

Spanish
Master
Drawings

From Cano
to Picasso

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When we first ventured into the world of early drawing at the start of the 90s, little did we imagine that it would bring us so much satisfaction or that we would get so far. Then we organised a series of five shows which, with the title *Raíz del Arte* (Root of Art), brought together essentially Spanish and Italian drawing from the 16th to 19th centuries, a project supervised by Bonaventura Bassegoda. Years later, along with José Antonio Urbina and Enrique Calderón, our friends from the Caylus gallery, we went up a step on our professional path with the show *El papel del dibujo en España* (The Role of Drawing in Spain), housed in Madrid and Barcelona and coordinated by Benito Navarrete.

This show was what opened up our path abroad via the best possible gateway, the Salon du Dessin in Paris, the best drawing fair in the world. We exhibited for the first time in 2009 and have kept up the annual appointment with our best works. Thanks to this event, we have met the best specialists in drawing, our colleagues, and important collectors and museums. At the end of this catalogue, you will find a selection of the ten best drawings that testify to this work, Spanish and Italian works, but also Nordic and French, as a modest tribute to our host country. I would like to thank Chairmen Hervé Aaron and Louis de Bayser for believing in us and also the General Coordinator Héléne Mouradian.

We came to TEFAF Maastricht through drawing with the creation of the new section Works on Paper, which we have taken part in since 2010.

We thank Konrad Bernheimer, James Roundell and Cécile van Vlissingen for their unfailing support. We spent seven years working on the two projects simultaneously without disregarding either of them: a very demanding challenge.

As well as these two big fairs, we have taken part in the drawings week in London and New York on several occasions. In London we were always welcomed by our friends Jorge Coll and Nicolás Cortés, now Colnaghi, and in New York we took part with Marianne Elrick-Manley.

We are returning to New York to take part once again in Master Drawings Week to exhibit at Colnaghi, with the exhibition Spanish Master Drawings: from Pedro de Campaña to Picasso. This collection of some 14 works explains Spanish art on paper from the 16th to 20th centuries, four centuries. The show is intended for public and private scholarly collections, with works by well-known artists like Pedro de Campaña, Alonso Cano, Eugenio Cajés, Juan Conchillos, José Camarón, Vicente López, Eugenio Lucas, Pablo Picasso and others, works that have been well studied for the occasion by Ángel Rodríguez Rebollo.

Artur Ramon

CEO, Artur Ramon Art

Pieter Kempeneer, called Pedro de Campaña

Brussels, c. 1503 – 1580

The Meeting of Abraham and Melchizedek

1567-1580

Recto: black pencil, highlights in white lead and light brown ink washes on prepared laid paper

Verso: black pencil

188 x 212 mm

Inscriptions and marks: unknown symbol, in ink,
bottom centre of recto

Pedro de Campaña, the Hispanicised name of Pieter Kempeneer, is the most outstanding figure in the Sevillian painting of the mid-16th century. Born in Brussels, he travelled first to Italy and then to Spain, settling in Seville in 1537, where he stayed until 1562, when he returned to his home town. Campaña's contemporaries were quick to praise him, as we see, for example, in the *Discursos apologeticos* by Juan de Butrón (1626) or in *El Arte de la Pintura* by Francisco Pacheco (1649). Pacheco portrayed him in a beautiful drawing now kept at the Fundación Lázaro Galdiano in Madrid and part of the manuscript *Libro de descripción de verdaderos retratos de ilustres y memorables varones*.

The artist developed his artistic activity both in Seville and in Cordoba and Sanlúcar de Barrameda.¹ His most important works are without doubt the *Descent* (c. 1547) and the *Altarpiece of the Purification* in the El Mariscal chapel (1555), both in Seville cathedral, as well as the imposing high altarpiece of the church of Santa Ana (1550-1556), also in Seville. Another unforgettable work of his is the magnificent *Pentecost* in Burgos cathedral (c. 1556). After returning to Brussels, his activity centred fundamentally on producing drawings and cartoons for the city's tapestry factory, taking the place of Michel Coxcie.²

1 On the pictorial work of Pedro de Campaña see the study by Valdivieso (2008).

2 For detailed knowledge of this aspect see Campbell (2016), pp. 402-403.



Like his paintings, his drawings were highly valued, especially those, as Pacheco said, ‘in wash and highlights, using paper dyed any colour as a mezzotint for the white lead, which produces highlights, as we see in bold drawings and was used by our own Vargas and Mase Pedro’.³ The specialist Nicole Dacos studied him and in articles published in 1987 discerningly described his graphic production and the fact that a large portion of it was destined for the production of tapestries and prints, a subject Espinós returns to in 1999 and Valdivieso in 2008.⁴

Today, somewhere around 20 sketches of biblical matters have survived, distributed between private and public collections both in Spain and abroad. These used to form part of a larger collection, as the one depicting *Samson Slaying the Philistines* (Leiden, Prentenkabinet der Rijksuniversiteit) is marked with the number ‘54’ in the bottom centre. All of them show the use of the technique Pacheco referred to in his treatise: drawings in pencil, pen and brown wash, with abundant highlights delicately applied with the tip of the brush.

To this range we must now add this new drawing, which represents *The Meeting of Abraham and Melchizedek*. Although to date it was attributed to the painter Pedro Rubiales (Albuquerque, Extremadura, 1511 – Rome, 1560), there is no doubt that this is a drawing from the hand of Pedro de Campaña, and one intended for the preparation of a cartoon for a tapestry. With a more or less rectangular format, the scene is framed by brushstrokes done in white lead. A second, larger frame, done using the same technique, defines the space reserved for the cloth border, which would have been decorated with *candelieri* motifs and allegorical figures.

The sheet is extremely interesting as the drawing is unfinished. Thanks to that we can tell what the artist’s work procedure was: on the previously prepared paper he defined in pencil the guidelines of the composition. The pressure exerted allowed him in this case to trace the scene on the verso, going over

3 ‘De aguada y realce, valiéndose de papel teñido de cualquier color que sirva de media tinta al albayalde con goma, con que se realza, como se ven cosas de valientes y usó nuestro Vargas y Mase Pedro’, Pacheco (1649-1990), p. 436.

4 See, respectively, Dacos (1987a), Dacos (1987b), Espinós (1999) and Valdivieso (2008), pp. 173-183. The subject is also dealt with by Pérez Sánchez and Navarrete Prieto (2009), p. 44, cat. num. 2.



Verso

it again in pencil, a system that appears in other drawings by him like *Rebecca and Eliezer at the Well* (former Stanley Moss collection). Returning to the recto, once the figures had been defined, there began a slow, painstaking process of highlighting them through the use of short, parallel overlaying brushstrokes in white lead. Over them he subsequently applied the almost inexistent washes until he reached the final stage.

Bearing in mind the initial state of the drawing with respect to others we know, we might ask why he abandoned the composition. While the scene on the recto shows remarkable quality in spite of its embryonic stage, the drawing on the verso, on the other hand, is clumsier and more mechanical, perhaps because it was made by some journeyman in the workshop as a way of practising systems for transferring compositions. As for the rest, the figures conform to his usual stylised canon, so there is no doubt about their authorship.



Brussels tapestry workshops, following cartoon by Pedro de Campaña, *Descent from the Cross*, 1545-1550. Wool and silk. Valencia, Colegio del Patriarca.

Vicente Carducho

Florence, c. 1576 – Madrid, 1638

Saint Bruno Bids Farewell to Saint Hugo

1626-1628

Black pencil, brown ink wash and white lead highlights on laid paper.

