



SEVEN CENTURIES OF SPANISH ART

NICOLÁS CORTÉS
GALLERY



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From Barnaba da Modena to Julio Romero de Torres

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INTRODUCCIÓN

Por Nicolás Cortés

Mi aproximación y vocación hacia el mundo del arte se gestó hace mucho tiempo, continuando de este modo la tercera generación de anticuarios en mi familia. A lo largo de estos años -repletos de trabajo, investigación, estudio y gran ilusión- hemos dado a la luz numerosos descubrimientos en pintura y escultura española y de otras escuelas que vienen a completar en su medida el conocimiento sobre ciertos artistas e incrementar de forma razonada sus catálogos de obra.

Precisamente, ahora cuando se cumplen 30 años de mis inicios como anticuario abordo con renovada ilusión un proyecto nuevo en solitario bajo las siglas de Nicolás Cortés Gallery, con un magnífico equipo, y el mismo propósito de seguir hollando nuevos campos de estudio que profundicen y pongan en valor el arte español.

Hemos considerado oportuno dar a conocer muchas de las piezas importantes que han pasado por nuestras manos y otras muchas disponibles ahora en nuestra nueva andadura mediante la publicación de este cuidado volumen, centrándonos en pintura y escultura. Las obras abarcan un arco temporal amplio desde fines del siglo XIV hasta principios del siglo XX con un elenco variado de artistas.

Queremos con firme empeño refrendar en esta nueva etapa nuestro compromiso con todos aquellos amantes del arte, coleccionistas y estudiosos que han confiado y seguido nuestro trabajo con la esperanza de seguir avanzando con éxito, descubriendo nuevas e importantes piezas y poder compartir con todos, los sentimientos y emociones que aportan las obras de arte.

INTRODUCTION

By Nicolás Cortés

My interest in and dedication to the art world is a long-standing one that has enabled me to continue the third generation of art dealers in my family. Over these years - filled with work, research, study and enthusiasm - we have made and presented numerous discoveries in both the field of Spanish painting and sculpture and other schools, thus contributing to expanding knowledge of certain artists and to increasing their known output based on academic argument.

After 30 years of activity as an art dealer I am now embarking with renewed enthusiasm on a new solo project - the Nicolás Cortés Gallery - characterised by its outstanding team and by the same aim of pursuing new fields of study to promote knowledge and appreciation of Spanish art.

As such, this seemed an excellent moment to present many of the important works that have passed through our hands, together with numerous others available in this new venture, through the publication of this carefully-produced volume which focuses on painting and sculpture. Created by a wide range of artists, the works date from the late 14th to the early 20th century.

Our intention in this new phase is to reaffirm our commitment to all the art lovers, collectors and experts who have supported and followed our activities in the hope of continuing to move successfully forward, discovering new and important works and sharing the sentiments and emotions expressed by works of art with the widest possible public.

BARNABA DA MODENA

Modena, 1328 – 1386

Madonna of Humility

Circa 1370

Tempera on panel
180 x 95 cm.

Barnaba da Modena, son of Ottonello and Francesca Cartari, was born in Modena although his forebears were from Milan. He was principally active in Liguria where he had an active workshop in the city of Genoa, and also in Piedmont. His formative period was notably influenced by Venetian painting with its Byzantine precedents and by the context of painting in the city of Siena, which contributed to the development of a particular and unmistakable style that makes him one of the most outstanding figures of the Italian Trecento.

González Simancas published this Virgin of Humility when it was in the church in the town of Yecla, reproducing a photograph of it in his handwritten catalogue of the province of Murcia. He indicated its origins when he related it to Barnaba's altarpieces in Murcia cathedral: the Altarpiece of the Madonna lactans (1367), commissioned with the patronage of the Manuel family, and the Saint Lucy Polyptych commissioned by the Oller family. The uniqueness

and importance of this imposing Italian painting by Barnaba da Modena is unquestionable and it is one of the few works imported from Italy in the last quarter of the 14th century to have remained in Spain.

It follows the model of the Madonna lactans in Murcia cathedral in which Mary is shown half-length and breastfeeding the Infant Christ, a subject also depicted in another painting by the same Genoese workshop that was formerly in the Bolarin collection (present whereabouts unknown).

Barnaba da Modena subsequently repeated this model of the Virgin breastfeeding the Christ Child with some slight variations in a small panel formerly in the church of San Francesco in Pisa, now in the Museo Nazionale di San Matteo.

José Gómez Frechina







SEBASTIÁN DE ALMONACID

Almonacid de Toledo, circa 1460 – circa 1526

Crucifixion Circa 1490

Polychrome wood
192 x 178 cm.

Christ's intense gaze, staring out into space, is reflected by the solemn expression of the mouth and the wounded, emaciated, body. This sculptural masterpiece has the capacity to move the viewer, transmitting the immense mortal suffering without giving up the formal beauty of the nude. In this piece, delicately painted details are sensitively juxtaposed with deeply carved ridges in the locks of hair and the hollowed out voids of the Crown of Thorns that surmounts the head.

Stylistically, this Christ shares many characteristics with the famous sculptures hailing from Toledo

cathedral executed in the last quarter of the fifteenth century. Its carver has created an image with clean and simple lines and a face that is elongated and expressive. In documented works by Almonacid in the cathedral of Sigüenza, such as on the altarpiece and the monument to Martín Vázquez de Arce (also known as El doncel de Sigüenza) one can see similarly elongated faces, deep, melancholy expressions and long noses and narrow, downturned, mouths.

Isabel del Río



MAESTRO DE PEREA

Valencia, end of the 15th century and first decades of the 16th century

Adoration of the Magi

Oil on canvas
203.2 x 155 cm.

The name given to this anonymous artist active in the region of Valencia is derived from the study of the Altarpiece of the Three Kings formerly in the chapel of the Three Kings in the monastery of Santo Domingo in Valencia. The patronage of that chapel was initially conceded to Pedro de Perea, chief server at table to Ferdinand the Catholic, and was finally granted to his widow Violante de Santa Pau y Centelles in May 1491. The coats-of-arms on the perimeter of the altarpiece are those of Pedro de Perea, his wife Violante, their daughter Rafaela and Galcerán de Santa Pau.

