introducing a different iconographic episode. The reverse of the sheet has various rapid sketches by the artist. Executed in grey-brown ink, they may be studies for other compositions given that this drawing was never produced as an etching. The figure in the upper centre seems to be a triumphant Apostle James mounted on horseback and holding a large cross in his left hand, while the figure in the lower right corner could be Christ gathering up his clothes. On the left is a very schematic study for an arm.

⁴ Ribadeneyra (1616/1761), p. 518.



[13]

DOMENICO MARIA SERVIDORI

(Rome, c. 1724 - Madrid, 1790)

Portrait of Honore Charlotte Peret de Marie Laboulay, wife of the musician François Courcelle also known as Francesco Corselli

1772

Black chalk and ink on parchment

352 x 293 mm

INSCRIBED:

“CAROLINA LABOULAI CELEBRIS FRANCISCI COURCELLE DIGNISSIMA UXOR”, in the octagonal border surrounding the image; “L’Abate Domenico de Servidori Romano Pittore di S.M.C. invento, e fece a Penna in Madrid l’Anno 1772”, lower edge

The early decades of Bourbon rule in Spain saw the arrival of a significant number of French artists at the court in a reflection of the taste for French art and culture which had started to become apparent with the end of the Habsburg period in the late 17th century. From the moment of the arrival in Madrid of Isabella Farnese in 1715 as second wife of Philip V there was a constant presence of Italian artists, who exceeded the French in both number and importance. Notable architects included Filippo Juvarra and Giovanni Battista Sacchetti; among musicians were singers such as Farinelli and the composer Francesco Corselli; while painting saw the arrival of figures such as Corrado Giaquinto and Giovanni Battista Tiepolo, in addition to a number of draughtsman and engravers including Domenico Maria Servidori. The presence of these Italian creators, many of whom spent the most important part of their careers in the Iberian Peninsula, introduced Spanish art and artists to the newest trends emerging elsewhere in Europe. One of the most illustrious Italians who lived and worked at the Spanish court for more than

forty years was the composer François Courcelle, who later Italianised his name to Francesco Corselli (1705-1778), considered to be among the most important composers of the late Baroque and the figure who introduced musical classicism to Spain. Corselli trained in Parma where his father was Isabella Farnese’s dancing master. He arrived in Madrid in 1733 and after a few years was appointed master of the Royal Chapel. Following the fire in the Alcázar in 1734 and the consequent loss of its music archive, Corselli was made responsible for supplying the Chapel with religious works, written both by him and by other Spanish and foreign composers. The result was a large number of cantatas, psalms, antiphons, hymns, masses, carols, and other works.¹ In addition, from 1735 onwards he also wrote opera to be performed at both the court theatres and the “Colosseum” of the Buen Retiro. One of the most successful of these was the drama *Farnace*, composed in 1739 to mark the marriage of the Infante Philip, second son of Isabella Farnese and Philip V, to Princess Louise Elizabeth of France. The previous year in Madrid, Corselli had married the French widow Honore Charlotte Peret de



¹ Torrente (2003)..



Fig. 1 Domenico Maria Sevidori, *Portrait of Francesco Corselli*, 1772. Pen and ink on parchment, 316 x 275 mm. Madrid, Biblioteca Nacional de España, sign. DIB/15/29/29 2015, lot 302

Marie Laboulay, with whom he had four daughters during their long marriage. There is only one known portrait of Corselli, dating from the end of his life. It was executed by Domenico Maria Sevidori in Indian ink on parchment using fine, precise strokes that are technically closer to an engraving than a drawing (fig. 1). The bust-length figure is enclosed in an octagonal border on which an inscription in capital letters identifies the sitter: “Franciscus Courcelle in superiore sacello regis hispaniarum magister musicalium.” In addition, the lower part of the drawing has a small manuscript annotation that leaves no doubt as to its attribution and date: “L’abate Domenico de Servitori Romano pittore del Re inventó e fece colla Penna in Madrid l’anno 1772.” Corselli is depicted bust-length, sitting in an armchair at a table which has an inkwell and a piece of music on it. He holds a pen in his right hand and seems to be writing on the music, thus clearly presenting himself as a composer. He looks directly out at the viewer, his no longer youthful face framed by a short white wig typical of the period of Charles III. Domenico Sevidori trained as a calligrapher and draughtsman with his father Antonio Piaggio and with Abbot Pucci from Urbino. As a young man he entered the Roman congregation of the Fate Bene Fratelli of the Hospital of San Giovanni Calabita but in 1754 he came to Spain. He may have arrived with Charles III or accompanied Corrado Giaquinto with whom he

had worked in Rome on his Order’s hospital. Once in Madrid, Sevidori primarily made miniatures and pen drawings, copying the most important paintings at El Escorial (these drawings are now lost) as well as producing various religious and historical works.² He was, however, principally known for his precisely drawn, detailed portrait drawings,³ of which fine examples include *The Architect Marcelo Fontón* (BNE, sign. DIB/15/29/34) and the *Self-portrait* (fig. 2) of 1775, the latter executed in a technique more characteristic of miniature, with small brushstrokes of greyish wash. The image was used for the frontispiece of Sevidori’s book *Reflexiones sobre la verdadera arte de escribir*, published by the Imprenta Real in 1789 (BNE, R/17042 and R/17043). The present portrait depicts Charlotte Laboulay, wife of the musician Francesco Corselli, as the inscription running round the octagonal border states. It forms a pair with the portrait of her husband;⁴ not only are they of the same size, with the two figures looking at each other and both executed in the same detailed pen and ink technique, but they also have the same octagonal border which encloses the sitters and presents them to the viewer. Charlotte Laboulay is shown half-length, seated on an elegant chair decorated with carved rocaille motifs by a table on which she is resting a book and which has a small piece of paper with the phrase: “A Madame/ Madame de/ Courcelle/ A Madrid.” The subject, with her open, amiable face, looks directly at the viewer in an image that transmits both her physical appearance and personality in a display of artistic ability in the genre of portraiture which allows this artist to be seen as more than the “minor” figure he has been considered until now.⁵

² The Biblioteca Nacional de España has various drawings on these subjects, such as Louis IX adoring the Christ Child in the Virgin’s Arms (sign. DIB/18/1/1282) and The Death of Lucretia (sign. DIB/13/13/29). Comparable to the latter are two drawings on tragic deaths from history in the Museo del Prado: The Death of Egisthus and Clytemnestra (cat. D003331) and The Death of Agrippina (cat. D003332). Mena (1990), p. 133.

³ Mena (1990), p. 133.

⁴ The portrait of Francesco Corselli entered the Biblioteca Nacional in 1867 having been acquired from the Carderera collection. The two works may have been separated at this point, thus losing trace of the fact that they formed a pair by Sevidori which depicted Corselli and his wife. Barcia (1906), no. 8322.

⁵ Mena (1990), p. 133.



[14]

JOSÉ JOAQUÍN FABREGAT

(Torreblanca, Castellón, c.1748 - Mexico City, 1807)

Portrait of Anton Raphael Mengs

Black chalk on paper

268 x 210 mm

SIGNED:

“J. Joachin Fabregat lo dibujo.”, in grey-brown ink, lower left corner

In 1761 Anton Raphael Mengs, by then a fully established artist, was made court painter to Charles III of Spain and was summoned to live and work in Madrid. From that moment onwards his influence on Spanish art would be a decisive one, not only on artists such as Francisco Bayeu, Mariano Salvador Maella and Francisco de Goya, but also on his friends who were collectors, among them Bernardo de Iriarte whom he helped to acquire important works on the Madrid art market. This explains how Iriarte assembled an outstanding collection in his house on calle Leganitos in Madrid which included works by Van Dyck, Murillo, Giordano, Coello, Titian and Velázquez, among others. Nonetheless, despite the importance of the paintings in his collection, Iriarte considered his greatest treasure to be the *Self-portrait* which Mengs had gifted him in 1775 (fig. 1). In the words of Iriarte's poem: “Es de mi sala el principal ornato / Del Sabio Mengs el célebre retrato: / Inestimable don de este grande hombre, / Que con aquel pincel tan arrogante / Conque en Europa eternizó su nombre, / También ha eternizado su semblante; / Y al paso que a sí

mismo se ha igualado / En su copia, a sí mismo se ha excedido.”¹ Mengs possibly gave the painting to Iriarte in thanks for the role the latter had played from his position in the Secretariat of State in the court case which Mengs brought against his step-mother Anna Katharina Nützschner.²

Proud of the collection he had assembled, Iriarte was delighted to show his house to visitors and travellers. It is from one of these visits that we know that in 1798 Mengs's painting was in the house on calle de la Cruzada to where Iriarte moved to live with his wife after the death of his brothers: “The octagonal room houses a portrait of Mengs painted by himself.”³ The collection was also open to artists who wished to study its works and makes sketches of them, and once again Mengs's *Self-portrait* was among those that attracted most attention. Manuel Salvador Carmona, for example, asked Iriarte for permission to borrow it to make a print after it, returning it in the autumn of 1778 before he left for Rome to marry Mengs's daughter, the painter Anna Maria Mengs. Carmona produced a drawing⁴ and a subsequent print that was used in 1780 to illustrate the frontispiece of *Obras de*



¹ “[The principal adornment of my gallery is the celebrated portrait by the Learned Mengs/ Inestimable gift from this great man/ Who with that bold brush/ With which he immortalised his name in Europe/ Has also immortalised his appearance:/ And in equalling himself/ In his copy he has in fact exceeded himself.]” Poem included in *Colección de obras en verso y prosa de D. Tomás de Yriarte*, published in Madrid in 1787, in Jordán de Urries (2007), p. 262.

² Roettgen (1999), vol. 1, pp.351-353, no. 284.

³ Cruz y Bahamonde (1812), t. X, p. 570.

⁴ Manuel Salvador Carmona, *Anton Raphael Mengs, según el autorretrato de la colección Iriarte*, 1778. BNE, sign. DIB/18/1/7174.



Fig. 1 Anton Raphael Mengs, *Self-portrait*, c. 1774. Oil on canvas. Private collection

d. *Antonio Rafael Mengs*,⁵ while following Anna Maria's move to Madrid she produced two pastels after it, one of them now in the Museo del Prado.

Again in relation to Iriarte's collection being available for visiting and study, between 1775 and 1781 the engraver and draughtsman José Joaquín Fabregat copied Mengs's *Self-portrait* in the form of a magnificent drawing which he presented at the Academia de San Carlos in Valencia in order to made an academician of merit. In the words of the Secretary of the Academia de San Carlos in Valencia: "I have presented the documentation offered by don Joaquín Fabregat, a student of this Academy and at this time an Academician of the Royal [Academy] of San Fernando, in its category of Engraving of Plates, comprising a group of prints engraved by himself, and a drawing of the Portrait which Don Rafael Antonio Mengs painted of himself: all of which the said Fabregat sends from Madrid and presents to this Academy of San Carlos; so that if the Committee acknowledges sufficient merit in the said works he will be considered worthy of being conceded

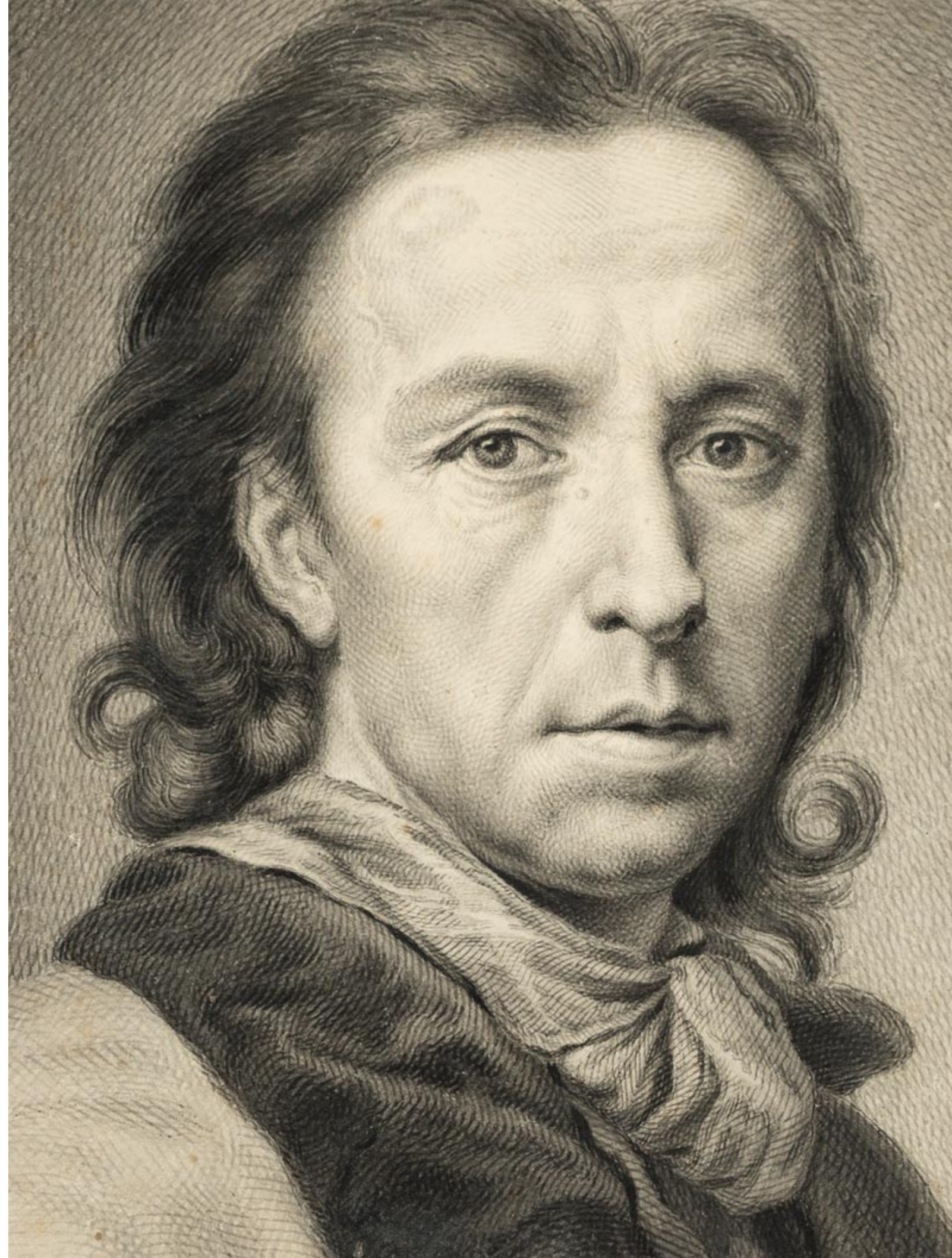
the rank of Academician of merit of this [Academy]."⁶ The application was successful and Fabregat was duly made an Academician. Fabregat studied at the Academia de San Carlos in Valencia until 1769 when he applied to be admitted to the Academia de San Fernando in Madrid. There he was awarded a prize in the engraving competition of 1772 and two years later was made a supernumerary academican with the presentation of his print of *Saint Philip Neri* based on a drawing by Mariano Salvador Maella after Robert Michel's sculpture. As noted, in 1781 he was made an academican of merit at the Valencia Academy in recognition of his activities as a printmaker and skills as a draughtsman and in 1787 he applied for the position of director of printmaking at the Academia de San Carlos in Mexico City. He was appointed to the post in 1788 and travelled to Mexico where he embarked on his activities as professor of printmaking. From that point onwards Fabregat produced a large number of prints of Mexico City, including the *Geometrical Plan of Mexico City* of 1791⁷ and *The Main Square, Mexico City* of 1797.⁸ Fabregat's drawing of Mengs's *Self-portrait* reveals him to be a consummate draughtsman who succeeded in depicting the subject of the painting with absolute fidelity. Small details such as the vein running down the right side of his forehead and the wart on that side of the nose are reproduced in precise detail. The handling of the black chalk, in which the cross-hatching of different degrees of thickness and intensity models the forms of the face, clothes and background, is truly sublime and also indicates that the artist may have considered producing a print after this drawing as it provided him with the technical basis to do so. The scarcity of drawings by Fabregat makes this work all the more exceptional while also clearly revealing his enormous abilities in this medium.