Pencilled grid

278 x 248 mm

Inscriptions and marks: 'Carducho', centre top, in ink

Watermark: tear with Greek cross inscribed, with initials at the top

Vicente Carducho is the most outstanding figure in painting in Madrid during the first third of the 17th century and one of the most important draughtsmen of the whole of the Spanish Golden Age. Though born in Florence, he came to Spain as a young child (1586) along with his brother and mentor Bartolomé Carducho, accompanying Federico Zuccari, who had been summoned by Philip II to paint the fresco at the Escorial. By their side he received his early training and rapidly became one of the artists most in demand in the Court of Madrid. His great opportunity came in 1608, when he was commissioned to decorate the dome of the palace of El Pardo. A year later he was given the post of painter to the king, after which his career was unstoppable. Velázquez's arrival in Madrid in 1608 did nothing to reduce his protagonism. In fact, three years later he was to receive one of the most important commissions in Spain at the time: the series of 56 paintings for the charterhouse El Paular. He produced this monumental work alongside other tasks in the service of Philip IV in the palaces of Buen Retiro and Torre de la Parada, sharing the limelight with an ever more influential Velázquez at the court.¹

1 The figure of Carducho, especially in relation to his drawings, was revised and revalued recently by Pascual Chenel and Rodríguez Rebollo (2015). In their book, they gather all the earlier bibliography on the subject. The authors themselves subsequently analysed the state of the question regarding painters during the reign of Philip IV and their rivalry with Velázquez, which was far from what had traditionally been claimed. For this see Pascual Chenel and Rodríguez Rebollo (2017), pp. 2643-2730.



The Carthusian series for El Paular, as I say, is without doubt his culminating work. Painted between 1626 and 1632, its 56 canvases depict episodes from the life of Saint Bruno and his companions until his death in 1101. The iconographic programme is completed with the exaltation of the order through various scenes of rapture, deaths of religious notables and some persecutions and martyrdoms suffered by its members during the 16th century, all in large-format paintings (approx. 335 x 300 cm each).² In carrying out this task he made numerous preparatory drawings, both of the complete compositions and of the individual figures. Pascual Chenel and Rodríguez Rebollo gathered a total of 31 sketches in their catalogue, to which two more were added recently.³

The work we are presenting here is a new addition to his graphic catalogue and also adds a new sketch to the Carthusian series. It corresponds to scene 13 of the Carthusian series and shows Saint Bruno bidding farewell to Saint Hugo. As usual in the master's technique, it is done in black pencil, which is very marked in the principal figures of Saint Bruno and Saint Hugo. The powerful volumes of these and the other figures making up the scene, in the foreground of the composition, is achieved by means of powerful washes combined with the white lead highlights added using the tip of the brush.

A comparison with the final painting, signed and dated by the artist in capital letters in 1628 (P52333), reveals interesting conclusions showing that it is an original rather than a later *ricordo*. In the group of figures in the foreground we find less characters on the paper than on the canvas. On the other hand, the two Carthusians who appear in the background of the sketch have been eliminated in the painting. Similarly, on paper Carducho planned oculi at the front of the open gallery, which he eliminated from the painting.

Even so, what most draws our attention are the differences in the facial features of the two main characters (Saint Bruno and Saint Hugo), which were subsequently maintained throughout the series both on paper and on canvas. In relation to this, it is important to emphasise the early date of the drawing

2 For more on this see Pascual Chenel and Rodríguez Rebollo (2015), pp. 337-351.

3 On this see Navarrete Prieto (2016), pp. 179-181, cat. num. 75; and García-Toraño, Metzke, Pascual Chenel and Rodríguez Rebollo (forthcoming).

(1626-1628) with respect to the bulk of the series. Similarly, we know of very few sketches of the first episodes of the iconographic programme. In fact, if we consider it bearing in mind the chronological order of the story, it is only preceded by the lost drawing of *Saint Bruno's Conversion before the Body of Diocrés* (whereabouts unknown) and that of the *Miracle of the Sacred Vow* in the Prado (D6386).⁴ All of them also show different ideas which explain how in these first sketches Vicente Carducho was trying out different options until he completely defined the image of the characters in the different Carthusian stories.



Vicente Carducho, *Saint Bruno Bids Farewell to Saint Hugo*, 1628. Oil on canvas, 336.5 x 297 cm. Charterhouse El Paular (loan of the Museo Nacional del Prado, P5233).

Detail of the watermark of the drawing.

⁴ See, respectively, Pascual Chenel and Rodríguez Rebollo (2015), and pp. 352-353, cat. num. P1 and pp. 356-358, cat. num. P3.

Eugenio Cajés

Madrid, 1574 – 1634

Apostle

1610-1630

Black pencil and sanguine on laid paper. Pencilled grid and sanguine

200 x 94 mm

Alongside Vicente Carducho, Eugenio Cajés is the other great figure of the Madrid art scene of the first third of the 17th century. The son of the Italian painter Patricio Cajés (Arezzo, c. 1544 – Madrid, 1611), he trained in the workshop at El Escorial at his father's side. There he learned the techniques of drawing and mural painting, which he may have studied at greater length during the trip he supposedly made to Rome in 1595. By 1603 he was working for the Court, copying two mythological paintings by Correggio for Philip III. From then on, his career at the palace was unstoppable, and in 1612 he received the post of painter to the king, which had been left vacant following the death of his father. Alongside Carducho, he worked on some of the most important decorative undertakings of the reign of Philip III, both in the royal palaces and for the Church. His fame did not decline during the reign of Philip IV, to the point where he worked, now at the end of his days, on the decoration of the Great Hall of the Palacio de Buen Retiro.¹

An expert draughtsman, his abundant sketches are especially characterised by the use of sanguine along with black pencil, a technique used mainly in his first attempts and which was introduced into Spain by Federico Zuccari in El Escorial. He may also have heard of it during his visit to Rome, where, as Pérez Sánchez pointed out, the Cavaliere d'Arpino (c. 1568 – 1649), an artist who also made frequent use of the combination of black and red pencils in his drawings, was active at that moment.²

1 As well as the authoritative study by Angulo and Pérez Sánchez (1969), pp. 212-259, I refer readers to the latest study by Pascual Chenel and Rodríguez Rebollo (2017), pp. 2643-2730.

2 On Cajés's technique as a draughtsman see Pérez Sánchez (1986), pp. 162-165.



The drawing in question represents the figure of an Apostle, though at first sight it cannot be identified as no representative symbol is shown. Even so, the fact that he is holding a book in one hand and a pen in the other as though he were writing suggests we are before one of the four Evangelists.

In 1977, Angulo and Pérez Sánchez made known two drawings that are closely related to the one that concerns us. The first represents *Saint John the Evangelist* and is kept at the Biblioteca Nacional de España (Dib/15/1/11).³ It has very similar dimensions (197 x 104 mm), is executed using the same technique and the grid drawn by the artist for transferring it has 14 squares, exactly the same number as there are in our drawing. The same goes for the second of these sketches, now in the Real Academia de España but originally part of the former Rodríguez-Moñino Brey collection. In this case, the character depicted is *Saint Matthew* (DRM 836),⁴ and once again the technique, the dimensions (202 x 100 mm) and the grid structure coincide. In view of these coincidences, there is no doubt that all three were intended for a single group, though we do not know whether the drawings were destined to represent the Evangelists (Saint Luke and Saint Mark remain as possible characters) or whether it was part of a larger project for an apostolate. This would seem to be hinted at by the existence of a third drawing kept at the Gabinetto dei Disegni e delle Stampe degli Uffizi, which depicts *Saint Bartholomew* (10380 S),⁵ although the dimensions are different (115 x 50 mm) and it is executed with a pen and brown wash.