As in other compositions by the artist, the present panel reveals an emphasis on the figures with a

minimum concept of space. The tentative inclusion of the shadows on the wall indicates a partial assimilation by this artist of the innovations which arrived in Valencia with Flemish painting, as well as the presence there from 1472 of the Italian painter Paolo de San Leocadio from Reggio Emilia and the Neapolitan Francesco Pagano who executed the frescoes on the walls and ceiling of the chancel of Valencia cathedral.

José Gómez Frechina



ALONSO BERRUGUETE

Paredes de Nava, circa 1488 – Valladolid, 1561

Triptych of the Virgin and Child, with Saints Roch and Sebastian, and Adam and Eve

Oil on panel

Triptych open: 60.5 x 85.5 cm.

Triptych closed: 60.5 x 42.4 cm.
180 x 95 cm.

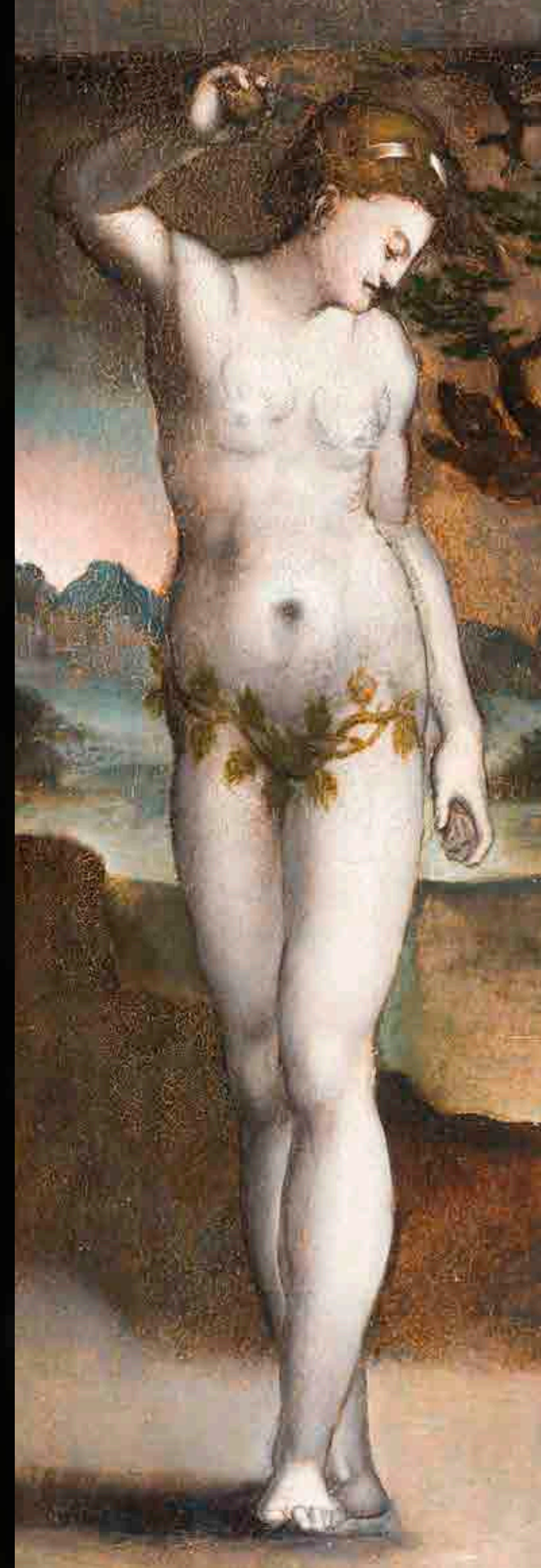
In Spain, the first half of the 16th century saw an increase in the production of easel paintings of triptych format with opening doors, such as this fine example of the Virgin and Child, following the tradition of works imported from both Italy and Flanders.

In the present example the central panel comprises a scene of the Virgin and Child in a landscape with a cloudy sky. The lateral wings are divided into two sections: in the upper part are Saints Roch and Sebastian in niches with cockle shells tops, and in the lower part Adam and Eve in the Garden of Eden with the Tree of Knowledge of good and evil.

The interest in the depiction of the nude with its contorted body in the present Saint Sebastian, depicted to reveal the tension of the limbs, shares the sense of anguish and tension of Laocoön's young sons, without being a copy or reproduction of those models. In addition, the saint's grimace of pain, with the half-open mouth, further emphasises the pathos and expressivity which the young Berruguete saw in the celebrated marble group.

José Gómez Frechina





PEDRO BERRUGUETE

Paredes de Nava, circa 1450/1457 – Madrid, 1503

The Marriage of the Virgin

Circa 1477

Oil on panel
122 x 85 cm

Beyond the considerable documentary gaps in his life and work, and the debate over his sojourn in Italy before 1482, Pedro Berruguete was one of the painters with the most clearly defined artistic personality among the Spanish masters in the final years of the 15th century.

Due to the fact that this highly refined and delicately panel always resided in private hands and was never publicly displayed, it escaped modern scholarship until it was first published in 1935 with subsequent references stating simply that its location was

unknown. However, thanks to recent research, this Castilian masterpiece is now known to have once been part of Condes de Doña Marina collection. Despite the fact that the old frame bears a plaque attributing the work to the Maestro de Burgos, it is now unequivocally considered to be a work by Berruguete, from the very early stages of his Palencia period, and can be closely compared to his panels on the now-destroyed Frechilla altarpiece.

Fernando Collar de Cáceres





PAOLO DA SAN LEOCADIO

Reggio Emilia, 1447 – Valencia circa 1520

The Agony in the Garden

Oil on panel
161 x 121.5 cm.

This splendid painting includes an unusual iconographic element characteristic of the Valencian region and depicted by other local artists such as Joan Reixach. This is the presence of the other Apostles, who are also shown asleep, like Peter, James and John, but located in a secondary position further into the pictorial space.

