

*Caylus*



## OLD MASTER PAINTINGS





Le Roy & Co. Paris.

## ACKNOWLEDGEMENTS

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We would also like to thank the courtesy of the institutions and private owners of some of the works included in this catalogue.



# CATALOGUE

THURINGIA OR LOWER SAXONY SCHOOL,  
CIRCA 1420

*"Triptych of the Passion of Christ"*

*"Calvary"*

*(central panel)*

*"The Arrest", "The Flagellation" and "Christ on the road to Calvary"*

*(left wing)*

*"The Descent", "Christ's Burial" and "Christ's Descent into Limbo"*

*(right wing)*

TEMPERA AND GILT BACKGROUND ON OAK

Total: 82.5 x 104.5 cm

Central panel: 82.5 x 52.2 cm

Wings: 82.5 x 25.7 cm

Provenance:

Monastery of Quejana. Navarre.

Private Collection. Bilbao, circa 1950.

Private Collection. London.

Literature:

Gudiol, J. *"Ars Hispaniae. Pintura Gótica"*, Madrid, 1955. Pages. 181 and 185. Fig. 146.





This triptych is in exceptional condition. The closed exterior retains the original decoration with stylised pine-comb motifs against a red background. It preserves all its original metal fittings and mouldings (Fig.1). Likewise, the condition of the illustrated surface is superb, maintaining the freshness of the colours and the gilt background with its engraved decoration. This piece has been studied by Dr. Matthias Weniger from the Berlin Museum, who has stressed the triptych's importance in view of its quality, state of condition and date, as very few paintings survive from this time, and he attributes it to an artist from the region of Thuringia or Lower Saxony in the early 15th century. The composition on the central panel in three registers has earlier precedents: a very interesting one from the middle of the 14th century is the famous Crucifixion in the Church of the Dominicans in Erfurt, the cultural centre of Thuringia. Also reminiscent of it are the two curious rocks that flank the cross and the gateway into Jerusalem, from which the knights are sallying forth. Other similar works are the panels from Osterode, also dated from around 1410, which are to be found in the Hanover Gallery.

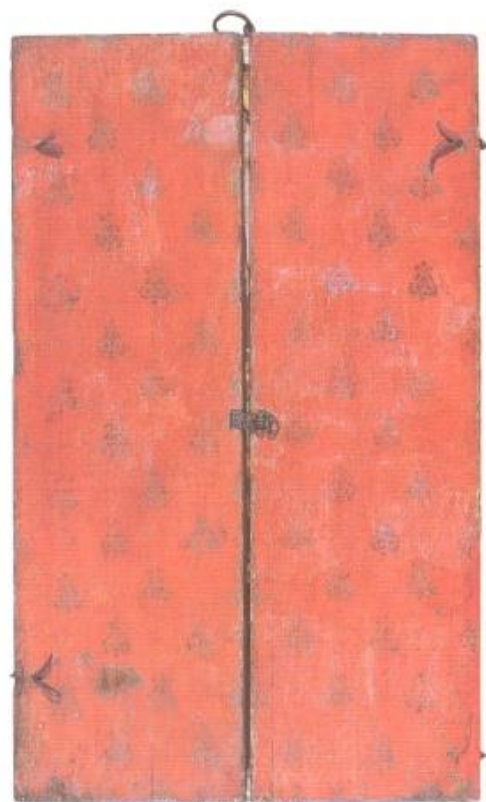


Fig. 1







## BERNAT SERRA

(ACTIVE IN CASTELLÓN DE LA PLANA BETWEEN 1423 AND 1456)

*"The Blessed Virgin of Charity"*

*"The Archangel Saint Michael"*

*"Saint John the Baptist"*

SET OF THREE TEMPERA AND OIL ON PANEL

171 x 66.5 cm.

168.5 x 48.5 cm.

169 x 48.5 cm.

Provenance:

Church of Cincorres (Castellón de la Plana).

Félix Fernandez Valdés Collection (Bilbao).

Literature:

Betí, M. *"Por tierras de Morella"* in Boletín de la Sociedad Castellonense de Cultura, VI. 1925.  
Pages 257 – 256.

Post, Ch. R. *"A History of Spanish Painting"*. Cambridge, Mass. 1933. Vol. IV. Part II. Page 606.  
Fig. 245. Page 607.

We owe to Betí the knowledge of Bernat Serra, active in the Maestrazgo region, author of the altarpiece of Saint Michael in the Hermitage of San Jorge of Villafranca del Cid (Castellón de la Plana) and of other works in the area as the above mentioned. We do not know which relationship he may have had with the homonymous artistic family from Barcelona, as Serra is a common surname in this region. His documented works and those by the clan of Barcelona, have no stylistic links. His art is imbued by the so called International Gothic Style and shows undoubted connections with that of Domingo Valls. However his technique is more advanced, more human and of better quality.

Purchased by private collection.





# ANTONIO RIMPATTA

(PAINTER FROM BOLOGNA ACTIVE IN ROME AND NAPLES CIRCA 1500)

## *"Saint Sebastian"*

OIL ON PANEL

219 x 83 cm

### Provenance:

Collection of the Marqués de Aracena. Seville, c. 1900.

Collection of the Marqués d'Almeida. Rio de Janeiro.

This painting is stylistically very similar to a Saint Sebastian in an altarpiece dated by the same artist in 1511 and now kept in the Museo di Capodimonte (Fig. 1) and reproduced in the catalogue of the same museum, "Dipinti dal XIII al XV secolo", Electa Napoli, 1991, page 75.

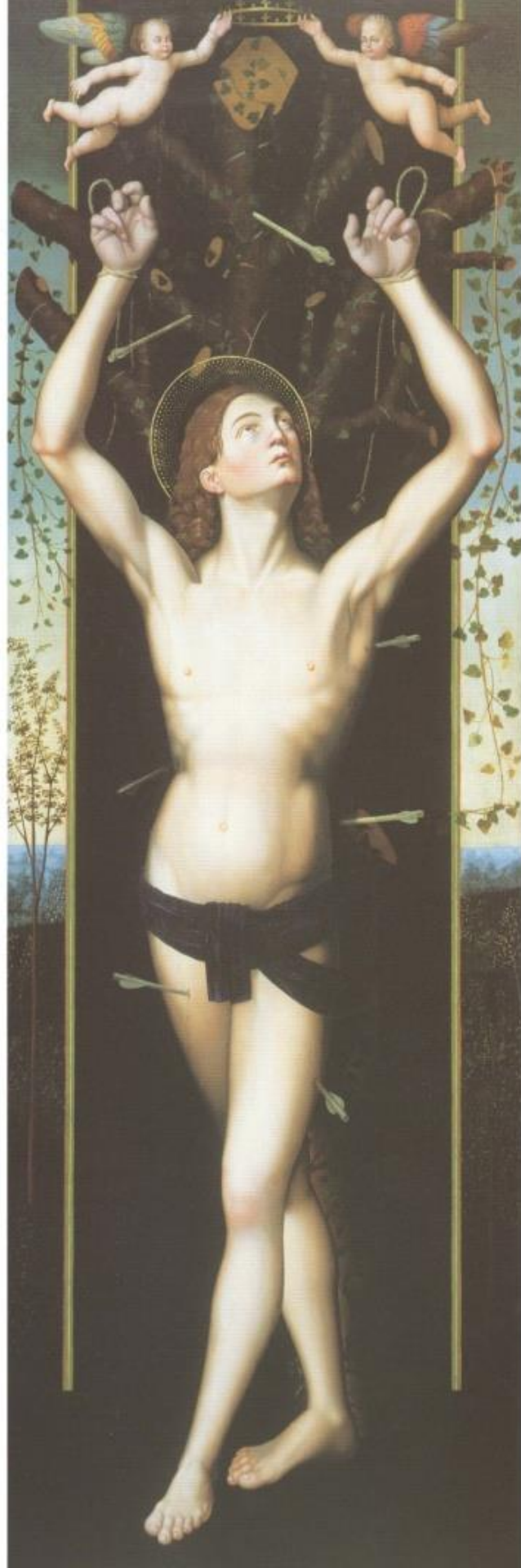
The subject of Saint Sebastian is one that is often featured in Rimpatta's work, as it is also to be found in the Hermitage Museum (Inv. No. 5519) and in the Walters Art Gallery in Baltimore (Inv. No. 37,469).

The authorship of this painting, previously attributed to Pietro Perugino has been confirmed by the curator of Renaissance painting at the Metropolitan Museum in New York, Dr. Everett Fahy.



Fig. 1





# FERNANDO YÁÑEZ DE LA ALMEDINA

(ALMEDINA, CIRCA 1465-1536)

## *"Eucharistic Saviour"*

OIL ON PANEL

68 x 54.5 cm

With original Latin inscription, engraved and gilt:

« Hoc est enim corpus deum

Hic est enim cālix sanguinis mei novi et eterni testamenti  
misteriu fidei qui pro nobis et promultis effendetur in  
remissionem peccator »

Painted circa 1515/19

The iconography of the Eucharistic Saviour had a protracted tradition in Valencian Painting from the end of the 15th century through to the middle of the 16th in the paintings of Juan de Juanes. The precedent for our painting is the "Christ between Saint Peter and Saint John" in the Abelló Collection in Madrid (fig. 1). Stylistically, our panel belongs to the period between 1515 and 1519, the year in which he abandoned the city fleeing from the plague or the Germanías uprisings (1519-1521) to return to his native Almedina. Hernando de los Llanos, with whom he had worked before, had been in Murcia since 1514 and Yáñez worked separately undertaking commissions in the city or in more remote parts, such as Llosa de Ranes, Játiva or Ayora.

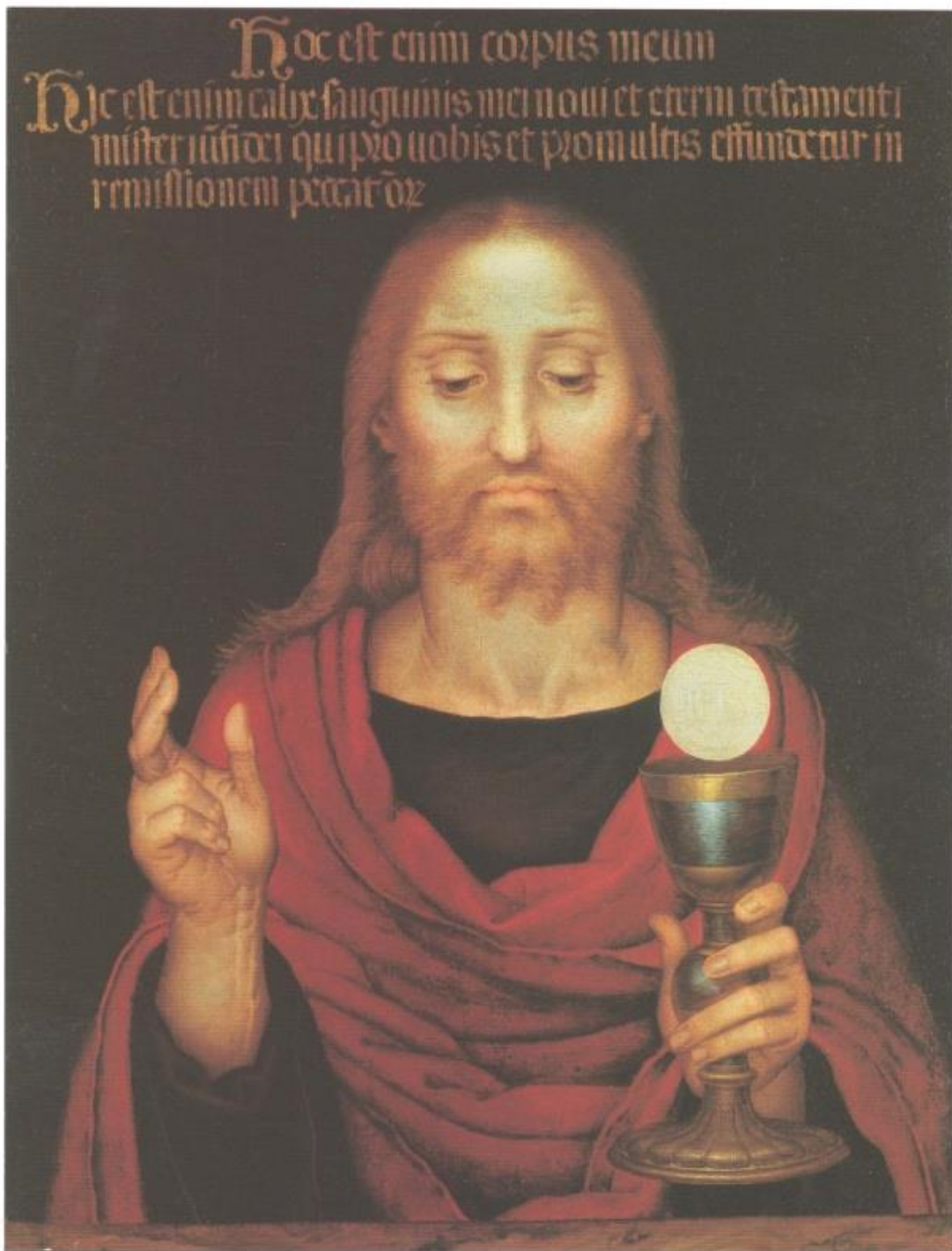
Our Christ is an exact likeness of the "Resurrection" in the San Pío V Museum in Valencia (fig. 2). We should like to thank its director Don Fernando Benito Domenech, curator of the Exhibition "Los Hernandos, Pintores Hispanos del entorno de Leonardo" held in 1998, for confirmation on the basis of a slide of the authorship of our painting.



