

“EL BODEGÓN”

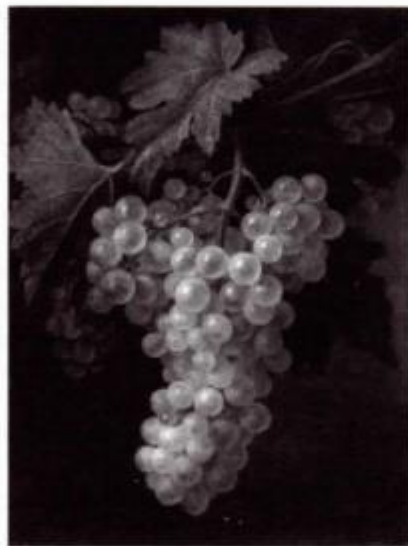
AN EXHIBITION

Spanish Still Life Painting from the 17th to the 19th Century

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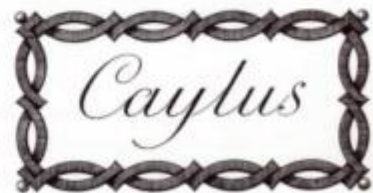


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1st - 19th December, 2003



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19th January - 13th February, 2004

opportunity was provided by the German exhibition *Stilleben in Europa*, a show that began in 1979 at the Wesfälisches Landsmuseum für Kunst, Münster and travelled to the Staatliche Kunsthalle of Baden-Baden in the following year.

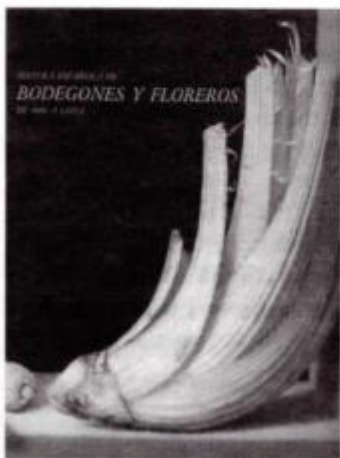


Fig. 2. Alfonso E. Pérez Sánchez, *Pintura española de bodegones y floreros de 1600 a Goya, Madrid, 1983*

Cavestany's example provided the inspiration for the exhibition *Pintura española de bodegones y floreros de 1600 a Goya*, organised by Alfonso E. Pérez Sánchez in Madrid at the end of 1983 (fig. 2). This exhibition of nearly 200 paintings aimed for a similar comprehensiveness within its historical parameters to that of Cavestany and drew on the most recent scholarship in the field. This was the greatest opportunity in recent times to see together such a wide range of still lifes of the Spanish school and was responsible for converting the present writer to a lifelong interest in the subject. In a show full of surprises, one of the most remarkable was Antonio de Pereda's compelling *Still Life with Walnuts* (cat. no. 66). Pérez Sánchez's exhibition catalogue offers a thoughtful account of the still life in Spain, that is addressed with the benefit of the author's unparalleled depth of understanding of Spanish visual art and culture.

This resulted in a text as full of insights as information, as can be seen in the particularly lucid and sensitive discussion of the possible meanings and symbolism of still-life paintings. This exhibition had an important international afterlife; Pérez Sánchez introduced Spanish still life to a Japanese audience in a version of the exhibition, *Pintura española de bodegones y floreros*, that was sent to Tokyo's National Museum of Western Art in 1992 and in 1997 he converted his exhibition catalogue into a book in French, *La nature morte espagnole du XVIIe siècle à Goya*.

The most important response to the Madrid still-life exhibitions was *Spanish Still Life in the Golden Age, 1600-1650*, organised by William B. Jordan and held at the Kimbell Art Museum in 1985 (fig. 3). In concentrating exclusively on the formative period of still-life painting in Spain, this exhibition gained in focus and depth, and succeeded the pioneering small show organised in America by José López-Rey in 1964 at The Newark Museum, *The Golden Age of Spanish Still Life Painting*. Jordan's exhibition comprised works of the highest quality and drew on the riches of United States collections, including a pair of unpublished still lifes at Dumbarton Oaks,



Fig. 3. William B. Jordan, *Spanish Still Life in the Golden Age, 1600-1650, Kimbell Art Museum, 1985*.

Washington, by a previously obscure artist, Cristóbal Ramírez de Arellano (active 1630s-40s). The show also devoted attention to the related theme of genre paintings, with works by Diego Velázquez (1599-1660) and his circle. The centrepiece of the exhibition, however, was the selection of still lifes by Juan Van der Hamen (1596-1631), the long-standing subject of Jordan's scholarly research. The catalogue still offers the best documented and most perceptive account of Van der Hamen's career and art in the context of still-life painting in the first half of the 17th century. Other strengths of the catalogue include Jordan's account of Juan Sánchez Cotán and his reconstruction of the personality and art of Juan Fernández, El Labrador (active 1630's), whose beautiful *Vase of Flowers* (cat. no. 24) was one of the highlights of the show and the last time this painting was exhibited in such a context. The catalogue also contains an innovative study of the collecting of still lifes by Sarah Schroth, that reflects the growing interest in collecting studies during the 1980s.

William Jordan revisited the theme of early still-life painting in Spain in *La imitación de la naturaleza. Los bodegones de Sánchez Cotán*, a monographic exhibition devoted to the still lifes of Juan Sánchez Cotán organised at the Museo del Prado at the end of 1992. This exhibition celebrated the acquisition by the Prado of *Still Life with Game, Vegetables and Fruit* of 1602, the only known signed and dated still life by the artist, and was a rare occasion to see together in one room most of his still-life paintings. More recently, Jordan was the author of the handsome catalogue *An Eye on Nature. Spanish Still-Life Paintings from Sánchez Cotán to Goya* organised by the Matthiesen Gallery in New York in 1997.

In 1995, William Jordan and the present writer organised the exhibition *Spanish Still Life from Velázquez to Goya* at the National Gallery, London (fig. 4). This exhibition, in turn, prompted the Museo del Prado to showcase its own collection of Spanish still lifes in the same year in an exhibition *La belleza de lo real. Floreiros y bodegones españoles en el Museo del Prado, 1600-1800*. The London exhibition proved to be a revelation to the British public, who were more used to the still-life painting of Northern Europe. Juan Sánchez Cotán stole the show and viewers were rightly amazed by the apparent modernity of his works at the very inception of the genre in Spain. Accustomed as they were, perhaps, to thinking of Spanish art as almost exclusively religious in nature, critics seized on Sánchez Cotán's membership of the Carthusian order. This fact, combined with a general lack of familiarity with Spanish art history - still, unfortunately, little taught in Britain and Ireland - resulted in an exaggeration of

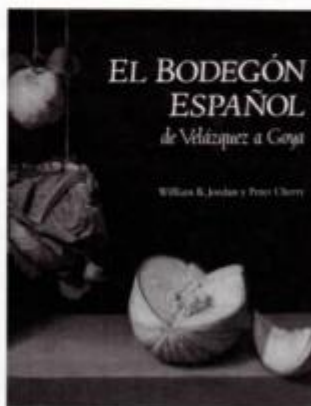


Fig. 4. William B. Jordan and Peter Cherry, *Spanish Still Life from Velázquez to Goya*, The National Gallery, London, 1995.

the apparent "monastic" dimension to his paintings. The accompanying catalogue reflects the combined research of both authors and discussion of a number of little explored areas in still-life studies, such as the influence of Sánchez Cotán, still-life painting in Valencia and the theme of flower painting. Much new documentary evidence incorporated in the catalogue was published in greater detail in the present writer's *Arte y naturaleza. El bodegón español en el Siglo de Oro* in 1999.