The present example, which is undoubtedly the first surviving work by San Leocadio on this subject, is notable for its technical merit, its varied chromatic range and its evocation of a landscape with a high horizon with clouds and the rock formations so typical of the artist, outlined against a blue sky. The markedly volumetric folds of the drapery are another distinctive trait of this Italian painter. In formal terms, the symbols that evoke Kufic calligraphy on the border of Christ's

mantle recall those of Christ the Saviour in the Museo Nacional del Prado.

The Agony in the Garden can be dated on stylistic grounds to around 1490 when San Leocadio signed the contract to paint the principal altarpiece for the church of Santa María in Castellón. The mestre Paulo is described in the documentation as “lo pus solempne pintor de Spanya”. In the Crónica de Valencia of 1563, Martí de Viciano refers to the altarpiece as “el mayor del Reino”. While no other elements from it are known, it cannot be ruled out that The Agony in the Garden was part of the predella of that altarpiece, which is calculated to have measured approximately 15 metres high.

José Gómez Frechina







MARTIN BERNAT

Documented in Zaragoza between 1450 and 1505

Calvary

Circa 1495 – 1505

Oil on panel
144 x 102 cm.

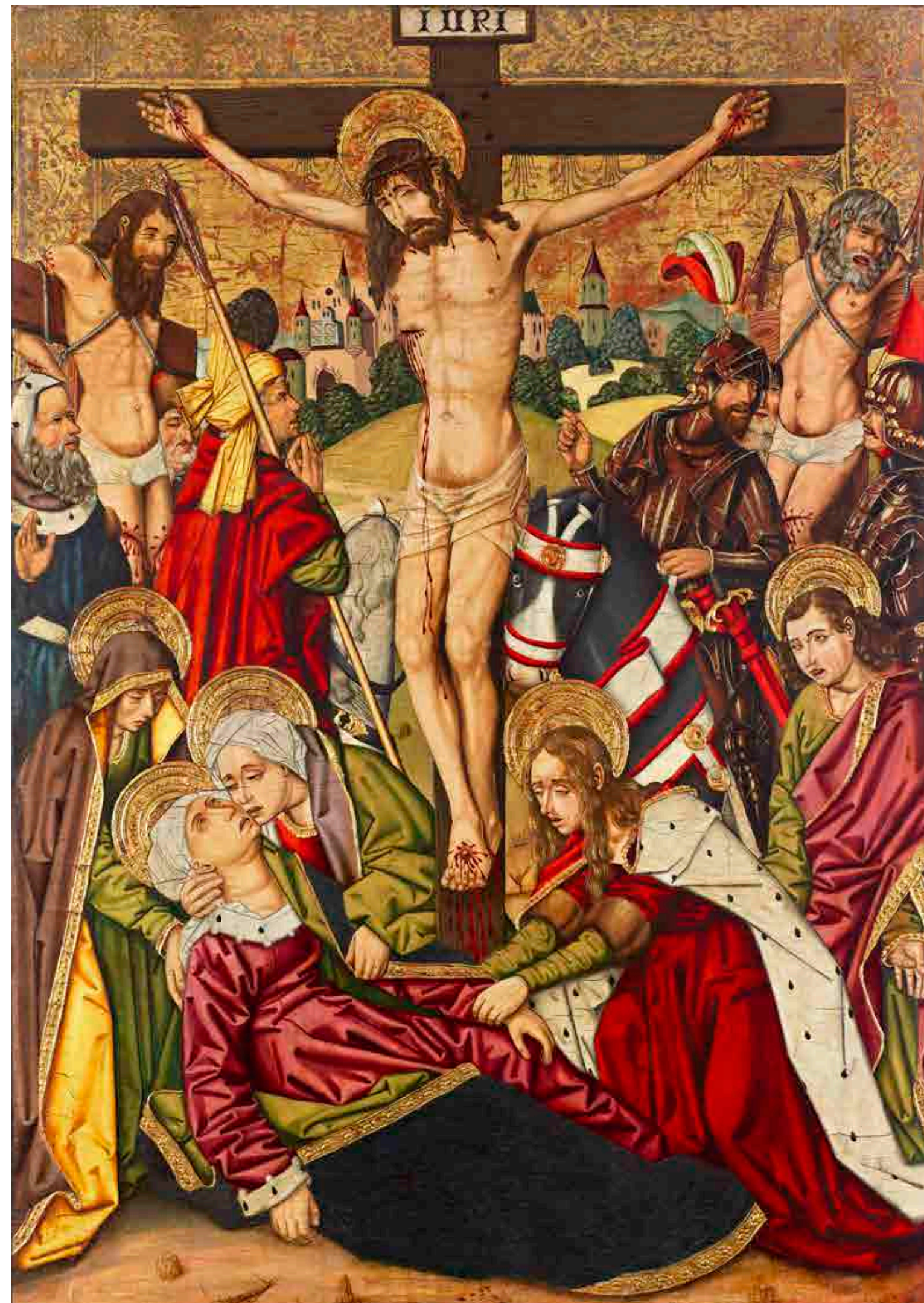
Martín Bernat was a formidable painter of altarpieces from the Spanish region of Aragon and one of the finest exponents of the Hispano-Flemish style in the last third of the 15th and early 16th centuries.

As can be seen in the Flemish prototypes, which Bernat would almost certainly have been familiar with, this panel displays an elaborate and schematic approach to the structure where the protagonists mirror each other along a vertical axis through the middle of the composition. Yet, what is most striking

about it is the refinement of the details, particularly in the rendering of the costumes, but also in the individuality of each of the faces and their varied expressions.

While Bernat's debt to Flemish masters such as Petrus Christus, Rogier van der Weyden and Dieric Bouts can be clearly seen in this panel one can also detect a uniquely Spanish rendering of the subject.