Fig. 1



Fig. 2



## LUIS DE MORALES, CALLED “EL DIVINO”

(BADAJOZ, CIRCA 1509 – 1586)

### *“The Madonna of the Spindle”*

OIL ON PANEL

71 x 50.3 cm.

#### Provenance:

The present item is catalogued in the inventory of Valuable Items of the Parish Church and Parsonage of Isasondo in Navarre, performed on 25<sup>th</sup> of September 1746, in which it states specifically: “It otro de Ntra. Sra. De la Contemplación”.

This composition, highly influenced by the art of Leonardo da Vinci, was very well received, as revealed by other versions, with slight differences: Hermitage in Saint Petersburg, Hispanic Society of America and Staatliche Museen in Berlin (Fig. 1). The Blessed Virgin's rapt and melancholy gaze falls upon the Child, who is playing with the spindle and crosspiece, premonitory symbols of the Passion.



Fig. 1



Fig. 2

Morales gains his inspiration from a lost model by Leonardo da Vinci, painted in 1501 for Florimond Robertet, Secretary to King Francis I of France. Several copies of this composition are known to have been made by disciples of the artist, amongst which the best is the one belonging to the Duke of Buccleuch (Fig. 2), which some experts attribute to the Florentine master, and which was stolen in 2003 from Drumlanrig Castle in Scotland.





# LUIS DE MORALES, CALLED “EL DIVINO”

(BADAJOZ, CIRCA 1509 - 1586)

*“Ecce Homo”*

OIL ON PANEL

23.5 x 18.3 cm.

Exhibition:

Albuquerque. “El Alma de España”. Albuquerque Museum of Art. April – July 2005. Nº 4.

This panel is one of Morales’s more lyrical pieces and it is of exceptionally high quality within his output. Here he combines a luminous and off-white skin-colour with diffuse touches of pink and blues; the treatment of the hair and beard is based on glazes in which the ochre pigment blends into the oil paint producing an effect of heightened transparency. This technical contrast is highly sophisticated and creates a poetic effect that, in tandem with Christ’s rapt expression, offsets the harshness of the subject matter.

The model is of unusual beauty within Morales’s work; his images of Christ normally respond to Flemish archetypes, taken from whom in all probability was his mentor in Seville, Pedro de Campaña. Another painting of the same quality is “Cristo , Varón de Dolores” (fig. 1) from the former Drago Collection in New York, now in the Minneapolis Institute of Art (See: Solís Rodríguez, C. “Luis de Morales”. Badajoz. 1999. No. 55. Pages. 266 - 267) and “Ecce Homo” formerly in the Garcia collection of Madrid (fig. 2).



Fig. 1



Fig. 2





## LUIS DE MORALES, CALLED “EL DIVINO”

(BADAJOZ, CIRCA 1509 – 1586)

### *“The Gypsy Madonna”*

OIL ON PANEL

70.5 x 50 cm.

Provenance:

Private collection. Paris.

On 26th September 1567, Don Juan de Ribera commissioned Morales to paint two panels of the Madonna “dressed as a gypsy” according to a document that is held in the archives of the Colegio del Patriarca in Valencia: “Digo yo Luis de morales vezino de badajoz que para el día de Navidad primero que viene de este presente año daré al Ilmo. Señor don Juan de Ribera obispo de badajoz dos tablas con la pintura de chrysto a la columna y san pedro en cada una de ellas y otras dos tablas de nra. Señora vestida de gitana con el niño en cada una, por todo lo qual me dio Su S. un caballo frisón ensillado y enfrenado y cien cahices de cevada e medio cahiz de trigo y seis ducados en dinero para las tablas (por, tachado), la una tabla de nra. Señora hago en lugar de otra q. tenya de hacer como otra del Conde de Monteagudo. Y por q. es verdad q. daré las dichas tablas para el dicho tiempo y para ello obligo mi persona e bienes, doi ésta firmada de mi nombre fecha en badajoz xxvj de setembre de mdlxvij años. Luis de morales.”

Our panel might be one of these two; it depicts the Madonna wearing that type of Egyptian, Romany or gypsy headgear. This model is probably inspired by an engraving “Legyptienne” from the book by François Desprez “Recueil de la diversité des habits qui son a présent en usage”, published in Paris in 1567, the year of the prelate’s commission. (Fig. 1)



For the text of the contract and the link with the engraving by Desprez, see: Pérez Sánchez, A. E. "Un nuevo y curioso documento sobre Morales" *Archivo Español de Arte* (Spanish Art Archive). Madrid. 1977. No. 199. Pages. 313 – 316.

According to Rodríguez de Ceballos, the reason for using this iconography, probably suggested by Bishop Ribera, may have been to portray the Madonna and Child at the time of their flight to Egypt, during Herod's persecution (See: Rodríguez G. de Ceballos, A. "El mundo espiritual del pintor Luis Morales". *Revista Goya*. No. 196. Madrid. 1987. Pages 193 – 203).

Other versions of this composition are to be found in the Ashmolean Museum in Oxford, in the former Balanzó Collection in Barcelona and, the most similar, in the Count of Adanero Collection. (Fig. 2)



Fig. 1



Fig. 2





DOMENIKOS THEOTOKOPOULOS,  
CALLED "EL GRECO"

(CANDIA, 1541 - TOLEDO, 1614)

*"Bust of the Disrobing of Christ"*

OIL ON PAPER, LAID DOWN ON CANVAS, OVAL

15 x 9 cm.

Painted circa 1585 - 1595.

Exhibition:

Albuquerque. "The Soul of Spain" - Albuquerque Museum of Art. April – July 2005. Nº13

Between 1577 and 1579, El Greco created one of his masterpieces, the "Expolio", or Disrobing of Christ, for the altar of the Sacristy in Toledo Cathedral. Our painting portrays the head of Christ, eliminating the soldiers and adding a rhomboidal halo against a plain grey-coloured background.

El Greco's small format paintings, such as miniatures, small religious paintings and reductions of larger compositions, have been well documented from his Italian period onwards. Our painting may have been a personal commission for mounting on a travelling altar designed for private worship, or as a "ricordo" for keeping in the workshop as a model for other paintings.

This recently discovered painting has been examined by Professor Alfonso E. Pérez Sánchez and by Professor William B. Jordan. They both agree that it is by the author's hand and of exceptional quality.





DOMENIKOS THEOTOKOPOULOS,  
CALLED "EL GRECO"

(CANDIA, 1541 - TOLEDO, 1614)

*"THE SAN FELIZ APOSTOLATE"*

*"Saint Peter"*  
*"Saint Paul"*  
*"Saint Thomas"*  
*"Saint Simon"*  
*"Saint James the Younger"*  
*"Saint Andrew"*  
*"Saint James"*  
*"Saint John the Evangelist"*  
*"Saint Matthew"*  
*"Saint Judas Thaddaeus"*  
*"Saint Philip"*  
*"Saint Lucas"*

SERIES OF TWELVE OILS ON CANVAS

ALL EXCEPT THREE SIGNED, IN GREEK LETTERS: "δ ϕ"

Each one, 70 x 53 cm

Painted circa 1585 – 1590

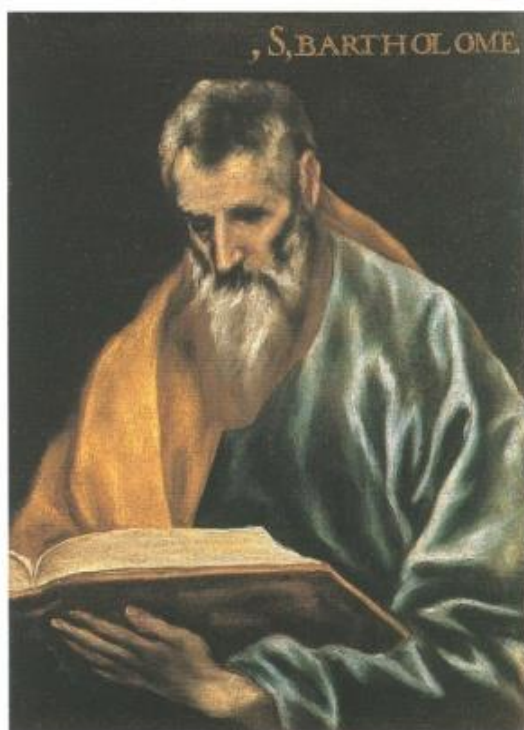
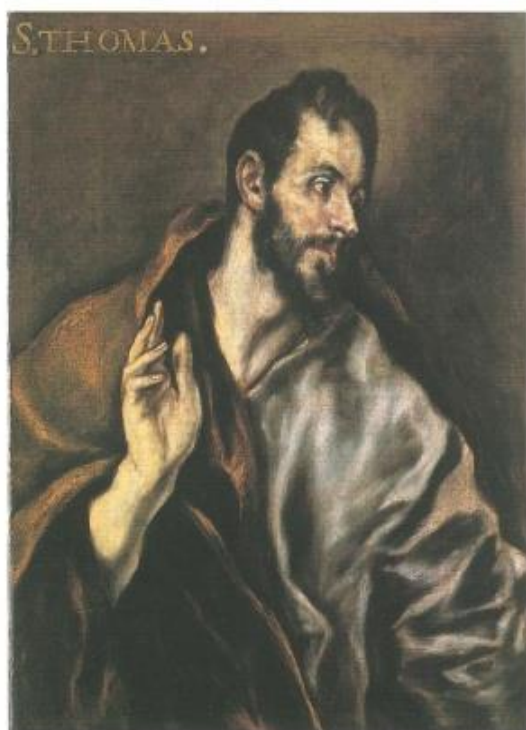
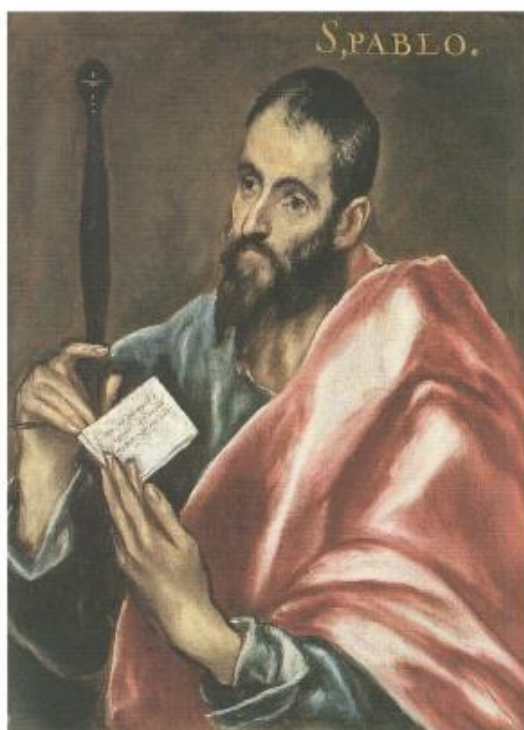
Provenance:

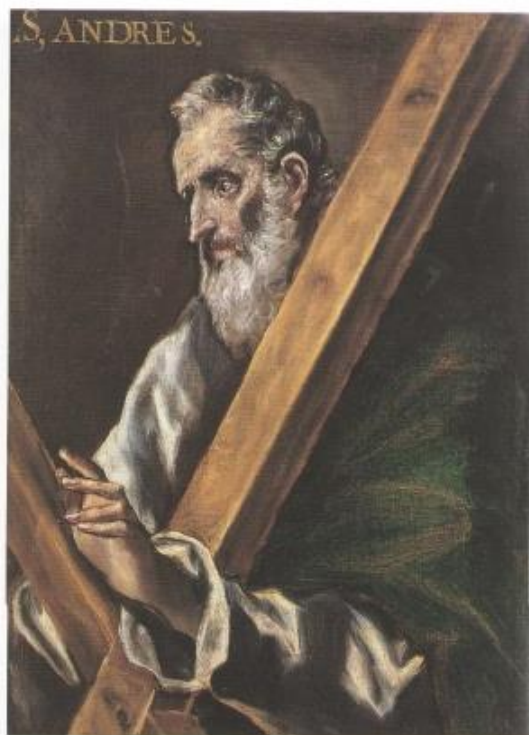
Acquired in Seville by a nobleman from Asturias, Don Juan Eusebio Díaz de Campomanes.

In 1746, it was handed down to his brother Don Arias, who died in Madrid in 1763.