As regards its final destination and in view of its small format and the stylised figures, it seems reasonable to think it was conceived for the predella or one of the *entrecalles* (separations between panels) of an altarpiece, or possibly for an apostolate intended for a church or convent. Along these lines, it is worth mentioning the *Saint John the Evangelist* that figures in the inventory of Don Pedro de Arce in 1664, the same collector who owned Velázquez's *Las Hilan-*

3 Angulo and Pérez Sánchez (1977), p. 21, num. 58.

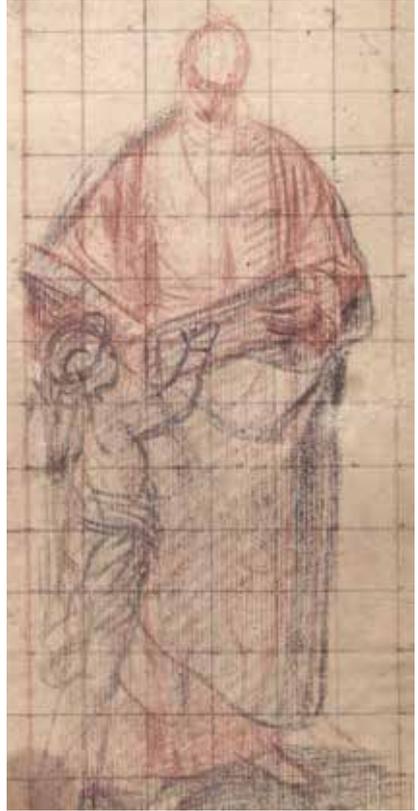
4 Angulo and Pérez Sánchez (1977), p. 21, num. 64 and various authors (2002), pp. 34-35, cat. num. 4.

5 Angulo and Pérez Sánchez (1977), p. 22, num. 71.

deras.⁶ The dimensions of the canvas (approx. 170 x 40 cm) coincide with the very vertical format of these drawings, and the subject matter of the painting also coincides with that of the sketch in the Biblioteca Nacional.



Eugenio Cajés, *Saint John the Evangelist*. Sanguine, black pencil and carmine wash on laid paper, 197 x 104 mm. Madrid, Biblioteca Nacional de España, Dib/15/1/11.



Eugenio Cajés, *Saint Matthew*. Sanguine and black pencil on laid paper, 202 x 100 mm. Madrid, Real Academia Española (antigua colección Rodríguez-Moñino), DRM 836.

6 Caturla (1948), p. 301 and Angulo and Pérez Sánchez (1969), p. 249, num. 179.

Alonso Cano

Granada, 1601 – 1667

Study for Saint John the Evangelist

1645-1650

Pen and brown ink on laid paper

111 x 130 mm

Provenance: Paris, private collection.

To talk of drawing in the Spanish Golden Age is to talk of Alonso Cano. Though born in Granada, Cano trained in Seville in the workshop of Francisco Pacheco, along with Diego Velázquez. Like him, his great opportunity came when he was called to Madrid in 1638 by the all-powerful Count-Duke Olivares, King Philip IV's right-hand-man. There was every reason to triumph at the Court as he mastered three artistic disciplines: painting, sculpture and also architecture.¹ The fall from grace of his mentor in 1643 did nothing to lessen his protagonism and he quickly became one of the key figures on the Madrid art scene. Apart from his short stay in Valencia, Alonso Cano developed his career basically between Madrid and his native Granada, which he returned to for good in 1660.

As I said above, Cano was proficient in the three classical branches, but it was undoubtedly his facet as a draughtsman that brought him most fame among his contemporaries, to the point where, as Pérez Sánchez pointed out, 'his name has been repeated insistently when referring to any Spanish drawing of a certain quality that fell into the hands of collectors'.² In recent years, his graphic corpus has been enriched with significant contributions; the drawings made known by Navarrete Prieto in the Uffizi, the *Salvator Mundi* (private collection) published by myself, or the recently discovered sketch of *Juno* (private collection).³

1 On all matters relating to forging the idea of Alonso Cano as an expert architect, as well as a painter and sculptor – a question that arose in his lifetime through Lázaro Díaz del Valle and his Vasari-style 'ideas' –, it is worth reading Blasco Esquivias (2013), pp. 229-250.

2 Pérez Sánchez (1986), p. 216.

3 See, respectively, Navarrete Prieto (2016), pp. 336 et seq.; Rodríguez Rebollo (2017), pp. 48-51, cat.



We can now add a new work. This is a small study – something common in his production – done with his characteristic pen technique based on quick, vibrant lines. It depicts a figure from the knees up, reclining and raising his eyes. The face, which can only just be made out, seems to be male.

It shows obvious similarities to the *Saint John the Evangelist on the Isle of Patmos*, a work of which two versions have survived, one at the Szépművészeti Múzeum in Budapest and another in the Museo del Prado. Remember that this composition was directly inspired by the 1621 print of *Saint Jerome and the Angel* by José de Ribera.⁴ Cano took much of the hermit's posture from here, especially as regards the legs, altering the position of the arms. If we look closely, the drawing barely sketches the legs – in the same position as in the print and the paintings – but focuses all the attention on the form of the arms, which are halfway between Ribera's version in his print and the one in the final picture by Cano. Because of all this, it is feasible to consider it a preparatory study for this composition and, by analogy, can be dated to about 1645-1650.

Finally, it is worth mentioning that the drawing comes from an old private collection in Paris, where it was mounted in the form it has preserved to this day. It was attributed to no less than Van Dyck, as we can read on the passe-partout mount.

num. 6; and Navarrete Prieto (2019), pp. 68-69.

⁴ See, for example, Alonso Cano (2001), pp. 119-120.



Alonso Cano, *Saint John the Evangelist in Patmos*, 1645-1650. Oil on canvas, 218 x 153 cm. Budapest, Szépművészeti Múzeum, inv. num. 772.

Aciselo Antonio Palomino y Velasco

Bujalance, Cordoba, 1655 – Madrid, 1726

Academic study

1678 -1700

Sanguine on laid paper

295 x 446 mm

The fundamental role of drawing as the basis for learning to paint was established in Madrid in the early decades of the 17th century by Vicente Carducho. His *Diálogos de la pintura*, published in 1633, became the theoretical basis on which was constructed the teaching of painting. His method of work persisted until the 18th century through successive generations of painters who trained either with him or with his pupils. It was Antonio Palomino, between 1715 and 1724, who gave a new impulse to all this with the publication of his treatise, *Museo Pictórico y Escala Óptica*. An arch can be drawn, therefore, from the first attempt to establish an academy in 1603 in the convento de los Mínimos de la Victoria, promoted by the self-same Carducho and Eugenio Cajés, to the foundation in the year 1745 of the Real Academia de Bellas Artes de San Fernando.

As everyone dealing with this topic has pointed out, rather than academies as such, in Madrid –and by extension in the rest of Spain–, what there was until the mid-18th century were groups of artists who gathered, normally at night, to study the human body from life. Palomino himself describes some of these meetings in speaking of his master, Claudio Coello, regarding the Sevillian painter Juan de Valdés Leal's stay in Madrid.¹ As Aterido Fernández points out, 'very few specimens by known artists have come out of the Madrid academies',² as they were used as working material so that pupils could repeat them over and over again, as well as a basis for later composing their easel paintings.