One of the great surprises of the London exhibition in 1995 was Antonio Pereda's *Kitchen Scene*, or so-called *Allegory of Lost Virtue* (cat. no. 31). It is appropriate that this major 17th-century Spanish genre painting was rediscovered in Britain, given the long-standing interest of British and Irish collectors in the genre paintings of Velázquez, to whom it had earlier been attributed, and those of Bartolomé Estéban Murillo (1617-82). Interest in Spanish still life in Britain and Ireland, however, has been sporadic and offers no parallel to the enlightened acquisition of such paintings by American public collections. This was illustrated by the exhibition *El Greco to Goya. The Taste for Spanish Paintings in Britain and Ireland* organised in 1981 by Allan Braham at the National Gallery, London. There is some irony in this, since the British diplomats in Spain in the 17th century, Sir Arthur Cottington and Arthur Hopton, bought the still lifes of Juan Fernández, El Labrador directly from the artist. One of these, *Still Life with Apples, Grapes, Chestnuts and Acorns*, counts among the treasures of the royal collection. Another early Spanish still life, *Still Life with a Fish and Baskets of Fruit*, that was exhibited in the London exhibitions in 1981 and 1995, and whose pendant is exhibited in the present show, once belonged to the distinguished collection of William Stirling-Maxwell, whose name its so-far unidentified author bears. The inspired acquisition by the National Gallery of *Still Life with Oranges and Walnuts* by Luis Meléndez, was one of the highlights of the exhibition *Painting in Spain in the Later 18th Century* organised by Michael Helston in the gallery in 1989, in which the painting could be admired in the context of nine other works by the artist.



el Bodegón español
De Zurbarán a Picasso

Fig. 5. Francisco Calvo Serraller,
El bodegón español de Zurbarán a Picasso,
Museo de Bellas Artes de Bilbao, 1999.

In 1999, Francisco Calvo Serraller organised an adventurous exhibition *El bodegón español de Zurbarán a Picasso* at the Museo de Bellas Artes de Bilbao (fig. 5), that followed the development of the genre in Spain in great leaps and bounds from its beginning up to the 20th century. One of the most fascinating aspects of this show was the thought-provoking juxtaposition of old-master paintings and modern works. In recent years, however, our understanding of Spanish still life has been advanced as much by a number of important specialised exhibi-

tions. One of the most beautiful was the exhibition devoted to Tomás Yepes (c.1610-74) organised by Alfonso E. Pérez Sánchez in 1995 in the Centre Cultural Bancaixa, Valencia (fig. 6). The results of archival research by Benito Navarrete published in the catalogue also contributed considerably to our understanding of the artist's life and career. Yepes was greatly admired in his own day and has been a major rediscovery of our time. This exhibition demonstrated that not only is Yepes one of the most skilled and exquisite of painters, but maintained the interest of his patrons and collectors with his expertise in flower painting and a range of different still-life types.

The scholarly attention devoted to the theme of flower painting in Spain in the London exhibition of 1995 was followed by

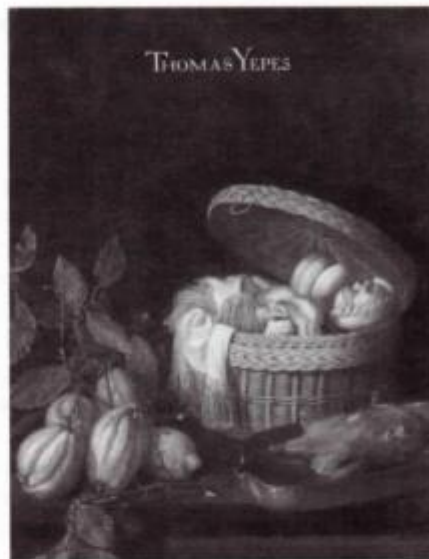


Fig. 6. Alfonso E. Pérez Sánchez, *Tomás Yepes*, Centre Cultural Bancaixa, Valencia, 1995.



Fig. 7. Alfonso E. Pérez Sánchez, *Juan de Arellano*, Caja Madrid, 1998.

a monographic exhibition of seventy flower paintings of Juan de Arellano (1614-76) organised by Alfonso E. Pérez Sánchez in 1998 at Caja Madrid (fig. 7). This exhibition offered an unparalleled opportunity to survey the production of the most important flower painter in Golden Age Spain and was accompanied by a well-documented catalogue. An attempt to redress the balance in favour of the activities of the full complement of Spanish flower specialists was recently made by the exhibition *Spanish Flower Painting in the Golden Age*, organised in 2002-2003 by Francisco Calvo Serraller at the Frans Hals Museum, Haarlem and the Museo del Prado, Madrid. A number of naively charming flowerpieces and still lifes by the Spanish-Portuguese artist Josefa da Obidos (1630-84) were included in a monographic exhibition, *The Sacred and the Profane. Josefa da Obidos of Portugal*, organised by Angela

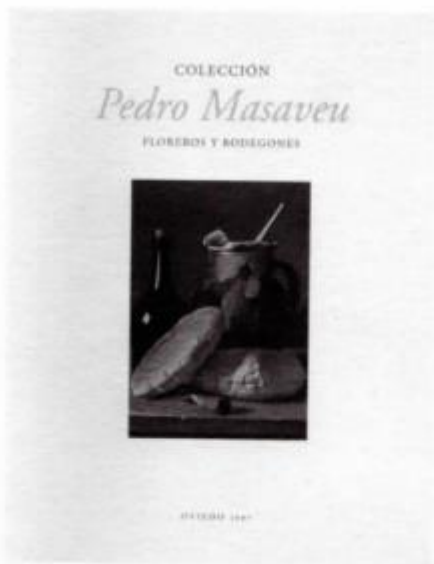


Fig. 8. Alfonso E. Pérez Sánchez, *Colección Pedro Masaveu: floreros y bodegones*, Museo de Bellas Artes de Asturias, Oviedo, 1997.

tion of still-life painting in 18th-century Spain (fig. 9). One of the most important results of this show was the return to the Prado from deposit of a number of the still-life paintings belonging to the series of works Meléndez painted for the Prince of Asturias. In 1985, in the same year that Eleanor Tufts published her scholarly monograph and catalogue on the artist, *Luis Meléndez, Eighteenth-Century Master of the Spanish Still Life*, she and Luna collaborated on another monographic exhibition, *Luis Meléndez: Spanish Still-Life Painter of the Eighteenth Century*, that began at the North Carolina Museum of Art and travelled to two other venues in the United States. Not only did this exhibition cement the international artistic status of Meléndez by including many of the finest works of the artist, but its catalogue is the result of a productive collaboration between the leading scholars of the artist. The forthcoming exhibition of Meléndez's still

Life was held at the European Academy for the Arts, London.

Alfonso E. Pérez Sánchez organised an exhibition devoted to the distinguished Masaveu collection of Spanish still lifes at the Museo de Bellas Artes de Asturias, Oviedo, in 1997, *Colección Pedro Masaveu: floreros y bodegones* (fig. 8). Another, was the exhibition of the collection of still-life paintings in the Museo Cerralbo, Madrid, *La pintura de bodegón en las colecciones del Museo Cerralbo*, organised by the present writer in 2001, whose catalogue revisited problems of attribution of the works of Juan Fernández, El Labrador and his contemporary Juan de Espinosa (active c.1630-c.1660).