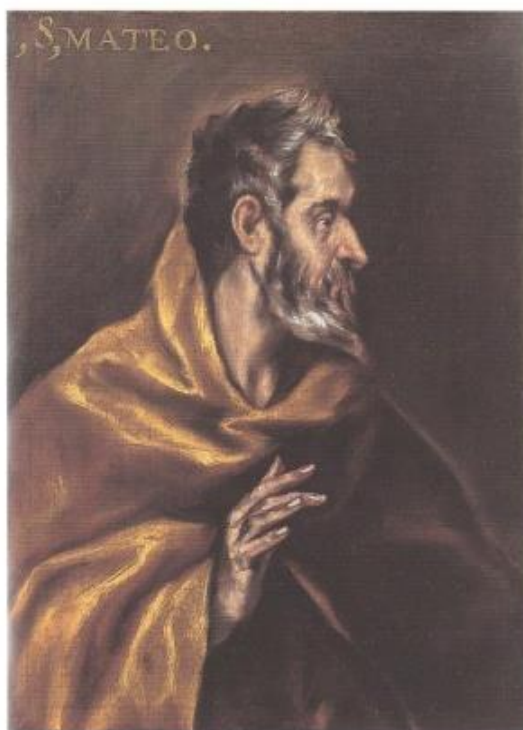
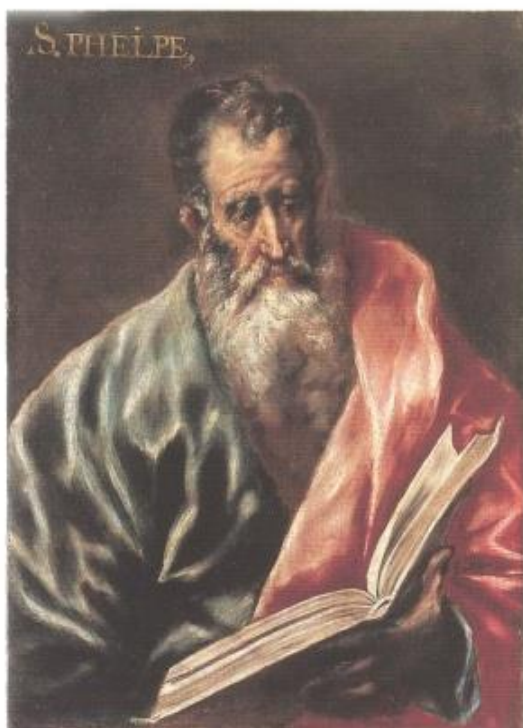
Deposited or donated by Don Arias or his nephew Don Juan José Díaz de Campomanes, it was kept in the Benedictine convent of San Vicente in Oviedo, where it was listed in the oratory of the Sacristy at the time of the refurbishment that is detailed in the monastery's accounts ledger between 1770 and 1773.

Sometime before 1821, it passed into the hands of an ex-cloistered Benedictine monk, Brother Atilano González Diego who, in his will in 1879, bequeathed to the nuns of San Pelayo, in Oviedo, an Apostolate of twelve paintings, although the bequest does not mention the author's name.









A few years later, the Apostolate, now identified as the work of El Greco, was discovered with great jubilation by the Comisión Provincial de Monumentos (Provincial Monuments Board).

In October 1905, a French antiquarian, established in Madrid, Emile Parés, tried to buy the paintings. His offer was matched by Don Antonio Sarri de Oller, Marques of San Feliz, who finally purchased the Apostolate in 1906, and from then on it remained in his palace in Oviedo.

By legacy to its former owner, the Marques of Valdeterrazo.

#### Exhibition:

Oviedo. "Apostolado del Greco. Colección del Marqués de San Feliz". 1956.

Caja de Ahorros de Asturias.

Oviedo. 1986. "Apostolado del Greco. Colección del Marqués de San Feliz".

Caja de Ahorros de Asturias.

Seville, Madrid, Oviedo. "El Greco conocido y redescubierto". 1998. FOCUS, Real Academia de San Fernando and Asturias Museum of Fine Arts.

Individual paintings have been exhibited in Madrid, Rome and Athens in 1999 – 2000.

La Coruña. "El Greco. Apostolados". October – December 2002.

#### Literature:

Cossío, M. B. "El Greco". Madrid. 1908. 2 Vol. Page 577; No. 146 – 157.

Mayer, A. L. "Dominiko Theotocopuli, El Greco. Kritisches und illustries Verzeichnis des Gesamtwerkes". Munich. 1926. No. 137 – 148.

Soehner, H. "Greco in Spanien" en "Münchener Jahrbuch der bildenden Kunst". Munich. Part III. 1959. No. 171 – 183.

Camón Aznar, J. "Doménico Greco". 2 Vol. Madrid. 1950. No. 311 – 322.

Guinard, P. "Greco". Paris. 1956. No. X 207- X 218. (Spanish ed. 1967).

Fratti, T. "L'opera pittorica completa del Greco". Milan. 1969. No. 117 A-L.

Gudiol, J. "Domenikos Theotokopoulos El Greco 1541-1614". Barcelona. 1971.

It consists of twelve canvases with the twelve canonical apostles, except for Saint Bartholomew and Saint Matthias, and yet includes Saint Lucas and Saint Paul. The Christ the Saviour that normally accompanies the Apostolic Group is also missing. They feature the names of each saint inscribed in capital letters on the upper part of each canvas, no doubt added in the 18th century and, in certain cases, clearly wrong as they do not correspond to the traditional iconography.

No one knows the original arrangement, but as there are six figures looking to the right and six figures looking to the left, so it may be assumed that they initially stood on each side of a Christ, or on facing walls, with the Saviour in the forepart. The Saviour in the Parmeggiani Museum in Regio Emilia is of the same size and might possibly have been part of this apostolate or of another similar one.

The data on provenance, exhibitions and literature have been taken from the text by Dr. Alfonso E. Pérez Sánchez from the catalogue for the exhibition in La Coruña.







## JUAN PANTOJA DE LA CRUZ

(VALLADOLID, CIRCA 1553 - MADRID, 1608)

*"Portrait of the Infanta Anne of Austria, child"*

OIL ON CANVAS

121.2 x 101.6 cm

Signed and dated:

"Joannes Pantoja de la X / Façiebat. 1607".

Provenance:

Commissioned from the artist by Queen Margaret of Austria in 1607 as detailed forthwith:  
"Cuenta de las obras que Juan Pantoja de la Cruz, pintor de Cámara, a echo de su arte para el serbicio de la Reyna Nuestra Señora y por su mandado desde principio del año de 1600 hasta fin del año de 1607". There follows a list of twenty-four portraits; amongst them: "El mismo día otro retrato entero en lienzo, de vara y media de alto de la Serenisima Ynfanta Doña Ana, bestida de tela blanca con la saya que fue madrina en San Lorenzo, con joyas, cortina y bufete carmesí y una mano sobre él y en la otra un lienzo; entreguele a la Reyna Nuestra Señora en Madrid, hizo merced del a la Condesa de Barajas, 1.660 reales."

Given by Queen Margaret of Austria to the Countess of Barajas along with other portraits of the Infantes.

Conde de Villagonzalo Collection. Madrid. 1900.

Exhibition:

Madrid. "Exposición de Retratos. El Niño en España". Sociedad Española de Amigos del Arte. 1925. No. 22 in the catalogue (as Isabel Clara Eugenia).

Literature:

Camón Aznar, J. *"Summa Artis. Vol. XXIV. La Pintura Española del Siglo XVI"* Madrid. 1970. Page 508. Fig. 433. (Mistakenly listed as Isabel Clara Eugenia and in Las Descalzas)

The Infanta Anne of Austria, daughter to King Philip III and Margaret of Austria, was born in Valladolid in 1601. In 1615, she married King Louis XIII of France and gave birth to the future Louis XIV in 1638 and to Philip of Orleans in 1639. Following the death of the King in 1641 and until Louis XIV came of age in 1651, she was Regent, with Cardinal Mazarin serving as Chief Minister. She died in Paris in 1666.

The Infanta is depicted in this portrait wearing the dress she wore as godmother at the christening of her sister María at El Escorial on 8th September 1606. On 7th April 1607, Pantoja presented the painting to the Queen together with another one in which the Infanta is shown wearing a different dress and with Phillip IV as a child - a painting that is currently to be found at the Kunsthistorische Museum in Vienna.

Purchased by private collection.



# ARTEMISIA GENTILESCHI

(ROME, 1593 – NAPLES, 1652/53)

## *"Joseph and the wife of Potiphar"*

OIL ON CANVAS

111 x 144 cm

Artemisia arrived in Florence in 1612, immediately after the famous trial against Agostino Tassi, and in a short time he managed to find her place in this new milieu, even receiving commissions from the Grand Duchy itself. In Florence, Artemisia acquired a new taste in colours, undoubtedly richer, without this reducing her immediacy and almost brutal realism, which had almost been the artist's hallmark since her Roman years. She remained in the Tuscan capital at the latest until 1623, the year in which she is recorded as living in Rome.

This original painting has the same technical quality as the "Allegory" (Fig. 1) from her Florentine period, which was recently auctioned in Porro & C. in Milan on 12 May 2005, lot 22 (see: Bigongiari, P. Altri aspetti "eroici" del Seicento fiorentino, in "Paradigma". 1986, pp. 71 – 93). The figures of Joseph and the wife of Potiphar are the same as the two central ones in the painting in Milan; likewise, the chromatic range and the clothing, especially the embroidered blouses on the female figures, are the same in both paintings.

The authorship has been confirmed on a transparency basis by Dr. Nicola Spinosa, Soprintendente del Polo Museale Napolitano, major expert in seventeenth century neapolitan painting.



Fig. 1





# JUAN BAUTISTA MAÍNO

(PASTRANA, 1581 - MADRID, 1649)

*"The Penitent Magdalene"*

OIL ON CANVAS

160 x 124 cm

## Provenance:

Collection of the Conde de Adanero. Madrid. Circa 1850

Collection of the Vizconde de Roda. Madrid. Circa 1930

## Literature:

Navarrete Prieto, B. *"Juan Bautista Maíno y La Magdalena"*, VARIA, Archivo Español de Arte, October - December 2003, No. 304, pp. 425-428.

This painting, one of Maíno's more beautiful female depictions, is strongly influenced by Orazio Gentileschi. Another version, cut on the upper and right-hand sides, is reproduced in Jordan W. B. *"Juan van der Hamen y León y la Corte de Madrid"*. Exhibition Catalogue. Palacio Real. October 2005 - January 2006. Madrid. Page 30, Fig.6.

Purchased by the Museum of Fine Arts of Asturias.





# JUAN VAN DER HAMEN Y LEÓN

(MADRID, 1596 – 1631)

*"Still life of a basket with green peas and cherries flanked by two glass vases with roses"*

OIL ON CANVAS,

SIGNED AND DATED:

"Ju<sup>a</sup> BanderGamen de leon / año 1621"

62.7 x 101 cm.

## Literature:

Jordan W. B. *"Juan van der Hamen y León y la Corte de Madrid"* Exhibition Catalogue. Madrid. Palacio Real. October 2005 – January 2006. Page 97. Fig. 6.17.

This is one of the three major compositions that Van der Hamen painted in 1621. It features the characteristic embrasure with a "azafate" or basket in the centre holding peas and cherries, creating a major colour contrast and visual impact; it is flanked by two more subtle features, two Catalan or Cadalso de los Vidrios blown-crystal vases with roses and lilies. The optical effect is highlighted by the sharp chiaroscuro lighting and the two items that project out from the stone, the artichoke and the bunch of apricots.

The posy of roses on the left appears in the bouquet carried by the young page in "The Offering to Flora" in the Prado Museum.



# JUAN VAN DER HAMEN Y LEÓN

(MADRID, 1596-1631)

*"A Still life with Figs in an elaborate Fruit Bowl and two Vases of Flowers"*

OIL ON CANVAS

57 x 95 cm

Signed and dated:

"Juº V. H., fa 1623"

## Exhibition:

Rafael Valls Limited, London, "El Bodegón. An Exhibition: Spanish Still Life Painting from the 17th to the 19th Century", 1st – 19th December 2003, no. 2.

Galería Caylus, Madrid, "Naturalezas Muertas Españolas de los Siglos XVII al XIX", 19th January – 13th February 2004, no. 2.

## Literature:

Jordan, W. B. *"Juan van der Hamen y León y la Corte de Madrid"* Exhibition catalogue. Madrid. Palacio Real. October, 2005 – January, 2006. Page 93. Fig. 6.16.

This painting belongs to a group of pictures in which the focal point is the "large fruit bowl", one of Van der Hamen's more characteristic motifs. There is no documentary evidence of any such fruit bowl amongst the artist's belongings. This bowl was probably made of glass or glazed china with a bronze or gilt copper mount. These opulent pieces are generally of Italian origin, probably from Naples, and they became status symbols by appearing in still lifes and on the "sideboards" of huge courtly banquets. As a contrast, the artist flanks it with two Catalan or Cadalso de los Vidrios crystal vases with simple wild flowers: marigolds, jasmine and rock rose and genista flowers.





# JUSEPE DE RIBERA, CALLED "LO SPAGNOLETTO"

(JÁTTIVA, 1588 - NAPLES, 1656)

*"Thales of Miletu"*

OIL ON CANVAS  
117.5 x 95.5 cm.

## Provenance:

Commissioned between 1629 and 1630 by the Duke of Alcalá during his viceroyship in Naples.  
Collection of Cardinal Joseph Fesch (1763 – 1839), uncle of Napoleon I, Palazzo del Buffalo-  
Ferraioli, Rome; sold there in 1846 as "Un géomètre"  
Collection of the Marqués de Casa-Torres. Madrid 1905.  
By descent to the previous owner

## Exhibition:

Madrid. "Tesoros de las colecciones particulares madrileñas: Pintura desde el siglo XV a Goya" Royal  
Academy of Fine Arts of San Fernando. 1987. no. 16.  
Salamanca, Valencia and Seville. "José de Ribera bajo el signo de Caravaggio".  
April – October 2005

Fernando Afán de Ribera and Enríquez, third Duke of Alcalá, was Viceroy in Naples between 1629 and 1631.

An educated man and collector of archaeological pieces and paintings by contemporary Italian and European artists, he was Ribera's patron and powerful protector during his time as Ambassador in Rome.