1 On all this refer to the text by Aterido Fernández (2015), pp. 179 et. seq.

2 Aterido Fernández (2015), p. 193, referring to Pérez Sánchez (1986), pp. 88-93. Within this anonymous group we must include the double figure study we made known in 2017 with an attribution to the Madrid school of the second third of the 17th c. See Rodríguez Rebollo (2017a), pp. 56-59, cat. num. 8.



Academic study

1678-1700

Sanguine and white chalk on blue laid paper

465 x 310 mm

Recently, some beautiful specimens by Claudio Coello kept in different Spanish institutions have been closely studied and give a pretty good picture of what must have gone on in these ‘academies’.³ To these must be added those by Sebastián Muñoz in the Uffizi and, in the early 18th century, the specimen by Toribio Álvarez owned by the Museo del Prado.⁴ All of them are executed basically in sanguine and, to a large extent, repeat models from Roman statuary that these artists knew through two channels: the casts brought by Velasco from Rome in 1651 to decorate the ceiling by Titian in the Alcázar of Madrid –see the description corresponding to the Academias de Conchillos– and the prints.

The drawings we are now presenting continue in the same vein. The first of them, with a vertical format, was published in the year 2016 with an attribution to Antonio Palomino.⁵ It is done in sanguine with highlights in white chalk on blue laid paper. For the second, by the same hand as the first and with a horizontal format, the artist used only sanguine and created shading very similar to that used by Claudio Coello and Sebastián Muñoz in their academic studies.

The attribution to Palomino seems reasonable if we compare the two drawings with the one owned by Juan Abelló, which formed part of the *Álbum Alcubierre*.⁶ It is important to remember that Acisclo Antonio Palomino arrived in Madrid from Cordoba in 1678. At the court he made contact with Claudio Coello, with whom he trained and thanks to whom he took part in various deco-

3 They are kept in the Museo de la Casa de la Moneda, the Real Academia Española and the Real Academia de Bellas Artes de San Fernando, both in Madrid. See Agüero Carnicero (2017), pp. 170-171, cat. num. 38-40.

4 As regards the studies by Sebastián Muñoz see Navarrete Prieto (2016), p. 276, cat. num. 157-160. As regards the drawing by Toribio Álvarez, signed and dated in 1714, once more see Aterido Fernández (2015), p. 213, fig. 198.

5 Ramon (2016), pp. 47-49, cat. num. 14.

6 Ramon (2016), p. 47. For the picture in the album mentioned, see Pérez Sánchez and Navarrete Prieto (2009), pp. 166-167, cat. num. 66.



rative undertakings for the palace. Apart from his facet as a painter, his work as a writer of treatises is what made him a key figure in the first half of the 18th century.

The two drawings now being exhibited therefore provide a testimony to his apprenticeship in these evening academies which he must have attended along with his master and where he would certainly have met Sebastián Muñoz. In fact, the pose in the second drawing brings to mind another drawing by Muñoz published by Aterido.⁷ Although our specimen looks more like a study from life, the source for both is to be found in classical statuary and more specifically in the *Dying Gaul*, a sculpture cast by Velázquez in Rome but which was also widely reproduced, as we see from the print François Perrier included in his *Segmenta Nobilium Signorum et Statuarum* (Rome, 1638).



Dying Gaul, etching included in the work of François Perrier's *Segmenta Nobilium Signorum et Statuarum*. Rome, 1638.



Male Nude Study, 1680-1684. Sanguine and black pencil on laid paper. Madrid, private collection.

⁷ Aterido Fernández (2017), p. 200, fig. 180.



Juan Antonio Conchillos y Falcó

Valencia, 1641 – 1711

Academic study

1703

Charcoal with white chalk highlights on tinted laid paper

430 x 285 mm

Inscriptions and marks: 'En 29 No^e / 1703', bottom right corner in charcoal

In the previous description I spoke of Conchillos's practice of drawing as a constant work procedure throughout his artistic career. One of the genres he worked on most assiduously was the '*academia*', the representation of the naked male body, in different positions and attitudes, with the object of perfecting the study of anatomy.

Once again it is the writer of treatises Antonio Palomino, who knew him personally, who gives a good account of this type of work, which he did at night in an academy he had set up in his home, where his son was a pupil.¹ Conchillos must have taken this genre up during his stay in Madrid. Remember that in the Court he became a good friend of José García Hidalgo (Villena, Alicante, 1646 – Madrid, 1717), who produced a series of sheets of drawings that were used systematically by painters of the time for training.² In Valencia itself there were also attempts to found an academy, like the one proposed by the Dominican Fray Antonio Fellonet in the city's convent of Santo Domingo in the second half of the 17th century, in which Vicente Salvador Gómez (Valencia, 1637 – 1678) took part.

The procedure followed by Conchillos for his '*academias*' was always the same: he used a black grease pencil or charcoal to mould the figures with firm, intense strokes, which he combined with white chalk for the highlights. To emphasise these effects even more, he used large sheets of paper which he pre-

1 Palomino (1715-1723), pp. 1132-1133.

2 Aterido Fernández (2015), pp. 186 et seq.



Saint John the Baptist

1695

Charcoal and white chalk highlights on tinted laid paper

430 x 269 mm

Inscriptions and marks: 'Nov^e. 9 1695', bottom left corner in charcoal

viously prepared with blue tones. He probably learned this procedure of tinting the paper in Madrid, although this technique, as we saw when we spoke of Pedro de Campaña's drawing, had been used by Italian painters since the Renaissance and was much appreciated by writers like Palomino or Francisco Pacheco.³

Most of them are dated, from the earliest in 1691 to the most recent in 1704 and a large number of them are kept at the Biblioteca Nacional de España, the Museo del Prado and the Museo de Bellas Artes in Valencia. Sometimes these '*academias*' actually have a religious subject matter –see, for example, the *Dead Christ* in the Academia de San Fernando in Madrid dated 1693 or the *Pietà* in the Biblioteca Nacional dated 1698–, even though they are purely exercises in anatomy. A good example of this is one of the drawings being presented here. Dated by the artist 9 November 1695, everything suggests it is a study, to judge from the clothing, for the figure of Saint John the Baptist in a picture on the baptism of Christ.

Of the three drawings presented here, the third is the one that rouses most interest, on account both of the quality and of the iconographic source it depends on. Palomino tells us that Conchillos, as well as frequenting the academies in Madrid, also 'studied the most famous sculptures in the palace',⁴ or, in other words, the casts of the most famous classical sculptures that Velázquez had brought from Rome in 1651 to decorate the Alcázar in Madrid as ordered by Philip IV.⁵ Conchillos's drawing, which is of a soldier seen from behind, is

3 Pacheco (1649-1990), p. 436. As regards Conchillos's '*academia*' paintings, see Pérez Sánchez (1986), pp. 321-322 and Espinós (1994), p. 29.

4 Palomino (1715-1723), p. 1132.

5 On this topic see Luzón Nogué (2007).



Warrior from Behind

1691-1704

Charcoal and white chalk highlights on tinted laid paper

430 x 280 mm

Inscriptions and marks: cross, upper middle area, in charcoal

obviously related to the *Borghese Gladiator*.⁶ Our painter could have seen it in Madrid, but he could also have used some print to refresh his memory, like the one in François Perrier's volume *Segmenta Nobilium Signorum et Statuarum*, published in Rome in 1638.



Borghese Gladiator, etching included in the work of François Perrier's *Segmenta Nobilium Signorum et Statuarum*. Rome, 1638.