Nuria Ortiz Valero





FERNANDO YÁÑEZ DE LA ALMEDINA

Almedina, circa 1475 – 1536

Christ carrying the Cross with his Executioners

Oil on canvas
78 x 78 cm..

The attribution to Fernando Yáñez de la Almedina of this Christ carrying the Cross with his Executioners, based on a composition by Leonardo, represents the most important new addition to the artist's corpus in recent years, opening the way to greater knowledge of this painter's work during his time in Italy.

Christ's halo has the same distinctive design of the rays to be found in other works by the artist, with gold dots inside the double rimmed halo. The gilded edging

of Christ's tunic with its stylised foliate motifs also has the gold dots of the type found in other works by the artist. Again typical of Yáñez's oeuvre is the distinctive way of painting the eyes, defining the inner rims of the lids, which are devoid of lashes, and the presence of a degree of realism in showing the passing of time on the faces, which have deep lines and rather puffy areas under the eyes.

José Gómez Frechina



FERNANDO LLANOS

fl. 1505 – 1525

Christ carrying the Cross with two Executioners

Oil on panel
44.1 x 35.1 cm.

The arrival of the Hernandos, Fernando Llanos and Fernando Yáñez de la Almedina in the port of Valencia, coming from the Italian peninsula, resulted in a decisive turning point ca. 1506 in Valencian and Spanish painting, the incorporation of the innovations of the Italian Renaissance.

With this small devotional painting, Llanos develops the contrast between the aggressive and hostile expression of the executioners with the serene and

bountiful face of the Redeemer who wears the crown of thorns with blood on his forehead. This Christ Carrying the Cross with Executioners is without a doubt one of the best works by Fernando Llanos during his stay in Valencia, along with the Nativity with donor from the Várez Fisa collection, the Flagellation from the Museo de Bellas Artes in Valencia, and the panels of the main altarpiece of Valencia Cathedral.

José Gómez Frechina



ALONSO BERRUGUETE

Paredes de Nava, circa 1488 – Valladolid, 1561

The penitent Saint Jerome

Circa 1523-1526

Gilded and polychromed wood
107 x 41 x 31 cm

Together with Saints Augustine, Ambrose and Gregory the Great, Saint Jerome was one of the four Doctors of the Latin Church and the translator of the Bible. For a period of his life he retired to a retreat in the Syrian desert. Despite his importance as a scholar, in Christian iconography Jerome is most frequently depicted as an ancient, penitent hermit, almost naked, beating his breast with a stone and holding a crucifix. By his side is the faithful and grateful lion from whose paw the saint removed a thorn, according to legend.

The technique, modelling and style of the present work are all characteristic of Alonso Berruguete.

The elongated proportions, perfect depiction of the anatomy, ample drapery and polychromy with extensive use of gilding are the artist's most defining traits. This is also true of the facial features of Berruguete's figures, which have slanting eyes, prominent cheekbones and open mouths, the type of hands with long, bony fingers, and the large, flat feet, all of which reveal the originality of his creations.

Rosario Coppel





JUAN SOREDA

active in Castile, circa 1500 – 1537

The Virgin presents the Chasuble to Saint Ildefonso

Oil on panel
144 x 72.5 cm.

This previously unpublished painting, attributed here on stylistic grounds to the Renaissance painter Juan Soreda, depicts the interior of a church in which Mary - accompanied by Saint Catherine (identifiable from her martyr's palm and sword) and other saints and angels - presents the chasuble to the Archbishop of Toledo Saint Ildefonso, a great devotee of the Virgin and the unifier of the liturgy in Spain. The legend recalls the Virgin's words to him: "You are my chaplain and faithful notary. Receive this chasuble which my Son sent you from his treasury."

Above the altar is an altarpiece of three vertical sections with depictions of the Virgin and Child, the two Saint

Johns, the Archangel Michael, Saint Bartholomew and a scene of the Resurrection of Christ. At the top is a cloud of glory in which the Virgin is shown holding the chasuble, accompanied by musical angels and flanked by the martyr saints Catherine and Barbara and other female saints. The panel is stylistically close to the altarpiece for the Santa Librada chapel in Sigüenza cathedral, painted by Juan Soreda between 1526 and 1528.

José Gómez Frechina



JUAN DE JUNI

Joigny, 1506 – Valladolid, 1577

Two reliquaries

Polychrome wood
52 x 44 x 24 cm.; 50.5 x 47 x 23 cm.

Acquired by the Hispanic Society of America, New York.

These two reliquaries exhibit all the characteristics which best define work of the distinguished sculptor Juan de Juni. The rounded faces and the manner of treating the cloth are said to have their origin in Juni's practice of modelling his works in clay. The strict adherence to the rules of proportion and internal measurement, giving each figure a sense of grandeur regardless of its size, derived from Italian mannerism and the monumental aesthetic of Michelangelo. The soft garments which convey the beautiful roundness of Juni's Madonnas, were inspired by classical art, and are yet another distinctive aspect of his work. Juni's work make also frequent reference to The Laocoön particularly in the expression of pathos or moral pain,

and in the depiction of eyes staring into a world beyond human experience.

The surname Juni corresponds to the Spanish phoneticisation of "Joigny", the artist's birthplace. Juni must have left his home town at a very young age to receive the full training he had already clearly experienced by the time of his first works in Spain. That this training was Italian is shown in his understanding of anatomy and corporeal expressivity. He settled in Valladolid, the principal centre of court activity, by the end of the 1530s.

Isabel del Río de la Hoz





JOAN DE JOANES

Valencia, circa 1500 – Bocairent, 1579

The Adoration of the Magi

Oil on panel
90 x 73 cm.

The architecture of classical type with semi-circular arches and keystones had already appeared in Valencian painting, first used by the Hernandos, Fernando Yáñez de la Almedina and Fernando Llanos, who derived it from prints by Dürer.

In the foreground of the present painting the seated Virgin holds the Christ Child as he blesses the oldest Magus who humbly kneels in a position of prayer. Above the arch shines the star that guided the Magi to the new born child. Visible through that arch are the riders of their retinue bearing standards and

located in a Flemish-type landscape. The foreshortened hand of the elderly King wearing a yellow turban refers to the Leonardesque models assimilated in Valencia from the Hernandos.