Apart from such paintings as the "The Bearded Lady" (Hospital Tavera in Toledo) and "Christ preparing himself for the Crucifixion" (Parsi Church in Cogolludo), during those years the Duke commissioned the artist to paint a series on Philosophers from Antiquity. The identification of the canvasses is difficult given that the two inventories undertaken at the Casa de Pilatos in Seville between 1632 and 1636 lack detailed descriptions of the items. The only one to be identified with certainty is the "Archimedes" in the Art Museum of Tucson (Arizona) by the timing with which it is described. The other "philosophers" that Professor Nicola Spinosa considers to be part of this set are: "Aesop" (Private collection, New York), "Democritus" (Prado Museum), "Pythagoras" and "Heraclitus" (San Pío V Museum, Valencia), "Euclid" (Private collection, New York), "Plato" (Musée de Picardie, Amiens) and two "Philosophers" (J. Paul Getty Museum, California and Scarampella Collection, Brescia). For further information on this series and its commissioning, see: Spinosa, N. "Ribera. L'Opera completa" Naples. 2003. Pages 146-147. No. A68-A77.

When the book was about to be published, the author included another version that is to be found in a private collection in France, as being the one from the Alcalá Collection. Following an inspection of our painting, he has concluded that it is part of said series, as like the others it bears no inscription with the philosopher's name, which does appear on the French canvas.

Our painting has the same measurements as the two in the Museum in Valencia and, like these, it spent the first half of the 19th century in the Collection of Cardinal Fesch, in whose sale's catalogue of 1846 it appears as "Un géomètre". Up until now, the painting has had a French carved gilt frame from the Empire period.

The painting is to be included by Professor Nicola Spinosa in the Spanish edition of his recent monograph on Ribera.

Purchased by private collection





## ANTONIO PONCE

(VALLADOLID, 1608 – MADRID, 1677)

*"A crystal vase with blue lilies, peonies, white roses and marigolds"*

OIL ON CANVAS

SIGNED AND DATED:

"Antº Ponce/1644"

81 x 60 cm.

Provenance:

Private Collection, Madrid.

Exhibition:

Rafael Valls Limited, London, "El Bodegón. An Exhibition: Spanish Still Life Painting from the 17th to the 19th Century", 1st – 19th December 2003, no. 17.

Galería Caylus, Madrid, "Naturalezas Muertas Españolas de los Siglos XVII al XIX", 19th January – 13th February 2004, no. 17.

Albuquerque. "The Soul of Spain" - Albuquerque Museum of Art. April – July 2005.No. 4.

Ponce studied his apprenticeship in the workshop of Juan Van der Hamen, which he entered on 26th October 1624. During these years, and probably even after the death of his master in 1631, he continued to paint still lifes in this style, of a less expressive quality and with less harmonious compositions.

It was as of the 1640's when the artist's personality began to take shape, and he went on to perform paintings in a more enlightened style, with compositions that were more natural, more baroque, showing an interest for more Caravaggio-style lighting. This original painting, of the finest quality within the artist's oeuvre, belongs to this stage.



# BARTOLOMÉ ESTEBAN MURILLO

(SEVILLE, 1617-1682)

*"Saint Catherine of Alexandria"*

OIL ON CANVAS

82.5 x 62.5 cm.

Painted circa 1645-1650

## Provenance:

Church of Santa Catalina. Seville.

Alcazar of Seville. 1801. Hall no. 11, entry no. 286. Wherein it is documented amongst Murillo's originals as "Otro de 1 v<sup>a</sup> de alto y \_ de ancho, Sta. Catalina".

Seized by Marshall Soult and taken to Paris. 1801.

Sold by Soult. Paris. 22 May 1852. Lot 40. Adjudicated for 1,600 francs to Mr. Barclay, as agent of W. Stirling.

Sir William Stirling. Keir. 1852.

Archibald Stirling Maxwell. Keir. 1887.

Sold by the estate of Stirling Maxwell in 1950 to the Swiss collector Emil Bührle.

Emile Bührle Collection. Zurich.

## Exhibition:

Manchester. 1857. "The Art Treasures of the United Kingdom". No. 808. (as Zurbarán).

Madrid. "Alonso Cano. La modernidad del siglo de oro español". Exhibition Hall of the Central Hispano Foundation. 2002. pages 158-161. (as Cano).

Bilbao. "El Joven Murillo". Museum of Fine Arts. June – September. 2008

Seville. "El Joven Murillo". Museum of Fine Arts. October – December 2008.

## Literature:

Ponz, A. "Viaje a España". Madrid. Ed. 1947. Volume IX, letter III, page 182, no. 10. (as Murillo).

Cean Bermúdez, J.A. "Diccionario Histórico de los más ilustres Profesores de la Bellas Artes en España". Madrid. 1800. Vol. II, page 58. (as Murillo).

Gonzalez de León, F. "Noticia artística y curiosa de todos los edificios... de Sevilla". Seville. 1844. I, pages. 205-206. (as Murillo).

Stirling, W. "Annals of the Artists of Spain". London. Ed. 1848. Vol. III. Page 1439. (as Murillo).





- Hungerford Pollen, J. "Inventory of the pictures at Keir". 1888. no. 46. (as Zurbarán).  
 Stirling-Maxwell, W. "Annals of the Artists of Spain". Posthumous edition. London. 1891. Vol. III. Page 925. Note 2. (as Zurbarán).  
 Carriazo, J.M. "Correspondencia de Don Antonio Ponz con el Conde del Aguila". Archivo Español de Arte y Arqueología. 1929. no. 14. Page 178. (as Murillo).  
 Angulo Iníguez, D. "Murillo". Madrid. 1981. Vol. II. Page 476, nos. 1858 and 1859. (as Murillo).  
 Delenda, O. "Las Santas de Cano en la colección Soult". Revista Goya. No. 286. 2002. Pages. 4-9 and subs. (as Cano).  
 Navarrete Prieto, B de. "La Santa Catalina del Mariscal Soult obra de Murillo, procedente de la Iglesia de Santa Catalina de Sevilla". Revista Goya. Nos. 295-296.2003, pages. 263-268.

This major painting by Murillo was very well known at the time, as there are two 17th century copies, one belonging to the Romantic Museum in Madrid, forthcoming from the estate of Vega-Inclán, and the other was to be found at the beginning of the 20th century in Seville at the Residencia de América in the Barrio de Santa Cruz. Around the middle of the 19th century it was copied by Eugène Delacroix and this version is on display in the Museum of Fine Arts in Beziers (Fig. 1).

Authorship was upheld until 1857, when it was attributed to Zurbarán in the Manchester exhibition, provided by the Stirling Collection in Keir. This was subsequently refuted by Guinard in his reasoned catalogue on Zurbarán's work; its original provenance and documentation was consigned to oblivion until its recent re-incorporation into the catalogue of paintings by Murillo by Dr. Benito Navarrete in his recent research paper.

The authorship of this painting has been confirmed after inspection by Alfonso E. Pérez Sánchez, Enrique Valdivieso, Benito Navarrete and Odile Delenda.



Fig. 1







JUSEPE DE RIBERA,  
CALLED "LO SPAGNOLETTO"

(JÁTIVA, 1588 - NAPLES, 1656)

*"Rest on the Flight to Egypt"*

OIL ON CANVAS

252.5 x 201 cm

Painted circa 1648 – 1650

Provenance:

Marqués de la Torrecilla Collection, Madrid. Middle of the 19th century.  
By descent to the Conde de Villagonzalo, Madrid. Circa 1930.

Literature:

Spinosa, N. *"Ribera"*. Naples. 2003. No. A287. Page 338. Illustrated.  
Navarrete Prieto, B. *"Pinturas y pintores en la Catedral"* in *"El Libro de la Catedral de Granada"*.  
Granada. 2005. Page 369.



This painting, which is little known in critical circles, has recently been examined by three leading experts in Ribera: Drs. Alfonso E. Pérez Sánchez, Nicola Spinosa and José Milicua. They all agree that it is autograph and one of the highest quality. Professor Spinosa, author of the most recent publication on the artist, dates it to circa 1648-50, painted at the same time as the monumental "Communion of the Apostles" in San Martino, the "Mystic Marriage of Saint Catherine" in the Metropolitan in New York (fig.1) and the "Adoration of the Shepherds" in the Louvre.

This extremely important painting by Ribera must have arrived in Andalusia at an early date, given the abundance of contemporary copies that are to be found in the region (Museum of Fine Arts in Cordoba, collection in the Capuchinos Church; Convent of Santa Paula in Seville and Granada Cathedral).



Fig. 1





# FRANCISCO DE ZURBARÁN

(FUENTEDECANTOS, 1598 - MADRID, 1664)

*"Christ on the Cross, with the Blessed Virgin, Mary Magdalene and Saint John at his feet"*

OIL ON CANVAS, SIGNED AND DATED:

"FRANCO DE /ZURBARÁN/1655"

212 X 163 CM.

In its 17th century carved, polychrome and gilt frame

Provenance:

- Marqués d'Almeida Collection, Rio de Janeiro.

- Private Collection, New York.

Exhibition:

Barcelona, 1998. "Zurbarán al Museo Nacional d'Art de Catalunya". No. 5.

Bilbao, 2000-2001. "El Último Zurbarán". Bilbao Museum of Fine Arts. No. 7.

Albuquerque. "The Soul of Spain" - Albuquerque Museum of Art. April – July 2005. Nº51.

Literature:

Delenda, Odile, *"Precisiones sobre la vida y la obra de Francisco de Zurbarán"*. Catalogue of the Zurbarán Exhibition, Seville. 1998, page 22.

Delenda, Odile, *"Bilan d'un centenaire, Zurbarán"*. Dossier de l'Art, no. 53. 1998, page 28.

Delenda, Odile, *"Zurbarán en la actualidad"*. Minutes of the International Symposium on Zurbarán and his time. Fuente de Cantos, Llerena, Guadalupe. 1998, page 21, fig. 1.

Milicua, José, *"A un Cristo desconocido"*, ABC. 20/3/1998, pages 42-43.

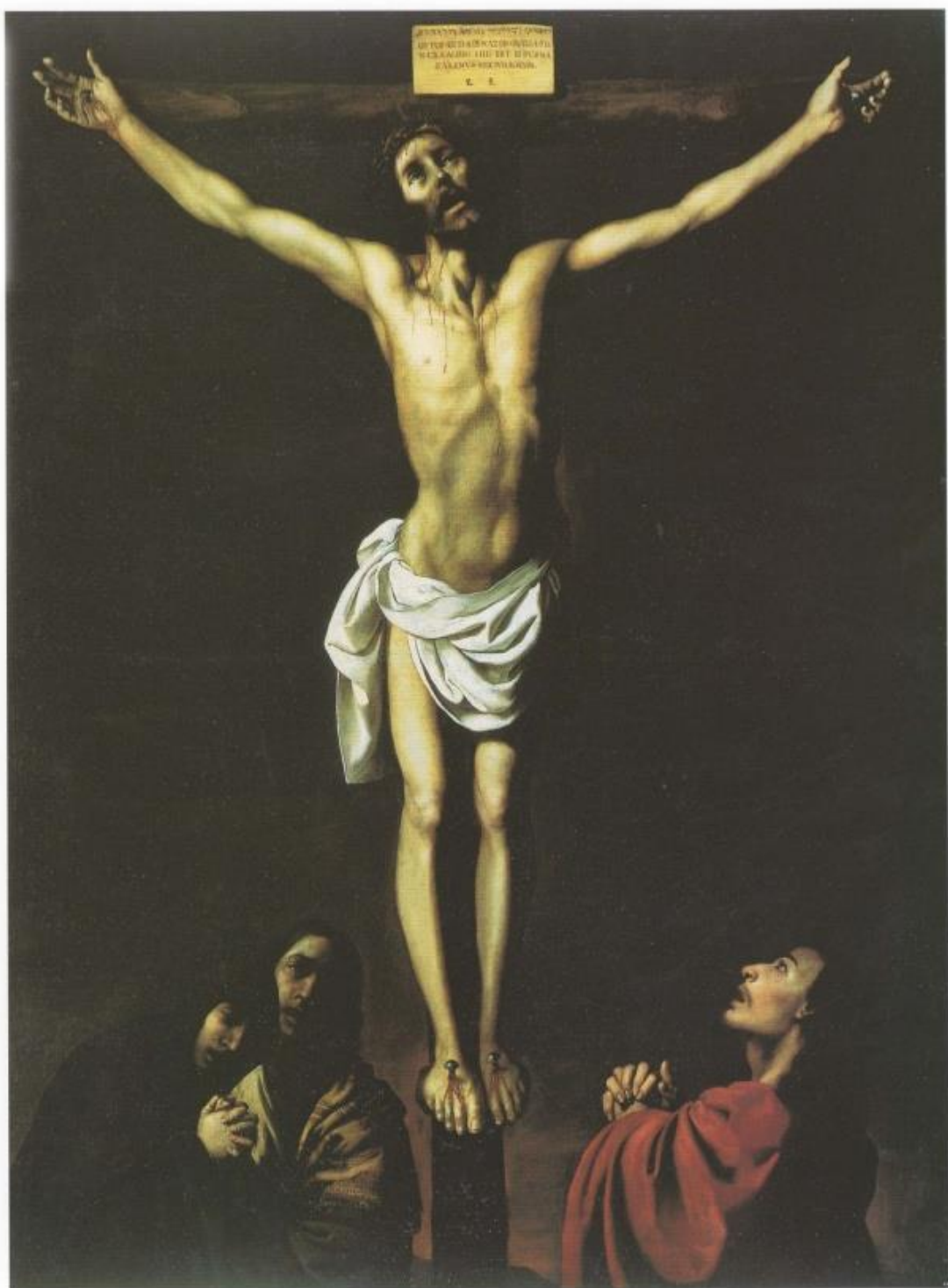
Valdivieso, Enrique, Catalogue of the Zurbarán Exhibition, Seville. 1998, page 22.