⁶ Conchillos was not the only person who studied the *Borghese Gladiator*. In Madrid, the royal painter Claudio Coello also took it as the model for his *Male Nude*, kept at the Real Academia Española. It is reproduced and studied in Aterido Fernández (2015), p. 184, fig. 173.



Juan Antonio Conchillos y Falcó

Valencia, 1641 – 1711

Two Boys. Allegory of Sculpture?

1691-1704

Pen and brown ink on laid paper

135 x 95 mm

Juan Antonio Conchillos y Falcó brings us to the sphere of 17th-century Valencian painting. He was born in Valencia into an ‘illustrious family’ according to the writer on art Antonio Palomino, with whom he struck up a certain friendship, and trained with Esteban March (Valencia, c. 1610 – c. 1668), the most important figure on the Valencian art scene in the middle of the century.¹ Between 1662 and 1667 he moved to Madrid to see the novelties of the court. There he received the support of another painter, José García Hidalgo, whom he had met in Valencia. While in the capital he painted two large canvases of the *Life of Saint Eligius* for the church of El Salvador.

His stay in Madrid allowed him to mature his style and on his return to Valencia he founded an academy at his home giving evening classes in drawing. During the last years of his life he was unable to pursue his trade as he fell ill with the palsy which killed him at the age of seventy. Despite his abundant pictorial production centring mainly on the production of large series of pictures for various religious orders in Valencia, it was his side as a draftsman that the writers Palomino and Orellano extolled most. He also worked with the etching technique.

On the basis of the large number of drawings by his hand that have come down to us, we can accurately trace the way he worked on paper. Also, thanks to the artist’s habit of signing and dating his designs and noting what they were for, we can describe his graphic activity between 1691 and 1704. Conchillos worked in various fields, the most frequent of which was that of the ‘*academias*’, which

1 Palomino (1715-1724), pp. 1132-1134. For Conchillos’s biography, see also the piece by Gloria Solache in the digital version of the *Diccionario biográfico español* of the Real Academia de la Historia: <http://dbe.rah.es/biografias/41312/juan-antonio-conchillos-y-falco>



Actual size

we shall deal with later. Along with them he worked at landscape with quick but very detailed pictures in which he combined pen and wash. These are works with agile brushstrokes with which he achieved great immediacy, a characteristic much praised by Antonio Palomino. As regards the pen alone, applied to the paper with firm cross-hatching using a technique that speaks of his facet as an engraver, he used it for his allegorical and symbolic drawings.²

This last group is precisely where the drawing in question belongs. Done in pen and brown ink, in it we see two naked children who are holding something undetermined in their hands while they interact with one another. Everything suggests this is some type of symbolic representation or *vanitas*, along the lines of the *Allegory of Painting* in the Museo del Prado or the *Vanitas* in the Museo de San Pío V in Valencia. But without a doubt we find the closest analogy with a drawing that belonged to the Instituto Jovellanos in Gijón and was destroyed in 1936. I mean the *Still Life with Painter's Tools*.³ Undeniably, the similarities between the figures of the children in our drawing and that of the little sculpture that appears on the right of the lost drawing from Gijón are not just technical but also formal. The same happens with the one drawn on the left of the sheet we see in the top left corner of this work. Bearing in mind these affinities, it is conceivable that the drawing that concerns us could be a small partial study intended for some allegory of sculpture. This is supported by the fact that it is not signed or dated, a frequent occurrence in his graphic work, as we have seen. Nevertheless, we must not rule out the possibility that it once was, as from the analysis of the sheet we deduce that it was originally larger and at some uncertain date was trimmed.



Juan Conchillos Falcó, *Still Life with Painter's Tools*. Pen and brown ink, 210 x 300 mm. Gijón, Instituto Jovellanos, destroyed in 1936.

2 On all this see Pérez Sánchez (1986), pp. 321-325 and Espinós (1994), pp. 29-30.

3 Pérez Sánchez (1969), p. 54, num. 412, pl. 113.



José Camarón y Boronat

Segorbe, Castellón, 1731 – Valencia, 1803

Saint Joachim and the Virgin as a Child

1762-1798

Prepared with graphite stick. Pen and grey India ink wash on laid paper

485 x 370 mm

A member of a family of artists –his father was a sculptor–, José Camarón received his first training in the humanities with the Jesuits of Segorbe and in art in the workshop of his father and uncle, Mosén Eliseo Bonanat. Between 1749 and 1753 he continued his studies, first in Valencia and later at the Academia de San Fernando in Madrid. On his return to Valencia in 1754 he took part in the exhibition organised by the Academia de Santa Bárbara and was made a member of the academy and a lecturer. From that moment he began receiving numerous commissions in eastern Spain and from the Court in Madrid. He dealt masterfully with all this work with Neoclassical taste, though with certain rococo reminiscences in the colour and the composition.

Camarón reached positions of great responsibility in the academic world. In 1762 he was made a Member of Merit of the Academia de Bellas Artes de San Fernando; in 1765, Supernumerary Director of the painting class of the commission set up for the drafting of the *Statutes* of the Academia de San Carlos in Valencia; and in 1790 Director of Painting there. Finally, in 1796, he was elected General Director.¹ Alongside his teaching activity, he stands out as one of the most prolific draughtsmen of the 18th century. As well as the preparatory drawings for his paintings, there were also the ones for religious prints and book

1 The biography of the artist, written by Juan Carrete Parrondo, can be consulted in the on-line edition of the *Diccionario Biográfico Español* of the Real Academia de la Historia de Madrid at the following link: <http://dbe.rah.es/biografias/10085/jose-camaron-y-bonanat>. See also Espinós (2005) and Rodríguez Culebras (2006). As regards his drawings, as well as the authors mentioned an essential reference is to Pérez Sánchez (1986), pp. 428-433.



illustrations. A large number of independent drawings have also come down to us, many of which must have formed part at some time of notebooks which were broken up after the painter's death. A large part of them are kept today in institutions like the Biblioteca Nacional de España, the Academia de San Carlos in Valencia, the Museu Nacional d'Art de Catalunya and the British Museum in London, as well as in numerous private collections.

Camarón mastered every technique in drawing, as Félix Boix, one of his greatest collectors, said in 1922: 'He produced an infinity of drawings in red and black pencils, in pen and ink and India ink wash, with pen alone, or with a wash of the same ink on white or slightly yellowish or greenish paper; they are very characteristic and unmistakable once seen because of the special use of the pen in the modelling... which in a way is similar to that of an engraver in etching'.²

A good example of this can be seen in the work we are presenting here. This is a large drawing of *Saint Joachim and the Virgin as a Child*. It is done with a pen and grey India ink washes beneath which we seem to sense extremely fine graphite stick lines. The technique is the master's usual one, based on short parallel criss-cross lines that model the figures as in an engraving.

It does not seem clear what the purpose of the work is; it could be for a print but also for some devotional painting, perhaps for a private chapel in view of the subject matter. This would account for the framing of the composition, with heavy drapery on the left and the heads of cherubim on the right, as well as the intimacy to be seen in the way the young Virgin and her father look at each other. From the point of view of subject matter, it is reminiscent of the sketch of *Saint Anne with the Virgin as a Child* kept at the Biblioteca Nacional de España.

As regards the chronology and bearing in mind the difficulty involved in many cases in dating Camarón's drawings, except for those used for engravings or for well-known paintings, I propose a broad date range between 1762, the year he was made a member of the Academia de San Fernando, and 1798, when he took the first of his two trips to Madrid for treatment for an eye condition.

