

*Caylus*



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Caylus, founded in 1988 by Peter Glidewell, Enrique Gutierrez de Calderon and José Antonio de Urbina, has become a paradigm in the market of Spanish Old Masters.

Caylus deals mainly in Spanish and Italian Old Masters, focusing on Spanish paintings from the Gothic to the Romantic period. The gallery also deals with Latin American Art. A catalogue is published every two years with contributions from specialised art historians. Our recent sales include the *Countess of Chinchón* by Goya, the most important portrait by the artist in private hands. The painting is now in the *Museo del Prado* as an outstanding part of the Spanish National Heritage.

Caylus is active in Spanish cultural life as one of the sponsor companies of the *Fundación de Amigos del Museo del Prado*, *Fundación de Amigos del Museo de Artes Decorativas*, *Asociación del Museo Nacional de Escultura de Valladolid* and the *Fundación de Apoyo a la Historia del Arte Hispánico*. It has also sponsored the publication of : "*La pintura andaluza del siglo XVII y sus fuentes grabadas*" by Benito Navarrete, first publication of the *Fundación de Apoyo a la Historia del Arte Hispánico*

This catalogue shows a selection of paintings handled by Caylus. It also includes "Satyr holding a basket of grapes and quinces with a nymph" by Peter Paul Rubens, "The martyrdom of Saint Andrew" by Carlo Dolci, and "Saint Francis of Paula" by Ribera, which are presently on sale.

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

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# CATALOGUE

# PEDRO SÁNCHEZ I

(ACTIVE IN SEVILLE DURING THE SECOND HALF  
OF THE FIFTEENTH CENTURY)

## *"The Calvary"*

Oil and tempera on panel.

213 x 116,5 cm.

### PROVENANCE:

Don Pedro de Sandoval. Seville. 1610.  
Heinemann Gallery. Munich.  
Private collection. Switzerland.

### LITERATURE:

Pacheco, F. *Arte de la Pintura, su antigüedad y grandezas*. Sevilla. 1649  
(Edition by Bonaventura Bassegoda. Madrid. 1990. page 547)  
Post, Ch. R. *A History of Spanish Painting*. Cambridge. Mass. 1934.  
Vol V. page 8-10.  
Gaya Nuño, J. A. *La Pintura Española fuera de España*. Madrid. 1958.  
n.º 2560.  
Valdivieso, E. *Historia de la Pintura Sevillana*. Sevilla, 1986. page 35

Private collection.



# JUAN DE FLANDES

(ACTIVE IN CASTILLE BETWEEN 1496 AND 1519)

## *"Baptism of Christ"*

Oil on panel

186'3 x 110'5 cm

Painted between 1496 and 1499.

### PROVENANCE:

Commissioned by Queen Isabel la Católica for the altarpiece of Saint John the Baptist in the Cartuja de Miraflores, Burgos.

D' Armagnac Collection, Bordeaux. Acquired in 1809.

Conde de Adanero. Madrid. Circa 1860.

Marqués de Castro - Serna. Madrid. Circa 1880

Vizconde de Roda. Madrid. 1950.

Private Collection. Madrid.

### LITERATURE:

Ponz, A. *Viaje de España*. 1788 Vol. XII pages 55-56

Sanchez Cantón, F. J. *El retablo de la Reina Católica*. Archivo Español de Arte. Madrid. 1930. Vol. VI page 113.

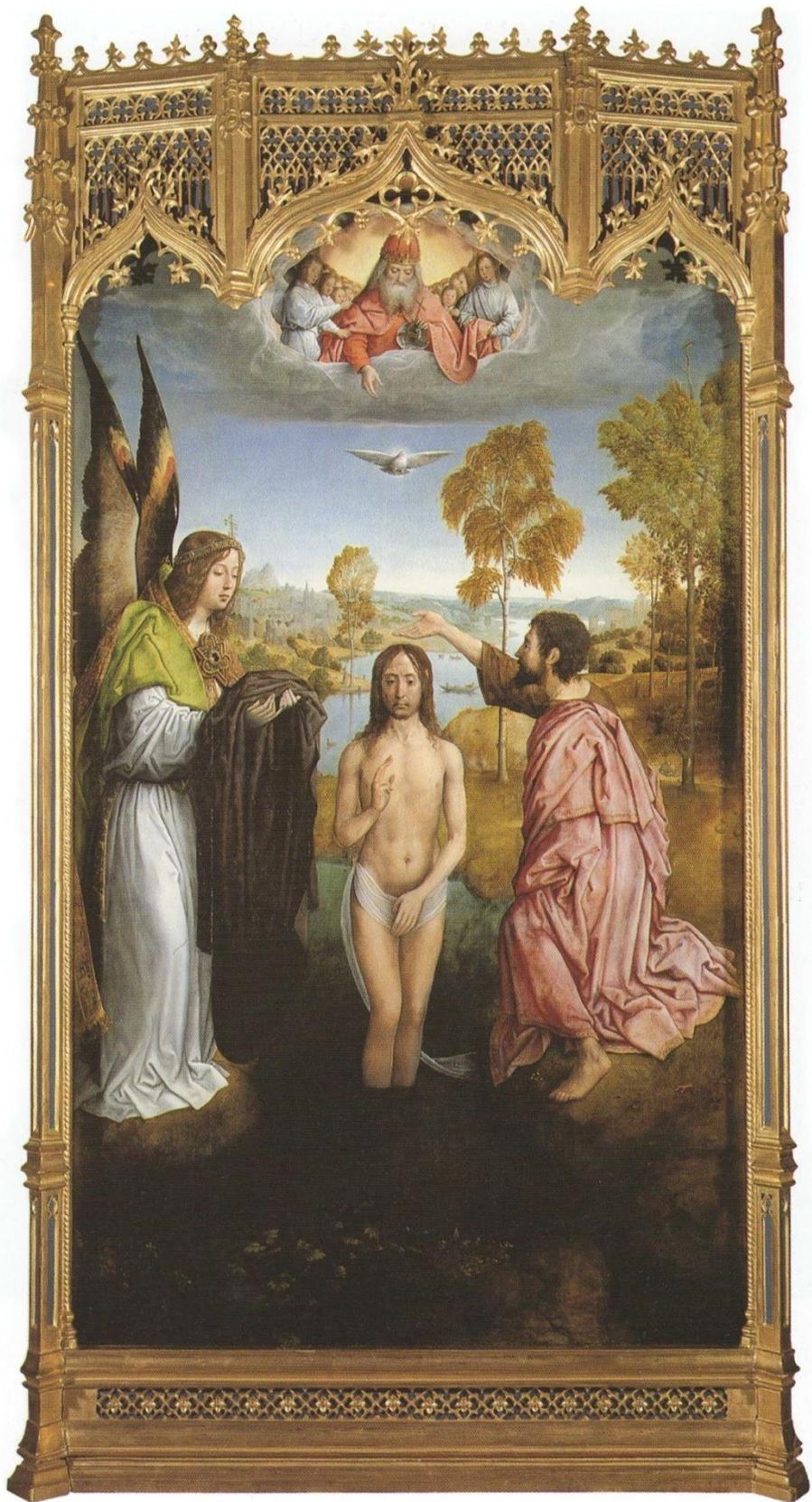
Tzentschler Lurie, A. *Birth and naming of Saint John the Baptist attributed to Juan de Flandes*. Bulletin of the Cleveland Museum of Art. 1976. Pages 118-135.

Reynaud, N., De Coo, J. *Origen del retablo de San Juan Bautista atribuido a Juan de Flandes*. Archivo Español de Arte. Madrid, 1979, n.º 206 pages. 125-144.

### EXHIBITION:

MADRID: "Juan de Flandes." Museo del Prado. 1986. n.º 11.

Private collection. Madrid.