⁵ José Nicolas de Azara, *Obras de D. Antonio Rafael Mengs. primer pintor de cámara del rey*. Madrid, Imprenta Real, 1780. BNE, sign. 3/19350.

⁶ Carrete (1990), p. 26.

⁷ BNE, sign. GMM/568 MAPA 24 BIS

⁸ BNE, sign. INVENT/22899.



[15]

MARIANO SALVADOR MAELLA

(Valencia, 1739-Madrid, 1819)

Flying Angels holding up the Orb

c. 1775-1776

Black chalk on laid paper prepared with wash

325 x 290 mm

INSCRIBED

“Carpeta XL / 7.152” (in pencil, on the reverse, upper centre)

PROVENANCE

Madrid, collection of the Marquis of Casa-Torres; Madrid, private collection

By the year 1773 Maella was one of the best and most esteemed Spanish painters of the day together with Francisco Bayeu. He had achieved a status almost comparable to that of his mentor Bayeu and had thus petitioned Charles III to appoint him painter to the Royal Chamber.¹ At this date, almost at the height of Maella’s career, the Archbishop and Cardinal Primate of Toledo, Francisco Antonio Lorenzana, asked the King’s permission for both Maella and Bayeu to work in Toledo cathedral on the renewal of its decoration, the most important project of this type undertaken during the Spanish Enlightenment.² The intended decoration included not just a series of fresco paintings for the cathedral’s cloister but also the paintings for the room known as the Octagon and the entire decoration of the chapel of the New Kings. Between 1774 and 1776 Maella worked on the paintings for the cloister, painting various scenes for the Saint Leocadia cycle. During the same period, in November 1775, it is recorded that, “he is preparing the scaffolding in the Octagon,

which as it is a smaller space he says he can use the time that is not easy for him to employ in the cloister.”³ Designed by various architects in the late 16th century, the Octagon of Toledo cathedral took the form of an architectural reliquary.⁴ Between 1667 and 1671 it was decorated in fresco by Francisco Rizi and Juan Carreño de Miranda,⁵ but the room was affected by damp and by the time of Cardinal Lorenzana the paintings had deteriorated so seriously that it was decided to replace them. In order to ensure that the new decoration did not suffer from the same problem the exterior of the Octagon was clad with lead to avoid water and damp seeping in.⁶ The subject of the decorative programme chosen for this space was the same as the previous one, *The Assumption of the Virgin* (fig. 1).⁷ The description of the work commissioned from Rizi and Carreño is extremely close to the iconography also depicted by Maella for this room: “[...] firstly they must paint the lantern and dome of the new chapel of the holy relics of the said holy church, painting the celestial glory and in it the Holy Trinity



¹ De la Mano (2011b), p. 107.

² De la Mano (2011b), pp. 106-107.

³ De la Mano (2011b), p. 331.

⁴ Marías (1984), pp. 83-97.

⁵ Pérez Sánchez (1985), pp. 61-62.

⁶ De la Mano (2011b), p. 331.

⁷ From a letter sent by Roque Martín Merino to Cardinal Lorenzana it is known that the artist was going to “follow the same subject that it has now [...]”. De la Mano (2000), p. 54.



Fig. 1 Mariano Salvador Maella, *The Assumption of the Virgin crowned by the Trinity*, 1776-1778. Fresco. Toledo, Cathedral Chapter. Octagon



Fig. 2 Mariano Salvador Maella, *God the Father with the Orb and two Angels* (detail), 1776-1778. Fresco. Toledo, Cathedral Chapter. Octagon

crowning the Holy Mary above choirs of dominions, powers, cherubim, seraphim and the other hierarchies of angels which will occupy the highest parts of the place as musical choirs - and the lowest part of the dome will be decorated with patriarchs, apostles and the grandparents of Our Lady, emphasising opposite Our Lady the Saint King David with his harp shown dancing before the ark which also has to be included as being a prefiguration of Our Lady and an attribute.”⁸ Due to the composition’s very large size and the numerous figures that Maella had to paint he remained in Toledo until October 1778. It is definitely known that on 19 November of that year he had already finished painting the Octagon and that the marbles and bronzes in the room had subsequently been cleaned.⁹ Due to the complex nature of the fresco Maella produced various preparatory works, both on canvas and on paper, in order to study the space and the figures.¹⁰ The present, exquisite drawing can now be added to the list of previously known studies. It depicts two infant angels in flight, holding up the orb on which God the Father - located on the Virgin’s right - is leaning (fig. 2). The figures and technique in this sketch

are extremely characteristic of Maella, for example the use of a sheet of paper prepared with a light, greyish wash on which he drew the forms of the angels in black chalk. With their chubby, infant bodies, the faces of these figures and the careful treatment of the shadows are comparable to those to be seen in other drawings of angels by the artist, for example the *Allegory of Religion* in the Museo Lázaro Galdiano (inv. no. IM8812) or *Angels bearing Lilies and a Mirror* in the Museo Cerralbo (inv. nos. 04775 and 04778).

Maella’s efforts with the fresco earned their reward and on 7 April 1779 he was paid the very significant amount of 75,000 *reales* for his work.¹¹ While it has on occasions been suggested that all the artist did with regard to the Octagon’s dome was repaint the frescoes already executed by Carreño and Rizi, this newly presented sketch and other previously known ones clearly reveal Maella’s laborious preparatory work. While he had a pre-established iconography on which to base himself he was nonetheless obliged to devise a large number of figures and thus give form to a completely new composition.

⁸ Pérez Sánchez (1985), pp. 61-62.

⁹ De la Mano (2000), p. 55.

¹⁰ See De la Mano (2011a), vol. II, pp. 552-557 and De la Mano (2011b), pp. 334, 336.

¹¹ De la Mano (2011b), p. 333.



[16]

TOMASSO MARIA CONCA

(Rome, 1734-1822)

Portrait of the Venerable Juan de Palafox

c. 1792

Gouache, watercolour and pencil on paper

360 x 280 mm

INSCRIBED:

“CAROLO IV. MAGNO/ HISP. REGI CATH.// FR. ANTONIVS A REGIBVS/ C.D. HISPANVS D.D.D.”, in a space below the image

The number of paintings and prints of the Venerable Juan de Palafox known in the present day is surprising. While he was already the subject of numerous portraits in his own lifetime in the 17th century, by the third quarter of the next century, at the time of the process of his beatification, this quantity became remarkable, particularly with regard to the prints that disseminated his image. One of the artists involved in this promotion of Palafox's figure - rather than his specific appearance, as this text will discuss - was the Roman Tomasso Maria Conca. Conca was one of the younger sons of the eleven children of Giovanni Conca and Anna Laura Scarsella di Castro. He studied painting with his father and with his celebrated uncle Sebastiano and in 1770 entered the Accademia di San Luca in Rome. It was at this period that he joined the circle of the Neo-classical painter Anton Raphael Mengs with whom he is thought to have worked on the decoration of the Villa Albani, becoming a specialist in decorative painting inspired by classical motifs.¹ This led to the commission from Prince Marcantonio Borghese to execute the paintings in the Egyptian Room and the Room of Silenus in the Villa Borghese in

collaboration with Giovanni Battista Marchetti, a project that undertaken between 1775 and 1782. Having completed it, in 1782 Conca was commissioned to paint the most important fresco cycle of his career for the Room of the Muses in the Museo Pio-Clementino in the Vatican palace where he painted *Apollo and the Muses*.² The success of these paintings established Conca as one of the leading figures within Roman Neo-classicism. In 1793 he achieved his most important recognition to date when he was designated “prince” by the Accademia di San Luca. In 1817, by now in the final phase of his career, he executed some of the fresco decorations for the new rooms in the Vatican Museums, including the lunette in the Galleria Chiaramonti depicting *The installation of the new paintings gallery in 1817 in the Borgia apartments*.³

Conca's fame in Rome undoubtedly explains the commission around 1792 for a work that was not of the type he normally produced, namely a portrait of Bishop Juan de Palafox (1600-1659), who had been elevated to the status of “venerable” in 1790.⁴ Juan de Palafox was the illegitimate son of Jaime de Palafox y Mendoza, Marquis of Ariza. After he was acknowledged by his father he was able to



¹ Rudolph (1983), no. 199.

² Pietrangeli (1982), p. 17.

³ Mancinelli (1982), p. 132, fig. 35.

⁴ Arnall (1998), p. 129.



Fig. 1 Anonymous artist, *Portrait of Juan de Palafox y Mendoza*, 1642. Oil on canvas. Mexico City, Museo Nacional de Historia

study at the universities of Alcalá de Henares and Salamanca. In 1626 he was made a deputy for the nobility in the Courts of Monzón but he was so moved by the illness of an aunt and by his mother's devoted care of her that he decided to become a priest and was appointed chaplain to the Queen of Hungary, Maria Anna of Austria, sister of Philip IV. Palafox accompanied her on her travels around Europe, visiting Italy, Germany, Flanders and France. In 1639 Philip IV appointed him the new bishop of Tlaxcala in Puebla de los Ángeles (Mexico) where he was notable for his efforts to protect the indigenous population and avoid any forced conversions. From June to November 1642 he

briefly occupied the position of Viceroy of New Spain, supporting the access of the Creoles to public posts and proposing a reduction of taxes to help the economy. The year 1643 saw one of the most notable events in Palafox's life when he had a vision of the Virgin, an episode that would later provide the basis for his beatification and which became a key element in his iconography.⁵ Palafox's notably reformist approach to the society of New Spain made him extremely popular and ensured marked social cohesion. His image, presenting him as a saint,⁶ was by now widely disseminated although he rejected such depictions.⁷ Nonetheless, his disagreements with the Jesuits meant that he was sent back to Spain in 1653 where he was made bishop of Osma, a position he held until his death on 1 October 1659, after which he was buried in the cathedral of Burgo de Osma. A few years later, in 1666, Palafox's tomb was opened and his body was found to be uncorrupted, initiating the process of beatification from the diocese of Burgo de Osma in 1666 and subsequently from Puebla de los Ángeles in 1688. In 1726 Benedict XIII signed the decree that allowed his case to be considered in Rome and in 1760 Charles III formally requested the beatification. This period saw the re-publication of Palafox's complete writings and a large number of prints of him were produced, both to accompany his texts and as individual images. Jesuit opposition to the beatification and their issuing of negative printed images of Palafox led to the publication of still further positive ones of him. The support of both the Spanish Crown and of important individuals contributed to the large

⁵ We know, for example, that Carlo Maratta painted a work that showed "Palafox with Mary on a throne of clouds with the Venerable Palafox in contemplation". The painting is recorded in Charles III's will as being the only decoration in the "Second Green Room" in the Royal Palace in Madrid. Fernández Miranda (1988), pp. 37-38, no. 305. Its present whereabouts are unknown.

⁶ The scholar Fernández Gracia noted that during Palafox's time as bishop in Mexico, thousands of images were painted of him and that "his portraits were sold publicly on the streets and many people had them in their homes with great veneration and adornment, located in the centre surrounded by images of canonised saints and in a superior position to them." This explains why following his return to Spain the Inquisition published an edict banning the painting of such images, and more than 3,000 of them were seized. Fernández Gracia (2000), pp. 400-401.

⁷ Fernández Gracia (2000), pp. 409-412.



number of images produced.⁸ However, the French invasion resulted in the suspension of the process and it was not until 5 July 2011 that he was finally beatified.