² Boix (1922), p. 52.



José Camarón y Boronat, *Saint Anne and the Virgin as a Child*. Pen, brush, ink and brown wash on laid paper, 209 x 143 mm. Madrid, Biblioteca Nacional de España, Dib/15/89/29.

Rafael Ximeno y Planes

Valencia, c. 1759 – Mexico, 1807

Battle of the Giants

1775-1786

Preparation with black pencil. Pen and brown ink wash
on laid paper

232 x 220 mm

Watermarks: capital 'Y', in the centre of the sheet

Provenance: Miguel Martí Esteve collection.

In the course of this catalogue, we have been able through various drawings to watch the transition in the world of the academies from those amateurish institutions of the late 17th century to the corporations set up as such in what is known as the Age of Enlightenment. While the earliest academies were no more than meetings, normally at night, of artists who studied the human body from life, starting in the 18th century and with the founding in Madrid of the Real Academia de Bellas Artes de San Fernando in 1745, all this changed. In imitation of the Madrid academy, King Charles III founded the Real Academia de Bellas Artes de San Carlos in Valencia in 1768. One of the most important families of painters of the time, the Planes, trained there.

Rafael Ximeno y Planes, the nephew of Luis Antonio Planes y Domingo (Valencia, 1765 – 1799), trained with his uncle at the Valencian academy and obtained numerous prizes which allowed him to continue his studies in Madrid. He moved to the Court in 1775 to study at the Academia de San Fernando. His great gift for painting and drawing earned him the chance to visit Rome on a grant to extend his studies. On his return in 1785, he obtained the title of Academic from both these institutions and one year later he reached the post of Deputy Director of the Valencian academy. In 1793 he was given the post of Assistant Director of the Academia de San Carlos in Mexico. He moved there to



start his new teaching career, which he continued until his death in 1825.¹

A draughtsman, painter and illustrator, a considerable number of drawings by his hand have been preserved.² Apart from his numerous academic studies and the drawings prepared for engravings to be published in the edition of *El Quijote* printed in Madrid by Antonio Sancha in 1797-1798 (Madrid, Biblioteca Nacional de España), some designs have come down to us that reveal a very characteristic technique. These are studies prepared with black pencil on laid paper of a very white shade. With the brown ink pen he goes over the main outlines and then applies a series of washes of the same colour using powerful, very expressive brushstrokes with which he builds up marked contrasts of light and dark. This is exactly what we see in the work now under study, a technique that then passed to Vicente López and his imitators.

The drawing depicts the mythological landscape of the *Battle of the Giants*. Ximeno was no stranger to this subject matter, as is shown by some drawings of his kept at the Museo del Prado that fulfil the academic requirement of familiarity with the classics.³ Like the one that concerns us, they must have been done in Madrid, where the figure of Anton Raphael Mengs and his classicist tradition were at their peak, thanks in part to the creation of the allegorical frescoes being painted under his direction on the ceilings of the Royal Palace in Madrid and the other royal buildings. Ximeno would have heard of this and must have seen them in person. In fact, our sketch can be related to some of the figures on the ceiling of the antechamber of the Prince's room in the Royal Palace, where Francisco Bayeu had painted the same subject in 1764. Apart from the iconographic source, the drawing is an academic show-piece of a study of the human body in *contrapposto* and of backlighting, which makes it a masterpiece.

1 On Rafael Ximeno see the recent doctoral thesis by Senent del Caño (2017), which analyses his professional career and, especially, his work as Assistant Director of the Real Academia de Bellas Artes de San Carlos in Mexico.

2 On Ximeno as a draughtsman see Espinós (1984), pp. 250-255; Pérez Sánchez (1977), p. 109 and Pérez Sánchez (1986), pp. 435-436.

3 Pérez Sánchez (1977), p. 109.

It is also important to point out the provenance of this work, which was part of the collection belonging to Miquel Martí Esteve (1869-1939), great-grandson of the engraver Rafael Esteve Vilella and great-great-grandson of the sculptor José Esteve Bonet.⁴



Rafael Ximeno y Planes, *Neptune and Amphitrite*. Preparation with black pencil, pen and brown ink wash on laid paper, 257 x 210 mm. Madrid, Museo Nacional del Prado, D2024.



Francisco Bayeu y Subías, *Olympus: Battle of the Giants* (detail), 1764. Oil on canvas, 68 x 123 cm. Madrid, Museo Nacional del Prado, P604. Sketch for the ceiling of the antechamber of the Prince's room at the Royal Palace in Madrid.

⁴ On this collection see Martí Palau (2016).

Eugenio Lucas Velázquez

Madrid, 1817 – 1870

Capricho alegórico

1850-1870

Cane and ink and black wash on paper

440 x 315 mm

Eugenio Lucas Velázquez –also known as Eugenio Lucas Padilla– was born in Madrid on 9 February 1817. Little is known about his childhood and early training. In face of this scarcity of data, art historians have conjectured about his apprenticeship, but what does seem certain is that he attended classes at the Real Academia de Bellas Artes de San Fernando. José Lázaro Galdiano also points out that ‘he settled down at the Museo del Prado as though he were at home, copying Velázquez and Goya for several years and, when he wanted a change, copying Goya and Velázquez’, to judge from the large number of replicas of these two artists that fill his catalogue. It was undoubtedly the work of the Aragonese painter that left its mark on the style and personality of the Romantic artist, who soaked up Goya’s universe to the point that it is sometimes difficult to attribute works to one or the other painter. His earliest known works, *Rocky Landscape with Figures* and *Landscape with Fishermen* (Madrid, Fundación Lázaro Galdiano), signed and dated in 1838, are very interesting as they connect Lucas with his close friend, the landscape painter Genaro Pérez Villaamil.

In 1849 he painted a landscape for the King Consort Francisco de Asís. This moment marked the beginning of a relationship with the Spanish royal household that was to continue for years and was accompanied by a rapid social ascent. In 1850 he was commissioned to paint the ceiling of the Teatro Real (Royal Theatre), for which he was appointed Honorary Chamber Painter. His social success peaked in 1853, when Isabel II made him a Knight of the Order of Charles III. In the summer of 1868 he went on a trip to Italy and Switzerland and one year later he left for the Basque Country. He left an account of all



these travels in a series of drawings revealed by Félix Boix in 1922. He died on 11 September 1870 and is buried in the sacramental church of San Martín.¹ Arnáiz and, more recently, Quílez Corella and Sánchez Díez have studied our artist's drawings at greatest length.² For Lucas, this sphere was 'a field in which to experiment freely with subjects and techniques thanks to its immediacy and economy.'³ For this he made masterful use of what was called '*manchismo*', a technique systematised in France in the 18th century by Alexander Cozens which Goya later took to its final consequences. It is worth listening to the words of the Spanish landscape artist Martín Rico (1833-1908), a contemporary of our artist, who in his memoirs described how Lucas 'filled two or three dishes with ink in shades from darkest to lightest; he dipped a cloth in it and with this sort of swab he deposited it on the paper, then with a darker one and so on successively until something emerged, as his pupil said: well, sometimes it was quite surprising, it is true that the artist did not know what was going to emerge, but afterwards, a few dabs with a brush or pen finished the trees, cliffs or fog, according to the original 'smudge'.⁴

The drawing published here answers perfectly to Rico's description, and to the fantastic imagination that is a feature of Eugenio Lucas's artistic production and that owes so much to Goya. It is built up from quick and highly expressive brushstrokes with which the figures are sketched and which radiate a mysterious, disturbing light achieved by letting the base colour of the paper show through. They create a powerful upward movement in which Lucas gives free rein to those black 'smudges' which eventually dominate the composition.