The presence of the ox and ass by the manger in Joanes' panel and in the panel on the same subject formerly in the Lacave collection in Cadiz is a motif more characteristic of Nativity scenes but is also present in Dürer's print of *The Adoration of the Magi*.

José Gómez Frechina





JOAN DE JOANES

Valencia, circa 1500 – Bocairent, 1579

Holy Family

Oil on panel
58.5 x 49.5 cm.

In the present work, Joanes focuses attention on the characterisation of Christ's family, placing the holy figures in the immediate foreground of the composition. The naked Christ Child is seated on Mary's lap, stretching out his arm towards the apple offered to him by his mother. His pose and appearance are particularly striking as he turns his head towards the bunch of narcissi (narcissus dubius) offered to him by Saint Joseph. As is customary for Joanes in his depiction of holy figures, the Infant Jesus has a halo of two circles with rays radiating outwards.

Mary's head is partly covered but still reveals her long golden hair with a parting. Following Joanes'

habitual presentation of the Virgin, her head is slightly tilted and her eyes half-open as she looks towards the Christ Child with his golden, curly hair. Far from occupying a secondary position, Saint Joseph is presented on a level equal to Mary and is characterised as a mature adult possessed of the ideal beauty of the other figures. The composition includes a fine, panoramic Flemish landscape with a cloudy sky and a mill near the expanse of water and blue-tinged mountains in the background.

José Gómez Frechina



JOAN DE JOANES

Valencia, circa 1500 – Bocairent, 1579

Holy Family

Oil on panel
74.5 x 57 cm

Joan de Joanes's assimilation of the innovations of Italian Renaissance painting - to be seen in Valencia through the presence of various works by Sebastiano del Piombo (1485-1547) which had been brought from Rome by Jerónimo Vich y Valterra, ambassador to Ferdinand the Catholic and subsequently to Charles V - significantly contributed to the creation of his ground-breaking style. In the present case this is evident in the notably Leonardesque influence very probably derived from the Hernandos: Fernando Llanos and Fernando Yáñez who, following their formative period in Italy, painted the doors of the principal altarpiece for Valencia cathedral from 1507 onwards.

The success of the composition of the present painting (associated with the Valencian Valterra family) is

demonstrated by the existence of another identical autograph work by Joanes (panel, 63 x 55.5 cm), and finally another version only known from a photograph which exactly repeats the figures of the Virgin, Saint Joseph and the Christ Child while adding the two youthful Saint Johns embracing. These works offer examples of Joanes's practice of producing autograph replicas on the request of clients or possibly to make maximum use of the composition. Another example of this practice is The Holy Family with the Infant Saint John (City Council of Valencia) and its autograph replica in the church of the Inmaculada in Linares de Mora (Teruel).

José Gómez Frechina





JOAN DE JOANES

Valencia, circa 1500 – Bocairent, 1579

Saint Jerome

Oil on panel
42 x 27.5 cm.

On the basis of its particular characteristics (size, type of wood and traces of paint that imitates a stone surface on the reverse) this Penitent Saint Jerome is likely to have been part of a triptych. The direction in which the saint is facing indicates that it was the left wing of a small devotional oratory.

Jerome's presentation as a venerable old man with a dense white beard had been established by the artist in his celebrated Baptism of Christ in Valencia cathedral, in which the saint is shown as a Doctor of the Church.

The elements that define and identify Joan de Joanes's most individual and mature style are all present in this magnificent painting. It constitutes an outstanding

example of his ability to narrate devotional paintings, works that Palomino referred to in his biographical account of the artist.

Saint Jerome is set against a landscape with a high horizon. The hills and buildings are painted with vaporous effects which, combined with the type of brushstroke used for the saint, date this panel to the artist's mature period, contemporary with works such as The Assumption of the Virgin in the Museo de Bellas Artes in Valencia and The Crucifixion in the Lassala collection.

José Gómez Frechina



JOAN DE BURGUNYA

Strasbourg o Strassberg? – Barcelona, 1525

Christ presenting to his Mother the Reddemed Patriarchs of the Old Dispensation

Oil on canvas
162.5 x 146.5 cm.