The present drawing can be understood in this context. With its meticulous, precise draughtsmanship, soft, harmonious colours and balanced composition it perfectly demonstrates why Conca became one of the most important Neo-classical artists in Rome. Nonetheless, Palafox's appearance is quite different to that seen in the other known depictions of him produced during his time as Viceroy of New Spain (fig. 1). This was also the case with other prints of him published at this period, as while the painted portraits show him as having dark hair, a beard and moustache, in Conca's drawing he has light coloured hair and is beardless. In fact, the intention was not so much to disseminate Palafox's real appearance as to support the process of beatification that was being launched in Rome at that time. The individual behind the creation of this drawing was one of those most involved in this cause, Fray Antonio de los Reyes (1724-1804), as recorded in the inscription in the space below the image. It was Reyes who had Palafox's letters published in two volumes in Madrid in 1786 and in four volumes for the Italian edition of 1793.⁹ The drawing was reproduced as an engraving by Antonio Capellán, in which Conca is named as the painter and inventor (fig. 2). Despite the precision of the drawn image, undoubtedly created with the intention of being reproduced in print form, some changes were made in the engraving: the dedicatory inscription to Charles IV and the monarch's coat-of-arms was replaced by the arms and a cartouche praising the Count of Floridablanca, one of the great supporters and



Fig. 2 Tomasso Conca, artist, Antonio Capellán, engraver, *Portrait of Juan de Palafox y Mendoza*, ca. 1792. Madrid, Biblioteca Nacional de España, sig. IH/6861/27

promoters of Palafox's cause.¹⁰ In addition, the marbled frame present in the drawing, which is a typical element in many of Conca's decorative pictorial schemes, was omitted, thus focusing more attention on the figure. It should, however, be noted that the portrait was executed separately on a sheet of paper which was subsequently adhered to another sheet to which the marbled frame and the dedication to Charles IV was added, for which reason the principal drawing could have been produced first for the purpose of publication then the frame and cartouche added separately for presentation to the king. The image would be used both as an individual print and also for inclusion in the *Elenchus actuum heroicorum* in Palafox's *Positio* published in Rome in 1792.¹¹

⁸ Fernández Gracia (2000), pp. 417-424.

⁹ Moriones (1997), p. 233.

¹⁰ The inscription reads: "Excelentísimo ac amplísimo Comiti de Floridablanca/ Sac. M. Regis Catholici Consilii Status Primario que inter a Secretis Administros/ hac V.S.D. Joannis Palafox effigiem/ ejusdem Causae Postulatores in perenne gratitudinis argumentum D.D.D.".

¹¹ Fernández Gracia (2000), p. 422.



[17]

CYRILLO VOLKMAR MACHADO

(Lisbon, 1748-1823)

Saint Jerome

1785

Ink and grey wash on paper

260 x 200 mm

SIGNED

“Cyrillo inv.” (in ink, lower left corner)

INSCRIBED

“S JERONIMO”, in ink, lower centre; “Ramalho sc. 1785” (in ink, lower right corner)

PROVENANCE

Germany, private collection; Madrid, private collection

Saint Jerome is considered one of the principal figures of both the Catholic as well as the Orthodox, Lutheran and Anglican Church due to his learning and dedication to translating the Scriptures, for which reason he is one of the most frequently depicted Fathers of the Church. The present drawing shows him from waist up, bare-chested and with a pensive expression, his index finger against his brow. Both the setting and attributes that accompany Jerome correspond to elements in his life. Thus the space in which he is located is the inside of a cave, in a clear reference to his life as a hermit; the cardinal's hat refers to Jerome's status as a Doctor of the Church; the pen, inkwell and book to his erudition and his vast endeavour of translating the Bible into Latin; and finally the lion is the one that supposedly accompanied him during his years of penitence after Jerome removed a thorn from its paw. The faithful animal remained with him until his death. All these iconographic elements characteristic of Jerome and which identify him are present in this drawing. Its highly finished and precise technique, making use of fine but confident pen strokes to define the physical features of both the saint and the lion, and the lines of cross-hatching combined with wash to create the shadows as well as the use of a darker ink to give depth and

bring the pictorial space to life would have allowed the drawing to be easily transferred to etching. From the two inscriptions in the lower part it can also be deduced that this drawing was made as the basis for a print. In addition, the inscriptions provide the name of the artist, the Portuguese Cyrillo Volkmar Machado, and of the name of the engraver, Joaquim José Ramalho, a graduate of the Aula del grabado in Lisbon. Cyrillo Volkmar was born in Lisbon at a time when Portuguese art was in a transitional period between the Pombaline style and the start of the Neo-classical generation. Volkmar first embarked on his training in his native city then left for Rome to further his knowledge of painting. On his way he passed through Évora and Seville and in the latter encountered the Escuela de Nobles Artes, directed by Juan del Espinal, where he studied geometry. Having arrived in Rome, Volkmar focused on a study of the great masters of the past then returned to Lisbon in 1777 where he made his way in the Portuguese art world as a very active designer of architectural projects and theatrical designs. He also achieved fame as a fresco painter through his work for the palace of the Marchioness of Bella and above all for the ceiling decorations in the palace of Mafra, the latter earning him the title of Painter to his Majesty in 1796. Volkmar's most important

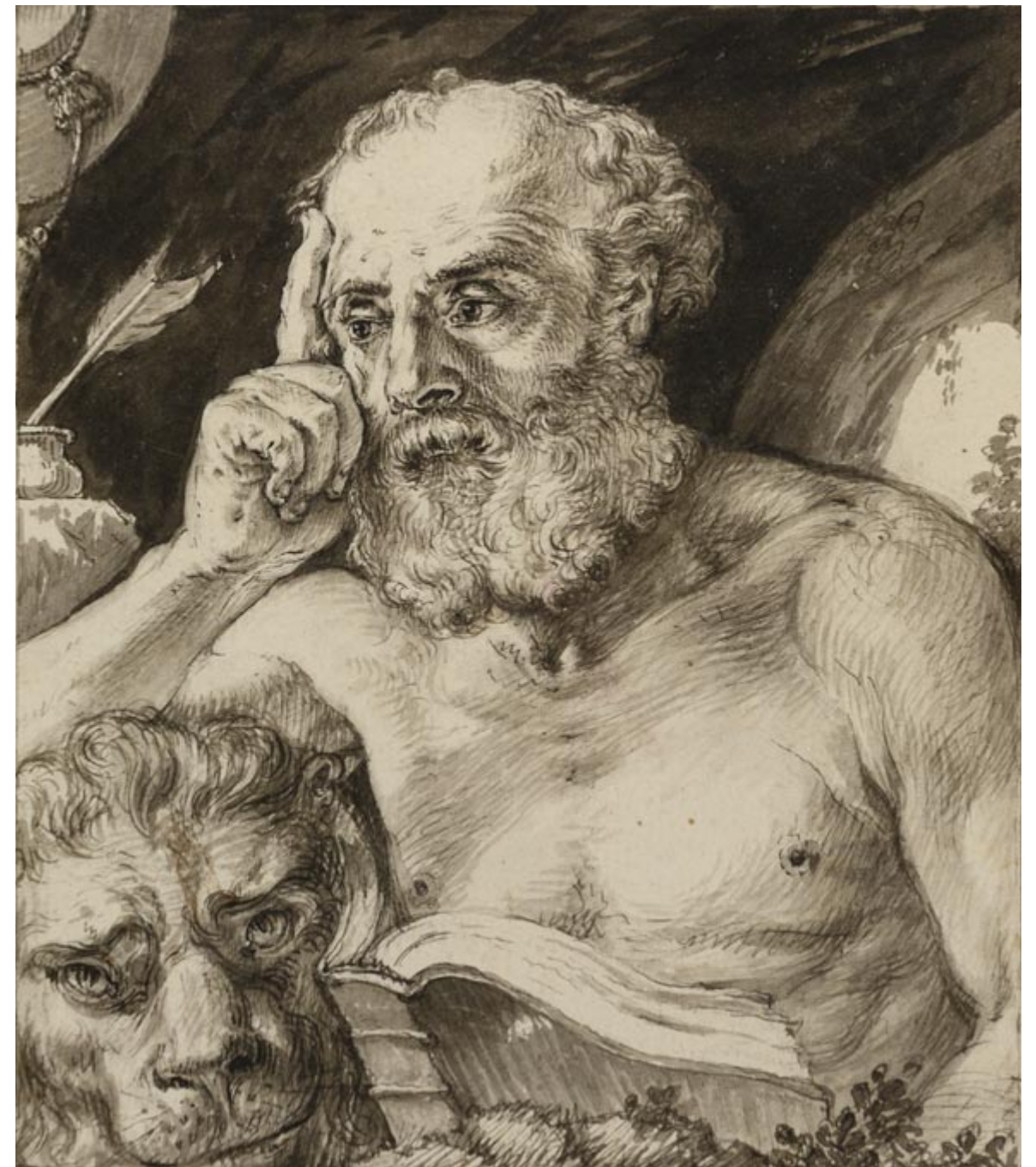




Fig. 1 Joaquín Carneiro da Silva, draughtsman, and Joaquim José Ramalho, engraver, *King David*. Engraving, 155 x 90 mm. Biblioteca Nacional de Portugal, sig. R.S.552

contribution to the history of Portuguese art was, however, his activity as an art historian.¹ His book *Colecção de memórias relativas às vidas dos pintores, e escultores, arquitetos e gravadores portugueses, e dos estrangeiros, que estiveram em Portugal* offered a compilation of all previously known texts on the lives of artists available in Portugal at that date, including his own biography.² This project earned him the nickname of the “Portuguese Pilkington” or the “Portuguese Ceán Bermúdez”.³

In his book Volkmar refers to the engraver Joaquim José Ramalho who was one of the members of the *Aula del grabado* founded in Lisbon in 1769 in association with the Royal Printers. Its first director was Joaquim Carneiro da Silva who had trained in engraving in Brazil and Rome. Carneiro taught a large number of artists, including Ramalho. Little is known of the latter other than the few words that Volkmar devoted to him in his *Colecção de memórias* when referring to the students of Carneiro’s *Aula*: “Joaquim José Ramalho, que morreo moço en 1795, sendo também Pintor”.⁴ Few examples of his skills as an etcher have survived, among them a print of Saint Sebastian,⁵



Fig. 2 Cyrillo Volkmar Machado, *Head of a Man*, c. 1785. Red chalk on paper, 430 x 280 mm. Biblioteca Nacional de Portugal, sig. D.403V

a *King David* based on a drawing by his master Carneiro da Silva (fig. 1), and an *Allegory of the Death of the Prince don José* printed at the *Tipografia Regia* in Lisbon in 1790 and possibly one of the last examples of the artist’s work.⁶ The print that was very probably made after the present drawing of Saint Jerome has yet to be located but it could have been made to illustrate one of the numerous sacred texts published by the Royal Printers in Portugal at this period. It is clear that Cyrillo Volkmar put considerable effort into the creation of his drawing, looking to the work of other artists and also making preparatory studies for the principal figure. Jerome’s pensive expression and gesture can thus be compared to Dürer’s depiction of the saint, painted around 1521 for Rodrigo Fernandes de Almada, the Portuguese factor in Brussels who arrived in Lisbon during the reign of Joao III (1502-1557), and now in the *Museo de Arte Antiga* in Lisbon (inv. no. 828 Pint). For the saint’s weather-beaten face with its short beard Volkmar drew various studies of old men, such as the red chalk example now in the *Biblioteca Nacional de Portugal* (fig. 2).

¹ Due See Varela Gomes (1988), pp. 149-173 and Simoes Gomes (2007), pp. 37-43.

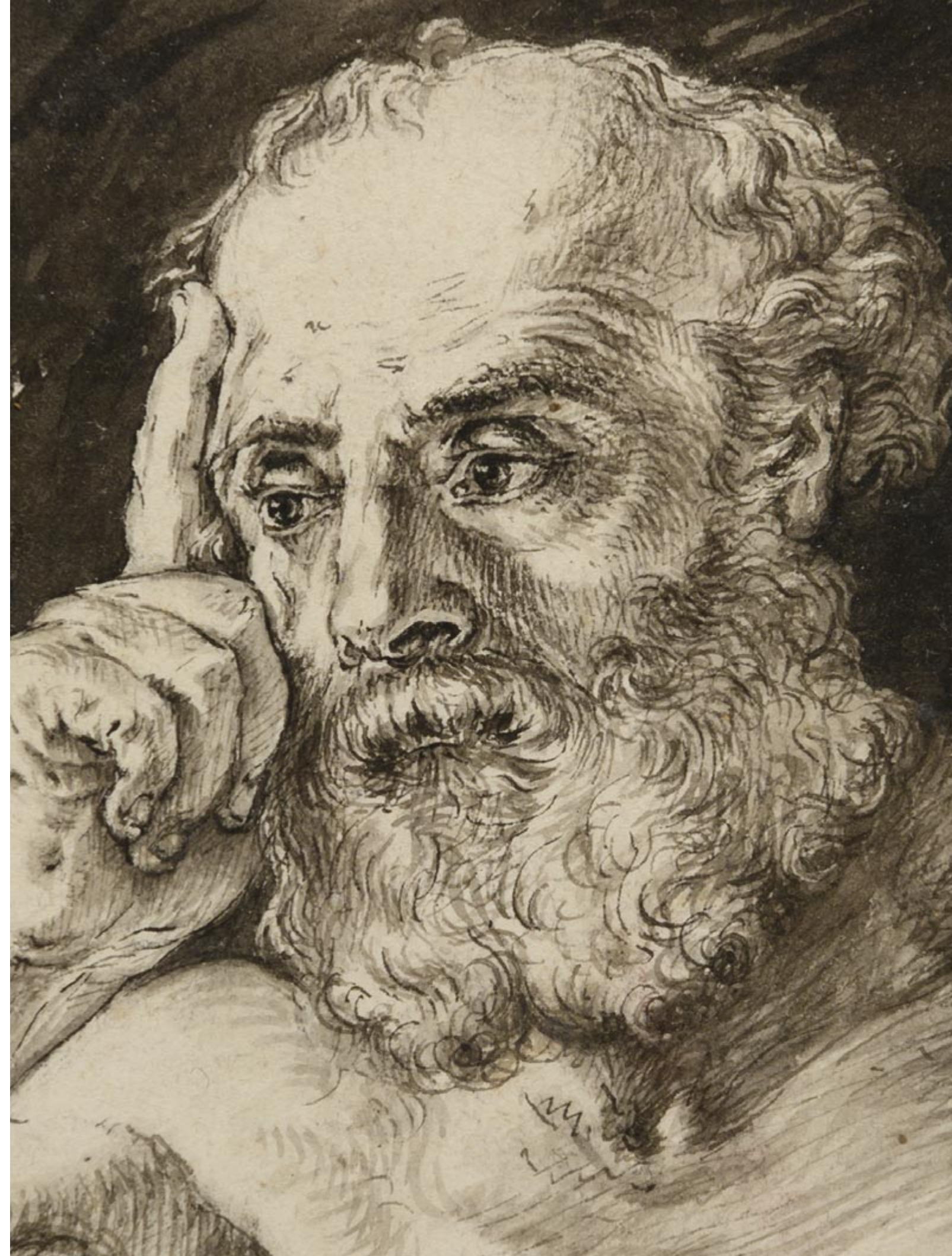
² Machado (1823). For his autobiography see pp. 302-324.