It is not easy to make out the subject matter because the scene is so abstract. It seems clear that Lucas took as his starting point the Aragonese painter's *Caprichos* (1796-1797) and *Disparates* (1816-1819) to create a nocturnal

1 The biography of Eugenio Lucas can be consulted in my entry in the online edition of the Diccionario Biográfico Español de la Real Academia de la Historia: <http://dbe.rah.es/biografias/12443/eugenio-lucas-velazquez>. For further essential reading see: Lafond (1906), pp. 37-43; Lázaro Galdiano (1942); Pardo Canalís (1976); Arnáiz (1981) and Espinosa Martín (2012).

2 Quílez Corella (2008), pp. 115-123, and Sánchez Díez (2012), pp. 81-125.

3 Sánchez Díez (2012), p. 87. Gué Trapier (1940) also deserves a mention as one of the key figures in the study of Lucas's drawings.

4 Rico (1906), pp. 12-13.

scene which could well be described as a witches' Sabbath. Delving into his pictorial production, we find a connection between our drawing and the series on the Capital Sins which he painted in 1852 and which is kept in the Fundación Lázaro Galdiano in Madrid and the Wadsworth Atheneum Museum of Art in Hartford. It also shows similarities with the canvas *The Worshipper* in the Fundación Lázaro (1850-1870). Because of all this, I believe it is fitting to call the drawing *Allegorical Capricho* and to date it within the same timespan.



Eugenio Lucas Velázquez, *Capricho alegórico: La avaricia*, 1852. Oil on wood, 51.5 x 37.5 cm. Madrid, Fundación Lázaro Galdiano, inv. 3984.

Pablo Picasso

Malaga, 1881 – Mougins, 1973

Musketeer with Sword

Verso: face with the inscription '15.7.71/jeudi' in wax

15 July 1971

Charcoal on card

30.8 x 21.9 cm

Signed *Picasso* and dated *15.7.71* in top left corner

Bibliography: Zervos, Christian. *Pablo Picasso. Vol. 33: œuvres de 1971-1972*, Éditions Cahiers d'Art. Paris, 1978, rep. p. 41, fig. 109.

For Picasso, drawing was the laboratory from which new forms emerged, all the ideas he would later apply in painting, engraving, sculpture or ceramics. Many of the artistic solutions we see in his canvases were first captured in drawing, which for him was the basis of art. In his *Conversations with Picasso*, Brassai tells how the genius from Malaga did not understand how he could devote himself to photography being a good draughtsman. One day he said to him: 'You could work a gold mine, but instead you work a salt mine'. Certainly drawing is the thread that holds together Picasso's titanic work, from his childhood sketches in Malaga and La Coruña to his last creations, like the one being discussed here, and including his sketches as an album of his memory, his life summed up in the thread, or in the diverse succession of drawings like stills from a film in the construction of his great compositions like the *Demoiselles d'Avignon* or *Guernica*.

This musketeer is drawn in charcoal possibly in a single line. He uses the pure line he learned from Ingres and used in the drypoints in the Vollard Suite. This *Musketeer with Sword* connects with his final works, called the Avignon works because of the exhibitions held there in the Palais des Papes between 1970 and 1973, the year of his death. A creative period silenced or misunderstood in its day, which saw the work of an ageing artist but which posterity has appreciated as it should, especially after the retrospective exhibitions of this pe-

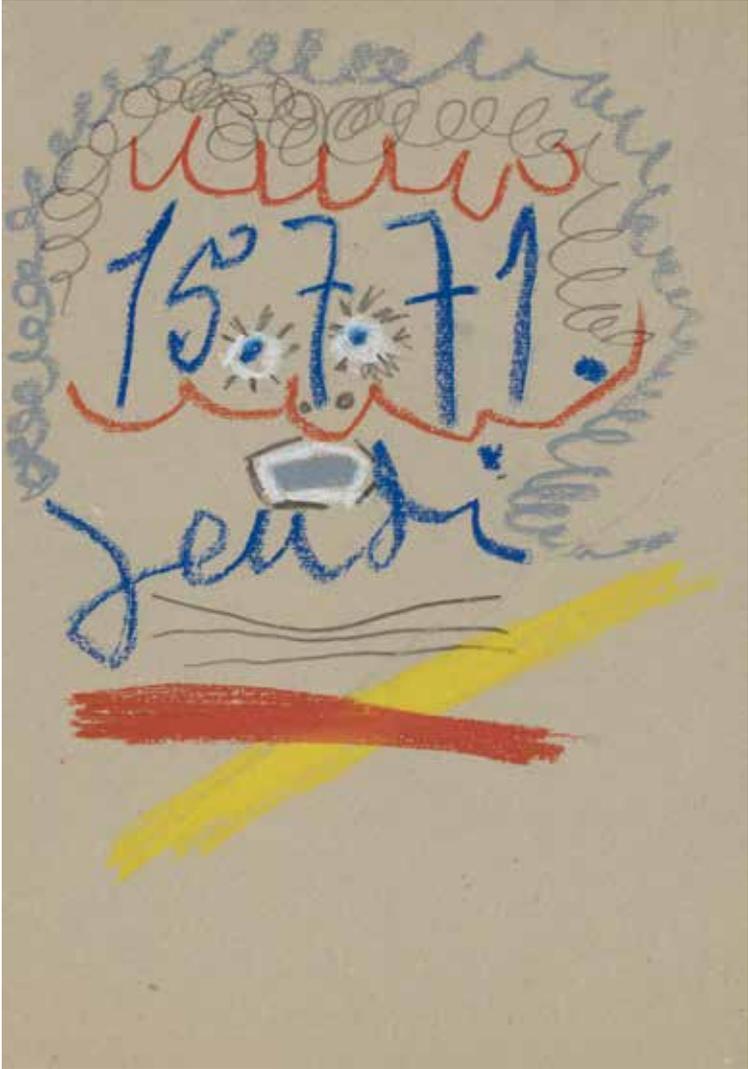
15.7.71. Pinero



riod, held in 1988 at the Centre Pompidou in Paris and the Tate in London, and his subsequent influence on contemporary artists.

At the age of almost 90, Picasso returns to his childhood and frees himself of the ballast of his own legend, of his story, of the tradition and the technique and draws and paints obsessively and compulsively in search of a primitive, essential art. The musketeer-knight refers to the theatre figure of the Spanish Golden Age that he must have been familiar with as a child. The face is deformed – a return to the mask as a symbol and fetish –, he holds the plumed hat (a visual analogy of the male sex) with his left hand while the right grips the sword. In this tense, tight hand there are reminiscences of *Guernica*, it looks like the hand holding a lamp in the centre of his best-known composition.

In this final Picasso, art conspires against death. Expressive heads appear in the foreground, erotic scenes typical of the *voyeur* deriving from the painter and his model and this series of musketeers that are repeated, characters emerging from a time tunnel who are an impressive testimony of his fight for life against a long-announced death: Eros and Thanatos, the two poles that cross the career of the only creator who can alone explain the whole of the 20th century.