AGNOLO DI COSIMO,  
called IL BRONZINO  
(FLORENCE, 1503 – 1572)

*"Portrait of Eleonora de Toledo,  
Grand Duchess of Tuscany"*

Oil on panel  
44,8 x 34,4 cm.  
Painted circa 1561

PROVENANCE:

Commissioned in 1561 "per lei propia, che mandó il ritratto suo in Ispagna"  
(Vid Giovanni Gaye. *Carteggio inedito d'artisti*. Florence. 1840. III. Page 94)  
and probably sent to her relatives in Spain.

Conde de Adanero Collection. Madrid. Circa 1870.

Marques de Castro-Serna Collection. Madrid. Circa 1880.

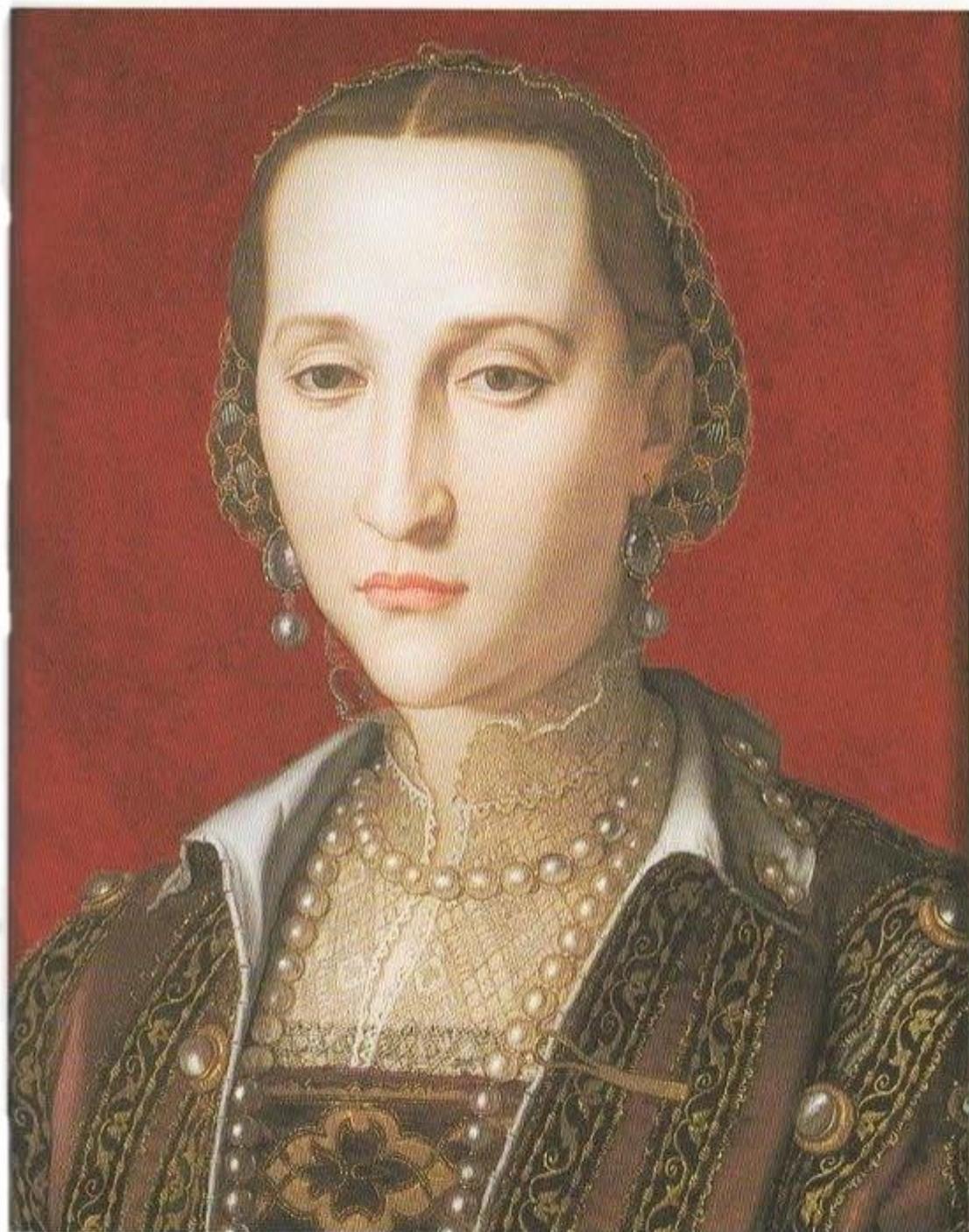
Private Collection. Mexico D. F.

LITERATURE:

Simon, R *Tres siglos de pintura*. Madrid. 1955. Page 60.

This hitherto unpublished work has been inspected first hand by Janet  
Cox-Rearick, Charles McCorquodale and Robert Simon. They have all  
confirmed the attribution.

Private collection.



# ANTONIS MOR VAN DASHORST

(UTRECHT, 1519 – ANTWERP, 1575)

## *"Portrait of King Philip II of Spain"*

Oil on panel

107 x 83'8 cm

With 18<sup>th</sup> century inscription:

"Philip 2<sup>nd</sup> King of Spain Ant. More Pt."

### PROVENANCE:

The Hon. John Spencer (1708 - 1746)  
The I Earl Spencer (1734 - 1783), Althorp.  
The VIII Earl Spencer, by descent.  
Private Collection.

### LITERATURE:

Knapton, G. *Catalogue of Pictures at Althorp*. 1746. n.º 103.  
Hyams, H. *Antonis Mor*. Brussels. 1910 pags. 48-49.  
Friedländer, M. *Early Netherlandish Painting*. Vol. XIII. n.º 346  
Garlick, K. J. *A catalogue of Pictures at Athorp*. London. 1976. n.º 462  
Checa, F. *Felipe II. Mecenaz de las Artes*. Madrid. 1992. Page 89.

### EXHIBITION:

MANCHESTER: "Art treasures of the United Kingdom." Museum of  
Ornamental Art. 1875. n.º 523.  
LEEDS: "National Exhibition of Works of Art". 1868. n.º 559.  
BOSTON: "European Paintings from Private Collections." Museum of Fine  
Arts. 1992. n.º 100.  
MADRID: "Felipe II. Un Príncipe del Renacimiento."  
" Museo del Prado. 1998-99. n.º 1

Purchased by the Museo de Bellas Artes de Bilbao



# ALONSO SÁNCHEZ COELLO

(BENIFAYÓ, VALENCIA, 1531 – MADRID, 1588)

## *"Portrait of Infanta Doña Juana de Austria"*

Oil on canvas

116 x 95 cm.

Painted circa 1557.

### PROVENANCE:

Probably donated by Philip II of Spain to Adam von Dietrichstein, Ambassador of the Emperor of Austria in Madrid between 1564 and 1571.

Sold by a member of the Dietrichstein family in Buenos Aires in 1940.

Agustín Larreta Anchorena Collection. Acelain, Argentina. 1988.

### LITERATURE:

Gaya Nuño, J.A. *La Pintura Española fuera de España*. Madrid, 1958, n.º 2565.

Brauer Hermann, S. *Alonso Sánchez Coello*. Munich. 1984. n.º 6.

### EXHIBITION:

BUENOS AIRES: "De los Primitivos a Goya". Museo Nacional de Bellas Artes. 1966, n.º 72.

MADRID: "Alonso Sánchez Coello y el Retrato en la Corte de Felipe II". Museo del Prado. 1990, n.º 16.

EL ESCORIAL: "Felipe II. Un monarca y su época". 1998, n.º 136.

CÁCERES: "El linaje del Emperador." Centro de Exposiciones San Jorge. 2000 - 2001, n.º 82.

Purchased by the Museo de Bellas Artes de Bilbao.



JUAN PANTOJA DE LA CRUZ  
(VALLADOLID, CIRCA 1553 – MADRID, 1608)

*"Portrait of Prince Filippo Emanuele of Savoy"*

Oil on canvas  
111,5 x 89 cm.  
Painted in 1605.

PROVENANCE:

Commissioned by Philip III of Spain for El Pardo Palace Portrait Gallery.