³ Matthew Pilkington (1701-1774) was the author of the celebrated book *The Gentleman’s and Connoisseur’s Dictionary of Painters*, published in 1770. It was William Stirling Maxwell who termed Cyrillo Volkmar the “Portuguese Pilkington”. See Stirling Maxwell (1848), vol. I, p. 231. Ceán Bermúdez was the great Spanish art historian of the Enlightenment, best known for his *Diccionario de los profesores de las bellas artes en España*, published in 1800. It was Gerard William Smith who termed Cyrillo the “Portuguese Ceán”. Véase Smith (1884), p. 89.

⁴ Machado (1823), p. 284.

⁵ Vasconcelos (1926), p. 129. The collection of the Casa de Sarmento, Centro de Estudos do Património, has a total of five prints by Ramalho. Some, such as this one, are also dated 1785, suggesting that he was fully trained by that date.

⁶ *Allegory of the Death of the Prince don José*, 1790, engraving, 150 x 96 mm, Biblioteca Nacional de Portugal, sig. E.4446P.



[18]

DOMINGO ANTONIO DE SEQUEIRA

(Lisbon, 1768 - Rome, 1837)

Faith visiting Prisoners (?)

c. 1794-95

Black chalk, pen, grey-brown ink and wash on paper

190 x 165 mm

SIGNED:

“Siqueira inv.”, lower left corner; monogram “DS”, lower left corner and top centre

PROVENANCE

Marqués de Casa Torres Collection

The Portuguese artist Domingo Antonio de Sequeira is one of the maximum exponents of the transition between Neo-classicism and Romanticism in Portugal. Born into a modest family and educated at the Casa Pia in Lisbon, Sequeira received his initial training in art at the Aula Régia de Desenho e Figura. At the age of twenty he went to Rome where he embarked on his training as a history painter specialising in the human figure with Antonio Cavalluci and Domenico Corvi. Both were close to the artistic theories of the Bohemian painter Anton Raphael Mengs, one of the leading representatives of Neo-classicism in painting. Sequeira gradually established his reputation in Rome, particularly after he received various second prizes for his drawings, the discipline for which he became particularly noted and he was ultimately considered one of the finest draughtsmen in Europe of his day.¹ It was this ability that helped him to achieve the status of honorary member of the Accademia di San Lucca in 1793. During his years in Italy Sequeira sent back works to the Portuguese court in order to demonstrate his progress and shortly after his return to Portugal in 1795 this

earned him the appointment of court painter. From this point onwards he produced numerous portraits of the royal family. After their departure for Brazil in 1807 Sequeira modified his pictorial idiom and subject matter and moved closer to the Romantic sensibility, encouraged by his marriage and personal happiness and giving rise to numerous depictions of the individuals dearest to him.² During those early decades of the 19th century he also undertook a varied range of commissions, including the design for a dinner service for the 1st Duke of Wellington, sculptures, funerary monuments and a large number of other projects for which drawing was the principal tool of creation.³ Dr Gomes Markl, an expert on the artist, has noted that it was through “the practice of drawing that he found his own expressive space, liberating his creativity [...] above all through his enormous capacity for improvisation and his poetic treatment of the subjects.”⁴ This is evident in the vast corpus of drawings by Sequeira to have survived, some of them studies for subsequent finished works but most of them uncompleted projects, sketches or independent drawings. The range of techniques and materials is



¹ Gomes Markl (2013), p. 46.

² One example is *Portrait of a Mother holding her Son* that was presented by José de la Mano in a previous catalogue, *Fecit VI* (2019), pp. 136-139, cat. 33.

³ Works relating to those projects were included in the exhibition *En el umbral de la modernidad* (2013), pp. 90-97.

⁴ Gomes Markl (2013), p. 50.



Fig. 1 Domingo Sequeira, *The Expulsion of Cain*, c. 1794. Sepia ink, charcoal and black chalk on paper. Lisbon, Museu Nacional de Arte Antiga, inv. no. 1216 Des

another characteristic of Sequeira's drawings and he developed a rapid technique known as "blots", for which an ink blot or the residue from cleaning his brushes provided the starting point for a composition. This technique seems to have first appeared in drawings produced in Rome towards the end of his stay there, between 1794 and 1795, giving rise to works in which rapid pen strokes give form to the patches of ink and charcoal blending, creating figures, landscapes and ultimately narratives. One example of a drawing of this type is *The Expulsion of Cain* (fig. 1, Lisbon, Museu Nacional de Arte Antiga, inv. no. 1216 Des). The process culminates with the informalism of the works from the last years of the artist's life in which the patches of ink acquire their own identity, liberating themselves from any preconceived scheme, as in *Shipwreck* (fig. 2, Lisbon, Museu Nacional de Arte Antiga, inv. no. 2729 Des).⁵

The present sheet dates from the same period of experimentation as the above-mentioned drawing of *The Expulsion of Cain*. The signature "Siqueira inv." and the anagram "D^s" present on both allow them to be precisely dated to 1794-95 within the artist's Roman period, which is when he used this form of signature on his drawings.⁶ Executed in pen and grey-brown ink with washes of the same colour in varying degrees of opaqueness, this sheet depicts three figures in prison cell that is



Fig. 2 Domingo Sequeira, *Shipwreck*, c. 1825-30. Brush and grey-brown ink on paper, 270 x 200 mm. Lisbon, Museu Nacional de Arte Antiga, inv. no. 2729 Des

lightly suggested by some lines in a manner which reveals Sequeira's mastery and ability to compose the entire scene using a few brief strokes. A blindfolded woman, her hands joined in prayer, centres the composition and may be a representation of Faith. She directs herself towards a prisoner, characterised by his gesture of despair. He is sitting on the ground, his torso bare and shackles and chains hanging from his arms. Behind the principal woman is another standing one, her upper body also unclothed and her hands bound with shackles. The subject could thus be an allegory of *Faith visiting Prisoners*, a subject which Sequeira did not depict in any canvas nor are any other drawings on a similar subject known. However, throughout the artist's career he did depict prison scenes in other drawings although none of them are comparable to this one, for example the sketch of *Chained Prisoners* of 1810 (Lisbon, Museu Nacional de Arte Antiga, inv. no. 1468 Des) and a number of sketches from the series on "Count Ugolino with his Sons in prison" (Lisbon, Museu Nacional de Arte Antiga, inv. no. 2695 Des). The present sheet is thus undoubtedly an independent drawing in which the artist not only devised a particular iconography but also imbued it with enormous expressivity and formal freedom, allowing us to appreciate why Domingo Sequeira is considered so important as a draughtsman.

⁵ *En el umbral de la modernidad* (2013), pp. 116-117, cat. 28.

⁶ With thanks to Dr Gomes Markl for providing this information, which has allowed the drawing to be precisely dated.



[19]

JUAN GÁLVEZ

(Mora, Toledo, 1774 - Madrid, 1846)

Spain oppressed by Despotism (recto and verso)

1811-1812

Black chalk, pen and grey-brown ink wash on paper

240 x 300 mm

On 19 March 1808, following the entry of the French troops into Spain, the Prince of Asturias, Fernando de Borbón, overthrew his father Charles IV and proclaimed himself King of Spain as Ferdinand VII. His victory was, however, short-lived as he was summoned to Bayonne by the Emperor Napoleon and forced to renounce the throne, which was given to Napoleon's brother Joseph Bonaparte (José I of Spain). Spaniards considered their legitimate monarch to have been taken from them and that they were in the hands of an invading force. It was in this context that just a few days later the War of Independence against the French broke out in Madrid, while politicians and artists promoted the idea of an empty throne that could only be occupied by the legitimate ruler, Ferdinand VII, establishing the idea of the return of "*El rey deseado*" (the longed-for king).

One of the artists whose work championed the legitimacy of Ferdinand's rule and denounced the French usurpation was the Toledan painter Juan Gálvez. Having initially trained at the School of Drawing of the Casa de la Caridad, a charitable foundation in his native city, in 1787 he enrolled at the Real Academia de Bellas Artes de San Fernando in Madrid. Gálvez was

awarded two prizes while at the Academia: a 2nd class medal in 1793 and a 1st class one in 1799, prizes that established his reputation as a painter. His early works were decorative projects for interiors; between 1793 and 1801 he worked with Charles IV's court decorators while from 1801 to 1807 he was associated with the court painter Juan de Mata Duque, with whom he produced important mural schemes for both the Crown and the nobility.¹

Following the outbreak of the War of Independence, in 1808 Gálvez went to Zaragoza with the painter Fernando Brambilla where he produced a number of preparatory drawings for the series of engravings entitled *The Ruins of Zaragoza*. These images celebrate the heroic individuals who had fought against the French, including *Casta Álvarez* (fig. 1, BNE, sig. ER/3199(4)), *Agustina de Aragón* (BNE, sig. ER/3199(6)) and *Jorge Ibor y Casamayor* (BNE, sig. IH/4429/1/1); the damage and destruction of the city's monuments caused by the Napoleonic troops, such as the print *Ruins of the Seminary* (BNE, sig. ER/3199(18)); and some of the battles that had taken place, such as *Las Heras* (BNE, sig. ER/3199(12)) or *Calle del Coso* (BNE, sig. ER/3199(9)). The complete series was published in Cadiz where both Brambilla and



¹ It is believed that he was one of the artists who worked on the decorative wall paintings in Godoy's palace. See Jordán de Urríes (2020).



Fig. 1 Juan Gálvez and Fernando Brambilla, *Casta Álvarez*, 1808. BNE, sig. ER/3199(4)

Fig. 2 Juan Gálvez, *Allegory of the Usurpation of Ferdinand VII's Throne*, 1811-1812. Pen and grey wash on paper, 193 x 154 mm. Museo de Bellas Artes de Córdoba, inv. no. E0924D

Gálvez and his family lived until the end of the war.² In order to produce the series the two artists asked the Academia de Cádiz to finance it, arguing that its aim was to “transmit to posterity examples of virtue and heroism and encourage men to their worthy imitation.”³ During his time in Cadiz Gálvez must have been active in the decoration of the residences of the nobility who had fled to the city and settled there.⁴ We also know that he applied for the vacant post of director of painting at the Academia there. On 21 December 1811 it was decided to open the position to public competition and that both locals and outsiders could participate. Ten rules were compiled in order to ensure the transparency of the process and it was stipulated that the entry piece had to be an oil painting on a historical subject which candidates were given six months to complete.⁵

Five painters took part in the competition: Juan Gálvez, Manuel Rocca, Juan Rodríguez “El Panadero”, Antonio Melcar and José García Chicano, and the specified subject for the work was “Spain, oppressed by despotism and about to be delivered to the tyrant, takes heart when Patriotism swears to defend her by facing all dangers.”⁶ The paintings and drawings by the candidates were exhibited on 1 August 1812 and on 3 August it was announced that the position was awarded to Manuel Rocca.⁷ The enormous effort that Gálvez put into his entry is evident in the numerous surviving preparatory drawings. The two presented here are the initial sketches in which the artist worked out the iconographically complex theme. Both include the architectural setting, which is a monumental, classical one with a stepped podium on which the throne is located.

The more rapidly drawn sketch which reflects the artist’s initial idea, executed in pen and grey-brown ink with agitated strokes, is followed by the more highly elaborated one in which there are a larger number of figures, executed in a combination of pen and grey-brown ink with washes of varying intensity employed to create a more pictorial image. This second drawing already includes a number of elements present in the subsequent, more meditated designs, such as the bust of Ferdinand VII over the throne, on which a personification of Spain is seated; the inclusion of Hercules, here as a physical presence but later evoked through the two columns that refer to the “Plus Ultra”; and the figure of a heroic combatant, shown semi-nude and wearing a laurel wreath, who personifies the people fighting for the return of their true king. Subsequent to these two sketches is the drawing in the Museo de Bellas Artes de Córdoba (fig. 2, inv. no. E0924D) which presents a much more refined idea close to the

final one.⁸ It is also in pen with washes of grey and grey-brown ink but it is more defined and more complex in terms of the setting. In the Córdoba drawing the throne of Spain is located on a high stepped podium and is shown as empty, albeit with the bust of Ferdinand VII above it as the symbol of its rightful occupier. Flanking it are two thick columns that refer to those of Hercules and are one of the principal symbols of Spain. The throne is threatened by a figure standing in front of it, with his arm extended and wearing a crown. He undoubtedly represents Joseph Bonaparte who wished to illegitimately seize the throne. In the face of this threat the mature woman located to the left of the throne and representing Spain supports the male figure wearing the laurel wreath who represents the people fighting to reinstate their legitimate monarch. There is one more drawing on this subject in the Biblioteca Nacional de España (fig. 3, sig. DIB/15/11/11). This is the final *modellino*, as evident in the fact that it is squared up in order to transfer it to

² Collection of etchings (1925) and Gallego (1979), pp. 391-392.