Cherry, Peter, *"Seville and elsewhere Zurbarán"*. Burlington Magazine, 1999, no. 1151. Page 130, fig. 83.

Francisco de Zurbarán is known to have painted no fewer than twenty-five "Crucifixions", partly through the collaboration of his workshop or entirely by his disciples following the master's guidelines. Amongst the works by his hand, only three are dated; one from 1627 (Art Institute, Chicago), one of the artists' most consummate creations, the "Crucifijo con donante" from 1640, in the Prado Museum, and the one we are presenting here, from 1655, the most important incorporation to the artist's catalogue in recent years. Our painting, performed three years prior to Zurbarán's relocation to Madrid, is the most complex, including the Blessed Virgin, Mary Magdalene and St. John the Evangelist.

Purchased by private collection.







# BARTOLOME ESTEBAN MURILLO

(SEVILLE, 1617 – 1682)

*"Saint Peter"*

OIL ON CANVAS

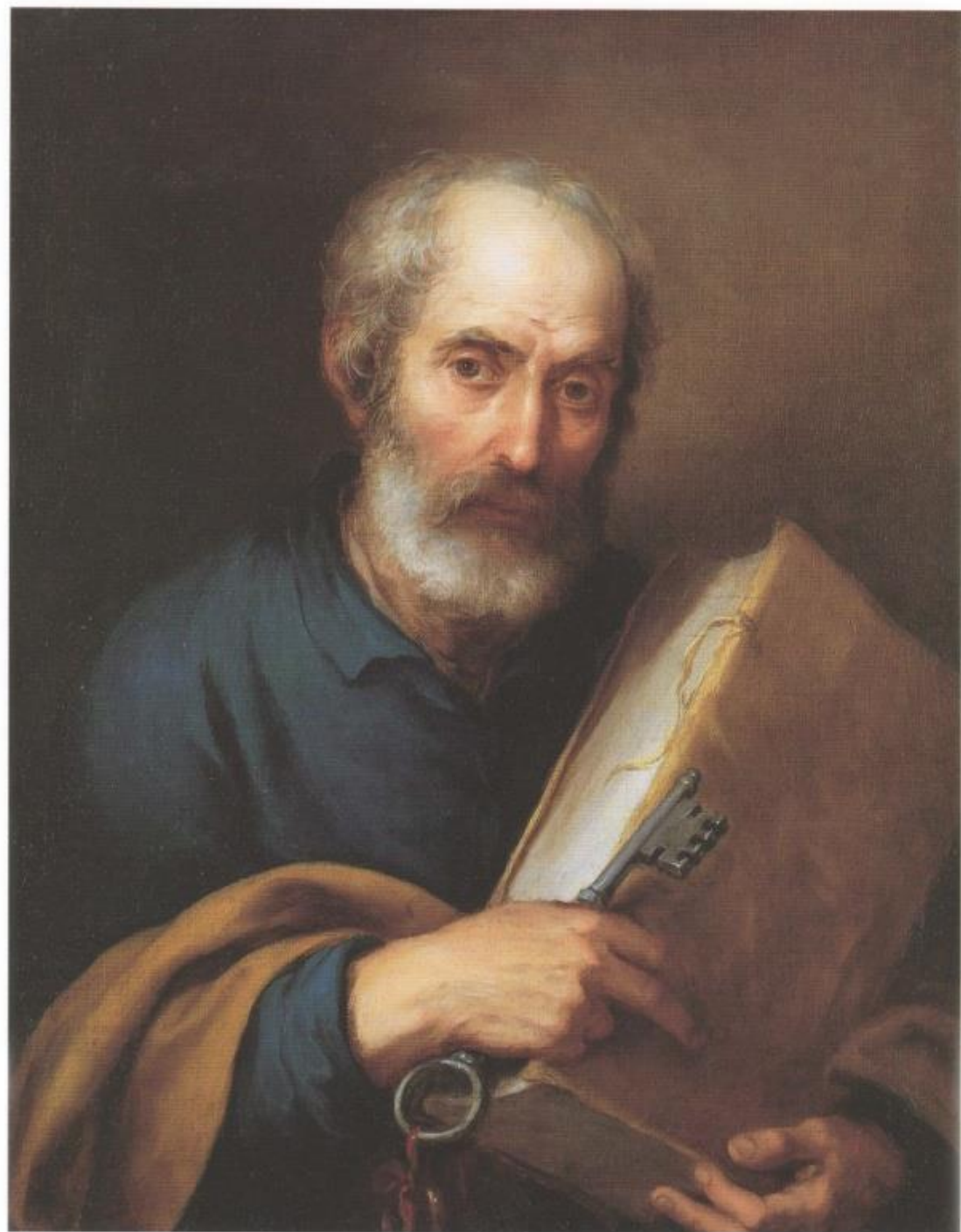
71,8 x 58,4 cm.

Painted circa 1670.

This painting by Murillo can be situated within his later oeuvre, circa 1670. The brushstrokes have become fluent and are extraordinarily detailed, with a striking contrast between the rotundity of the hands and the diaphanous face and the dishevelled hair on an elderly Peter. The model upon which the features of St. Peter are based can also be seen in a St. Joseph with the Child that is to be found at Washington University in St. Louis. We can observe how the features are the same, with the only differences being the beard, the dark hair and the passage of the years (Angulo, *"Murillo"*. Vol. III, Lam. 405. Cat. 327). A further point of similarity is the figure of St. Peter in the small piece on obsidian that is to be found in the Louvre and which depicts Christ tied to the column with St. Peter. The model of the apostle bears an extraordinary likeness to our own (Angulo. *"Murillo"*. Lam. 336. Cat. 224).

Judging by its size and composition, this canvas would probably have been part of an Apostolate group whose present whereabouts is not known.

Purchased by the Museum of Fine Art of Asturias.



## BARTOLOMÉ PÉREZ DE LA DEHESA

(MADRID, 1634 – 1698)

*"A pair of bronze and blue enamel vases with yellow, white and pink roses, tulips, carnations, blue bellflowers, daffodils and an anemone"*

OIL ON CANVAS, A PAIR.

Signed respectively:

"Bme. Perez. Ft."

"Bme. Pz. Fat."

53 x 44.2 cm.

Bartolomé Pérez became the finest painter of flowers in Madrid in the second half of the 17th century. He received important commissions from the aristocracy and in 1689, following several works for King Charles II, he was awarded the honorary title of "Painter to the King".

Regarding the evolution of his painting, Pérez began using the style of his father-in-law and mentor Juan de Arellano (1614 – 1676), who followed in the footsteps of the Flemish tradition of Daniel Seghers (1590 – 1661). He soon developed his own personality as a specialist in flowers, and it is quite easy to see the stylistic differences that set him apart from his father-in-law, Juan de Arellano.

The influence of Italian painting is increasingly apparent in the painter, who was influenced by the work he saw by Mario Nuzzi (1603 – 1673) in the decoration of the Buen Retiro Palace and others that he had in his studio. This influence is apparent in the vivacity and movement of the compositions. By the middle of the 1660's, the painter had already acquired sufficient technical dexterity to make him one of the leading exponents of the floral genre in the whole of Europe, whereupon he devoted the rest of his career to refining his technique.





The paintings that we are studying belong to this period of stylistic maturity, alongside other major works such as "Flowers in a sculpted vase" in the Fitzwilliam Museum in Cambridge, signed and dated in 1666 (Fig. 1), and another painted twelve years later, "Vase with flowers", in a private collection in the United States (Fig. 2). These are paintings that are perfectly comparable given their similarity in applying the same floral composition that brought him his greatest success.

As is standard practice in the Spanish still life, the pair of vases with flowers stand on austere stone plinths. Pérez was also a fine figure painter, as is shown by the manner in which he renders the "putti" sculpted in high relief on the vases. These do not appear to have any symbolic meaning.

In a somewhat disconcerting manner, some of the flowers break out from the normal composition of the vase, creating a pleasant feeling of disorder, which is vital for imbuing the vases with an extremely lively and natural feeling. With a high degree of refinement in his elegant technique, he confers upon the flowers the gentle and satiny delicacy for which he is renowned.



Fig. 1



Fig. 2





# JUAN ANTONIO CONCHILLOS Y FALCÓ

(VALENCIA, 1641-1711)

*"The Immaculate Conception surrounded by angels and Marian symbols"*

OIL ON CANVAS

Signed: "conchillos pinxit"

207 x 158.7 cm

Provenance:

Conde de Adanero. Madrid. Circa 1850

Marqués de Castro-Serna. Madrid. Circa 1875

Private Collection. Madrid.

Literature:

Angulo Iníguez, D. *"Ars Hispaniae. Pintura del Siglo XVII"* Volume XV. Madrid. 1971. Pages 326 and 328. Fig. 346.

Espinós Díaz, A. *"Dibujos Valencianos del Siglo XVII"*. Catalogue of the Exhibition. Valencia. 1994. Sant Pius V Museum. Page 240 and 241. Fig. 2.

Pérez Sánchez, A.E. *"Pintura Barroca en España. 1600-1750"*. Madrid. 1996. Page 395.

Exhibition:

Albuquerque. "The Soul of Spain". Albuquerque Museum of Art. April – July 2005. No.73.

Juan Conchillos moved to Madrid between 1667 and 1693, the year in which he dated the "Immaculate Conception" in the convent of La Puridad in Valencia. This painting, probably produced at the Court, is considered to be one of his finest works. The Madonna is extremely beautiful and very sensual, as are the youthful angels. This is a very unusual way of depicting this subject in 17th century Spanish painting, as it deals with the Immaculate Conception. Another feature of great originality is the brooch that the Madonna is wearing on her chest. This jewel of gold, pearls and turquoise cabochon appears to be of 17th century Ottoman origin, and its presence in the painting must have been on the client's instructions.



## LUCA GIORDANO, CALLED "FÁ PRESTO"

(NAPLES, 1634 - 1705)

*"Cefalo and Procris before Diana"*

OIL ON CANVAS

Signed: "Jordanus. F."

184.5 x 204 cm

Painted in Madrid circa 1695.

Cephalus, grandson of Eolus, married Procris, niece of Progne and Philomena. Shortly after the wedding, he was carried off by Diana, who had become besotted by him, yet the goddess was unable to convince him to be unfaithful to his wife. Thus spurned, Diana planted the seeds of jealousy within the soul of Cephalus. There followed several episodes of betrayal and reconciliation. Finally, Procris offered her husband a spear that would never miss its target, which she in turn had been given by Diana. Cephalus went out hunting unaware that he was being followed by Procris, who spied upon him from behind some bushes. Mistaking her for an animal, he hurled the spear and thereby slew his wife. Diana subsequently repented and brought Procris back to life and reunited her with her husband. This latter scene is the one depicted in this painting.





Luca Giordano arrived in Spain in 1692, commissioned by the King, Carlos II, to decorate the vaults of several Royal Sites. Between 1692 and 1702, the year of his return to Italy, he performed the following frescoes: Stairway and Basilica of San Lorenzo del Escorial (1693 – 94) Casón del Buen Retiro (1697), San Antonio de los Portugueses (1698 – 1700) and Sacristy of Toledo Cathedral (1698). Besides these works that have survived to the present-day, Giordano painted further series of canvases and frescoes, subsequently destroyed, in the royal chapels of the Church of Atocha and the Alcázar of Madrid.

The gentle hues of the cloths and backgrounds in our painting reveal the light touch of the master's later work, whereby it can be dated to around 1695. The same date corresponds to two very similar paintings, which are currently to be found in the Monastery of San Lorenzo del Escorial, "Apollo and Marsyas" (fig. 1) and "Minerva and Arachne" (fig. 2) (See: Catalogue of the Exhibition "Luca Giordano y España". Madrid. Royal Palace. 2002. No. 60 and 61).



Fig. 1



Fig. 2







## MIGUEL ALONSO DE TOVAR

(HIGUERA DE LA SIERRA, 1678 – MADRID, 1752)

*"Three children in an interior surrounded by their pets"*

OIL ON CANVAS

114.6 x 145 cm

Tovar, belonging to a family of noble lineage, moved to the Court in 1723, in order to carry out commissions on replicas of official portraits by Jean Ranc. In 1726, he was made Court Painter, although his appointment was not made official until 1729. That same year, he returned to Seville, where he remained until 1733 and continued to draw his pay from the Crown. He subsequently returned to the capital where he remained until his death, all the while at the service of his monarch.

