

Caylus



MIGUEL XIMÉNEZ AND WORKSHOP
(Pareja, Guadalajara, documented in Zaragoza between 1462-1505)

Kiss of Judas

Ca. 1500-1505

Oil and tempera on panel

70 x 50 cm

PROVENANCE:

Mercedes Escrivá de Romaní y Sentmenat (1886-1969) colección, V Marchioness of Campillo de Murcia, Barcelona
Private collection, Barcelona

EXHIBITIONS:

Zaragoza, Palacio de la Aljafería, *Fernando II de Aragón, el rey que imaginó España y la abrió a Europa*, March 10 - June 7 2015.

LITERATURE:

MORTE GARCÍA, C., SESMA MUÑOZ, J. A. and MÉNDEZ DE JUAN, J. F. (dirs.), *Fernando II de Aragón, el rey que imaginó España y la abrió a Europa*. Exhib. cat. Zaragoza: Gobierno de Aragón, 2015, pp. 310-311.

RELATED LITERATURE:

POST, Ch. R., *A History of Spanish Painting*. Cambridge-Massachusetts: Harvard University Press, 1941, vol. VIII, pp. 68-134.

GUDIOL RICART, J., *Pintura medieval en Aragón*. Zaragoza: Instituto Fernando el Católico, 1971, pp. 63-64 and 85-85.

Miguel Ximénez, a painter whose entire career took place in Aragón, was born in Pareja (Guadalajara). He settled in Zaragoza in 1462 and during at least two decades worked in collaboration with several painters, including Martín Bernat, Juan de Bonilla and Salvador Roig. Ximénez subsequently established a family workshop with his sons Juan and Jaime and his son-in-law Jaime Serrat. In 1484 he achieved the status of court painter to Ferdinand the Catholic, replacing Tomás Giner who had died in 1480.

Most of Ximénez's works were commissioned in collaboration with other painters, with the result that very few securely autograph works are now known. Notable among them are: the *Altarpiece of the Pietà with the Archangel Michael and Saint Catherine* for Egea de los Caballeros (between 1475 and 1485); the *Altarpiece of Saint John the Baptist between Saint Fabian and Saint Sebastian* painted in 1494 for the Confraternity of Saint John in the monastery of Sigena (Museu Nacional d'Art de Catalunya, Barcelona); and the *Altarpiece of Saint Martin of*

Tours, Saint John the Evangelist and Saint Catherine of Alexandria painted for the church of San Pablo in Zaragoza (now Museo de Zaragoza), which is one of Ximénez's last works. Altarpieces executed with other artists include the *Altarpiece of the Holy Cross* for Blesa (1481-87; Museo de Zaragoza), painted with Martín Bernat.

The present *Kiss of Judas* was in a private Barcelona collection and was recently reconsidered by Alberto Velasco in his entry for the catalogue of the 2015 exhibition *Fernando II de Aragón, el rey que imaginó España y la abrió a Europa*, in which this work was included. As that author noted, it is probably the only known remnant from the predella of an altarpiece commissioned at the end of Ximénez's life, during the period when he also painted the altarpiece for the church at Tamarite de Litera, between 1500 and 1503. In Velasco's opinion, Ximénez must have benefited from the collaboration of his studio, which was habitual in his working practice, as noted above.