³ A text written by Gálvez and Brambilla for the Academia de Cádiz, 01/12/1811. See Contento (1993), vol. III, pp. 1420-1421, doc. 21.

⁴ Contento (1993), vol. I, p. 215.

⁵ Information on the competition is recorded in the books of minutes housed in the Archive of the Academia de Bellas Artes de Cádiz. See 6 Contento (1993), vol. I, pp. 220-221.

⁶ Contento (1993), vol. I, p. 221.

⁷ The painting was on display at the Museo de Cádiz but then disappeared from it and there are no surviving photographs.

⁸ García de la Torre (2006), pp. 166-167.



Fig. 3 Juan Gálvez, *Allegory of the Usurpation of Ferdinand VII's Throne*, 1811-1812. Black chalk, pen and wash on ochre laid paper, 268 x 244 mm. Biblioteca Nacional de España, sig. DIB/15/11/11



Fig. 4 Juan Gálvez, *Allegory of the Usurpation of Ferdinand VII's Throne*, 1812. Oil on canvas, 35.5 x 28 cm. Madrid, Private collection

canvas and in the fact that it is the same image as the one in the oil study for the final painting. Both the Córdoba drawing and the one in the Biblioteca Nacional have previously been attributed to the artist Rafael Tegeo (1798-1856) based on cataloguing by Ángel Barcia of 1906 which made use of an erroneous inscription at the lower left of the drawing in the Biblioteca Nacional which reads “*Dibujo original de Rafael Tegeo*” [Original drawing by Rafael Tegeo].⁹ Barcia identified the subject of both that drawing and the one in Córdoba as a “Symbolic composition referring to the first Carlist War”, even though there is no information to suggest that Tegeo ever depicted a subject of that type. However, in 2008 the publication by Dr Díez of a small oil painting executed with a technique entirely characteristic of Juan Gálvez (fig. 4, Private collection) and identical to the drawing in the Biblioteca Nacional dispelled any doubts about

the attribution of the work and its subject.¹⁰ Both were removed from Tegeo's oeuvre in the detailed study undertaken for the monographic exhibition on the painter held at the Museo del Romanticismo (Madrid) in 2018 where they were correctly attributed to Juan Gálvez.¹¹ With regard to the final canvas which the artist painted in the competition for the post of director of painting at the Academia de Bellas Artes de Cádiz, this was last seen on public display in the *Historical and Artistic Exhibition of the Centenary of the 2nd of May* held in Madrid in 1908.¹² It was at that date owned by the antiques dealer Miguel Borondo but all trace of it subsequently disappeared. In 1814, after the War of Independence ended, the support Gálvez had shown to Ferdinand VII earned him the rank of academician of merit, the most distinguished title an artist could receive, and a year later Ferdinand appointed him his court painter, a post Gálvez held until 1835.

⁹ Barcia (1906), p. 448.

¹⁰ Díez (2008), pp. 103-104, fig. 41.

¹¹ Navarro y Cardona (2018), pp. 228-229.

¹² With thanks to Dr. Rafael Contento for this information.



[20]

LEONARDO ALENZA

(Madrid, 1807-1845)

The Churros Seller

c. 1830-1845

Ink on paper

103 x 151 mm

Leonardo Alenza was one of the most esteemed artists of the Romantic era in Spain and thus one of the most celebrated of the 19th century in that country. His work reveals a profound interest in reflecting the society of his time through both his paintings and drawings, and a large number of the latter have survived. Some of them were created as the basis for prints but most are independent works given that they are not preparatory studies for more significant creations. Rather, these images reflect Alenza's personal vision of the world around him, on many occasions a profoundly critical one. In these scenes it is the lives of the humblest social classes and the different peoples and customs of Spain's regions which provide the key motifs, expressed in an infinite number and variety of rapid sketches filled with mastery, expressive force and grace.

Alenza studied drawing with Juan Antonio de Ribera and attended José de Madrazo's classes in composition and colour at the Real Academia de Bellas Artes de San Fernando. However, as Ossorio y Bernard noted, his principal model was the work of Goya,¹ from whom he assimilated his interest in depicting the most unprotected members of society and his use of a muted, grey-brown palette. After completing his studies one of Alenza's most important activities was that of graphic

chronicler for the *Semanario Pintoresco Español*, while he also produced the illustrations for the publication of *Los españoles pintados por sí mismos*, and subsequently contributed to publications such as *Gil Blas* and the newspaper *El Reflejo*. In 1833 the city council of Madrid commissioned him to execute *An allegorical Painting of the Oath of Loyalty and Proclamation of Isabel II*,² and from that period onwards Alenza combined commissioned work with participation in the official exhibitions. He also produced various portraits which reveal his admiration for Velázquez in the use of plain, dark backgrounds and their profound psychological interpretation of the sitters' inner natures. Examples include the portraits of *The Mayor of Madrid*, *the Count of Montarco* (RABASF, inv. 1157) and *Manuel Pasutti* (MNP, cat. P-004204). In 1842 Alenza was made an academician of merit following the presentation of his canvas *David defeating Goliath* (RABASF, inv. 0724) but shortly after he died of tuberculosis in Madrid like many of the characters he depicted in his works; desperately poor and having failed to achieved the public recognition that his works deserved.

As noted above, Alenza's corpus of drawings is extremely large. After his death his step-mother owned twelve albums containing 1,750 drawings. Of them, 465 were acquired by the Biblioteca Nacional in two groups between



¹ Palomino (1715-1724/1947), p. 1058.

² The whereabouts of this work referred to by Ossorio y Bernard (1868), p. 20, is now unknown.



Fig. 1. Leonardo Alenza, *News of the War*, c. 1830-45. Coloured wash, 125 x 180 mm. Madrid, Museo Lázaro Galdiano, inv. 04033

1876 and 1877, shortly after the artists death; the Museo Lázaro Galdiano has just over 300 drawings in five albums;³ and the remainder are divided between different institutions, including the Museo de Historia de Madrid⁴ and the Museo del Romanticismo⁵ and private collections. The technique of these works is extremely varied, ranging from the coloured wash used for *News of the War* (fig. 1) to sepia tones or simple black chalk drawings, such as *The Blind Man* (BNE, sign.DIB/15/40/76), but the most sizeable group comprises the works in pen and black or sepia ink. These are rapid sketches filled with energy due to the use of swift, zig-zagging strokes that give the figures movement. The present drawing is a work of this type, depicting an everyday scene of the kind that took place throughout the city and comparable in that sense to *Street Violinist* (fig. 2) and *The Snow Water Seller* (BNE, sign.DIB/15/43/262). Seen seated and from behind in the left foreground is a humbly dressed woman wearing a shawl. She is working from a tub in which she is mixing and taking out some type of foodstuff, probably *churros* [fried doughnuts] to judge from their shape and her manner of working as she places them on a small stove to fry. The stove is fed by logs and another woman stirs and extracts the now fried *churros* from its upper section and places them on



Fig. 2. Leonardo Alenza, *Street Violinist*, c. 1830-45. Pen and ink, 150 x 215 mm. Madrid, Biblioteca Nacional de España, sign. DIB/15/42/220

another stick held in her left hand in order for the excess oil to drip off. Next to the woman seen from behind are a mother and daughter who are waiting to buy the fresh *churros*, the daughter's face conveying happy anticipation. The woman taking out the *churros* is surrounded by other figures: a boy carrying wood to stoke the stove, another holding a stick in his right hand who has also managed to obtain some *churros* from the vat of oil, and a man standing behind the principal group who is already enjoying some of these delicacies. In the middle-ground, drawn with succinct and lightly suggested strokes, groups of people gather round the improvised *churros* stand, eating them as they chat to each other. Finally, in the background it is possible to make out the outline of the city, suggesting that these individuals are located in the area around the Pradera de San Isidro in front of the river Manzanares and the city, in what was one of Madrid's most authentic working-class barrios during the early 19th century. Alenza's ability to employ the greatest economy of means to depict and transmit this entire episode and to introduce the viewer into this small scene of daily life in Madrid is remarkable and fully reveals his mastery. The image is totally devoid of any social critique; rather, just as he did in his drawings for newspapers of the time, he aimed for the characteristic image and the chronicle of daily life.

³ Pardo Canalís (1989).

⁴ Dibujos y estampas (1993).

⁵ Leonardo Alenza (1977).



[21]
RAMÓN MARTÍ Y ALSINA

(Barcelona, 1826-1894)

Female genitalia

c. 1870

Charcoal with touches of white chalk on blue paper

322 x 488 mm

INSCRIBED:

For a special commission [illegible?]", in pencil, lower right corner; "R. Martí y Alsina/ Confirmed by his son", estate stamp in grey-brown ink, lower right corner; "Ricardo", in black ink, lower right corner

Female genitalia

c. 1870

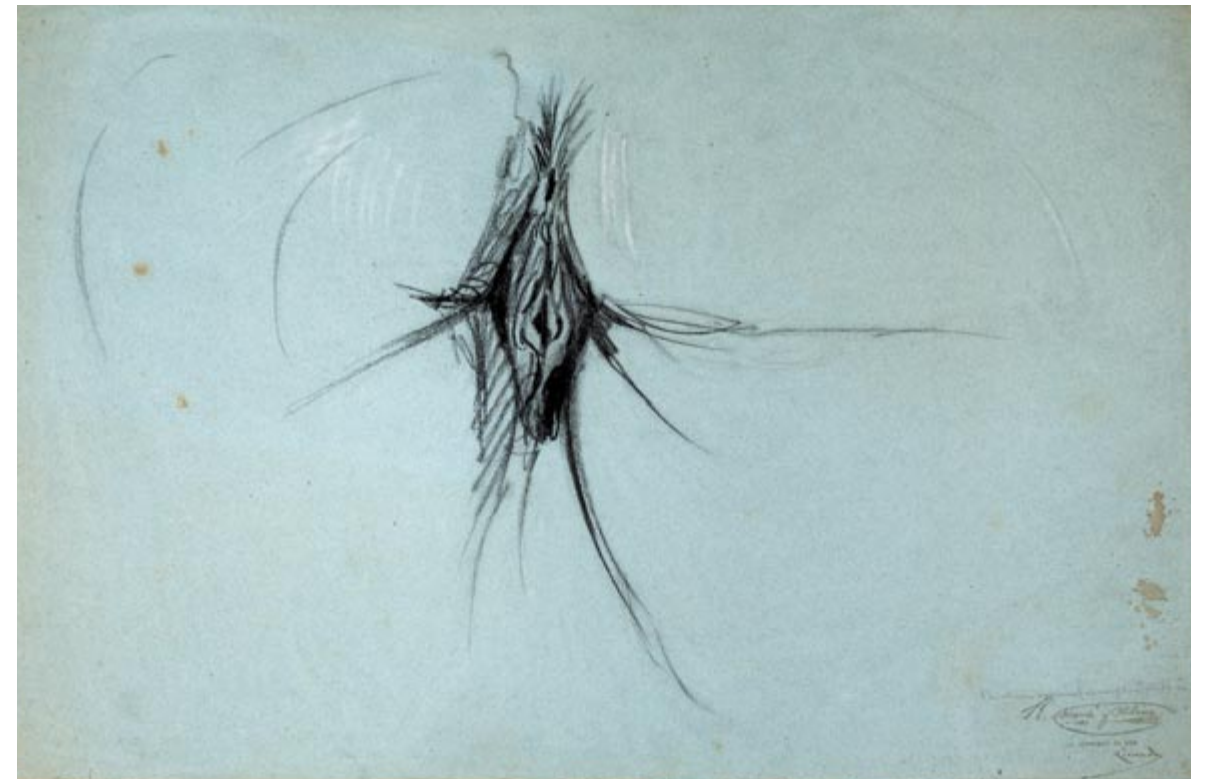
Charcoal with touches of white chalk on blue paper

232 x 314 mm

Gustave Courbet (1819-1877) was one of the most influential French painters of the 19th century. Considered the founder of

Realism, he is in fact thought to have been the first to use that term following the opening of his exhibition which he termed the "Realist Pavilion" that ran parallel to the Paris Universal Exhibition of 1855.¹ His subjects from daily life and his naturalism, above all evident in his female nudes which depart from sculptural forms to favour more carnal ones, made Courbet a revolutionary painter and one who exercised an important influence on the artists of his generation. Among those to be profoundly inspired by Courbet was the Catalan Ramón Martí y Alsina. His godfather, who brought him up after he was orphaned, was opposed to his artistic inclinations, for which reason Alsina was almost self-taught although he did attend the evening classes at the Escuela de la Lonja in

Barcelona. From the outset he focused on nature as a direct source of inspiration for his works and his early output includes numerous landscapes and marine views. In 1848 Alsina went to Paris where he was able to see the works in the Louvre at first hand and also to meet Gustave Courbet, who would have an enormous influence on his career. From this point onwards his works reflect a desire to portray reality in a scrupulous and unidealised manner. He returned to Barcelona in 1850 but made numerous trips to Paris and Holland, producing a large number of landscapes, urban views and picturesque scenes of daily life. Alsina also depicted male, female and even child nudes, becoming professor of life drawing at the Escuela de la Lonja in Barcelona where he was appointed to a Chair of drawing in 1852. It is particularly in these nudes that a certain parallel with the work of Courbet is to be detected, specifically a comparable way of observing the female body in the sense that



¹ Courbet l'inventeur du réalisme (1997).