This is an extremely unusual painting, as it depicts a family group. It is a highly eclectic work that reflects the different influences on the artist's work: on the one hand, the Murillo tradition of a realistic and popular style and, on the other, the court tradition he learnt through his study of Ranc's paintings. Our painting is also a display of contemporary attitudes towards child rearing. Dogs and parrots were symbols of docility. They both exemplified how natural tendencies could be curbed by instruction and learning. The whirligig that the boy presents is an emblem of potential folly. While its arms spin in different directions they remain rooted to their base, paralleling the wish for the child to become knowledgeable and worldly yet wise and steadfast. A goldfinch tied to a string flies over the baby's head whose arms also appear readying for flight, but just as the bird is restrained the baby is held back. A goldfinch emblematic of virtuous life, was an easy bird to train and a common pet. Guidance, perseverance and repetition applied to children and animals alike. The contrast of lessons learnt and knowledge yet to come are charmingly displayed by the older and younger siblings and their pets. The Wallraf-Richartz Museum in Cologne holds a portrait of a young girl, signed and dated in 1732 (Fig. 1) of the same quality in the treatment of fabrics and flesh.



Fig. 1



# GIOVANNI BATTISTA TIÉPOLO

(VENICE, 1696 – MADRID, 1770)

*“Portrait of the spaniel of the Infanta Maria Josefa de Borbón”*

OIL ON CANVAS.

45.5 x 31 CM

Painted in Madrid circa 1763.

The same dog appears in the pastel portrait of the Infanta performed by Lorenzo Tiépolo that is to be found at the Prado Museum (fig. 1) (See: Catalogue of the Exhibition “Lorenzo Tiépolo”. Prado Museum. 1999, no. 28, pages 135-136). This pastel belongs to a series of eight portraits of the children of Carlos III and Maria Amalia de Sajonia, who were alive when the monarchs moved from Naples to Madrid. Of these, two were little girls, Maria Josefa and Maria Luisa, and the other six were boys, Felipe Pascual and Fernando, who remained in Naples, and Carlos, Gabriel, Antonio Pascual and Francisco Javier, who travelled to Spain with their parents.

Dr. George Knox has confirmed the painting’s authorship and has provided us with all the above information.

Authorship has also been confirmed by Dr. Manuela Mena, Curator of the Prado Museum, by Professor Dario Succi in Venice and by Professor Bernard Aikema from the University of Verona.

This painting will be exhibited in “Dogs in Art”, which will take place in the Bruce Museum in Greenwich, Con. Between May and August, 2006; and in the Museum of Fine Art in Houston, between October 2006 and January 2007.



Fig. 1





## CORRADO GIAQUINTO

(MOLFETTA, 1703 - NAPLES, 1766)

*"The Triumph of the Eucharist"*  
*"The Blessed Virgin with the Child in heaven surrounded by saints"*

OIL ON CANVAS, A PAIR

49 x 109.5 cm.

Provenance:

Duque de las Torres Collection. Madrid. Circa 1950.

Exhibitions

Both paintings are to be displayed in the two monographic exhibitions to be held on the artist in the Palacio Real in Madrid and in the Capodimonte Museum in Naples in the spring and summer of 2006.

Between 1750 and 1752, Corrado Giaquinto undertook a series of commissions in Cesena, a highlight of which was the ornament of the cupola in the chapel of Santa María del Popolo in the cathedral in that same city (fig.1). In these paintings, the artist returns to a style that is further removed from the classical postulates prevailing in Rome, and reveals a more fluent and lighter touch, with clear examples being the lunettes we have here. The first contacts for this commission may be dated to 1749, when the first sketches were also made. On 29th January 1750, the contract was drawn up, and the frescos were finally inaugurated in the spring of 1752, and in September of that same year he undertook the commission for a painting that depicts The Nativity of the Blessed Virgin destined for Pisa Cathedral. This would be Giaquinto's last work before setting off for Madrid.

The paintings we are dealing with here are almost certainly the ones the painter brought with him to show in Spain. They were subsequently used as a model by his students at the Real Academia de San Fernando in Madrid. This is the reason for the huge influence these models had on the al fresco decoration on the cupolas of the basilica of El Pilar in Zaragoza, by both Antonio Gonzalez Velázquez and Francisco de Goya.





The Capodimonte Museum in Naples had until recently (they are now on display in the Duca di Martina Museum) six models for the cupola of Cesena Cathedral. Two of these paintings are lunettes, with one depicting the Blessed Virgin and the other, Moses, illustrated in: Catalana, M. I. in Bozetti, *modelli, grisalles dal' XVI al XVIII secolo*, cat. Mostra, Perugia 1988, page 104, no. 46 ripr. Another that shows the Blessed Virgin with Child is in a private collection in Naples. Another of the models for the same work can be found in the Lecce Museum (Rome) *Madonna in gloria il Bambino* (Inv. No. 5301). Orsi (op. Cit., 1958 pp. 83, 143 no. 170-176) mentions two studies for the cupola, one in the Cianfrani Collection and the other in San Caparoni, which the author dates as being the earliest of them all.

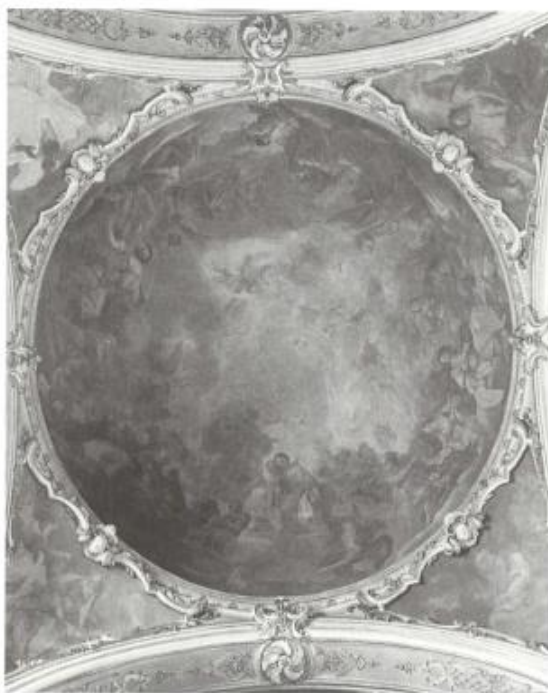


Fig. 1



# CORRADO GIAQUINTO

(MOLFETTA, 1703 - NAPLES, 1766)

*"Venus and Cupid"*

OIL ON CANVAS

136.4 x 97.9 CM.

Painted in Madrid circa 1754

## Exhibition:

This painting is to be included in the monographic exhibition that is to be held in the Capodimonte Museum in Naples in December 2006.

## Literature:

This painting is to be included as autograph according to Dr Alfonso E. Pérez-Sánchez, in an article paying homage to the memory of Oreste Ferrari, to be published.

In the opinion of Dr Nicola Spinosa, the foremost expert in Neapolitan painting from the 17th and 18th centuries, this painting is from the artist's Spanish period.

When Giaquinto arrived in Madrid on 21st June 1753, he was immediately commissioned to produce a painting for Las Salesas Reales "Saint Jeanne of Chantal and Saint François of Sales" and was appointed Director of the San Fernando Academy of Fine Arts in 1754. Apart from directing the Academy, as Court Painter he produced decorations for Aranjuez and the cupola of the Chapel of the Palacio Real. This year was also the date for the two versions of the "Allegory of Peace and Justice", currently in the Prado and in the Academy. The painting we are studying here belongs stylistically to this period.

Between 1755 and 1762, the year in which he returned to Naples, Giaquinto worked unceasingly on the decoration of the different palaces and on designs for tapestries, and in his latter years he painted the two ceilings in the Palacio Real: the Main Staircase and the Hall of Columns.





## ANTON RAPHAEL MENGES

(AUSSIG, BOHEMIA, 1728 – ROME, 1779)

*“Portrait of Charles III wearing the badge and sash of the Order of the Golden Fleece, the band of the Saint Esprit and of San Gennaro”*

OIL ON CANVAS

98 x 74 cm.

Painted in Madrid circa 1761

Exhibition:

Biella, “Sul Filo della Lana”. Museo del Territorio Biellese. Monastero di San Sebastiano.  
April 21st – July 24th, 2005. Page 80 of the catalogue.

Literature:

Roettgen, S. *“Anton Raphael Menges 1728 – 1779”*. Band 2. Munich. 2003. NN138/139. Page 607.

This portrait was painted by the bohemian artist in Spain following the arrival of the King in 1759 from Naples, where Menges had already painted a canvas for the chapel of Caserta and two portraits of Charles III's son, then King Ferdinand IV (Prado and Capodimonte). This painting was almost certainly painted after the 18th March 1761, the date upon which the King was awarded the Order of Saint Esprit, whose blue sash he is wearing. From this same time, and similar in approach, albeit more pompous, is the portrait that is currently hanging in the Prado Museum (Fig. 1).

There is a replica of this painting in the Lázaro Galdiano Museum, of inferior quality and probably painted by Menges' workshop.



Fig. 1





## JOAQUÍN INZA

(AGREDA, SORIA, CIRCA 1736 – MADRID, 1811)

*"Portrait of Doña Cecilia Freire de Beramendi and her son"*

OIL ON CANVAS

125 x 94.6 cm

Painted circa 1780

### Provenance:

By descent from the subject to the previous owner, the Count of Caudilla.  
Private collection, Geneva.

### Exhibition:

Madrid. Prado Museum. "Exposición Antonio Rafael Mengs" 1929. No. 102, lam. LI

Doña Cecilia Freire y Briun hailed from Alicante; in 1772, she married Don Pantaleón de Beramendi y Eleta, Lord of the Manor of Ardilla in the Larraun Valley (Navarre). The child is her son Don Antonio de Beramendi y Freire, who was born on 22nd October 1777.

Inza specialised in portrait painting. When Charles III ascended to the throne in 1759, he saw an opportunity to enter the service of the Crown and so arranged it that he was called upon to paint the portraits of the Príncipe de Asturias and of the Infante Don Gabriel, for which he was paid in June 1760. Following the arrival in Court of Antón Raphael Mengs at the end of 1761, Inza's style, influenced by the bohemian, evolved towards a more Neoclassic style, with colder tones, a more porcellaneous texture and greater precision in the drawing. This portrait pertains to this period of maturity.



# FRANCISCO DE GOYA Y LUCIENTES

(FUENDETODOS, 1746 – BORDEAUX, 1828)

*"Portrait of Don Luis María de Borbón y Vallabriga"*

OIL ON CANVAS

133.5 x 114.7 cm

Painted in 1783

Inscription: "AL S.D. LUIS MARIA/HIXO DEL DER. S. INFANTE/D. LUIS/ Y DE LA MUI  
ILUSTRES./ D. MAR. TER. VALLABRIGA/ A LOS SEIS AÑOS/ Y TRES MESES DE  
EDAD" (on the map of Europe, below right).

Inventory marks: upper left-hand corner: 47;  
Idem right-hand side: "A V" entwined (anagram)  
Lower left-hand corner: B (in red);  
Idem right-hand side: 18 (in white).

## Provenance:

Commissioned by the Infante Don Luis de Borbón from Francisco de Goya in 1783.  
By descent to the last owner.

## Exhibition:

Parma. "Goya. Ritratti e tradizione italiana". Fondazione Magnani-Rocca.  
9 September – 3 December 2006.

## Literature:

- Beruet y Moret, A. *"Goya, pintor de retratos"*. Madrid 1916, no. 64.  
Mayer, A.L. *"Francisco de Goya"*. Munich. 1923, no. 174  
Desparment Fitz Gerald, X. *"L'Oeuvre peint de Goya"*. Paris 1928, no. 293  
Gudiol Ricart, J. *"Goya"*. Barcelona. 1970, no. 149  
Gassier, P. Wilson, J. *"Vie et Oeuvre de Francisco de Goya"*. Paris 1970, no. 209  
Morales Martin, J.L. *"Goya": Catálogo de la Pintura*. Zaragoza, 1994, no 128





### Portrait of Don Luis María de Borbón y Vallabriga

This important portrait was one of a pair, with the other one portraying his elder sister María Teresa de Borbón, countess of Chinchón and future wife to Don Manuel Godoy. According to the inscription it bears, the child was only six years old when this portrait was made, which concurs with his year of birth in 1777, and with the date of Goya's first summer sojourn in Arenas de San Pedro (Ávila) in August 1783.

In an almost quadrangular arrangement, Goya places the young model in a semi-dark study that recreates the practice of the Liberal Arts. In order to imbue him with greater majesty, Goya painted Luis María in full figure and standing, and he chose a slightly low perspective. Accordingly, the elegant figure of the child stands in the foreground, dressed in a long coat, jacket and short breeches in indigo-blue, thereby highlighting his membership of the House of Bourbon. In his left hand he is holding a compass, which no doubt reflects the child's interest in cartography and geography, subjects that were part of the thorough cultural learning he undoubtedly acquired from his father's erudite background. In his left hand and with his arm stretching out slightly, Don Luis María shows a piece from the unfinished jigsaw of the Iberian Peninsula that is on top of a gilt carved table. This table, like the chair with a map of Europe on it, is very similar to the ones the architect Ventura Rodríguez designed for the Infante Don Luis and destined for the palace in Arenas de San Pedro. The table is like the one reproduced in the catalogue for the exhibition *Goya y el Infante don Luis de Borbón*, Patio de la Infanta, Zaragoza (from 14 October to 30 December) on pages 190 – 191 and the chair is likewise similar to those reproduced on pages 178-185.



Fig. 1



Fig. 2



Fig. 3



Fig. 4



### Brief Historical Overview

In 1783, Goya travelled to Arenas de San Pedro (Ávila) to paint the portraits of both Luis María de Borbón y Vallabriga and his elder sister, María Teresa de Borbón, countess of Chinchón (Fig. 3) (National Gallery, Washington D. C.).