The monographic exhibition, *Luis Meléndez: Bodegonista español del siglo XVIII*, organised by Juan Luna at the Museo del Prado in 1982 established the reputation of Meléndez as the leading prac-

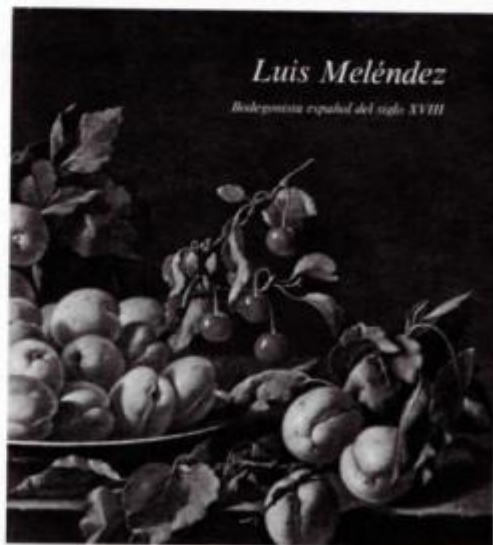


Fig. 9. Juan Luna, *Luis Meléndez: Bodegonista español del siglo XVIII*, Museo del Prado, Madrid, 1982.

lives at the Museo del Prado in February 2004, organised by the present writer and Juan Luna, will draw on these important precedents and research that has been undertaken since then.

The present exhibition, held in the galleries of Rafael Valls in London and Caylus Anticuário in Madrid, promises to make its particular contribution to the unfolding story of the study of Spanish still life outlined here. It includes paintings by many of the most important practitioners in the genre, such as Juan Van der Hamen, Alejandro de Loarte (c.1595-1626), Francisco de Barrera (1595-1658), Mateo Cerezo (1637-66) and Pedro de Campobón (1605-74). There is an important flowerpiece by Juan de Arellano and an unpublished *Vase of Flowers*, signed and dated 1644 by Antonio Ponce (1608-77), showing the finesse of this artist in a genre in which he learned from and succeeded his master, Juan Van der Hamen. Also present is a *Garland of Flowers* painted on a gold ground by Bartolomé Pérez (1634-98), a picture that formed part of the extensive ensemble of flowerpieces decorating king Charles II's Gilded Bedchamber (*Camón Dorado*). Trained by Juan de Arellano, not only was Pérez one of the most accomplished Spanish flower painters, but the importance of this painting is considerable since it remains the only known example from this series.

Tomás Yepes is represented by two still lifes, including his *Basket of Grapes and Flowers*, in which he demonstrates his prowess in a subject matter that always represented a particular challenge for artists due to the legendary precedent of the realistic grapes painted by Zeuxis in classical antiquity. There are also distinguished works by the enigmatic master presently known as "Pseudo-Yepes", whose identity remains unknown, despite the evident quality of his paintings and his adoption of stylistic features borrowed from early Roman still-life painting in the wake of Caravaggio. There is also a rare still-life painting by Francisco Barranco (documented 1640s), whose production has only begun to emerge from the shadows in recent years. While Juan de Espinosa was the only serious rival to Juan Fernández, El Labrador in still lifes with grapes, this exhibition shows his range in other subject matters, including an evident speciality in playful still lifes depicting curious table fountains with fruit and flowers.

The exceptional quality of Valencian still-life painters of the 18th century is well illustrated by the pictures in the present exhibition. These are headed by a *Vase of Flowers* by Benito Espinós (1748-1818), the director of the Escuela de Flores of the Valencian academy and the most important flower painter of his generation. The intense colours, fluent brushwork and falling dew drops that imply the freshness of the blooms make it one of his most beautiful paintings. The flower paintings of the younger artists Miguel Parra (1780-1846) and José Romá (1784-1847) take the flowerpiece to a new level of decorative spectacle. Although piecemeal research on the Valencian school of still-life painters has been undertaken in the past, a modern, authoritative survey is long overdue. One of the great enigmas in the study of Spanish still life, however, remains the painting of the 19th century. Although this

ALEJANDRO DE LOARTE

C.1600 – 1626

Alejandro de Loarte appears to have been a very short-lived contemporary of Juan Van der Hamen y León. The exact date and place of his birth are still unknown, but he described himself as a resident of Madrid when he married there in 1619, four years after Van der Hamen had married. He may have undergone his apprenticeship there and was probably already a practising painter at the time. By 1622 he had perhaps moved or returned to Toledo. He was certainly there by 1624 and died there in December 1626. His private clients were mostly professionals and well-off artisans. His best works are still-lives, all dating from the last four years of his life. These compositions portray objects suspended and arranged within a window-frame or on a shelf and broadly follow the format of works by Juan Sánchez Cotán and Juan Van der Hamen y León. Whereas van der Hamen's still lifes give us a glimpse of affluent life at the court, Loarte's show us the intimate details of middle-class life.

A Still Life with Meat and Tavern Scene

Oil on Canvas

19 x 27 inches (49.5 x70 cms)

EXHIBITED: The National Gallery of London, *'Spanish Still Life from Velázquez to Goya'*, Londres, 1995, pp. 58-59, fig. 42.
Matthiesen Fine Art Ltd, London, *'An Eye on Nature'*, 1997, pp. 124-126, n° 16.

LITERATURE: William B. Jordan, *'An Eye on Nature'*, London, 1997, pp. 124-126, n° 16.
William B. Jordan, *'Spanish Still Life from Velázquez to Goya'*, London, 1995, pp.58-59, fig. 42.





JUAN VAN DER HAMEN Y LEÓN

1596 – 1631

Juan Van der Hamen was born in Madrid of Flemish parents. He rapidly became a leading member of a small group of still life painters in Madrid. As a painter of still life compositions he is unsurpassed and his use of a precocious 'tenebrismo' was particularly innovative.

His early works show a certain influence of Flemish paintings but in reality his study of the works of Sánchez Cotán was far more influential. At a later date certain works reflect an association with Italian still life painters, particularly Crescenzi, who was recorded as being in Madrid by 1616 and Bonzi, some of whose works were already in Spanish collections at this date.

Van der Hamen's influence on later artists, especially in still-life painting, was very marked and it is evident that he had a workshop which produced versions of his compositions. Unfortunately little is known of the identity of the members of this workshop, many of whom were very accomplished artists in their own right.

Juan was the brother of Lorenzo Van der Hamen, the influential writer and through him he moved in literary circles. He became a friend of Lope de Vega who dedicated a number of poetic eulogies to him.

A Still Life with Figs in an elaborate Fruit Bowl and two Vases of Flowers

Oil on Canvas

22 1/2 x 37 1/2 inches (57 x 95 cms)

Signed and Dated 1621

LITERATURE: To be included in the forthcoming catalogue raisonné by Dr. William B. Jordan.

NOTE: This monumental still life exemplifies the artist's early maturity. The strong influence of earlier Flemish models, which the young Van der Hamen used consistently is replaced by Spanish restraint and decorum. There is now a simplicity and severity recalling the work of Sánchez Cotán. The cool grey table ledge supports the grand, symmetrical forms of the ormolu-mounted porphyry fruitbowl, which contains black and yellow figs. The glass vases with their more delicate ormolu supports gleam luminously out of shadows the disappear into the very typical dark background. A hint of distant illumination from a window coming from behind and to the left of the artist (and the viewer) is caught on the reflective surfaces of the porphyry and the glass of the vases. A solitary split fig and a fallen carnation add to the slightly unsettling sense of transience.