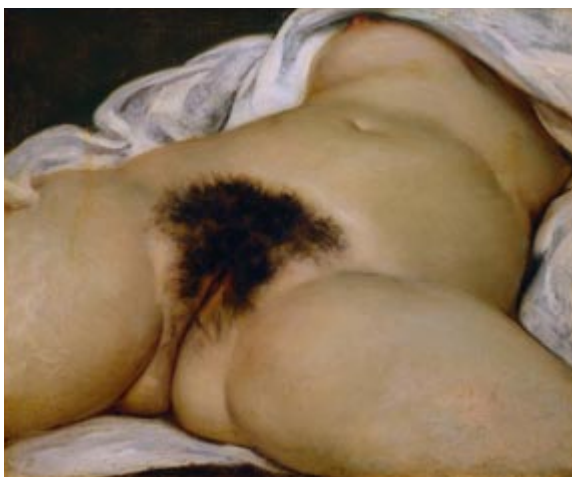


Fig. 1 Gustave Courbet, *The Origin of the World*, 1866. Oil on canvas, 46.3 x 55.4 cm. Paris, Musée d'Orsay, inv. RF 1995 10

neither artist idealised their models or avoided poses and anatomical elements that had been largely passed over due to the morality of the academic tradition.² The same voluptuousness of the female form is thus evident in *La Source* by Courbet (Musée d'Orsay, inv. 1919) of 1868 and Martí y Alsina's *Nude Woman seen from behind* (MNAC, inv. 206360-000) dating from around a decade later. Again, the same suggestion of the female body being offered to the viewer's prying gaze is present in Courbet's *Sleeping Nude* of 1858 (National Museum of Western Art, inv. P.1996-0001) and Alsina's *Female Nude* of around 1865-70 (MNP, cat. P006710).

Even more striking, however, is the explicitness of both artists when depicting the female genitalia in some of their works. In *The Origin of the World* (fig. 1) Courbet depicted a woman who is anonymous, given that her face is outside the pictorial space. Her torso is partly covered by a white cloth to reveal one breast but the artist's focus is on the explicit depiction of her external sexual organs, which are frankly presented to the viewer in an absolutely realist

manner and with no historical, literary or mythological veiling. The realism and carnality of the scene is such that the viewer feels like a *voyeur*. That same daring when depicting previously forbidden parts of the body is evident in these two drawings by Martí y Alsina. While Courbet's painting was not exhibited in public until the late 20th century, having prior to that passed through the hands of various owners who kept it as something hidden and almost "forbidden",³ it is possible that Martí y Alsina may have seen the work in the artist's studio on one of his numerous trips to Paris and have been inspired by Courbet's audaciousness.

The two drawings presented here are characterised by that same sensuality and desire to break away from convention in order to show every part of the human body. Nonetheless, in contrast to Courbet's carnality Martí y Alsina's agile charcoal strokes with light touches of white chalk convey the female sexual organs in a highly graphic way but also one that is so direct and employs such economy of means that the image almost seems to be an abstract composition of perspectively receding lines. Unlike Courbet's work, in which the feeling of looking at a scene to which we have not been invited is evident and can even make the viewer uncomfortable, here the directness of the sexual organs, which are shown as de-contextualised and frontally presented to the viewer's gaze, means that we perceive the image more as the study of a part of the body and less as an intrusion on a woman's privacy. On the other hand, what Courbet's work and Martí y Alsina's drawings do have in common is the fascination they provoke and their break with conventions, which Realism began to confront in a more direct way than the other artistic trends which constituted the immediate forerunners of modern art.

² Reyero (2014), p. 53.

³ Savatier (2009).



[22]

FRANCISCO DOMINGO MARQUÉS

(Valencia, 1842 - Madrid, 1920)

Portrait of Francisco de Goya

c. 1884

Charcoal and pastel on paper

226 x 181 mm

SIGNED

“F. GOYA/ por/ F. Domingo”, in charcoal, upper right corner

Francisco de Goya (1746-1828) was a key reference not just for the various artists who briefly overlapped with his lifetime, such as Leonardo Alenza (1807-1845) and Eugenio Lucas Velázquez (1817-1870), but also for the later Spanish artists who saw him as an archetype of modernity. Among those who took him as their model was Francisco Domingo Marqués, whose work includes numerous references to Goya.

Domingo Marqués was born into a humble family in Valencia in 1842. At an early age he began his artistic training at the Escuela de Bellas Artes de San Carlos in his native city where he was taught by Rafael Montesinos. In 1863 he moved to Madrid and enrolled at the Academia de Bellas Artes de San Fernando where his teachers included Federico de Madrazo and Carlos de Haes. During those years he regularly visited the Prado and copied works in the collection, including Rubens's *Garden of Love* and Goya's *2nd of May in Madrid, 1808*,¹ revealing his early admiration for the latter. In 1867, having been awarded various prizes at the National Exhibitions of 1864 and 1867, Domingo Marqués returned to Valencia where he produced a number of decorative schemes. His career was fully

established when he was awarded the gold medal at the First Valencian Regional Exhibition for his painting *A Dire Deed in the Seventeenth Century*.² This also allowed him to secure a grant to study in Rome where he was taught by Eduardo Rosales. After two years there he returned to Valencia where he was appointed a professor at the Escuela de San Carlos de Dibujo al Natural, Antiguo y Paisaje. In 1871 he presented four canvases at the Fine Arts Biennial in Madrid, winning the gold medal for *Saint Clare* (Museo de Bellas Artes de Valencia, inv. 53), which convinced him to move to Madrid in order to further his career. Once there he received commissions for decorative schemes in the Portugalete and Fernán Núñez town palaces. A tireless and prolific artist, in 1875 Domingo Marqués decided that it would be advisable to move to Paris where genre painting was particularly appreciated. With the support of the art dealer Henri Haro he began to adapt to the commercial fashions of the day, soon becoming successful with his exquisitely painted, anecdotal scenes such as *A Rest during the Hunt* (MNP, P-004485). Domingo Marqués remained in Paris, enjoying an elevated financial and social position and continuing to receive important commissions from Spain,



¹ Fernández Pardo (1998), p. 12.

² Juberías (2019), p. 405.



Fig. 1. Francisco Domingo Marqués, *Portrait of Goya*. Red chalk on paper, 245 x 178 mm. Balclis, March 2021, lot 1583965

including *Portrait of Alfonso XII as a Boy* (Patrimonio Nacional, Palacio Real de Madrid) of 1887, for which he was paid the very high sum of 100,000 pesetas.³ His paintings, characterised by their sparkling light and sense of movement, also became extremely coveted by the leading American millionaires of the day such as Vanderbilt and Huntington.⁴ In 1914 the artist's comfortable financial situation allowed him to return to Spain, coinciding with the outbreak of World War I. It was at this period that he finally achieved the recognition that he greatly desired in his native country, being made an academician of the Academia de Bellas Artes de San Fernando in 1917. In 1918 Mariano Benlliure sculpted his bust which was installed in front of the Museo de Valencia and that same year he was awarded the Légion d'Honneur in France. Domingo Marqués died in Madrid in July 1920. During his long career the artist came to be considered a follower of Francisco de Goya, to the extent that their work was on occasions

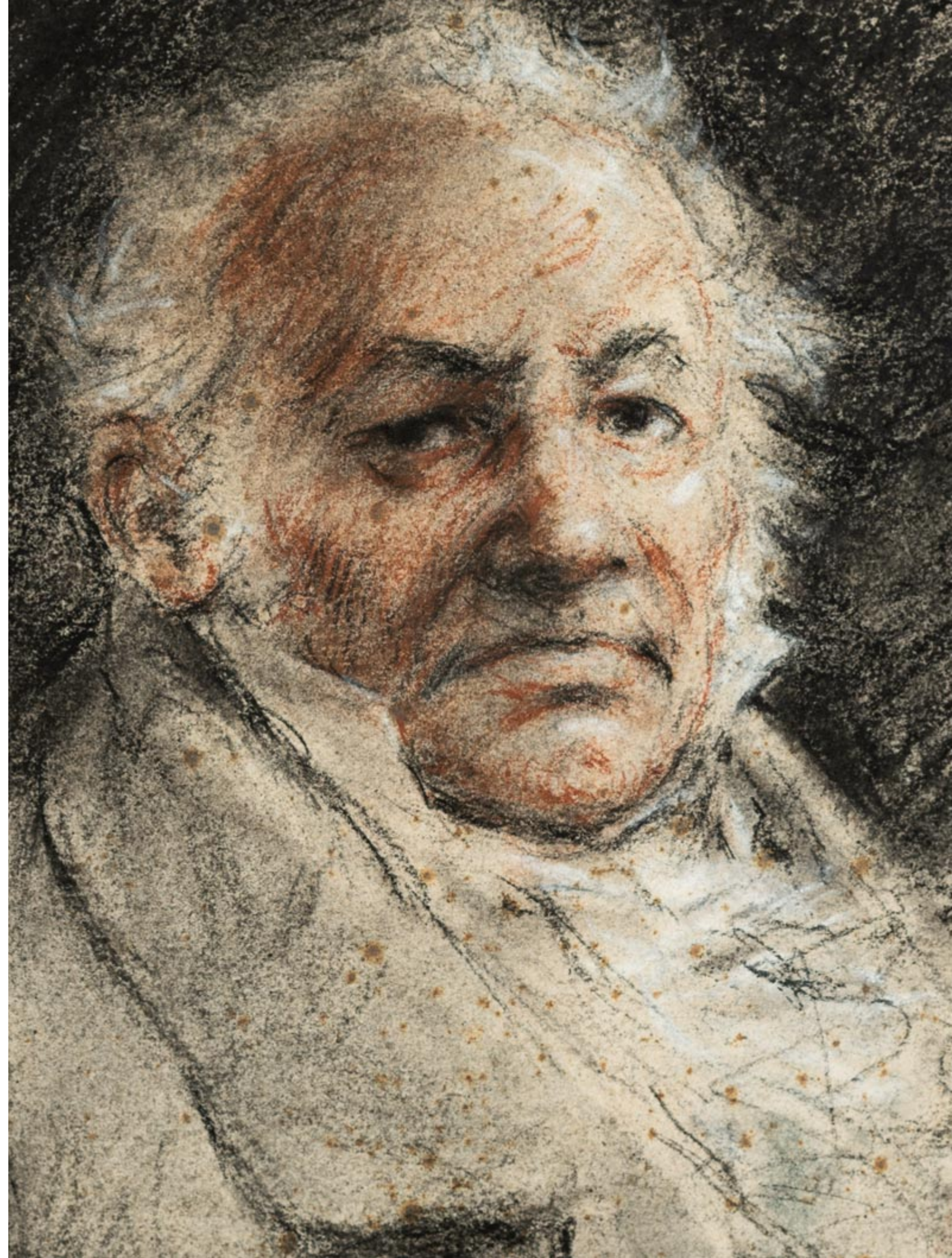
confused. Domingo Marqués' lively, sketchy pictorial technique and his ongoing interest in the effects of light led him to be considered the representative of the *veta brava* [bold and fiery manner] derived from Goya.⁵ From an early age he copied his works, as noted above, and was also fascinated by the artist's face, which he came to equate with the virtue of creative genius, an idea expressed in his oil on panel *Genius, Valour and Beauty*.⁶ Domingo Marqués depicted Goya on numerous occasions in images that are all inspired by the portrait which Vicente López Portaña, another highly successful artist from Valencia, painted of Goya in 1826 during a rapid visit by the latter to Madrid from his exile in Bordeaux (MNP, P-000864). López's portrait had been displayed in the Museo del Prado since 1828 where Domingo Marqués undoubtedly saw and copied it. This is the reference point for the present drawing, which reproduces the serious, concentrated expression on Goya's face as he looks directly out at the viewer. It also includes the grey coat, waistcoat and cravat depicted in López's image. For his drawing, which is characterised by a laudable vitality and psychological depth, Domingo Marqués used red chalk to enliven the face in contrast to the range of greys, whites and blacks which create both the background and Goya's body. Despite its referential nature, this is the sketch that comes closest to conveying both Goya's character and López's painting. In other surviving drawings on the same subject by the artist the choice of gouache and white chalk, which gives Goya's face a rather ghostly appearance, or the monochromatic use of red chalk (fig. 1) mean that both Goya's features and the work that inspired the image are less overtly evoked whereas the expression of an idea or concept - the representation of artistic genius - becomes more evident.

³ Agustí (undated).

⁴ Juberías (2019), pp. 408-415.

⁵ Lafuente Ferrari (1947).

⁶ In this work the figure of Goya represents Genius, that of General Castaños, Duke of Bailén, Valour, and a Spanish dancer, Beauty.