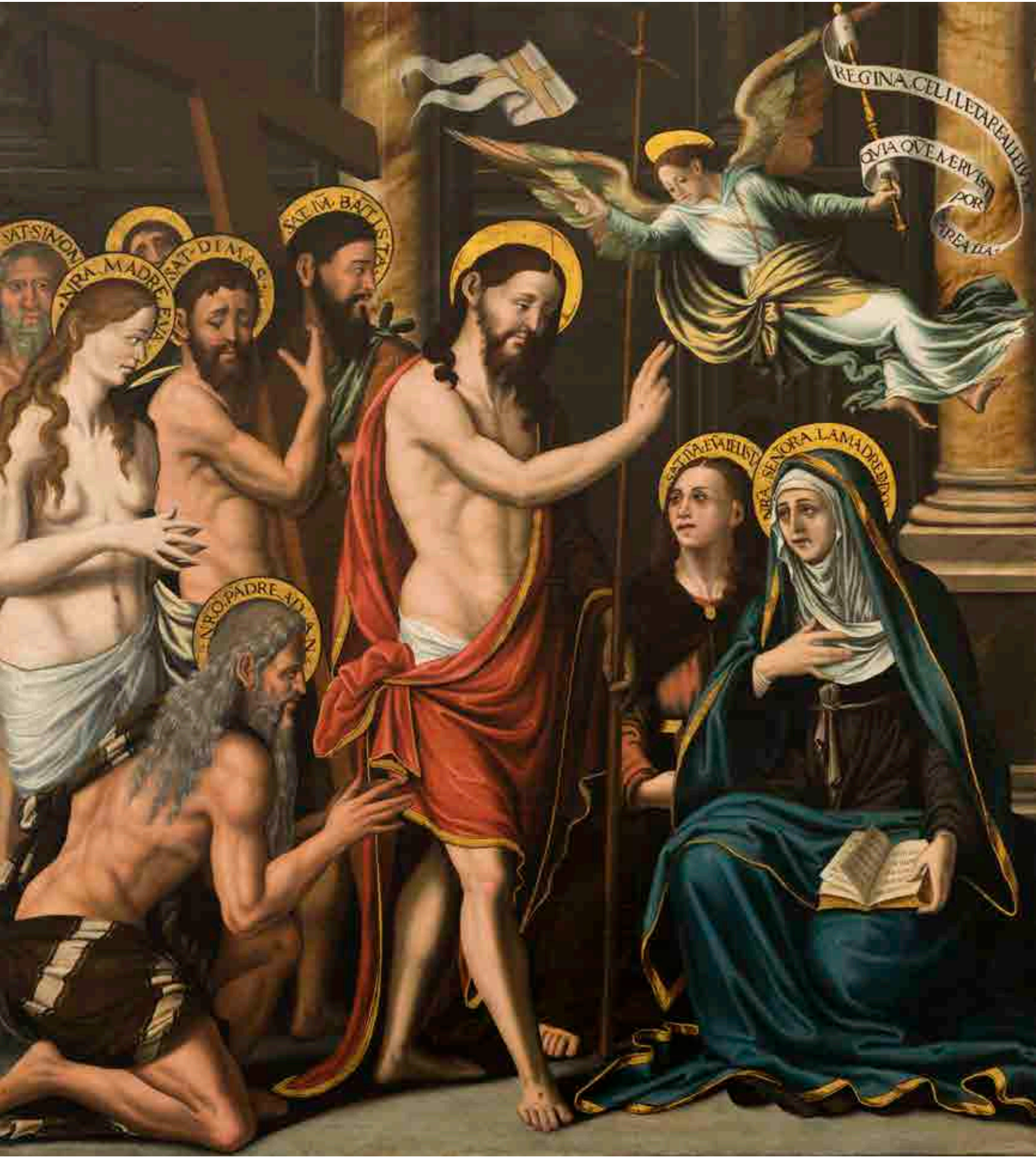
This previously unpublished depiction of the Resurrected Christ Appearing to his Mother with the Old Testament Fathers can be attributed to Joan de Burgunya through stylistic comparison with panels from the Saint Andrew Altarpiece (now divided between Barcelona, Ortega Sala collection, and Valencia Cathedral) dating to artist's Valencian period (prior to 1509). This work betrays a familiarity with Italian figurative culture and is painted on canvas rather than panel, a much more common support in Valencia in the early sixteenth century.

The present subject is extremely rare and does not derive from liturgical texts, but was popular in

local Valencian devotion, in part due to the Lenten Sermons of Saint Vincent Ferrer and the Vita Christi by Sister Isabel de Villena (Valencia, 1430-1490), abbess of the Monastery of the Holy Trinity in Valencia.

Other treatments of the subject were executed by the Master of Borbotó, Nicolás Falcó, Francisco de Osona, Miguel Esteve, the Master of Alzira, Fernando Yáñez de la Almedina, Vicent Macip, and his son Joan Macip, better known as Joan de Joanes.

José Gómez Frechina





LUIS DE MORALES, KNOWN AS “EL DIVINO”

Badajoz, circa 1510 – 1586

Ecce Homo

1- Oil on panel
54.8 x 46.5 cm.

2- Oil on panel
39 x 29 cm.

3- Christ the Man of Sorrows
Oil on panel
49.5 x 35 cm.
Acquired by the Wadsworth Atheneum Museum of Art, Hartford

4- Oil on panel
38 x 26 cm.

1. Christ, with his serene and extremely beautiful face, pronounced cheekbones, and the painstaking depiction of the long, curly hair, moustache and two-pronged beard, is characterised by an intense realism that denotes Flemish influence and which was highly esteemed by contemporaries. The light that bathes Christ’s naked body, emphasising the volumes through subtle shadowing, indicates the influence of Leonardo da Vinci. Morales’s technical virtuosity, present in many of his works, is clearly evident in the present example in which the naked eye can distinguish each of the hairs of Christ’s long eyelashes and the tiny, thin fibres of the rope.

Héctor San José

2. Depicted bust-length in the manner of an Andachtsbild (devotional image), the proximity and immediacy of this Christ transmits a powerful emotional sentiment intended to encourage meditation on the holy mysteries of the Passion on the part of the devout viewer, arousing contrition through extremely effective iconic models of piety. The tone of this work is thus one of suffering, with Christ’s face and chest bathed in blood, his lips half-open and his expression sorrowful.

Luis de Morales’s highly distinctive and virtuosio brushstroke is certainly present in this Ecce Homo. The light that envelops his naked torso, with its subtle shading that emphasises the volumes, points to the Leonardesque element present in Morales’s work, which he must have assimilated through studying works by various pupils and followers of the Italian master which arrived in Spain.

José Gómez Frechina

3. Morales was most likely trained in Seville, under the tutelage of Pedro de Campaña (Pieter von Kempeneer), a Flemish artist who had previously spent time in Italy. Therefore, Morales, as was the case for most Spanish Renaissance painters, had access to both Italian and Flemish sources, which he was able to seamlessly combine in his own particular way.