3.

WORKSHOP OF JUAN VAN DER HAMEN Y LEÓN

1596 – 1631

A Still Life of Pears and Peaches in a Basket with other Fruit resting on a Ledge

Oil on Canvas

17 5/8 x 23 5/8 inches (44.8 x 60 cms)

PROVENANCE: English Private Collection

LITERATURE: To be included in the forthcoming catalogue raisonnee by Dr. William B. Jordan

NOTE: ON LOAN FROM A PRIVATE COLLECTION





FRANCISCO BARRERA

1595 – 1657

Francisco Barrera was born in Madrid and appears to have lived most of his life in that city. It is not known with whom he was apprenticed, but we do know that between 1630 and 1640 he was a leading light in artistic circles in Madrid.

Francisco Barrera was like many other artists of the period, a versatile painter and apart from his «Bodegones» he was known to have executed many commissions for religious institutions. These being of Saints and religious content. He was also to produce some interesting landscape pictures.

It is interesting that at this time there were trading shops in the centre of Madrid and we know that Barrera, together with Juan de Arellano, supplied pictures for this open market and sold their works there. It seems that after the successful reception of his pictures, he was to specialise in nothing but Still Life paintings.

The artist was especially successful at producing pictures representing the months of the year. These beautiful pictures are always inscribed with the month and always represent scenes of every day life that relate to the country activities appropriate for that month.

A Still Life of Peaches, Fish, Chestnuts, a tin Plate and sweet Box and two Mexican lacquer Cups

Oil on Canvas

15 1/4 x 32 3/4 inches (38.5 x 83 cms)

PROVENANCE: Private Collection, Barcelona.

LITERATURE: Peter Cherry, *'Arte y Naturaleza: El Bodegón Español en el Siglo de Oro'*, Madrid, 1999, fig. XLVII.

5.

FRANCISCO BARRERA

1595 – 1658

A Still Life Representing the Month of April

Oil on Canvas

39 3/4 x 61 1/2 inches (101.5 x 156 cms)

Signed and Inscribed: *Fran. Barrera Ft. Abril.4*

PROVENANCE: Private collection, Madrid.

LITERATURE: Peter Cherry, *'Arte y Naturaleza: El Bodegón Español el Siglo de Oro'*,
Madrid, 1999, p. 206, fig. XLIV, n° 2.





6.

FRANCISCO BARRERA

1595 – 1658

A Still Life Representing the Month of June

Oil on Canvas

40 1/2 x 61 1/4 inches (103 x 155.5 cms)

Signed and Inscribed: *Fran. Barrera Ft. JUNIO*

LITERATURE: Peter Cherry, '*Arte y Naturaleza: El Bodegón Español en el siglo de Oro*',
Madrid, 1999, p. 203, Fig. XLV, n° 2.

PEDRO DE CAMPROBÍN PASSANO

1605 – 1674

Pedro de Camprobín was born in 1605 in the town of Almagro but soon moved to Toledo in 1619. He was to live here until 1624, close to the painter Luis Tristán (c.1585-1624) and it was in Toledo that his still life painting became properly formed. In 1628 he travelled to Seville where he was elected a member of the Guild of Painters in 1630. Here he was rapidly to gain an important reputation painting religious pictures and still lives, but it was as a painter of still life floral compositions that he was best known. Indeed he was the first Sevillian painter of the early part of the 17th Century to devote himself to the painting of flowers and floral compositions. Camprobín was to receive many important commissions, both from private patrons and religious institutions, the most notable of which was perhaps a series of twelve magnificent flower pictures commissioned for the Chapel of Nuestra Señora de los Dolores in the church of San Pablo in Seville.

It is interesting to compare the success of this painter with that of Tomás Hiepes, his contemporary in Valencia, both of whom monopolised flower painting in those early years in their two respective cities. Camprobín's fine draughtmanship and refined colouring encapsulates the kind of painting that was becoming popular in Spain during the early decades of the 17th Century and which are interestingly comparable with the tradition of Flemish still life painting which was beginning to be appreciated in Spain.

A Still life of Fruit in a blue and white majolica Bowl with other Objects on a Table

Oil on Panel

21 1/2 x 29 1/2 inches (54.5 x 75 cms)

Signed and Dated: *P. de Camprovin passano, f. 1656*

PROVENANCE: Conde de Rosillo Collection, Madrid, c.1930
Private Collection, Madrid

LITERATURE: Peter Cherry, *Arte y Naturaleza: El Bodegón Español en el Siglo de Oro*, Madrid, 1999, p. 264, fig. LXXXIX.





8.

PEDRO DE CAMPROBÍN PASSANO

1605 – 1674

A Still Life with two Vases of Flowers.

Oil on Canvas

21 1/2 x 23 3/4 inches (53.5 x 60.5 cms)

TOMÁS HIEPES

C.1600 – 1674

None of the Castilian biographical sources written before 1800 mentions Tomás Hiepes, whose considerable local fame, it seems, was limited to the region around Valencia, where he was probably born and where he died at an advanced age in 1674. Until recently, very little was known about Hiepes life, but from recent research a good deal can be inferred about his family circumstances and his early career. From these newly discovered documents, and from the eighteenth century account of his life by the Valencian Marco Antonio de Orellana (1731-1813), a coherent personality begins to emerge.

In October of 1616, Tomás Hiepes, already described as a painter, was admitted to the Colegio de Pintores in Valencia, an indication that his birth must have been around 1600, or possibly a few years before. Further documentary evidence is non-existent until 1630 when we learn that he has married Ana Eres, an heiress to a wealthy Valencian family with land and dying trade interests.

At this time in his life and throughout the next forty years, Hiepes, usually accompanied by his wife, made periodic visits to trade fairs in Medina del Campo in the Castilian province of Valladolid. On these visits he must have become accustomed to the work of Juan Van der Hamen y León. Without prior knowledge of his work it would be hard to conceive the work of Hiepes. Indeed the first documented works by Hiepes are a series of fruit pictures sold to his notary and friend, Vicente Cortés, in 1632, merely a year after the death of Van der Hamen.

Hiepes' predilection for painting sweets is explained by the importance of elaborate sweets in Spanish society at this time and the fact that his sister was a confectioner. Indeed it was through a lawsuit with this sister (who was trying to take advantage of his wife's fortune) that this information about Hiepes arose.

In 1655 Hiepes participated in the city's decorations honouring the second centenary of the canonisation of Saint Vincent Ferrer. The decorations for which he was responsible, in the cloister of the Convent of Santo Domingo, included monumental paintings of fruit, which won him much acclaim. No other documents survive from his lifetime but numerous signed and dated still lifes from the early 1640s help to assess his artistic development.

Hiepes' surviving works attest to his extremely broad and prolific output. He painted fruit still lifes, gamepieces, flowerpieces, banquet pieces, kitchen still lifes, dessert still lifes, still lifes in landscapes and what might be called garden pieces. His works are brimming with an irresistible provincial charm and a delightful inventiveness suggestive of the sybaritic life of this prosperous Mediterranean town.

Hiepes' work can be found in most major institutions around the world.