[23]

MEXICAN SCHOOL, 19TH CENTURY

View of the City of Orizaba

c. 1865-1867

Sepia and greyish ink, with washes, on paper

590 x 1280 mm

INSCRIBED

“ORIZABA”, in ink, lower centre

PROVENANCE

Possibly from the collection of the Emperor Maximilian I, as indicated by the presence of his coat-of-arms at the lower left corner, Paris, private collection; Madrid, private collection

Following the arrival of the Spanish ships commanded by Christopher Columbus on 12 October 1492, the members of the expedition gradually began to realise that they had reached a new continent. What followed was a period of exploration, conquest and colonisation of this new territory of South America. In the early years of the 16th century it was Hernán Cortés who led the expedition that began the conquest of Mexico, bringing it under the rule of the Crown of Castile and giving it the name of New Spain [Nueva España]. One of the first provinces that attracted Cortés’s attention was the Valley of Ahuilizapan due to its abundant natural resources. Here the Aztecs had founded an important city called Izhuatlán, which the Spaniards renamed Orizaba. Cortés was struck by the beauty of the place, surrounded by mountains and with copious springs and a temperate climate. The mild temperatures and strategic situation, relatively near the coast and on the route between Mexico City and the port of Veracruz, made Orizaba one of the most important cities in the Spanish Viceroyalty. In

addition, the abundance of water in this area meant that the Viceroy Antonio de Mendoza could make Orizaba a centre for sugar production while soon after it obtained the tobacco monopoly. As a result, the town rapidly expanded and grew in importance and the first church, known as the Calvario, was built in 1569. In 1590 the first Calle Real [Royal Road] was laid out, linking the town to other important ones such as Córdoba and San Andrés and reaching as far as Veracruz. In 1618 the first hospital was built while in 1627 Philip IV created the title of earldom of the Valley of Orizaba for Rodrigo de Vivero Aberrucia.¹ In the 18th century Orizaba obtained the official status of city, awarded by Charles III on 27 January 1774, and in 1776 it was given a coat-of-arms and a standard with the motto “Mild the climate. Fertile the soil. Amenable the place and loyal its people” (fig. 1).² In 1796 Spain embarked on war with Great Britain. Fearing an attack on the port of Veracruz, the Viceroy Miguel de la Grúa decided to establish the viceregal government in Orizaba, which thus became the capital of the



¹ Sanchiz (2016), p. 59.

² Archivo General de Indias (Seville), MP-ESUDOS, 338.



Fig. 1 Anonymous artist, *Coat-of-arms of the City of Orizaba*, 1776. Seville, Archivo General de Indias, sig. MP-ESCUDOS, 338



Fig. 2 Detail of Tie pin with the coat-of-arms of Maximilian as Archduke of Austria, given to Diego Benítez de Lugo, 8th Marquis of Celada, c. 1860. Gold, enamel and diamonds

Viceroyalty of New Spain between 1797 and 1798.³ Rather than benefiting the city, however, this decision created tensions as the Spanish and indigenous inhabitants took opposing sides, food prices rose and there was greater social inequality. This turbulent situation, which spread across all the Viceroyalty of New Spain, came to a head when France invaded Spain in 1808. The political crisis led to an armed uprising in support of independence from Spain. As a result, on 29 October 1812 Orizaba was taken by the local population due to its importance as one of the colony's principal commercial routes. During this uprising the tobacco outlets that brought so much revenue to the Viceroyalty were destroyed. In 1821, after the end of the Spanish War of Independence, a period of industrialisation began in the city. Nonetheless, the following decades saw continued military

unrest, leading Spain, France and Great Britain to intervene in the government of President Juárez in 1861. Napoleon III intended to make Mexico a power centre that would counterbalance the influence of the United States. As a result and following the Republican defeat in Mexico, it was decided to restore a traditional system of government and seek out a European prince who could rule over a territory as complex as Mexico. The chosen candidate was Maximilian (1832-1867), brother of the Emperor Franz Josef of Austria and husband of Princess Charlotte Amélie, daughter of Leopold I of Belgium. On 10 April 1864 Maximilian took the oath of Emperor and on 28 May he arrived at the port of Veracruz. A year later, in April 1865, Orizaba celebrated the Emperor and his wife's arrival. This display of affection and the city's geographical situation delighted the monarchs who would regularly



Fig. 3 Edouard Manet, *The Execution of Maximilian*, c. 1867-1868. London, The National Gallery, inv. no. NG3294

visit the city from that date onwards, staying at the La Jalapilla sugar estate.⁴ Maximilian and his wife's approval of this location is demonstrated by the present drawing, which in its lower left corner has the coat-of-arms used by the Emperor since he was Archduke of Austria (fig. 2), thus suggesting the work's provenance. One of Maximilian's greatest passions was collecting, including works of art, botanical species and archaeological and anthropological items. On some of his trips, such as those to

Brazil between 1857 and 1858 and Tenerife in 1860, he was accompanied by a landscape painter, the watercolourist and lithographer Joseph Selleny, who produced numerous landscapes as well as depictions of local people.⁵ Immediately after his arrival in Mexico, Maximilian approved numerous laws in favour of the indigenous populations and promoted the opening of a public museum of the natural history, archaeology and history of Mexico in imitation of European institutions of this type.⁶ As its director he appointed the Cistercian

³ García Ruiz (2015).

⁴ On the couple's frequent stays in Orizaba, see Ratz and Gómez (2012).

⁵ García-Wistädt (2016), p. 44.

⁶ On this subject, see Bueno Bravo (2013), pp. 142-144.

monk Dominik Bilimek, an important collector and naturalist whom he invited from Europe.⁷ Bilimek reached Veracruz on 8 May 1865 and a few days later was received by the Emperor in Orizaba. The two men developed a friendship and when the political situation in the country became unstable the monk moved with the court to Orizaba where in December of that year Maximilian appointed him director of the Museo di Miramare in Trieste (Italy). After Maximilian was executed by firing squad on 19 June 1867 (fig. 3) Bilimek managed to reach the port of Veracruz and embark on an English cargo ship with part of his own private collection and of the Emperor's, while the remainder of Maximilian's collection was sent to Europe in diplomatic baggage.⁸ After arriving in Europe Bilimek was confirmed as director of the Miramare museum where he installed a permanent display of "the principal part of the Mexican collections".⁹ It is known that among the works he brought back were manuscripts and drawings, which may have included the present sheet.

This drawing is a very detailed panoramic view of the city of Orizaba from the La Borda bridge, which was built in 1776, as recorded in an inscription at the foot of the cross on it: "SE HIZO ESTE PV/ ENTE A COSTA DE/ EL

VECINDARIO D/ ESTA VILLA AÑO D 1776". Looking from left to right, the landscape includes the Borrego mountain, which forms a backdrop to the monastery of San José de Gracia, built in 1742, followed by a series of clusters of low houses which blend in with the vegetation and are visible over the entire extension of the bridge's parapet. Towards the centre of the composition is the gulley with the River Orizaba running through it, its course leading the eye into the background where the Tepoztecatl mountain is visible. Finally, on the right is a series of buildings that functioned as inns and hotels for travellers along the Calle Real, as indicated by their signs reproduced by the artist in this image. Behind them in the distance are the tower and three domes of the cathedral of San Miguel Arcángel which was built by the Franciscans in 1692. The composition is closed by the Escamela, another of the mountains that defines the Valley of Orizaba. The artist's use of a precise stroke to depict both the natural setting and the city itself indicates the effort employed to offer the most accurate image possible of Orizaba. This exact technique suggests that the intention was to reproduce this drawing as an engraving, thus perpetuating for posterity the view of Orizaba seen by the Emperor Maximilian I.

⁷ Bueno Bravo (2013), p. 145.

⁸ Bueno Bravo (2013), p. 146.

⁹ Jurok (1989), p. 196.



[24]

HARALD BÖDTKER

(Namdalen, Norway, 1855 - Oslo, Norway, 1925)

Project for the construction of a wharf in Río de Janeiro (?)

1891

Watercolour and gouache on paper

106 x 244 cm

INSCRIBED

“Harald Bödtker Architecto/ Petrópolis 17/12 91.”, lower right corner

On 27 October 1807 Charles IV’s first minister and favourite, Manuel Godoy, signed a treaty with Napoleon which set out the terms for the joint Franco-Spanish military invasion of Portugal. In the light of the imminent occupation of his territory, the Portuguese regent and subsequent monarch João VI and his family embarked for Brazil in order to escape the Napoleonic troops. The royal family settled in Río de Janeiro, which thus became the capital of the Portuguese empire and in 1815, on behalf of his mother Maria I, João elevated the status of the Portuguese colony to the State of Brazil. Some years later, in 1821, João returned to Europe, leaving his eldest son Pedro as prince regent. At the same time and after the monarch’s departure, the Portuguese government attempted to return Brazil to the status of a colony, depriving it of the rights that it had possessed since the time of the arrival of the royal family. However, both the Brazilians and Prince Pedro refused and declared the country’s independence in 1822, resulting in Pedro I being crowned Emperor of Brazil on 1 December that year.¹ Portugal declared war but

after three years of conflict they recognised Brazil’s independence on 29 August 1825 in the Treaty of Río de Janeiro.² In 1831 Pedro I abdicated from the throne when he returned to Europe following his father’s death with the aim of recovering the Portuguese throne, leaving behind his five-year-old son Pedro as his successor. Over the years Pedro II became a notable politician who transformed Brazil into a prosperous country and an emerging power on the international scene. He was also an important patron of the arts, interested in painting, sculpture, theatre, music, poetry and more.³ In 1845 he promoted the construction of a new city in Brazil; Petrópolis, named after him as its founder and the only imperial city in South America. Conceived as a summer residence for the imperial family in their desire to avoid the unbearable heat and humidity of Río de Janeiro in the summer, Petrópolis is located about 65 kilometres from Río among the lush, sub-tropical vegetation of the Serra Órgaos. For the city’s urban design Pedro II called on the German engineer Julius Friedrich Köeler (1804-1847) who constructed various palaces and residences in the European style, adapting his designs to the complex topography



¹ Vianna, Hélio, *História do Brasil período colonial, monarquia e república*. Sao Paulo, Melhoramentos, 1994, p. 418.

² Lustosa, Isabel, *D. Pedro I: um herói sem nenhum caráter*. Sao Paulo, Companhia das letras, 2006, p. 208.

³ Barman, Roderick J., *Citizen Emperor: Pedro II and the Making of Brazil, 1825-1891*. Stanford, Stanford University Press, 1999, p. 542.



Fig. 1 The Palácio Amarelo in Petrópolis



Fig. 2 Advertisement published in 1892 in the *Mercantil* newspaper



Fig. 3 Enrique Casanova, *View of Rio de Janeiro*, c. 1883. Fundação Armando Alvares Penteado

of the location's valleys and rivers. In addition to experts in urban design, the king also invited 600 families of German origin to colonise the new city, as a result of which Central European influence is evident not only in the architecture of Petrópolis but also in its gastronomy and traditions. For many years the city and Brazil in general would attract intellectuals and artists for whom Pedro II's rule offered an ideal context for their activities. This explains the arrival in the late 1880s of the young Norwegian architect Harald Bødtker (1855-1925). However, period also coincided with the overthrow of the empire through a republican military coup supported by the old slave owners who refused to accept the abolition of slavery agreed by the monarchist government in 1888.⁴

Bødtker began his career as assistant to the architects Henrik Nissen and Holm Munthe in Oslo, then known as Kristiana. He subsequently studied at the Fine Arts Academy in Vienna with the Danish architect Theophilus Hansen, acting as his assistant until 1889 and participating in the Christiansborg project in

Copenhagen. Next, between 1890 and 1892, he worked as an architect for a German company which had offices in Buenos Aires and Rio de Janeiro. In 1891 Bødtker moved to Petrópolis where he was employed as Head of Works in the city between 1892 and 1896. After these years in South America he returned to Oslo in 1896 and set up his own architectural studio. In 1899 Bødtker was appointed municipal architect in Aker (now part of Oslo) where he designed a large number of churches, such as those in Grorud and Ullern, which were inspired by Romanesque architecture, as well as university buildings such as the University Hall of Oslo university. In 1923 he left his post as municipal architect, dying two years later in Oslo in 1925.⁵

With regard to the time Bødtker spent in Petrópolis, information is only available with regard to one work designed by him. In 1894 he won the competition to remodel and reconstruct the city councillor José Carlos Mayrink da Silva's house, which had been acquired by the city council with the intention of making it the seat of the municipal

government. The Palácio Amarelo, as the building is known, was enlarged, creating a hall for the council's plenary sessions and Bødtker also designed a new entrance hall and a more imposing façade. For the latter he was inspired by Central European palace architecture (fig. 1). Work on the Palácio Amarelo continued until 1897, for which reason Bødtker was not present at the inauguration of the city council's new headquarters on 31 January 1897 as by that date he had already returned to Norway. During the years that Bødtker spent in Petrópolis he advertised his services in the local press as an engineer and architect for private clients (fig. 2) but sadly no information seems to have survived regarding any other projects that he may have undertaken. The present drawing thus constitutes a very significant discovery as it not only proves that Bødtker undertook an important civil project but it is also the first to directly associate him with Rio de Janeiro. We know that Bødtker had worked as an architect in that city for a German company in 1891 but until now there was no record of any of the projects that he had been involved in. The present drawing is a design for a wharf in the port of a city surrounded by mountains. From the steep topography and the date of the

drawing, 1891, it could be a project for a location in the bay of Rio de Janeiro. In fact, the view of the mountains surrounding the port is similar to one to be seen in a view of Rio of around 1883 (fig. 3).

In the late 19th century there was considerable interest in improving the transport of goods and people via the port of Rio. In 1890, for example, two companies, Industrial de Melhoramentos do Brasil and Puerto y Muelles de Rio de Janeiro, were commissioned to construct a series of quays, warehouses and porticoes, most of which were designed by foreign architects (fig. 4). While most of these facilities were functional in type, others were more attractive and carefully devised for the enjoyment of local people, including the one by Bødtker presented here.

The wharf in Bødtker's design would have had three buildings; two lateral, industrial ones built of brick with large windows, and a central iron and glass one inspired by the "crystal palaces" to be found across all of Europe since the first one designed by Joseph Paxton for the Great Exhibition in London in 1851. A broad line of steps extends from the front of these buildings to provide easy access to the water and to provide an agreeable space for those

⁴ Lyra, Heitor, *História de Dom Pedro II (1825-1891): Declínio (1880-1891)*. Belo Horizonte, Itatiaia, 1977, vol. III, p. 99.

⁵ *Allgemeines Lexikon der bildende Künstler*. Leipzig, 1910, vol. 4, p. 188.