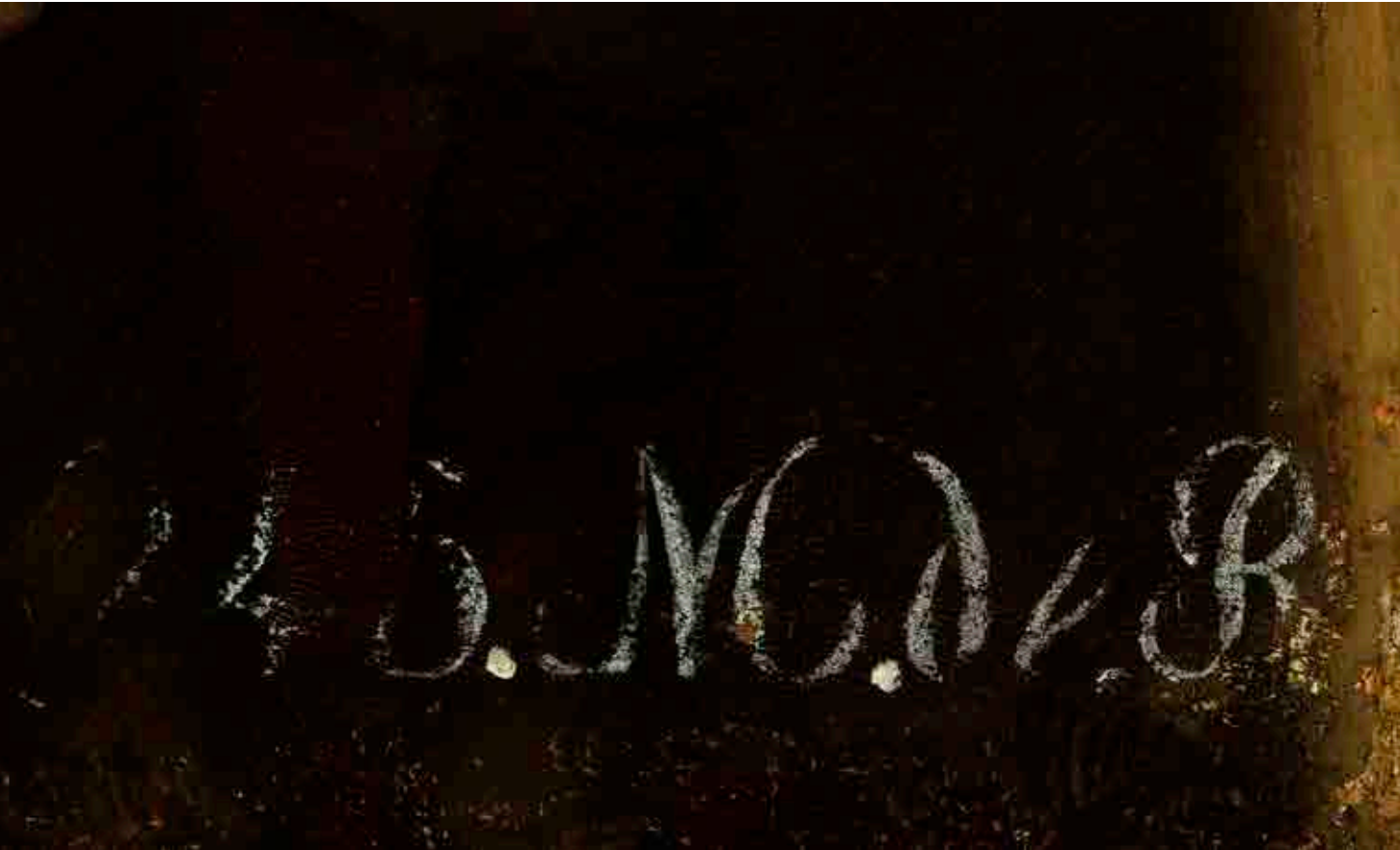
His use of colour and light was innovative and impactful within the context of Spanish painting of the period. Furthermore, he was one of the mid-sixteenth century Spanish artists, along with the Valencian painters Llanos and Yáñez de Almedina, who best interpreted the heritage of Leonardo da Vinci. Although all three utilised Leonardo’s sfumato technique, only Morales combined it with a delicate and precise execution, which was praised by Antonio Palomino, who wrote of Christ’s hairs of Netherlandish origin that ‘it made even those who are most versed in art want to blow on it to see it move, for each strand of hair seems to be as fine as a real one’.

Antonio Urquizar Herrera

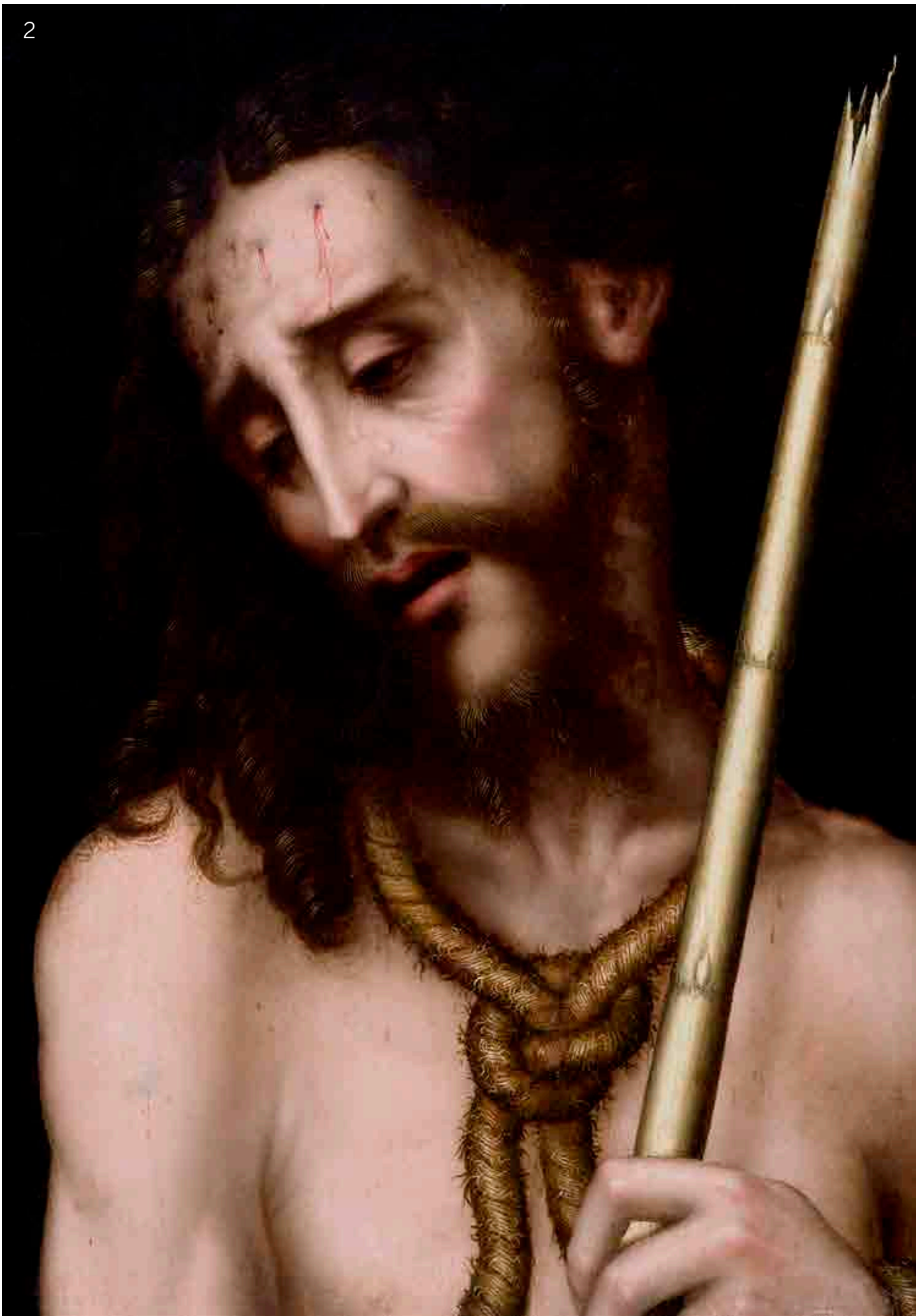
4. The timeless image of the Saviour, devoid of the spatial context characteristic of a specific narrative cycle, is conceived as a dramatic image of the Vir dolorum against a plain background with the coarse rope around his neck, drops of blood on his forehead and tears falling down his prominent cheekbones. As such, it aims to encourage the devout viewer to experience pity and empathetic meditation on this episode of humiliation from Christ’s Passion.