Luis María, born on 22nd May 1777 in Cadalso de los Vidrios (Madrid), was the son of the Infante Don Luis de Borbón, brother to King Charles III who contracted morganatic marriage with Doña María Teresa de Vallabriga y Rozas. He lived under the guardianship of the archbishop of Toledo, Francisco de Lorenzana who saw to his upbringing following the death of his father in 1785. In 1797 the monarchs married his sister to Don Manuel Godoy. Following the marriage, Godoy set about reinstating his wife's family, so that she could be restored to her rightful place in the royal family. Both Don Luis María and his sisters were acknowledged as Grantees of Spain and for the first time they were allowed to use the Bourbon surname and coat of arms. Consecrated bishop in 1799, he held the see of Seville and one year later he received the habits of the cardinalship from Pope Pius VII, replacing Lorenzana in the primate see of Toledo. He swore allegiance to Joseph Bonaparte in 1808, but turned against him shortly afterwards. He was president of the regency of Cadiz and abolished the Inquisition. In 1819, following the return of his nephew Ferdinand VII, he was exiled to his dioceses and stripped of his properties as a result of the king's distaste for his liberal ideas. During the Liberal triennium (1820-23) he was president of the provisional Government and a member of the Council of State, positions he held until his death in 1823.

The Infante Don Luis was, together with Count of Floridablanca, Goya's first major patron and it appears that it was Ventura Rodríguez (or perhaps Floridablanca) who took the artist to meet the Infante, with whom he appears to have had a cordial friendship. The painter enjoyed his first triumphs and successes in the Infante's reduced court.

Francisco de Goya spent the summers of 1783 and 1784 in Arenas de San Pedro in order to paint several portraits of family members (later moved to Boadilla del Monte). As from that moment, the illustrious members of the court became aware of Goya's talent and began to commission him to paint their portraits.

Amongst those portraits painted by Goya over the course of these two summers, there are numerous ones depicting the Infante Don Luis de Borbón (Fig. 1) (Duke of Sueca, Madrid) and his wife, María Teresa de Vallabriga (Fig. 2) (Prado Museum, Madrid). In addition to these profile paintings, which are reminiscent of the medals and reliefs of Antiquity, the Infante commissioned a beautiful family portrait (Fig. 4) (Fondazione Magnani-Rocca, Parma), in which we can see the young Luis María in profile on the left of the group, just behind his father.





# FRANCISCO DE GOYA Y LUCIENTES

(FUENDETODOS, 1746 – BORDEAUX, 1828)

*"School scene"*

OIL ON CANVAS

19.7 x 38.7 cm

Painted circa 1777 – 85

## Provenance:

Owned by a canon at the Collegiate Church of San Ildefonso de la Granja. 19th century.  
Rosillo Collection. Madrid. Around 1920.

## Literature:

- Araujo Sánchez, C. *"Goya"*. Madrid. 1896. No. 121. Page 103.  
Lafond, P. *"Goya"*. Paris. 1902. No. 62. Page 110.  
Mayer, A. L. *"Francisco de Goya"*. Munich. 1923. No. 651. Page 215.  
Gassier, P. & Wilson, J., *"Vie et oeuvre de Francisco de Goya"*. Freiburg. 1970. No. 159. Page 90.  
Gudiol, J. *"Goya. 1743 – 1828"*. Barcelona. 1980. Vol. I. No. 177. Page 101,  
Fig. 184. Page 283.





This picture was painted during the period in which Goya worked for the Real Fábrica de Tapices (Royal Tapestry Factory) in Santa Bárbara. Between 1775 and 1792 he made a great number of cartoons for the tapestries that decorated the royal apartments in the palaces of El Pardo and El Escorial. This work was tiresome at times for the artist, as it often required the use of traditional craftwork, yet it was extremely important in his training in the arts of composition and colours; he gradually became more adept in both fluency and imagination, addressing a genre, the painting of popular themes, in which he would become a consummate master.

The first cartoons were the ones produced between 1775 and 1778 for El Pardo. All that remains of these compositions is a single sketch, "The quarrel in the Gallo tavern", recently acquired by the Prado Museum.

The "School scene" is technically and thematically framed within this period. It is akin to a cartoon sketch; depicting a class of children in which the teacher is punishing three pupils; two of them have already received their beatings, whilst the third is receiving his.

By means of x-rays (Fig. 1), we have discovered that a figure of greater size is concealed underneath; it is an oval-shaped feature, perhaps a coat of arms with an inscription running round the edge in capital letters that reads: REGINA MARTIRUM. According to the leading expert Manuela Mena, from the Prado Museum, it is probably a fragment of a model of one of the figures in the large "Aula Dei" paintings in Zaragoza.



Fig. 1







# ZACARÍAS GONZÁLEZ VELÁZQUEZ

(MADRID, 1763-1834)

*"Portrait of Doña Maria Luisa de Parma, Queen of Spain(1751-1819)"*

OIL ON CANVAS

230 x 160 cm.

Painted in 1789

## Provenance:

On 21<sup>st</sup> September 1789, the artist completed two large portraits of Carlos IV and Maria Luisa de Parma to commemorate their solemn entrance into the city, the Villa, of Madrid. The paintings were hung on the balcony of the Casa de la Diputación de los Cinco Gremios Mayores in the main Atocha thoroughfare, according to contemporary witnesses: "A magnificent canopy trimmed with gold occupied the central balcony off the main hall; it contained two large paintings with full-length portraits of Their Highnesses painted by the Professor of Art Don Zacarías Velázquez."

Conde de Peñaflor de Argamasilla, Seville. Second half of the 19th century  
By direct descent to the Marqués de Montana and from there to the former owner.

## Literature:

*"Descripción de los ornatos públicos....1789"*

Álvarez Baena, J.A. *"Hijos de Madrid Ilustres en Santidad"* IV. Madrid. 1791. p.371.

Ballesteros Robles, L. *"Diccionario Biográfico Matritense"* Madrid. 1912. p.283.

Núñez, B. *"Zacarías González Velázquez"* Madrid. 2000. Page 256. P-338.

(whereabouts unknown)



This stunning portrait of the Queen is an early work by Zacarías González Velázquez, one of Spain's more outstanding painters in the final years of the 18th century and early 19th. The painting dating from 1789 is one of the artist's major portraits.

Son of the painter Antonio González Velázquez and brother of the architect Isidro González Velázquez, Zacarías was born in Madrid in 1763. He learnt his trade in the studio of Mariano Salvador Maella, appointed Painter to the Court of the King, Carlos IV, in 1789.

Zacarías also studied at the Royal Academy of San Fernando in Madrid, where his father held the position of Director. He won various prizes and became a member of the academy in 1790. Part of his early output includes work for the Royal Tapestry Factory of Santa Bárbara, for which he was the last cartoon painter.

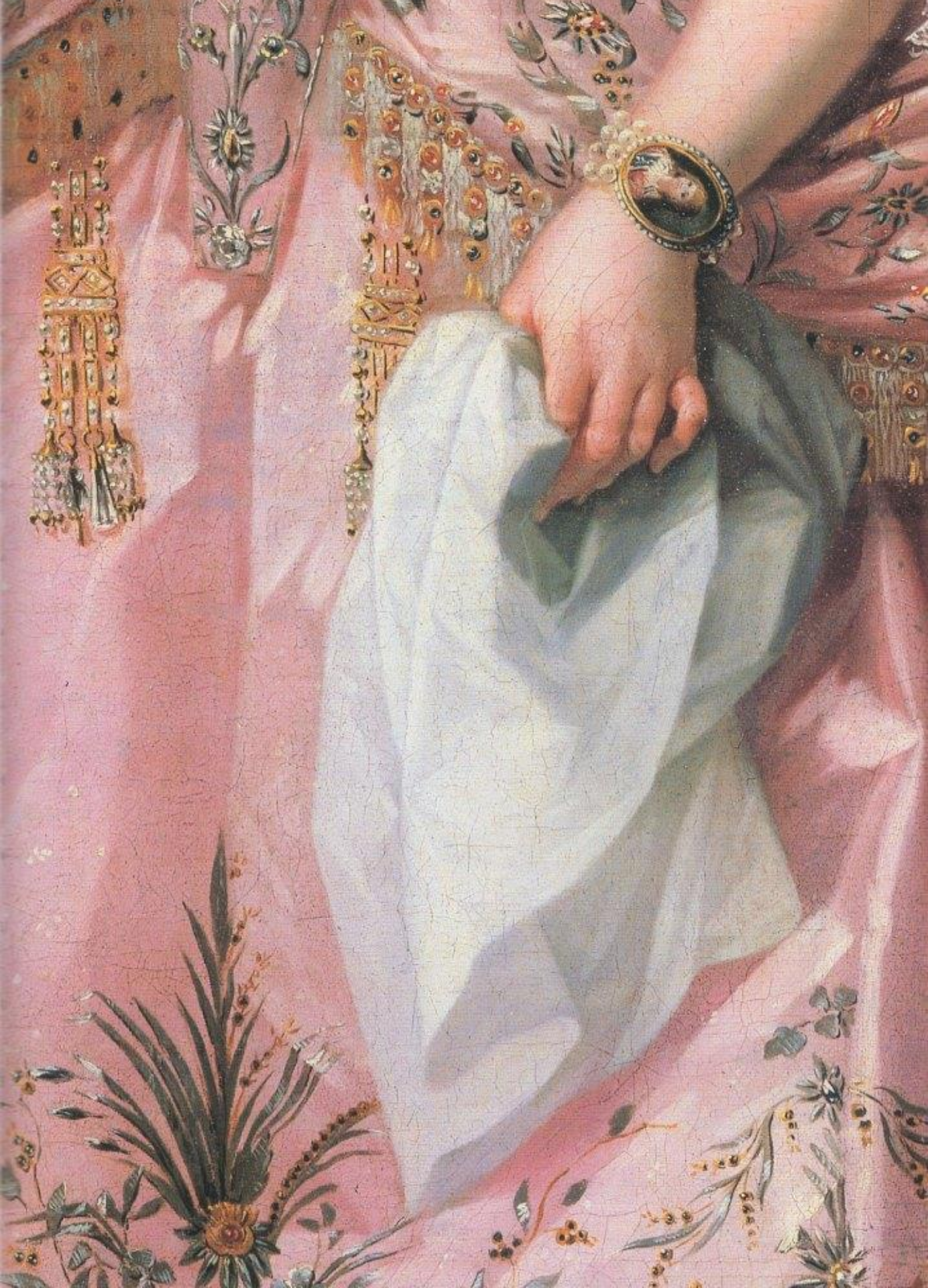
The painting we are dealing with here dates from 1789, a time when the painter's style was still dependent upon Maella, to whom this painting had been traditionally attributed, given its superb quality. The elegant dress on the subject, which was the height of fashion in France and Spain from the end of the 1780's through to the beginning of the 90's, helps us to date the piece. The date is confirmed by the inclusion of a miniature of the Prince of Asturias on the pearl bracelet the Queen is wearing on her left wrist. The Prince, the future King, Fernando VII, was born in 1784, the first male heir to the monarchs, Carlos IV and Maria Luisa de Parma. He is depicted as a child of approximately five years of age.

The composition of the painting is reminiscent of Maella's portrait of the Prince's elder sister, the Infanta Doña Carlota Joaquina (1775-1830), now in the Prado Museum and painted around 1785.

The style of our painting is close to that of "Retrato de Doña Maria Rovira" (See: "Pintura Española Recuperada por el Coleccionismo Privado", Catalogue of the Exhibition. Seville. Hospital de los Venerables. December 1996-February 1997. pp. 172-173. no. 67), dating from around 1785, in which Zacarías employs an overall treatment that is clearly similar in the fabrics, lacework, jewellery, hair and tone of the skin-colour.

Authorship has been confirmed by Dr. Bertha Núñez, author of the monograph on the artist.





# VICENTE LÓPEZ PORTAÑA

(VALENCIA, 1772 – MADRID, 1850)

*"Allegory of Winter"*

OIL ON CANVAS.

86,5 x 60 cm.

Painted circa 1790-1792

## Provenance:

Conde A. de G. His sale, Paris, Hotel Drouot, 4th June 1903, lot 15, as Fragonard.  
René Fribourg collection. His sale, London, Sotheby's Londres, 26th June 1963, lot 91, as  
Fragonard. Bought by the last owner.

The attribution has been confirmed by Dr. José Luis Díez, Deputy Director of The Prado Museum and author of the monograph Vicente López. He thinks that it is an early work painted during the first stay of López in Madrid between 1790 and 1792.







# VICENTE LÓPEZ PORTAÑA

(VALENCIA, 1772 - MADRID, 1850)

*"The Madonna and Child surrounded by angels presenting the rosary to Santo Domingo de Guzmán"*

OIL ON CANVAS

Signed on the back:

"Lopez Ft."

93 x 76 cm

Painted circa 1797

Provenance:

Marqués de la Torrecilla, Madrid. Circa 1850.

Conde de Villagonzalo, Madrid. Circa 1930.

Private collection.

Literature:

Pérez Sánchez, A. E., *"Novedades sobre Vicente López. Actas del II Congreso Español de Historia del Arte"*. Volume II, 19th century. Valladolid, 1978. Page 42.

Morales y Marín, J.L., *"Vicente López"*. Zaragoza, 1980. Page 109, no. 314.

Bertrán López, F., *"Las pinturas de Vicente López en la iglesia parroquial de Benifayó"*. Benifayó, 1981. Page 2.