LITERATURE.

Kusche, M. *Tres siglos de Pintura*. Madrid. 1995. Page 70.

Purchased by the Museo de Bellas Artes de Bilbao.



DOMENIKOS THEOTOKOPOULOS,  
called EL GRECO  
(CANDÍA, 1541 – TOLEDO, 1614)

*"Saint Francis of Assisi  
and brother Leo meditating over death"*

Oil on canvas, signed.  
108'3 x 64'5 cm  
Painted circa. 1600 - 1607

PROVENANCE:

Unidentified convent in Toledo  
Private collection, Madrid.  
Siravegne collection, Madrid, circa 1930.  
Felix Fernández Valdés Izaguirre Collection, Bilbao 1950.  
Private collection.

LITERATURE:

Legendre, M. Hartmann, A. *El Greco*. Paris. 1938, n.º 410.  
Camón Aznar, J. *Dominico Greco*. Madrid. 1950, n.º 636.  
Wethey, H. E. *El Greco and his School*. Princeton. 1962, n.º 229.  
Manzini, G; Frati, T. *L'Opera completa del Greco*. Milano. 1969, n.º 132G.  
Pita Andrade, J. M.; Alvarez Lopera, J. *El Greco*. Milano. 1981, n.º 131.  
Alvarez Lopera, J. *El Greco. La obra esencial*. Madrid. 1993, n.º 218.

EXHIBITION:

BARCELONA: "El Greco. Su revalorización por el modernismo catalán."  
Museo Nacional de Arte de Cataluña. 1996-97, n.º 16.

This painting will be included in the forthcoming catalogue raisonne by  
Jose Alvarez Lopera.

Private collection.



DOMENIKOS THEOTOKOPOULOS,  
called EL GRECO  
(CANDÍA, 1541 – TOLEDO, 1614)

*"Saint Peter in tears"*

Oil on canvas, signed  
96'5 x 78'7 cm

PROVENANCE:

Marqués de Legarda Collection, Vitoria, Spain.  
H.D. Havemeyer Collection, New York, 1912  
Sale at the American Art Association, New York, April, 10<sup>th</sup>, 1930 lot 98  
Oscar Cintas Collection. New York.

LITERATURE:

Wethey, H. E. *El Greco and his School*. Princeton. 1962, n.º X-440.  
Camón Aznar, J. *Dominico Greco*. Madrid. 1970 Vol. II, n.º 454.

EXHIBITION:

NEW YORK: "Painting by El Greco and Goya." Knoedler and Co. 1912,  
n.º 2.  
MADRID-ROME-ATHENS: "El Greco. Identidad y transformación."  
Museo Thyssen-Bornemisza. 1999, n.º 51.

This painting will be included in the forthcoming catalogue raisonne by  
José Alvarez Lopera.

Purchased by the Soumaya Museum, Mexico. D.F.



DOMENIKOS THEOTOKOPOULOS,  
called EL GRECO  
(CANDÍA, 1541 – TOLEDO, 1614)

*"The Holy Family with Saint Anne."*

Oil on canvas.  
123 x 102 cm.  
Painted circa 1610 – 1614

PROVENANCE:

Studio of the artist. Appears in the inventory done in April, 12<sup>th</sup>., 1614.  
Jorge Manuel Theotokopuli. Private collection. Gijón (Asturias)  
Miethke Gallery. Vienna. M. van Gelder collection. Uccle  
Sir William van Horne Collection. Montreal. Circa 1910.  
Private collection.

LITERATURE:

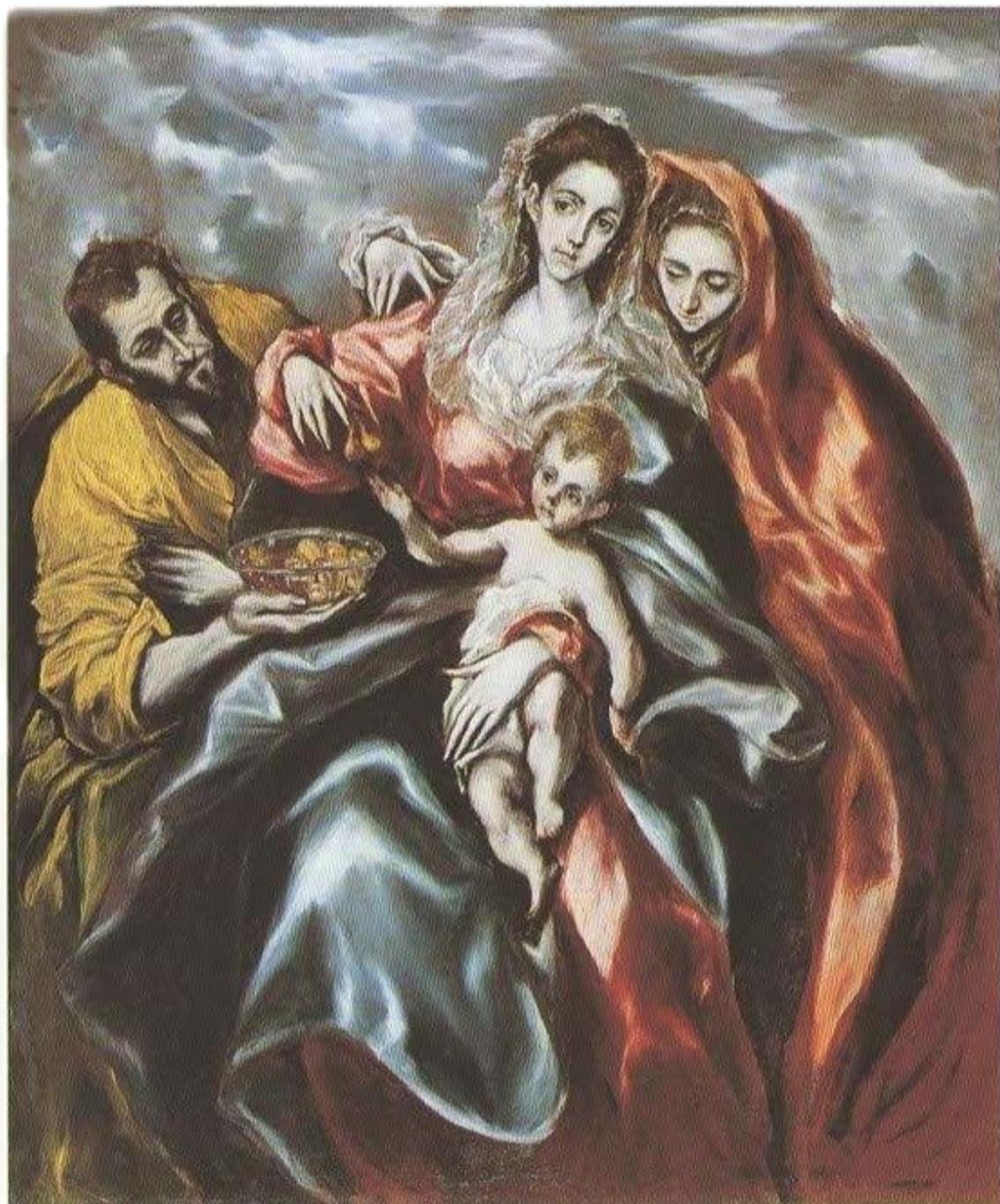
- San Román y Fernández, F. de B. *El Greco en Toledo o Nuevas Investigaciones acerca de la vida y obras de Dominico Theotocópuli*. Madrid, 1910. Page 193.  
Mayer, A.L.: *Dominico Theotocópuli en der Cicerone*. Leipzig. Enero, 1916,  
pag 7, illustrated page 5.  
Mayer, A. L.: *Dominico Theotocópuli*, Munich, 1926, n.º 29, page 8.  
San Román y Fernández, F. de B.: *De la vida del Greco. Nueva serie de documentos inéditos*. Archivo Español de Arte y Arqueología. Madrid, 1927.  
Page 79.  
Legendre, M; Hartmann A.: *Dominico Theotocopuli gennant. El Greco*.  
Paris 1930, III. Page 149.  
Wethey, Harold E.: *El Greco and his School*. Princeton, 1962, Vol. II  
pags. 188-9, n.º X-101.  
Manzini, G; Frati, T. *L'Opera completa del Greco*. Milan. 1969. Page 107,  
n.º 91C.  
Camón Aznar, J. *Dominico Greco*. Madrid. 1984 (2<sup>nd</sup> Edition). Vol. II,  
page 1352, n.º 249.  
Cossio, Manuel B. *El Greco*. Madrid. 1984 (2<sup>nd</sup> Edition). Page 272, n.º 28.