A Still Life of Fruit

Oil on Canvas

28 x 39 1/4 inches (71 x 100 cms)





10.

TOMÁS HIEPES

C. 1600 – 1674

A Still Life of a Basket with Grapes

Oil on Canvas

25 1/2 x 35 1/4 inches (65 x 89.5 cms)

PROVENANCE: Private collection, Madrid.

Collection of Duque de Valencia, Madrid - c. 1935.

LITERATURE: Peter Cherry, *'Arte y Naturaleza: El Bodegón Español en el Siglo de Oro'*, Madrid, 1999, fig. C.

Julio Cavestany, *'Floreros y Bodegones en la pintura española'*, Madrid, 1936 y 1940, p. 154, n° 28.

EXHIBITED: Palacio de la Biblioteca Nacional, *'Floreros y Bodegones en la pintura española'*, Madrid, 1935, p.154, n° 28.

PSEUDO-HIEPES

Act. circa 1650 – 1675

Recent research and in particular the exhibition at the National Gallery in London has identified the painter, now known as Pseudo-Hiepes, as a Spanish painter. Previous scholarship had confused him with an Italian painter, who became known as the Master of the Lombard Fruit Bowl (and wrongly assumed to be Italian by Italian scholars) as well as Pedro de Camprobín and Tomás Hiepes, both of whom have a very individual style.

Pseudo-Hiepes' workshop was hugely professional and very active, producing a great number of still lifes that varied enormously in quality. Typical of Pseudo-Hiepes's work at its best is 'Still Life with Ebonized Chest, Fruit and a Vase of Flowers' (exhibited in the 1995 National Gallery, London, Spanish Still Life Exhibition), one of a group of six still lifes in a Madrid private collection which were wrongly attributed to Hiepes in 1870. Among the objects is a small chest of drawers, or 'papeleta', something that appears in dated still lifes by Hiepes, Pereda, Camprobín and other Spanish painters of the 1650's and 1660's. On top of it is a sliced melon on a plate. Melons sliced in this way were depicted by Hiepes, and this very same one is repeated in other still lifes by Pseudo-Hiepes. In the foreground are a white openwork faience fruit bowl, a ripe melon, a dead bird and a Spanish faience vase of flowers. Both the melon on the table-top and the very same arrangement of flowers were used by Pseudo-Hiepes in other still lifes: It was indeed a characteristic of the artist and his workshop to repeat selected motifs, as well as entire compositions. Aside from its intense colouring, one of the most prominent aspects of his still life paintings, and of the artist's style in general, is the strong shaft of light that bisects the background diagonally, in the manner of Italian Caravaggesque still lifes. This borrowing from Italian art is unusual in Spanish still life painting and is one of the aspects of the artist's style that misled Italians into thinking he was one of theirs. The dramatic contrast of light and shade is somewhat more successful in defining the ambience in another painting from the same set of six, the beautiful 'Still Life with Honeycomb, Fruit and a Vase of Flowers', in which the objects are disposed in a more or less symmetrical arrangement on a free-standing stone pedestal with a carved foliate cornice. As in most of Pseudo-Hiepes's still lifes, the objects of glass and ceramic have an almost generic character, as if they were made up rather than observed from actual things. The type of striped glass bottle at the right, filled with red wine, is typical of the artist's work. It is decorated with white strips of opaque glass, called *laticinio*, a characteristic of products of the glass furnaces of Catalonia and Valencia. It occurs also in Hiepes's still lifes but is not usually seen in those from Castile. Perhaps the most striking motif in this picture is the plate containing a molded white cheese, on top of which is a honeycomb with a rose stuck into it. It is characteristic of the *modus operandi* of Pseudo-Hiepes and his workshop that this motif was used in other works too.

In seeking to understand the roots of Pseudo-Hiepes's style, which in many ways seems alien to the mainstream of Spanish still life painting, it is useful to focus on several of its distinctive features. Among them are the types of support on which the objects are arranged: the fringed table-top and the stone pedestal. The latter can be decorated with either a foliate design, a simpler, geometric design, or no design at all. However these are quite different from the cubic plinths of earlier Spanish painters.

Pseudo-Hiepes, whether he had travelled or not, probably worked in a large Spanish city in the third quarter of the seventeenth century. At that date, certainly in Madrid, he could have known almost any kind of Italian paintings, since nowhere else outside Italy itself were they so prevalent or in such variety. Like Juan de Arellano, he may have operated what the Spanish call an 'obrador publico', or *openshop*, where clients could come and buy still lifes that were painted by the master and his assistants following a set of formulae, and using a repertoire of motifs that were combined in various ways and repeated often. The uniform quality of the pedestals, table tops and backgrounds, which were all completely painted before the objects, suggests that the workshop may have had specialists who performed these tasks. The facile, generic modelling of the objects in his pictures suggests that they were possibly painted from models or pattern books, not from life. The much vaunted Lombard fruit bowl was very likely one of these models. Other objects in the still lifes, though not very specifically observed, suggest by their general style were manufactured no earlier than the middle of the seventeenth century. The fact that so many of the still lifes seem to have been sold in sets suggests that they were used as decorations in large houses.

A Still Life with Fruit hanging from their Branches, Birds, a Honeycomb placed on a Cheese in a porcelain bowl, a glass Vase with Flowers on a stone Ledge

Oil on Canvas

21 1/4 x 34 1/4 inches (54 x 87 cms)

PROVENANCE: Spanish Private Collection
English Private Collection

NOTE: ON LOAN FROM A PRIVATE COLLECTION





12.

PSEUDO-HIEPES

Act. circa 1650 – 1675

A Still Life of Flowers, Partridges and Pears

Oil on Canvas

34 1/2 x 49 5/8 (87.5 x 125.5 cms)

PROVENANCE: Private Collection, Spain (until 1946)

Private Collection, New York

EXHIBITED: Matthiesen Gallery, London, '*An Eye on Nature*', 1997, p.124-126, n° 16.

PSEUDO-HIEPES

Act. circa 1650 – 1675

A Still Life of Flowers in a Vase, Fruit in a Bowl and hanging Grapes

Oil on Canvas

28 1/4 x 43 1/4 inches (72 x 110 cms)

PROVENANCE: Dr Kurt Benedict

Otto Wertheim, 1962

Swiss Private Collection





JUAN DE ESPINOSA

C. 1615 – 1659

Little appears to be known about the life of Juan de Espinosa but we do know that he belonged to the same generation of artists as Antonio Ponce, working in Madrid in the middle of the 17th Century. He was to specialise in painting still lives of fruit and flowers, always including grapes. Frequently these compositions are set in unusual ceramic fountains or strange shell constructions, all arranged with great symmetry. Espinosa is recorded in documents relating to commissions and works between the years 1628 and 1659.

A Still Life of Flowers, Grapes and other Fruit in a mexican terracotta Vessel

Oil on Canvas

31 1/2 x 24 inches (80 x 61 cms)

LITERATURE: Peter Cherry, *Arte y Naturaleza. El Bodegón Español del Siglo de Oro*, Madrid, 1999, p. 210, Fig. LVII, nº 1.

15.

JUAN DE ESPINOSA

C. 1615 – 1659

A Still Life of Grapes, Apples, Cherries, a Pomegranate, Figs and Plums resting on a stone Ledge

Oil on Canvas

23 1/4 x 17 1/2 inches (59 x 44.5 cms)

PROVENANCE: Probably Domingo Soria Arteaga as appeared in the inventory of his collection made in 1644.