Verso



25 years
dedicated to drawing:
a chronology

1993

Raíz del Arte (1). Una exposición de dibujos antiguos. Siglos XVI al XIX.
Sala d'Art Artur Ramon, Barcelona

1996

Raíz del Arte (2). Una exposición de dibujos antiguos. Siglos XVI al XIX.
Sala d'Art Artur Ramon, Barcelona

1998

Raíz del Arte (3). Una exposición de dibujos antiguos. Siglos XVIII al XIX.
Sala d'Art Artur Ramon, Barcelona

2000

Raíz del Arte (4). Una exposición de dibujos antiguos. Siglos XVI al XIX.
Sala d'Art Artur Ramon, Barcelona

2003

Raíz del Arte (5). una exposición de dibujos, 1560-1930.
Artur Ramon Col·leccionisme, Barcelona

2006-2007

El papel del dibujo en España. Caylus, Madrid – Sala d'Art Artur Ramon, Barcelona

2009

Salon du Dessin. Palais Brongniart, Paris. First attendance (currently attending)

2010

TEFAF. Works on paper section. Maastricht. First attendance (until 2017)

2013

Master drawings New York. Marianne Elrick-Manley Fine Art, New York
Three Centuries of Spanish Drawings: from Ribera to Picasso.

Drawing the line Master. Drawings Week, Coll & Cortes, London

2014

Master Drawings New York. Marianne Elrick-Manley Fine Art, New York

2016

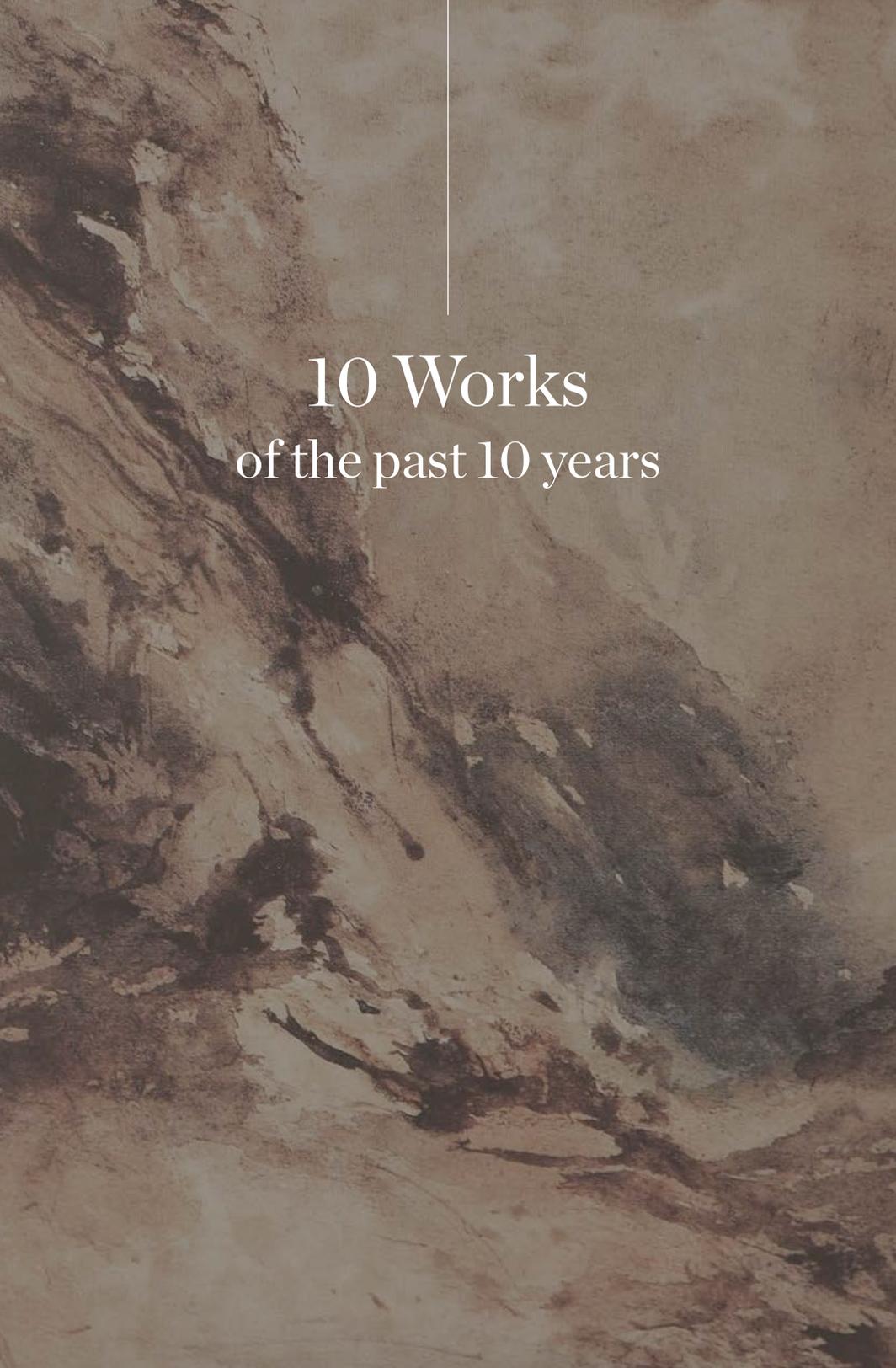
Gabinete Art Fair. Madrid. First attendance (currently attending)

2017-2018

London Art Week. Colnaghi, London

2019

Master Drawings New York. Colnaghi, New York



10 Works
of the past 10 years

Attributed to Alonso Berruguete

Study for grotteschi

c. 1530

Ink on laid paper

Inscribed 'ANO // ? DVIII ?'

242 x 82 mm

Paris, Musée du Louvre



Antonio d'Enrico Tanzio da Varallo

Riale d'Alagna, c. 1575 – 1633

Study of a kneeling figure half length holding a cup

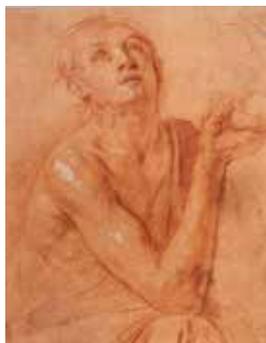
c. 1620

Red chalk with white chalk on paper washed

pink

200 x 150 mm

New York, private collection





Simon Vouet
Paris, 1590 – 1649

Head of bearded man looking up

Charcoal and chalk on laid paper
189 x 152 mm

New York, private collection



Giovanni Battista Foggini
Florence, 1652 – 1725

Study of a jug

Pen and pencil on laid paper
100 x 73 mm

Amsterdam, Rijksmuseum



Benedetto Luti
Florence, 1666 – Rome, 1724

Madonna

Roma, 1714
Pastel on paper
410 x 320 mm

New York, The Morgan Library



Giovanni Battista Tiepolo
Venice, 1696 – Madrid, 1770

***The head of Giulio Contarini, after
Alessandro***

Vittoria
Red chalk heightened with white chalk on
blue laid paper
272 x 197 mm

Ottawa, The National Gallery of Canada

Luis Paret y Alcázar

Madrid, 1746 – 1799

Celestina and the lovers

1784

Watercolour, brush and pen on laid paper

410 x 300 mm

Signed 'L. Paret inv. & fec. a. 1784'

Madrid, Museo del Prado



Eugenio Lucas Velázquez

Madrid, 1817 – Madrid, 1870

Landscape

Watercolour on paper

273 x 220 mm

Paris, Musée du Louvre



Josep Santilari

Badalona, 1959

Orchids

2010

Graphite on board

41.5 x 44 cm

Washington, The National Gallery of Art



Pere Santilari

Badalona, 1959

Vanitas VIII

2015

Graphite on board

25.5 x 26 cm

Paris, private collection



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