EXHIBITION:

BARCELONA: "El Greco, Su revalorización por el Modernismo catalán."  
Museo Nacional de Arte de Cataluña. 1996-1997, n.º 24.

This painting will be included in the forthcoming catalogue  
raisonné by José Alvarez Lopera.

Private collection.



FRAY JUAN BAUTISTA MAINO  
(PASTRANA, 1581 – MADRID, 1649)

*"The Adoration of the Shepherds"*

Oil on canvas  
160 x 119,3 cms.

LITERATURE:

Gallego, J. *De la Edad Media al Romanticismo*. Madrid. 1994. Page 84.

EXHIBITION:

MADRID: "Obras maestras de la Pintura Española del Museo Meadows."  
Museo Thyssen-Bornemisza, 2000, n.º 17.

Purchased by the Meadows Museum, Dallas.



FRANCISCO DE ZURBARÁN  
(FUENTEDECANTOS, 1598 - MADRID, 1664)

*"The Ecstasy of Saint Francis of Assisi"*

Oil on canvas  
101 x 76 cm.  
Painted circa 1638-1639

PROVENANCE:

Probably King Louis Philippe de France.  
Private collection. Mexico D.F.

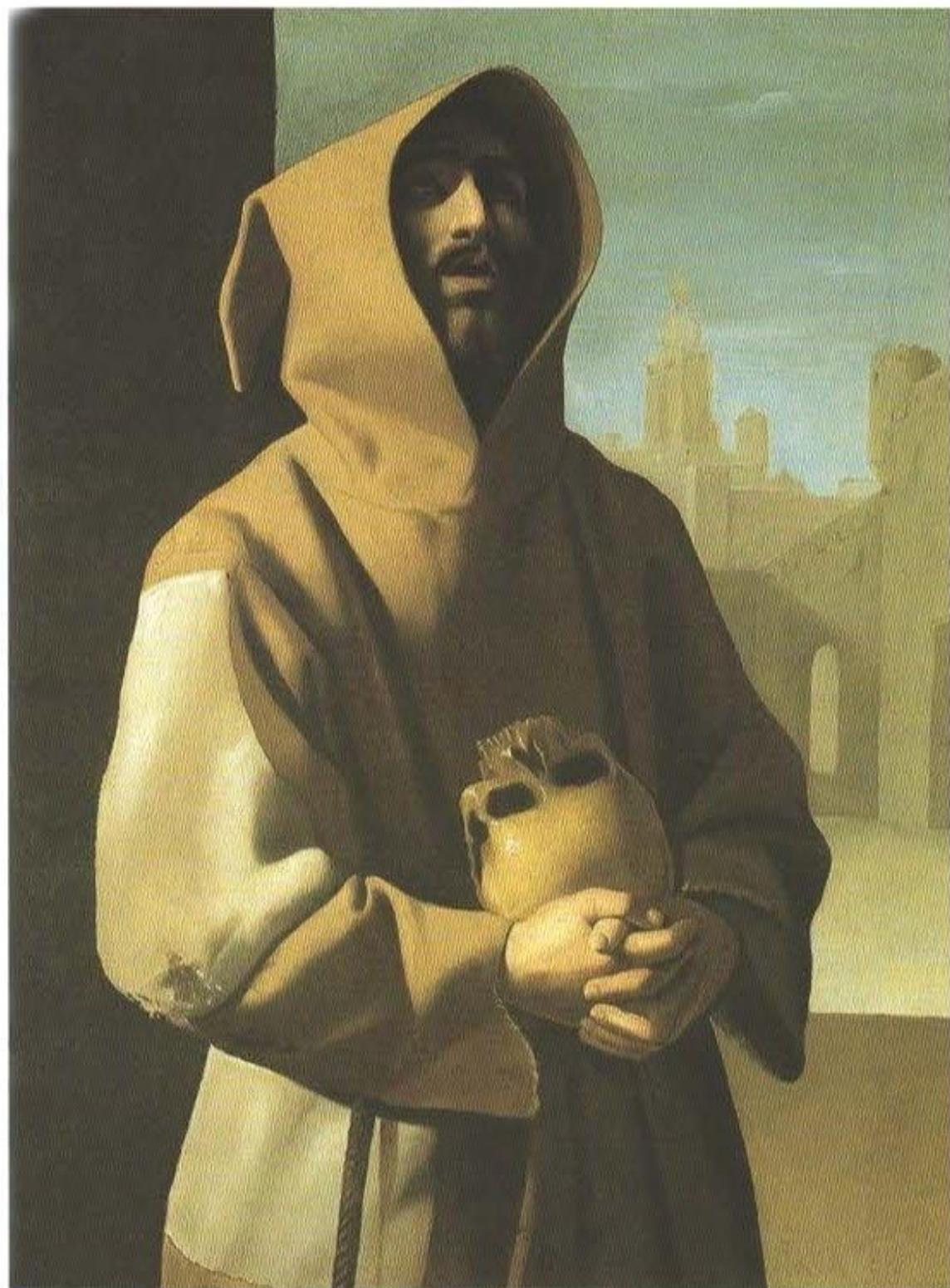
LITERATURE:

Navarrete Prieto, B. *Zurbarán y su obrador. Pinturas para el Nuevo Mundo.*  
Catálogo de la Exposición. Madrid - Valencia - Mexico D. F. 1999.  
page 140.

EXHIBITION:

SEVILLA: "Zurbarán. IV Centenario". Museo de Bellas Artes. 1998. n.º 52.

Purchased by the Soumaya Museum. Mexico D. F.



# GIULIO CESARE PROCACCINI

(BOLOGNA, 1574 – MILANO, 1625)

## *"The Assumption of the Magdalene"*

Oil on canvas.

214 x 146 cm.

Painted circa 1620.

### PROVENANCE:

Gian Carlo Doria, Genoa. Appears in the inventory done after his death in 1625. " n.º 437. Una Madalena rapita da angeli del Procaccino".

Private collection, Boston.



PETER PAUL RUBENS  
(SIEGEN, 1577 - ANTWERP, 1640)

FRANS SNYDERS  
(ANTWERP, 1579 - 1657)

*"Satyr holding a basket of grapes  
and quinces with a nymph"*

Oil on panel  
106 x 77 cm.

Painted circa 1615, the still life by Snyders

PROVENANCE:

Studio of Rubens in Antwerp, as appears in an inventory done after his death in May, 1640: n.º 174. "Une piece d'une Nymphé & Satyre avec un panier plein de raisins, sur fond de bois."

Donated by the heirs of Rubens in 1645 to Salomon Nobiliers in Brussels.

Sir Alfred Chester Beatty. Dublin. 1936.

Comtesse Aubigny d'Esmyards. Montecarlo. 1971.

Private Collection Switzerland.

LITERATURE:

Müller Hofstede, J. "Abraham Janssens: Zur Problematik des Flämischen Caravaggismus." In Jahrbuch der Berliner Museen XIII, 1971, page 275.; Illustrated.