LITERATURE: M. Burke and P. Cherry '*Spanish Inventories. Collections of Paintings in Madrid 1601 to 1755*', Los Angeles, 1997, Part 1, p. 387, n° 26.
Peter Cherry, '*Arte y Naturaleza: El Bodegón Español del Siglo de Oro*', Madrid, 1999, p. 209, Fig.LIV, n° 2.





16.

JUAN DE ESPINOSA

C. 1615 – 1659

A Still Life with Fish, Fruit, Flowers and a Glass Vase

Oil on Canvas

23 x 37 inches (58 x 95.5 cms)

LITERATURE: Peter Cherry, *Arte y Naturaleza: El bodegón español en el Siglo de Oro*, Madrid, 1999, Fig. LVIII, nº 1.

ANTONIO PONCE

1608 – 1662

Antonio Ponce was born in Valladolid in 1608 but was brought up in Madrid, where there are numerous documents relating to his activities in that city between the years 1634 to 1662. At the age of sixteen his recently widowed mother apprenticed him to Juan Van der Hamen (1596-1631), probably the most important Spanish still life painter in the first half of the seventeenth century, who was to prove enormously influential to the young Ponce. The ties between the two artists were further strengthened four years later when Ponce married Francisca de Alfaro, Van der Hamen's niece.

In 1638 he collaborated with Francisco Barrera at the Buen Retiro and in 1649 he worked on the decorations at San Felipe el Real, relating to the Arrival of the Queen Doña Mariana of Austria.

Ponce was a fine exponent of the Madrid School of still life, working much in the tradition of Van der Hamen, with an acute feeling for light and Caravaggesque chiaroscuro. His drawing is finely executed and his use of colour is strong and vibrant.

Examples of the artist's work can be seen at The Museum of Fine Arts, Strasbourg

A Still Life of Flowers in a Glass Vase

Oil on Canvas

32 x 23 1/2 inches (81 x 60 cms)

Signed and Dated 1644

PROVENANCE: Private Collection, Madrid





18.

ANTONIO PONCE

1608 – 1662

A Still Life of Flowers including a Peony, Lily, Irises and Carnations arranged in a Conch Shell forming part of a Fountain with small Water Jets collecting in a Scallop Shell

Oil on Canvas

25 1/2 x 18 3/4 inches (64.7 x 47.7 cms)

LITERATURE: Peter Cherry, *'Arte y Naturaleza: El Bodegón Español en el Siglo de Oro'*, Madrid, 1999, p. 210-11, Fig. LVI (as Juan de Espinosa)
Peter Cherry, *'Spanish Flowers in the Golden Age'*, Madrid, 2002, pp. 96-97, n° 16 (as Juan de Espinosa)
Peter Cherry, *'Flores Españolas del Siglo de Oro'*, Madrid, 2002, p. 127, n° 19 (as Juan de Espinosa)

EXHIBITED: Frans Hals Museum, *'Spanish Flower Painting in the Golden Age'* Haarlem, Aug - Oct 2002, pp. 96-97, n° 16 (as Juan de Espinosa)
Museo Nacional del Prado, *'Flores Españolas del Siglo de Oro'*, Madrid, Nov 2001 - Feb 2002, p. 127, n° 19 (as Juan de Espinosa)

NOTE: Although previously catalogued and regarded as a work by Juan Espinosa. A recent discovery of a signed and dated flower piece by Antonio Ponce, which is also exhibited in this exhibition, has led Dr Peter Cherry to reconsider his opinion. In his view this is a fully authentic work by Antonio Ponce and not, as previously thought, a work by Juan de Espinosa.

19.

ANTONIO PONCE

1608 – 1662

A Still-Life with Biscuits in a Basket resting on a Stone Ledge

Oil on Canvas

14 x 22 1/2 inches (35.5 x 57.2 cms)

Signed

PROVENANCE: English Private Collection

NOTE: ON LOAN FROM A PRIVATE COLLECTION





JUAN DE ARELLANO

1614 – 1676

Juan de Arellano was born in 1614 in Santorcaz, a province of Madrid. He became a pupil of Juan de Solís where, having executed some religious and secular compositions in which he was only relatively successful, he finally turned to flower painting. In this he excelled and soon became the most renowned painter of floral compositions in Spain.

His early pictures are very influenced by the Flemish school but later his work reflects much more the Italian style of Mario Nuzzi and specially Margarita Caffi. Arellano's flower compositions are always very loose and breezy as if a sharp gust of wind has ruffled momentarily the big glass vase of blooms.

His major pupils were Bartolomé Pérez who later became his son-in-law, as well as his own son José.

Museums where examples of the artist's work can be found include:

Museo Nacional del Prado, Madrid; Les Palais des Beaux-Arts de Lille; Musée du Louvre, Paris.

A Still Life of Tulips, Roses, Carnations and other Flowers in a Glass Vase

Oil on Canvas

25 1/2 x 20 1/2 inches (65 x 52 cms)

Signed and Dated 1674

PROVENANCE: Serguei Wladimirowich Scheremetiev Collection, St. Petersburg, according to an old label au verso. This collection was dispersed in 1918
Private Collection, Stuttgart

BARTOLOMÉ PÉREZ

1634 – 1693

Bartolomé Pérez de la Dehesa began his career as a pupil of the greatest of all flower painters of the 17th century in Spain, Juan de Arellano. Bartolomé married Arellano's daughter, Juana in 1663, which is probably the date that he joined his father-in-law's workshop.

At his death in 1676, Arellano owed Pérez money for paintings that the latter had supplied. By that time Pérez had long been practising as an independent painter, and his distinctive style, already evident in his earliest pictures in the 1660s, shows originality and extraordinary sensitivity. Pérez was more gifted than Arellano as a figure painter, and Palomino says that he assisted the latter by painting the figures in some of his garlands. Indeed, Pérez was praised most highly by one critic who thought he should be regarded as one of the best painters of the fin de siècle.

Among the earliest signed paintings by Pérez that are known is one dated 1665. It is painted neither like the early, Flemish-oriented works of Arellano nor like that artist's robust works of the 1660s. There is, instead, a precosity of line and delicacy of modelling that is distinctly Pérez's own.

Among Pérez's greatest gifts were his varied talents as a designer. He was much in demand as a scenographer for the spectacles presented in the theatre of the Buen Retiro Palace and it was for this reason that he was appointed Painter to the King on 22nd January 1689. Pérez was to work on one of the most ambitious and spectacular projects of Charles II's reign, the 'Camón Dorado de Su Magd' in the Royal Palace in Madrid. Pérez also painted a great many bouquets and garlands on gold grounds, probably intended as 'biombos' (folding screens). Indeed, an inventory in 1772 of the Royal Palace lists over thirty such examples by Pérez.

A Garland of Flowers on a Gold Ground

Oil on Panel

25 x 21 1/4 inches (63.5 x 54 cms)

PROVENANCE: Probably Alcázar of Madrid, inventories of 1734 and 1747.

Palacio del Buen Retiro, 1772.

Private Collection, Madrid.

EXHIBITED: *'Spanish Still Life from Velázquez to Goya'*, National Gallery, London 1995, n° 54, p.141, illustrated.