Díez, J. L., *"Vicente López. II. Catálogo razonado"*. Madrid, 1999. Page 533. no. 207.

Exhibition:

Albuquerque. "El Alma de España". No. 90. Albuquerque Museum of Art. April – July 2005. No. 90.

This is the signed modello for the altarpiece of the parish church in Benifayó (Valencia) which was destroyed in the Spanish Civil War.

In this painting dating circa 1797, already within his period of maturity, the painter reflects his characteristic style in which he achieves a synthesis of the models, colouring and composition of Mengs and Giaquinto.



# JOSÉ CAMARÓN Y BONANAT

(SEGORBE, 1730 - VALENCIA, 1803)

*"Landscape with three hunters resting"*

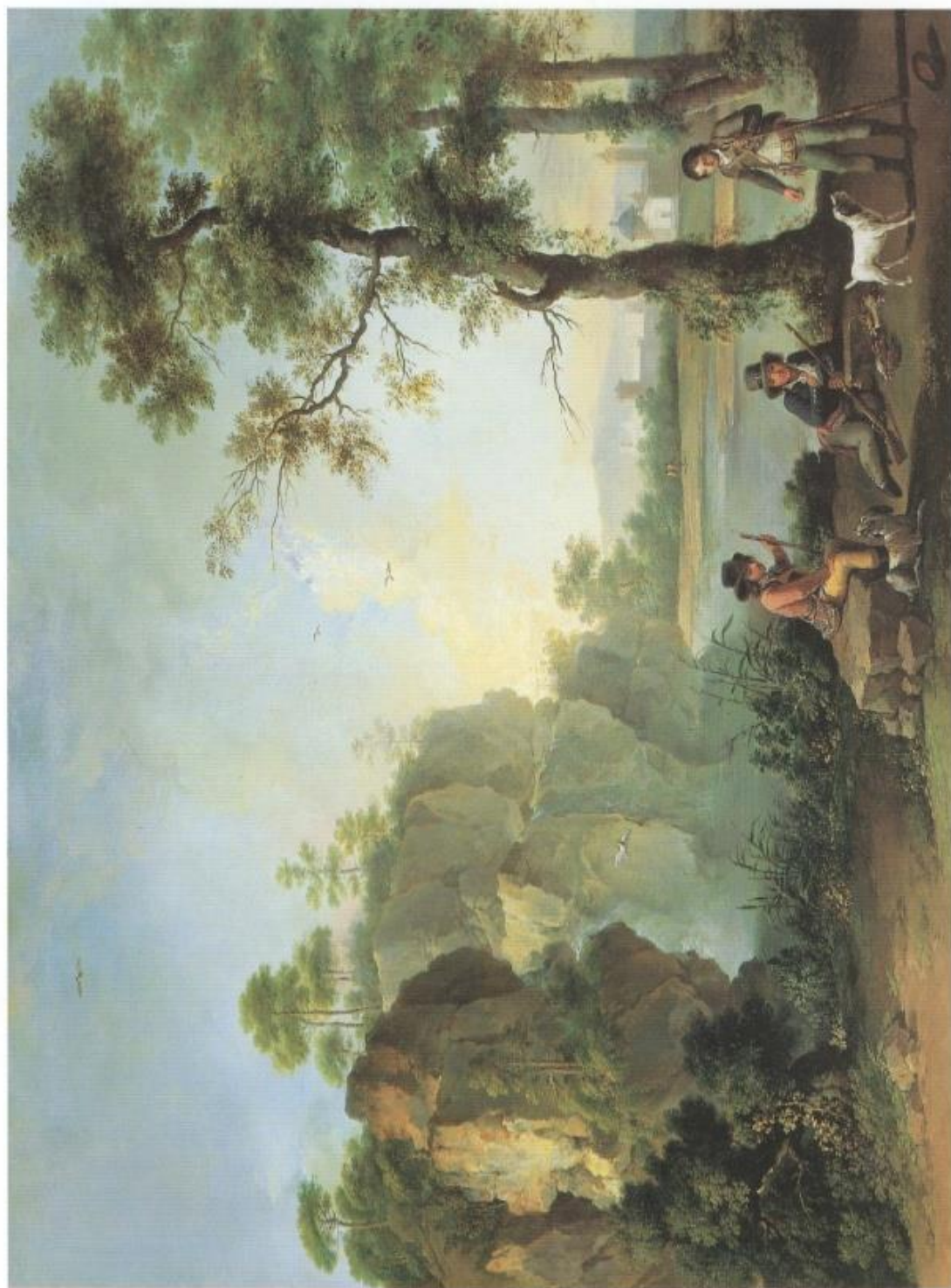
OIL ON CANVAS

70 x 91 cm.

Painted circa 1790.

This painting is characteristic of the artist's more advanced period in which he progresses towards a neoclassical approach, of colder colouring and sharper volumes. The same trees and background appear in a gouache signed and dated in 1796 and in a view of Valencia, also gouache on paper, both in a private collection in Madrid. The depiction of the hunters is the same as the characters in two fêtes galantes, albeit these are oil on canvas, formerly in the Collection of the Marqués de la Romana and now in a private collection in Madrid.





# FERDINAND VICTOR EUGÈNE DELACROIX

(CHARENTON-SAINT MAURICE, 1798 - PARIS, 1863)

*"Apollo slays Python"*

OIL ON PAPER, LAID ON CANVAS

65.5 x 60 cm

Red lacquer seal on stretcher with initials E.D.

## Provenance:

Posthumous sale from the artist's studio in February 1864, in which it appears as "n° 30. Première pensée de cette composition. Dans cette esquisse, le combat d'Apollon contre les Ténèbres est plus spécifié, et la scène se passe entièrement dans les espaces célestes". Sold to Dauzats for 1,000 francs.

Purchased by the Count of Villagonzalo in Paris during the last quarter of the 19th century. Private collection. Madrid.

## Literature

Robaut, A. 1885. No. 1109.

Johnson, L. "A new oil sketch by Delacroix for « Apollo slays Python »". The Burlington Magazine. Vol. XXIX. January 1988. pp. 35 and 36.

Johnson, L. "The Paintings of Eugene Delacroix" Oxford University Press. 1988. Vol. V, no. 575; repr. Vol. VI. pl. 50.





On 12th December 1848, two million francs were released for the restoration of the Louvre and in the following April, Delacroix was appointed to paint the centre of the ceiling in the Apollo Gallery, although the commission was not formally arranged until 8th March 1850, the date upon which the first payment of 18,000 francs was made to the artist, to be followed by the remaining 6,000 francs.

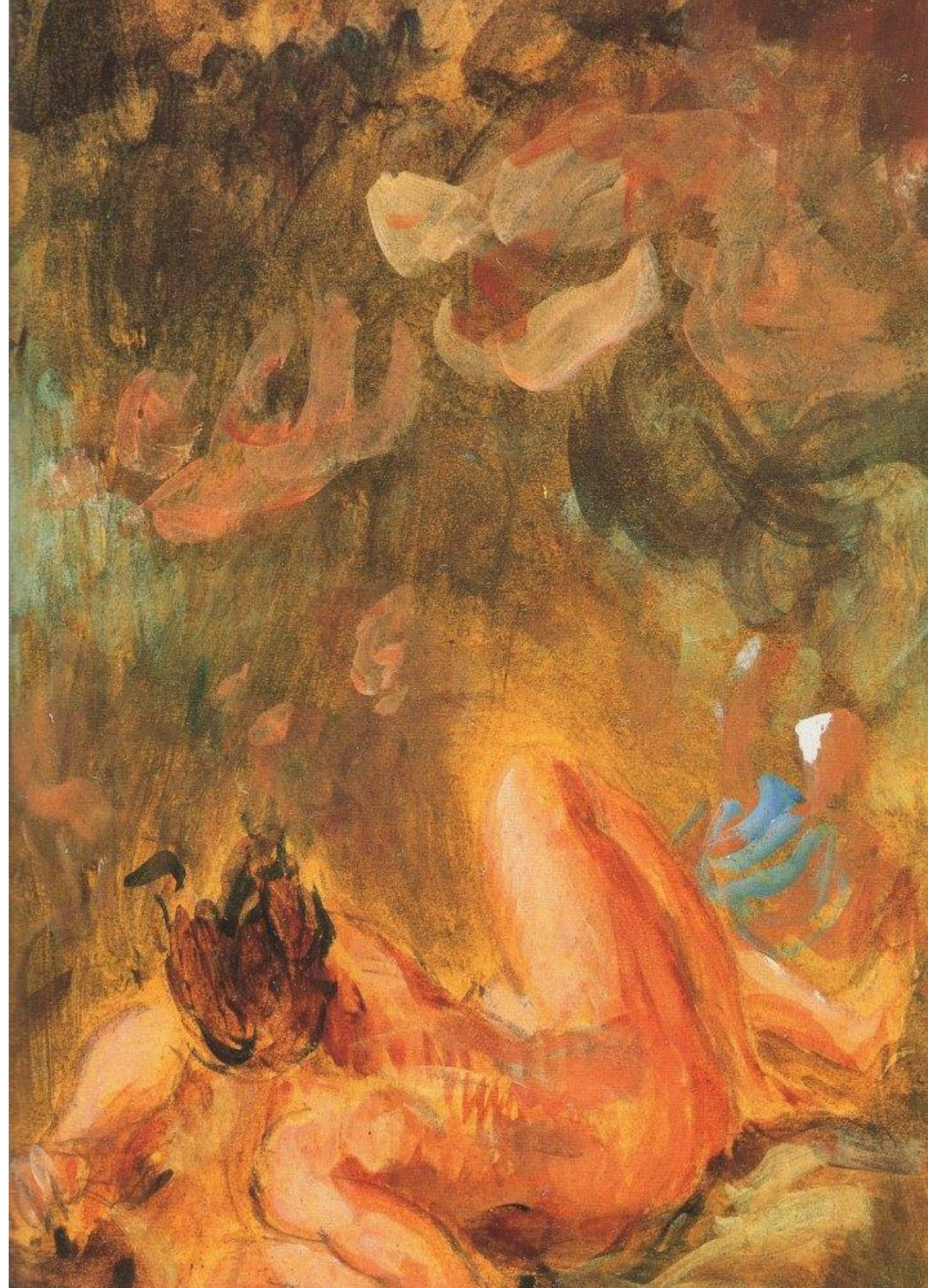
As per the agreement, the master returned to the subject already foreseen by Le Brun in the 17th century: Apollo in the Chariot, renaming it as Apollo slays Python. The great painting was installed "in situ" at the end of August 1851, and the final touches were applied (Fig. 1). On 16th and 17th October of that same year, it was presented in public to widespread critical acclaim, with the exception of Vittet in *"La Revue Contemporaine"* on 15th September 1851, who founded it excessively theatrical and affected; on the other hand, Tillot in the *"Siècle"* on 30th October 1851 noted that colour in Delacroix "is no imitation of Rubens or Veronese; it combines the quality of them both, the Venetian's finesse and delicate touch and the richness of the Flemish painter".

This painting is a more fluent and instinctive study; the Royal Museum of Fine Arts in Brussels holds the presentation model of more rounded quality.



Fig. 1







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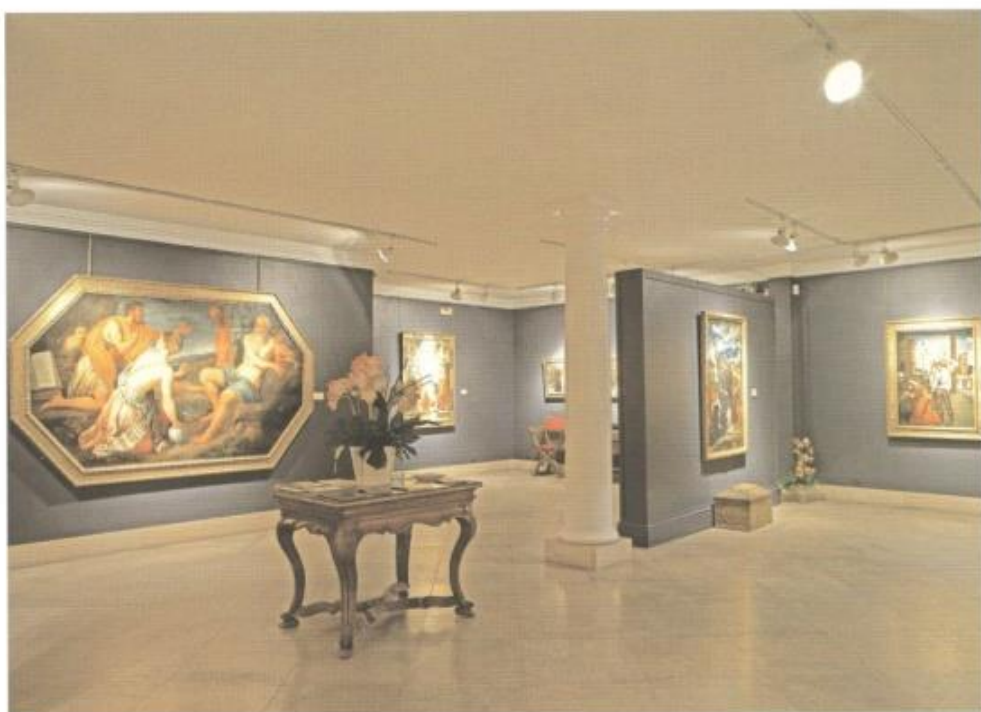
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