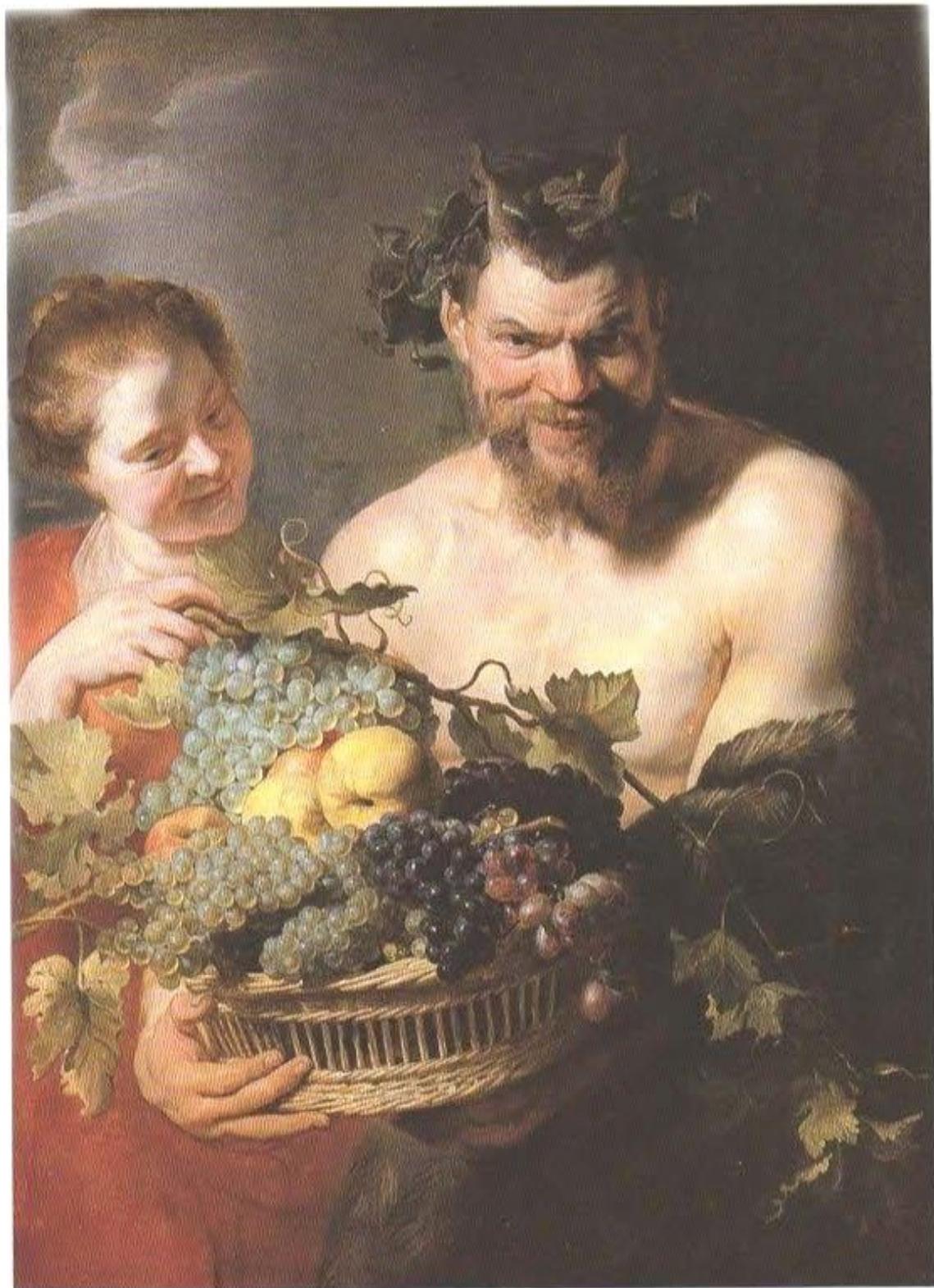
Bodart, D.: "Rubens". Milan, 1985 n.º 328 of the catalogue raisonné, page 168, illustrated in page 62.

EXHIBITION:

Mexico D. F. "Rubens y su Siglo". Museo Nacional San Carlos de México. 1999, n.º 24.

Ferrara "Rubens e il suo Secolo". Palazzo dei Diamanti. 1999, n.º 22.

All major Rubens experts including Christopher Brown, Arnout Balis, Michael Jaffe and Matías Díaz Padrón have inspected the painting and fully endorsed the attribution



JUSEPE DE RIBERA,  
called LO SPAGNOLETTO  
(JÁTIVA, 1588 – NAPLES, 1656)

*"Saint Francis of Paula"*

Oil on canvas, signed and dated 1640.  
73,5 x 65 cm.

With monogram SG on the lining and stretcher.

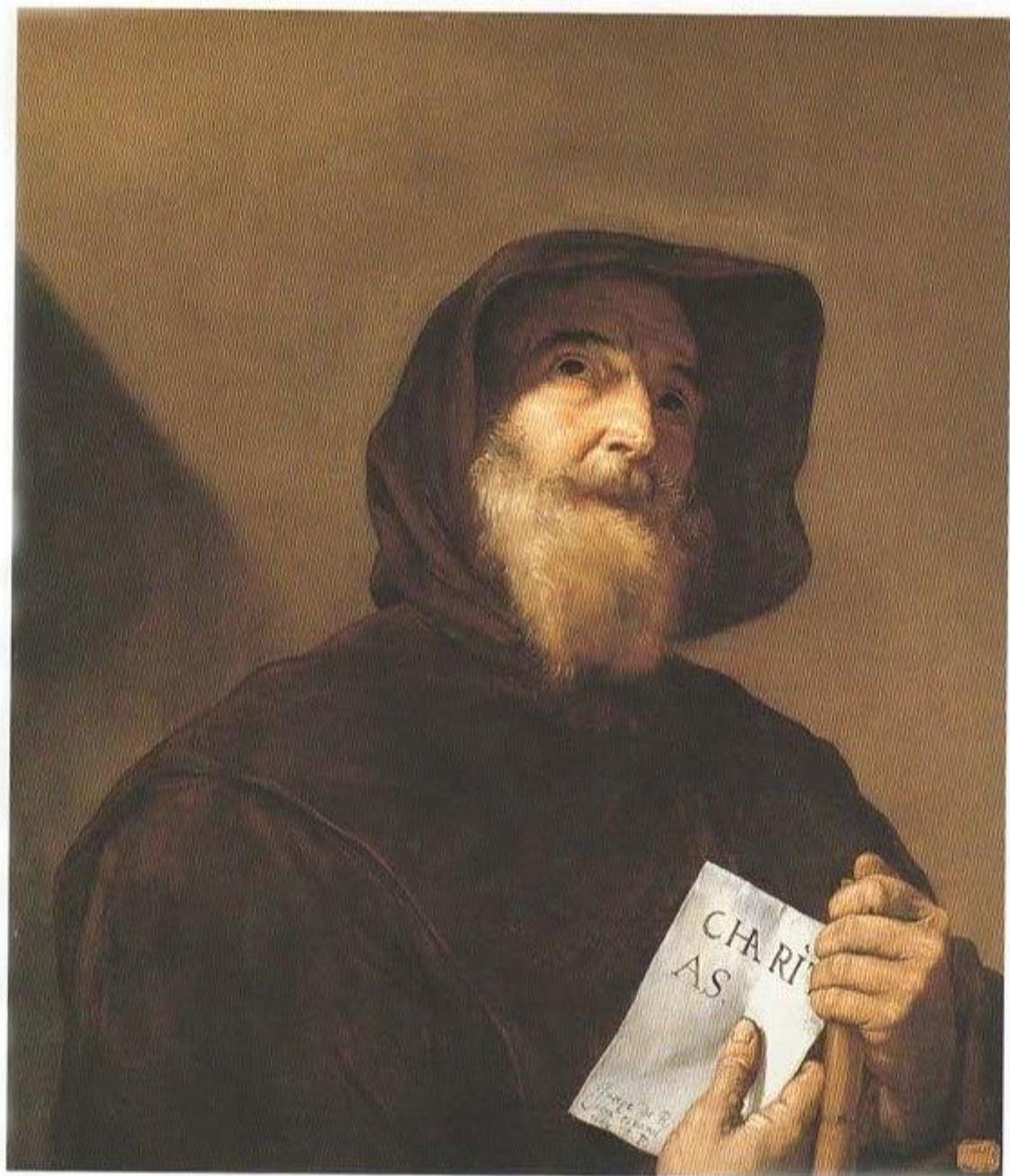
PROVENANCE:

Probably Spanish Royal Collection.  
Infante Sebastián Gabriel de Borbón Collection. Madrid.  
Confiscated by King Fernando VII of Spain in 1835.  
Museo de la Trinidad. Madrid.  
Returned to the Infante in 1861  
Private collection

LITERATURE:

Agueda, M. *La Colección de Pinturas del Infante Don Sebastián Gabriel de Borbón*. Boletín del Museo del Prado. Madrid. Vol. III, n.º 8 May-August. 1982, n.º 12, page 105.