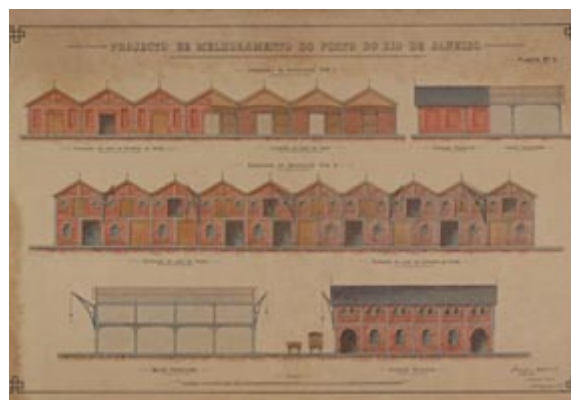


Fig. 4 James Brunlees, C. H. Driver and A. McKerrrow, *Planta do Projeto de Melhoramento do Porto do Rio de Janeiro*, 1888. Arquivo Nacional do Brasil, inv. BR_RJANRIO_4Y_0_MAP_0119_P_I_005

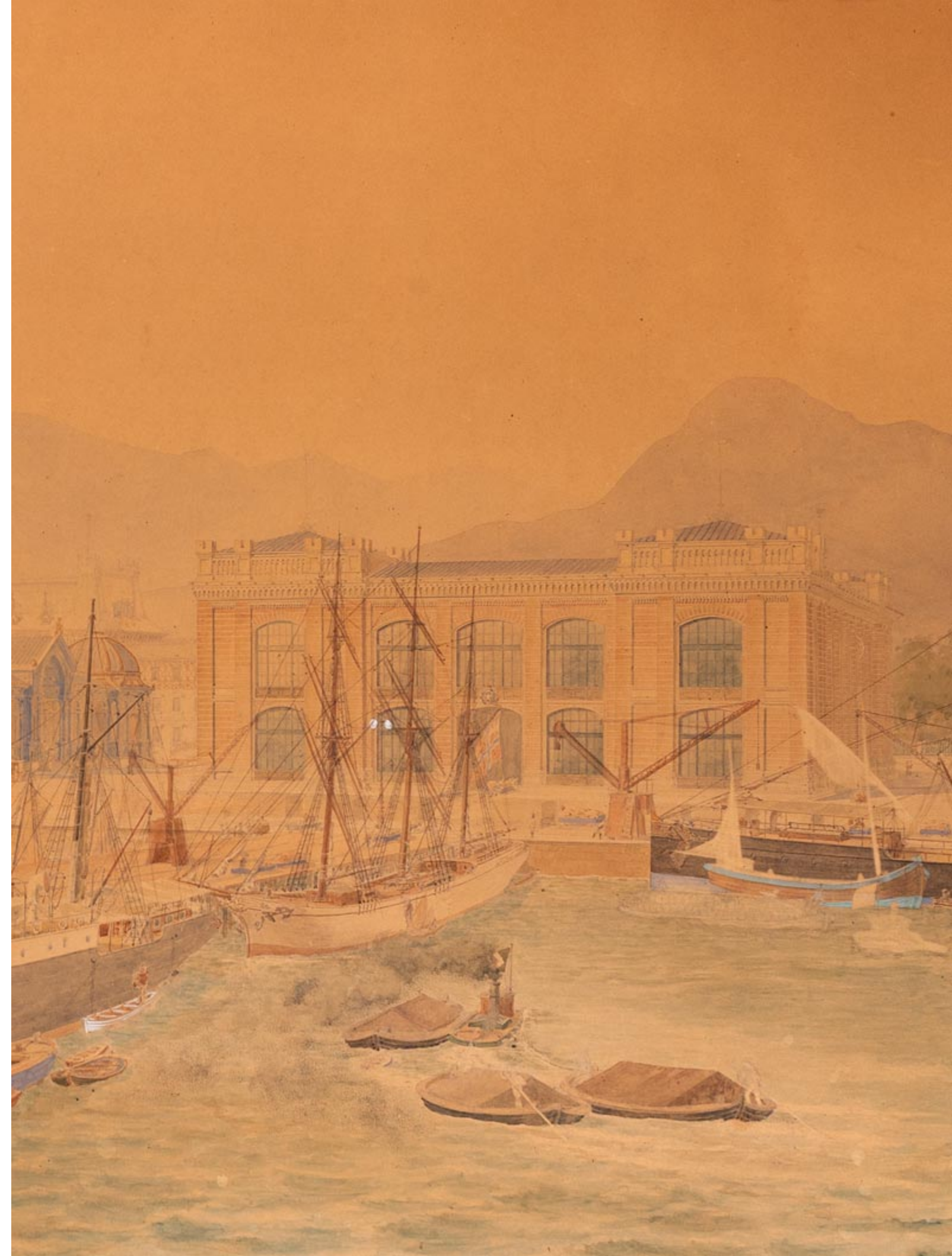


Fig. 5 Detail of the drawing showing the Brazilian flag crowning the two pavilions of the pier

looking at the bay. Extending into the water in front of the right-hand building is a wooden pier which terminates with two pavilions supported by iron columns, a structure for use by larger cargo and passenger vessels. The two pavilions are both flying the Brazilian flag, recognisable from the green ground symbolic of the house of Braganza and the central yellow diamond referring to the Habsburg dynasty (fig. 5). This was the Brazilian flag from the time of the country's declaration of independence in 1822, and the only change made to it after Brazil became a republic in 1889 was the replacement of the imperial coat-of-arms that had occupied the centre with a blue disk representing the sky of Río de Janeiro. The fact that there is no central motif in the flag in the present drawing points to the turbulent period of transition that the country was experiencing at the time.

The design is notable for its clarity and precision characteristic of an architect, with the style and proportions of the buildings perfectly conveyed. The crisp lines and the colours applied in watercolour and gouache also indicate the materials intended for construction: slate roofs, steel columns, brick walls, large glass windows and the wooden pier.

In order to give the composition a more realistic aspect the architect added various figures in the scene such as those walking in front of the steps of the central building, the elegantly dressed groups strolling on the pier and the sailors in a rowing boat located on the waterline next to the wooden steps of that pier. While the inscription at the lower right corner associates the design with the city of Petrópolis, this is not credible. Petrópolis is an inland city in Brazil and while it has canals and is crossed by the river Piabanha these do not have sufficient depth of water for the type of vessels seen in the drawing. The city also has an artificial lake but it is small in size and dates from the mid-20th century when the Palácio de Quitandinha was built. The inclusion of the name of Petrópolis in the inscription must therefore refer to where the drawing was made, which was also where Harald Bödtker was living. With regard to whether the project was carried out, everything suggests that it remained on paper. There is no record of any design by Bödtker other than the above-mentioned Palácio Amarelo being executed in Brazil, nor are there any old photographs that record the construction of a comparable wharf or pier in Río de Janeiro in the late 19th century.



[25]

ECUADORIAN SCHOOL, 19TH CENTURY

Series of nine drawings of “Ecuadorian types”

Mid-19th century

Peasants

Gouache, watercolour and pencil on paper

241 x 171 mm

INSCRIBED

“Campesinos/ [illegible inscription in English]”, in pencil, lower centre; “1”, in pencil, upper right corner; “A”, in pencil, on the reverse, upper right corner

Farmer

Gouache, watercolour and pencil on paper

242 x 165 mm

INSCRIBED

“Chacarero”, in pencil, lower centre; “B”, in pencil, on the reverse, upper right corner

Peasant Women

Gouache, watercolour and pencil on paper

287 x 184 mm

INSCRIBED

“Campesinas./ Country profile”, in pencil, lower centre; “3”, in pencil, upper right corner

Labourer

Gouache, watercolour and pencil on paper

284 x 192 mm

INSCRIBED

“Peon./ Labourer”, in pencil, lower centre; “4”, in pencil, upper right corner

Ice Seller

Gouache, watercolour and pencil on paper

285 x 186 mm

INSCRIBED

“Heladero./ an Ice Vender”, in pencil, lower centre; “5”, in pencil, upper right corner

Water Seller

Gouache, watercolour and pencil on paper

284 x 190 mm

INSCRIBED

“Aguador/ Water man”, in pencil, lower centre; “6”, in pencil, upper right corner



Lady going to Mass

Gouache, watercolour and pencil on paper

210 x 137 mm

INSCRIBED

“Señores a misa/ going to church”, in pencil, lower centre; “7”, in pencil, upper right corner; “C”, in pencil, on the reverse, upper right corner

Peasant Woman

Gouache, watercolour and pencil on paper

207 x 117 mm

INSCRIBED

“Campesina”, in pencil, lower centre; “D.”, in pencil, on the reverse, upper right corner

Carriage

Gouache, watercolour and pencil on paper

192 x 272 mm

INSCRIBED

“Carreta ¿?/ natives in the country”, in pencil, lower centre; “9”, in pencil, upper right corner

By the 17th century some parts of Europe such as France, Italy and Germany saw the emergence of collections of prints that depicted both different types of city dwellers and fashions of the day as they corresponded to the different social classes.¹ Prints of this type did not, however, appear in Spain until well until the 18th century. The first were by Juan de la Cruz Cano y Olmedilla with his “Colección de Trajes de España” [Collection of Spanish Costumes] of 1777-78, which combined different social types and fashion. It was followed by “Coleción general de los trajes que en la actualidad se usan en España” [General collection of the costumes currently worn in Spain], published in 1801 and drawn and engraved by Antonio Rodríguez; then by the collection “Gritos de Madrid” [Cries of Madrid] by Miguel Gamborino, published by the Imprenta Real around 1817;² and finally,

between 1825 and 1832, a series of 112 prints of the typical clothing of each of Spain’s provinces by José Ribelles y Helip, Court Painter to Ferdinand VII, and published by the Calcografía Real.³

In the Enlightenment period, the new interest in identifying regional costumes was a way of researching anthropological aspects characteristic of each social class. It was not, however, until the Romantic era that we encounter a real interest in offering a picturesque representation, specifically around the second third of the 19th century when this aspect became the preeminent one. Among the popular types depicted in these series particular visibility was given to the working classes and their daily activities: water sellers who brought water in large pitchers from the sources on the outskirts of the city, and a range of others selling different wares and produce, etc.

¹ One example of this type is the French *Recueils de modes*, which documented fashion of the period in Europe and provide a source for a detailed study of 17th-century fashion. See Norberg and Rosembau (2014).

² On this series, see *Vistas antiguas de Madrid* (1998), pp. 146-148.

³ VV.AA. (2004), vol. II, pp. 618-619, no. 5188-5300.





Of the above-mentioned series the one that was possibly most widely disseminated and on which prints were based, printed in both black and white and colour, was José Ribelles's "Colección de Trajes de España" (fig. 1). Featuring notably expressive figures, these images are filled with details of everyday life and their colours, although based on the primary tones of red, blue and yellow, are very striking and attractive. The present group of drawings demonstrates the arrival of the series in South America and its influence. This is evident in the character of the figures and the colouring, also largely based on primary tones, and their expressivity, which reveals a direct dependence on and knowledge of Ribelles's figures. Some are executed in pencil first and are then coloured in gouache and watercolour, as in the case of the *Ice Seller*, while in others the outlines are defined with a darker ink and the colour is then applied directly, for example the *Peasant Woman*. The images include depictions of trades, such as the *Water Seller*, *Ice Seller*, *Peasant Woman* and *Labourer*, and of clothing typical of the different social classes, such as the Farmer [*Chacarero*], the *Lady going to Mass*, and the *Peasant Women* and *Peasants*. Some trades, such as the *Water Seller*, had already appeared in the series "Colección de Trajes de España" (fig. 2), but here they acquire distinctive characteristics, with the figure transporting the barrels of water on a mule rather than on his shoulders. This is also the case with the *Peasant Woman*, whose parallel can be found in the *Female Market Gardener of the Kingdom of Valencia* (fig. 3); the physical types are notably different, with the South American woman shown as darker skinned and shorter. The clothing is also different, as the woman in the present drawing wears typically Andean costume while her Valencian counterpart wears costume and jewellery typical of 19th-century Spanish *majas*. It is the clothing, racial difference and the different relative size of the figures which indicate that



Fig. 1 José Ribelles y Helip, draughtsman, and Juan Carrafa, engraver, *Front cover for "Colección de trajes de España"*, 1825-1832. Engraving, 218 x 167 mm. Madrid, Biblioteca Nacional de España, sig. ER/3487

the present drawings were probably created by an Ecuadorian artist from the Viceroyalty of Peru, a region that had embarked on its emancipation from Spain in the second decade of the 19th century. The series concludes with the only horizontal sheet, numbered "9" at the upper right corner. It probably depicts the trade of Carter and also shows the nature of these vehicles which conveyed upper-class women, as well as their clothing. The women have much lighter skin and less colourful clothing than the *Peasant Women*, whose costumes are covered with brightly coloured floral motifs. Their hats again locate them in the area of Quito.



Fig. 2 José Ribelles y Helip, draughtsman, and Juan Carrafa, engraver, *Water Seller*, 1825-1832. Engraving, 214 x 155 mm. Madrid, Biblioteca Nacional de España, sig. ER/3487 (7)



Fig. 3 José Ribelles y Helip, draughtsman, and Juan Carrafa, engraver, *Female Market Gardener from the Kingdom of Valencia*, 1825-1832. Engraving, 214 x 154 mm. Madrid, Biblioteca Nacional de España, sig. ER/3487 (18)



The arrival of Ribelles's series in South America coincided with the emergence of independence movements in most of Spain's colonies. Most of the viceroyalties took advantage of the crisis of the Spanish monarchy following the French invasion and the resulting War of Independence against the French (1808-14) to break away and become independent. At a time characterised by a desire to emphasise the uniqueness of the different territories and their peoples, the

emulation of Ribelles's series must have been seen as a means of affirming diversity and autochthonous characteristics, in other words a way to emphasise national identity. These drawings were probably made to be reproduced as prints, as evident in the pencil surround drawn on each of them which indicates the place where the copperplate was to be placed, in addition to the inscriptions at the lower centre which describe the trade or social category.

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