FRANCISCO BARRANCO

1630 – 1650

Francisco Barranco is an elusive artist whose works are rare and little known. Ceán Bermúdez mentions that he lived in Andalucía 'por los Años de 1646' and that in that region of Spain 'hay firmados de su mano varios Bodegoncillos que están pintados con Verdad y Buen Colorido'. Presumably Ceán had seen a work or works by the artist.

A Still Life with a Partridge, Aubergines, the head of a Lamb, a copper Plate, a copper Bowl, a Knife, a Glass and a Bottle

Oil on Canvas

33 3/4 x 26 3/4 inches (86 x 68 cms)

Inscribed au verso: *Original* Ⓓ *barranco*

LITERATURE: Peter Cherry, *Arte y Naturaleza: El Bodegón Español en el Siglo de Oro*, Madrid, 1999.

Don Juan Agustín Ceán Bermúdez, *Diccionario Histórico de los más ilustres profesores de las Bellas Artes en España*, Madrid, 1900, p. 93.

MATEO CEREZO

1637 – 1666

Mateo Cerezo was born in Burgos in 1637, the son of the painter by the same name and of Isabel Delgado, the daughter of the well known gilder from the same city.

From an early age he was apprenticed to his father until reaching the age of 15, when he travelled to Madrid, where according to Palomino he entered the workshop of Juan Carreno de Miranda. He was quickly recognised by the court and his style was much influenced by both Italian and Flemish painters especially the works of Titian and Van Dyck.

Much of Cerezo's work is dedicated to religious and decorative commissions, which he was to receive from churches and convents in Madrid. He was also to specialise in Still Life painting where he was to show a great feeling for naturalism. His Baroque compositions are enhanced by the dispositions of the objects in the pictures and by an especially strong sense of colouring.

A Pair of Still Life Pictures with Fish, Bread, Garlic, Cheese and Copper Utensils

Oil on Canvas

23 3/4 x 33 inches (60.5 x 83.5 cm)

Signed

PROVENANCE: Private collection, Madrid

LITERATURE: Peter Cherry, *Arte y Naturaleza: El Bodegón Español en el Siglo de Oro*, Madrid, 1999, p.235, Fig. LXXXV, n°1 and 2.





GUILLERMO MESQUIDA

1675 – 1747

Guillermo Mesquida was born in Mallorca but appears to have travelled abroad at an early age. Between the years 1694 and 1710 he is recorded as having worked in Rome, Venice and Bologna. After 1710 he returned sporadically to Spain but a year later he established himself in Venice, where he married Doña Isabel Mazonni. They were to have four children. A few years later he travelled to Germany where he was employed in the service of the Electors Maximilian and Clement Augustus, executing numerous commissions for still life compositions. In 1739 Doña Isabel died and Mesquida decided to return to Mallorca, where he continued to paint for the local nobility and executed some exceptionally fine works.

A Pair of Still Lives of Flowers in glass Vases

Oil on Canvas

31 1/2 x 28 inches (80 x 71 cms)

Inscribed au verso: **M**

LUIS MELÉNDEZ

1716 – 1780

Luis Meléndez was Spain's greatest still life painter of the 18th Century, in whom the great tradition of still lives from the previous century culminates. Although born in Naples, where his father, a miniature painter, worked for nearly two decades, Meléndez grew up in Madrid. He journeyed extensively in Italy and returned to Madrid in 1753, working in miniature and increasingly as a painter of exceptional still lives, of which about 150 are now known; 44 of them were executed for the Royal Collection. Despite this patronage, he died in poverty. The mastery of Meléndez's works overshadows all other specialists of bodegones active during this period.

A Still Life of Quinces, Green Pears, a Plum and a bunch of Black Grapes, a terracotta Jug and a pottery Cup of Red Wine on a wooden Table

Oil on Canvas

14 1/2 x 19 1/4 inches (36.8 x 49 cms)

LITERATURE: To be included in the forthcoming catalogue raisonnée by Peter Cherry and dated by him to c.1765.

EXHIBITED: The National Museum, Stockholm '*Fran El Greco till Dali, Dialog med spanskt maleri*' 27th February - 18th May 2003.

NOTE: This painting by Luis Meléndez dating around the mid 1760's, is one of the most fascinating still life compositions. Its appeal rests on extreme realism and volumetric construction. The surface of the picture brought to a very high finish in the left hand corner and yet wispy thin in the apparent unfinished areas of the distant quinces. Like many works by Meléndez, his many changes of composition can almost be seen with the naked eye, these 'pentimenti' are particularly interesting in this composition in that a large bowl can be seen on an X-ray which stretches across the entire part of the fruit composition.





BENITO ESPINÓS

1748 – 1818

Benito Espinós was born in Valencia and was the son of the painter, José Espinós. He was the a founder member of the Academia de Santa Barbara which was founded some years before the Academia de San Carlos. He was apprenticed to his father and very soon gained a reputation as a painter of flower compositions. He received many commissions from the Spanish nobility particularly from the Conde de Floridablanca. He later travelled to Madrid where he executed flower still life paintings for the Prince of Asturias, the future King Carlos IV and in 1802 received another commission for more flower paintings from the King.

Espinós is probably the most important painter of the School of Valencia, specialising in flower and still-life subjects of the late 18th and 19th Centuries.

Museums where examples of the artist's work can be found include:

Museo Nacional del Prado, Madrid; Museo de Bellas Artes de San Pío V, Valencia; Real Academia Catalana de Bellas Artes de San Jorge, Barcelona.

A Still Life of Roses, Carnations, Cornflowers, Hydrangeas and other Flowers in a glass Vase

Oil on Panel

25 x 17 1/8 inches (64.5 x 43.5 cms)

Signed and Inscribed: *BenitoEspinós.Valencia*

NOTE: This beautiful painting is an especially fine example of his work comparable to the canvas, 60 x 42 cms, in the Prado Museum, Madrid.

JOSÉ LÓPEZ ENGUÍDANOS

1760 – 1812

José López Enguídanos was born in Valencia but moved to Madrid at an early age. He was to specialise in still life painting and was to be highly influenced by the great still life painter Luis Meléndez. In 1781 and later in 1784 he was awarded prizes at the Real Academia de Bellas Artes de San Fernando. Many commissions came his way including an important group of pictures for the Casita del Principe de El Escorial. He was to receive royal patronage and on 28th October 1806 he was named court painter to the Palace in Madrid.

José López Enguídanos was also an accomplished engraver and was to produce the engravings for the edition of Don Quixote published in 1797 by Quintana.

A Still Life of Figs in a Ceramic Bowl, together with Pomegranates, Grapes and Apples on a Wooden Table Top

Oil on Canvas

14 1/4 x 18 1/4 inches (36.2 x 46.2 cms)

Signed and Dated 1807





MIGUEL PARRA

1780 – 1846

Miguel Parra was born in Valencia in 1730 and at a very early age of 12 he was to join the Sala de Principios de la Academia de Bellas Artes de San Fernando. Here his formal apprenticeship was to take place and he was to win numerous prizes in the competitions in 1795 and 1798. In 1801 he was to be awarded the first prize for his floral composition presented that year. We know that he was a pupil of Benito Espinós as well as Vicente López. On 10th July 1803, he was nominated an Académico de Mérito of the Academy of San Carlos.

Thanks to family connections with Vicente López, he was to receive commissions from the court and in 1818 King Fernando 7th appointed him court painter. And in the same year he was also to be appointed Académico de la Real Academia de Bellas Artes de San Fernando.