This recently discovered work is the prototype of many studio versions (Capodimonte, Ermitage, Stockholm and Fogg Art Museum, among others). The attribution has been confirmed on a transparency basis by professor Nicola Spinosa, major expert in Ribera who will include this work in a forthcoming article on the artist.



JUAN DE ARELLANO  
(SANTORCAZ, 1614 - MADRID, 1676)

*"A gilt bronze and blue enamel vase with flowers."*

Oil on canvas, signed.

80 x 63 cm.

LITERATURE:

- Pérez Sánchez, A. E. *Juan de Arellano. 1614 - 1676*. Madrid, 1998. Fig. 5  
Page 53.  
Cherry, P. *Arte y Naturaleza. El Bodegón Español en el Siglo de Oro*. Madrid,  
1999. Fig. CXVIII.

Private collection. Madrid.



BARTOLOMÉ ESTEBAN MURILLO

(SEVILLE, 1617 - 1682)

*"Saint Peter in tears"*

Oil on canvas

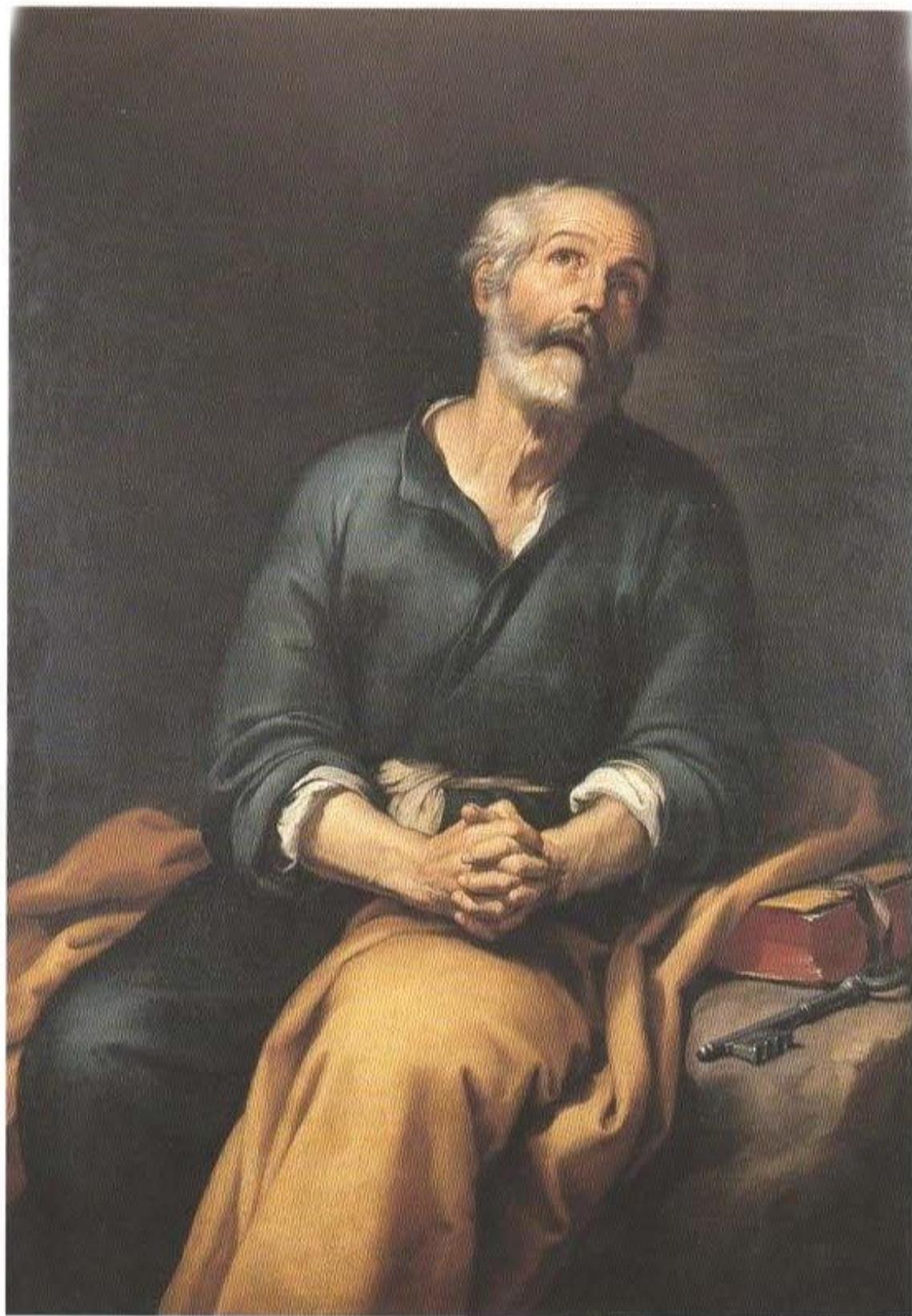
148 x 104 cm.

Painted circa 1655 – 60

EXHIBITION:

BILBAO: "Las lagrimas de San Pedro en la Pintura Española del Siglo de Oro" Museo de Bellas Artes, 2000. n.º 12.

Purchased by The Museo de Bellas Artes de Bilbao.



TOMÁS HIEPES  
(VALENCIA, CIRCA 1600 – 1674)

*"A corner of a garden  
with three pots of flowers on a maiolica ledge,  
two baskets and a puppie on a chair."*

Oil on canvas.  
109,5 x 156,5 cm.

LITERATURE:

Cherry, P. *Arte y Naturaleza. El Bodegón Español en el Siglo de Oro* Madrid.  
1999, Fig. CX.

EXHIBITION:

VALENCIA: "Thomás Yepes." Centro Cultural de la Fundación Bancaja.  
1995, n.º 14.

Purchased by the Prado Museum.



CARLO DOLCI  
(FLORENCE, 1616 - 1686)

*"The Martyrdom of St. Andrew"*

Oil on Panel,

52,5 x 41 cm.

PROVENANCE:

Commissioned in Florence by Paolo del Sera, agent of Grand Duke Leopoldo di Medici.

Venice Del Sera Collection. 1674.

Private collection. New York.

LITERATURE:

Baldinucci, F. *Notizie de' professori del disegno da Cimabue in qua*. Florence. 1681 - 1728, ed. 1845 - 47, V, 1846, page 347.

Boni, F. de *Biografia di artisti*. Venice. 1842, page 37.

Levi, C. A. *Le Collezioni veneziane d'Arte e Antichità*. Venice. 1900.

P. LXXVI.

Baldassari, F. *Carlo Dolci*. Milan. 1995, n.º 49.



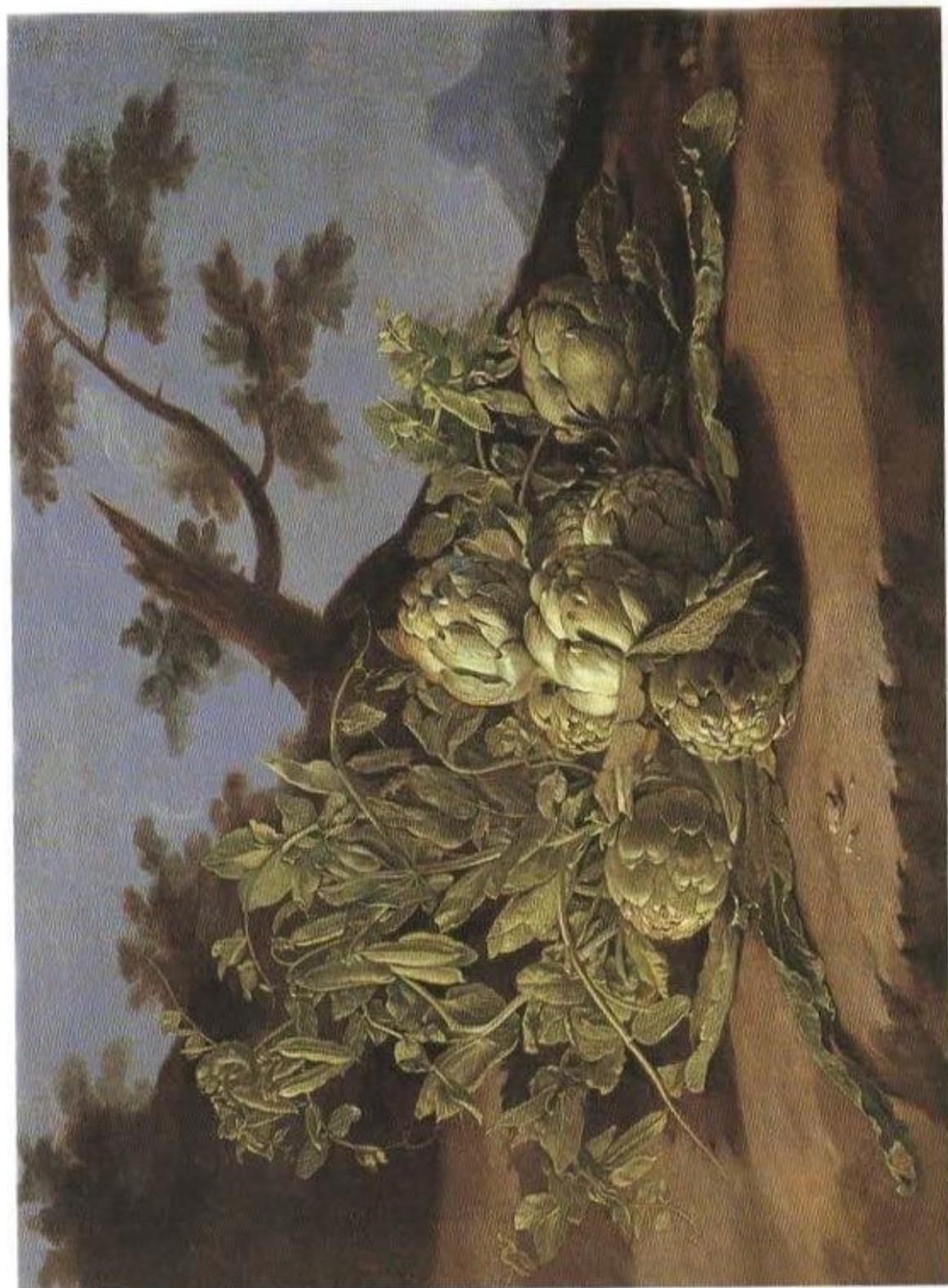
LUÍS MELÉNDEZ  
(NAPLES, 1716 - MADRID, 1780)

*"Still life of artichokes and peas in a landscape."*

Oil on canvas  
63 x 83 cm.

This hitherto unpublished work will be included in the forthcoming  
Meléndez monograph by Peter Cherry.

Private collection.



FRANCISCO DE GOYA Y LUCIENTES  
(FUENDETODOS 1746 - BORDEAUX 1828)

*"Hercules and Onphale"*

Oil on canvas, signed and dated 1784.  
81 x 64,5 cm.

PROVENANCE:

Duque de San Pedro de Galatino. Madrid. 1928  
Marquesa de Valdeolmos. Madrid. 1930  
Private collection. Madrid.

LITERATURE:

Mayer, A. L. *Francisco de Goya*. London. 1924, n.º 70  
Desparmet Fitz-Gerald, X. *L'Oeuvre peint de Goya*. París. 1928, n.º 66  
Held, J. *Farbe und Licht in Goyas Malerei*. Berlín. 1964, n.º 6  
Gudiol Ricart, J. *Goya*. Barcelona. 1970, n.º 158  
Gassier, P.; Wilson, J. *Vie et Oeuvre de Francisco de Goya*. París. 1970,  
n.º 198.  
Morales y Marín, J. L. *Goya*. Catálogo de la Pintura. Zaragoza. 1994,  
n.º 130.

EXHIBITION:

MADRID: "Exposición de pinturas de Goya" Museo del Prado. 1928, n.º 3.  
LONDON: "Goya. Truth and Fantasy. The small paintings" Royal Academy  
of Arts. 1994. n.º 18.  
ROMA: "Goya" Palazzo Barberini. 2000.

Private collection. Madrid.



# LUÍS PARET Y ALCÁZAR

(MADRID, 1746 – 1799)

## "A promenade in front of the entrance of the Royal Botanical Garden in Madrid."

Oil on canvas lined on panel.

58 x 88 cm.

### PROVENANCE:

Marqués de Salamanca Collection. Madrid. 1860

Private collection. London. 1912.

Apolinar Sánchez Gallery. Madrid. 1926.

Conde de Arteche Collection. Bilbao. 1940.

### LITERATURE:

Cean Bermúdez, J. *Diccionario histórico de los más ilustres profesores de Bellas Artes de España*. Madrid. 1800. Vol. IV. Pag. 53.

Caturla, M. L. *Paret, de Goya, coetáneo y dispar. Goya cinco estudios*. Zaragoza. 1949. n.º 64.

Gaya Nuño, J. A. *Luis Paret y Alcázar. Boletín de la Sociedad Española de Excursiones*. Madrid. 1952. Vol. LVI, page 117.

Delgado, O. *Luis Paret y Alcázar, pintor español*. Madrid. 1957. n.º 80.

Salas, X. *De Unas obras del pintor Paret y Alcázar y otras de José Camarón. Archivo Español de Arte*. Madrid, 1961. Vol. XXXIV, n.º 135  
pags. 267 - 269.

Morales y Marín, J. L. *Luis Paret. Vida y obra*. Zaragoza. 1997, n.º 71.