Much appreciated in his own lifetime, his paintings were to be described by the critic, Elías Tormo, as the Vicente López of the flower paintings. The highest accolade in his life was to be awarded in 1823, when he was to be awarded the position of Director General of The Academia Valenciana.

Miguel Parra's paintings are always distinguished by a fine sense of colouring and draughtmanship into which he always liked to incorporate architectural elements.

A Bouquet of Flowers in a Neo-classical Fountain with other flowers scattered around it, with a landscape in the distance

Oil on Canvas

26 x 18 inches (68 x 46 cms)

JOSÉ ROMÁ

1784 – 1847

José Romá was born in Valencia and at a very early age was enrolled at the Academy of San Carlos where he was to study under two important Academicians, Vicente López and especially Benito Espinós. In both 1807 and 1810 he took part in competitions at the Academy where he was to win second and first prizes respectively. In 1817 he was to receive the title of Académico de Mérito.

On 20th November 1826 he was elected a full member of the Academy and was to spend most of his time there and at the Sala de Dibujo del Real Seminario Valenciano de Nobles de San Pablo. Later, upon the retirement of José Zapata in 1837, he was to receive the post of director to the Academy.

José Romá was to receive much acclaim in his lifetime for his treatment of flowers and Still Life paintings, especially their disposition in neo-classical vases which is very distinctive.

A pair of Still Lives with Neo-Classical Vases and Baskets of Flowers

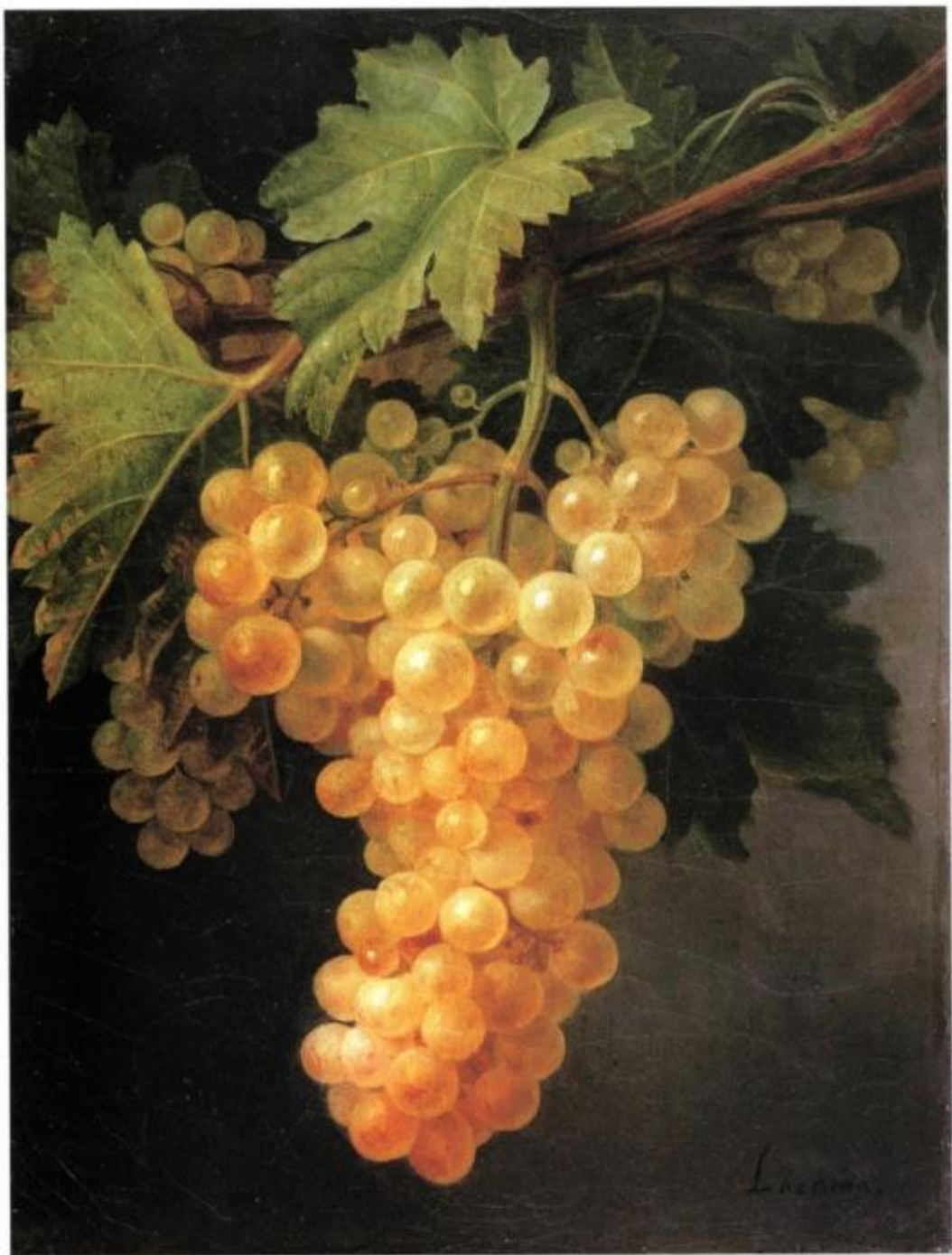
Oil on Canvas

25 1/4 x 32 1/4 inches (64 x 82 cms)

Signed

PROVENANCE: Private collection, Madrid





FRANCISCO LACOMA Y FONTANET

1784 – 1849

Lacoma began his career as a pupil of Salvador Molet at the Academy of Barcelona where he excelled. Here he won many of the art prizes before he was awarded a 'Pensión' for five years which enabled him to travel to Paris and establish himself there.

Here he mingled with high society and obtained many lucrative commissions. He befriended Jacques Louis David and Baron Gros as well as the flower painter van Spaendonck. In 1810 he exhibited at the Paris salon and in 1819 was elected a member of the Academia de San Fernando in Madrid.

Back in Madrid he was instrumental in the difficult negotiation relating to the repatriation of paintings and works of art sacked from Spain by the French forces during the occupation of the Iberian Peninsula.

Lacoma painted primarily flower and still-life compositions but excelled at portraiture as well (see his portrait of the King Ferdinand VII, engraved by Blan in Barcelona).

Museums where examples of the artist's work can be found include: Barcelona, Madrid (Academia de San Fernando) and San Sebastián.

A Bunch of White Grapes hanging from a Vine

Oil on Canvas

13 x 9 3/4 inches (32.5 x 24.5 cms)

Signed

31.

FRANCISCO LACOMA Y FONTANET

1784 – 1849

A Branch of Cherry Blossom

Oil on Paper Laid on Canvas
22 3/4 x 17 3/4 inches (58 x 45 cms)
Signed and Dated 1805

PROVENANCE: English Private Collection.

LITERATURE: William Jordan and Peter Cherry, *'Spanish Still Life from Velázquez to Goya'*, London, 1995, p. 174, Fig.145.

NOTE: ON LOAN FROM A PRIVATE COLLECTION





32.

JUAN MILLÁN

19th century

Little seems to be known about this painter whose skills of Still Life painting are especially remarkable. His style was very much influenced by 18th century painters especially Luis Melendez.

A Still Life Picture with Meat, Bread and Vegetables

A Still Life with Melon, Grapes and Peaches

Oil on Canvas

17 1/4 x 24 3/4 inches (43.5 x 62.5cms)

One Signed and Dated 1886 the other 1884

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