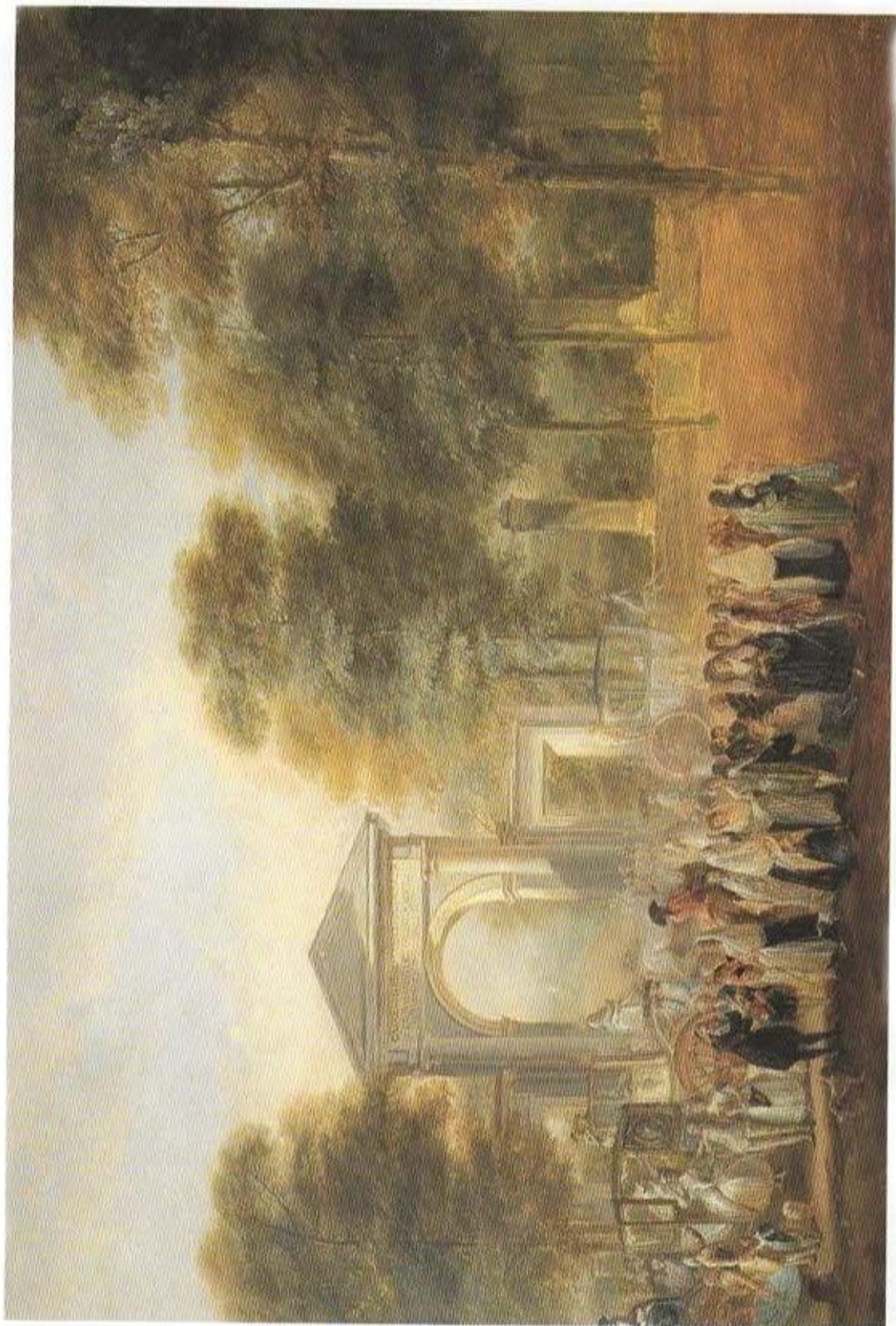
### EXHIBITION:

MADRID: "Exposición del Antiguo Madrid." Sociedad Española de Amigos del Arte. 1926, n.º 1209.

MADRID: "Homenaje a los Pintores de Cámara. Los Pintores de la Casa de Borbón en el Siglo XVIII." Galería Manuel Barbié. 1978, n.º 19.

BILBAO: "Luis Paret y Alcazar". Museo de Bellas Artes. 1991-92, n.º 30.

Purchased by the Prado Museum.



FRANCISCO DE GOYA Y LUCIENTES  
(FUENDETODOS 1746 - BORDEAUX 1828)

*"Self-portrait"*

Oil on canvas, signed,  
18'2 x 12'2 cm

Painted between 1795 and 1797

PROVENANCE:

Given by the artist to Doña María del Pilar Teresa Cayetana de Silva y  
Alvarez de Toledo, Duquesa de Alba (1762-1802).  
Tomás de Berganza, heir of the Duquesa, as appears in her will of 1797.  
By descent to the former owner

LITERATURE:

- Mayer, A. L. *Francisco de Goya*. London. 1924, n.º 299  
Ezquerro del Bayo, J. *La Duquesa de Alba y Goya*. Madrid. 1928,  
Page 280-281.  
Calvaert, A. F. *Goya: An account of his life and works*. London. 1953.  
Plate 116.  
Gassier, P. ; Wilson, J. *Vie et oeuvre de Francisco Goya*. Paris. 1970, n.º 665.  
Gudiol Ricart, J. *Goya*. Barcelona. 1970, n.º 338.  
De Angelis, R. *L'Opera pittorica completa di Goya*. Milano. 1974, n.º 260.  
Morales y Marín, J. L. *Goya. Catálogo de la Pintura*. Zaragoza. 1994,  
n.º 260.

EXHIBITION:

- MADRID: "Exposición de Obras de Goya." Ministerio de Instrucción  
Pública y Bellas Artes." 1900, n.º 108.  
MADRID: "El autorretrato en la Pintura Española." Fundación Mapfre.  
1991, n.º 7.  
MADRID: "Goya. La década de los Caprichos. Retratos 1792-1804".  
Academia de Bellas Artes de San Fernando. 1992, n.º 41.  
MADRID-LONDON-CHICAGO: "Goya. El capricho y la invención."  
1993-1994, n.º 63.  
MADRID: "Goya. 250 Aniversario." Museo del Prado. 1996, n.º 89.

Purchased by the Prado Museum



VICENTE LÓPEZ PORTAÑA

(VALENCIA, 1772 – MADRID, 1850)

*"Saint Sebastian attended by Saint Irene"*

Oil on canvas, signed.

78,5 x 64,5 cm.

Painted circa 1795 – 1800.

LITERATURE:

Alcolea Blanch, S. *Tres siglos de pintura*. Madrid. 1995. Page 220.

Díez, J. L. *Vicente López*. Madrid. 1999. Vol. I illustrated page 267; Vol II.  
P-276.

Purchased by the J.P. Getty Museum, Los Angeles.



# FRANCISCO DE GOYA Y LUCIENTES

(FUENDE TODOS 1746 - BORDEAUX 1828)

## *“Portrait of the Countess of Chinchón”*

Oil on canvas.

216x144 cm

Painted in 1800

### PROVENANCE:

Commissioned in 1800 by the sitter's husband, Don Manuel Godoy y Alvarez de Faria, Príncipe de la Paz and Duque de Alcudia.  
By descent to the former owners.

### LITERATURE:

- Mayer, A. L. *Francisco de Goya*. London. 1924, n.º 187.  
Desparment-Fitz Gerald, X. *L' Oeuvre peint de Goya*. París 1928, n.º 308.  
Gudiol Ricart, J. *Goya*. Barcelona. 1970, n.º 425.  
Gassier, P. Wilson, J. *Viet et Oeuvre de Francisco de Goya*. París 1970, n.º 793.  
De Angelis, R. *L'Opera pittorica completa di Goya*. Milano, 1974, n.º 378  
Morales Marín, J. L. *Goya: Catálogo de la Pintura*. Zaragoza, 1994, n.º 307.

### EXHIBITIONS:

- MADRID: “Goya”. Museo del Prado. 1928, n.º 19  
MADRID: “Exposición conmemorativa del centenario de Goya”.  
Palacio Real. 1946, n.º 13.  
MADRID: “Francisco de Goya IV Centenario de la capitalidad”  
Casón del Buen Retiro. 1961, n.º 15.  
PARÍS: “Goya”. Musée de L'Orangerie. 1970, n.º 29.  
MADRID: “Goya en las colecciones madrileñas”.  
Museo del Prado. 1983, n.º 30.  
LUGANO: “Goya nelle collezioni private di Spagna”.  
Collezione Thyssen-Bornemisza. Villa Favorita. 1986, n.º 31.  
MADRID-BOSTON-NEW YORK: “Goya and the Spirit of  
Enlightment”. 1988-1989, n.º 63.  
ZARAGOZA: “Goya”. La Lonja, 1992, n.º 37.  
MADRID: “Goya. La Década de los Caprichos. Retratos 1792-1804”.  
Academia de Bellas Artes de San Fernando, 1992, n.º 9  
MADRID: “Goya. 250 Aniversario”. Museo del Prado. 1996, n.º. 104.

Purchased by the Prado Museum.