Héctor San José

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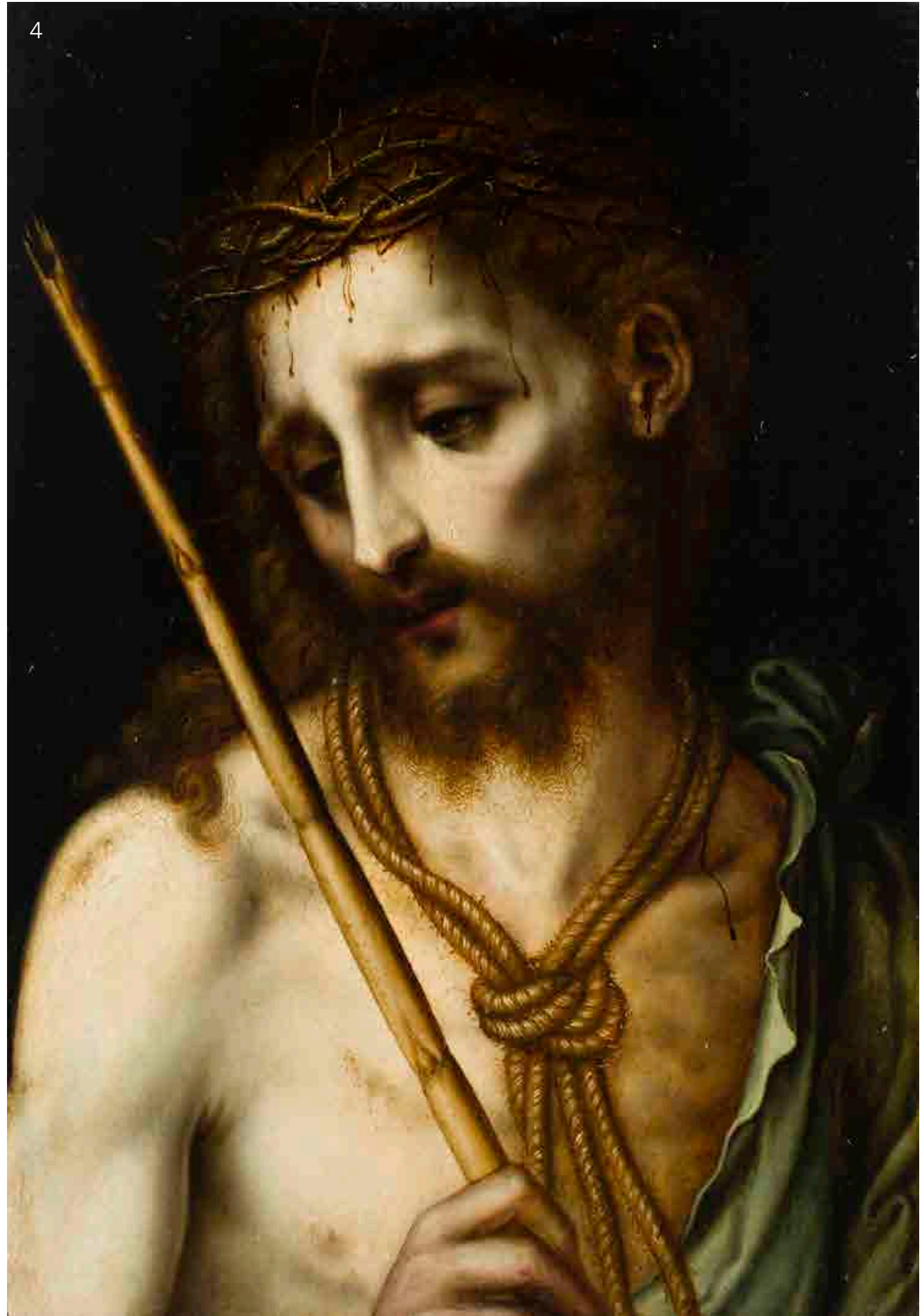
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ONOFRE FALCÓ

Active in Valencia, 1536 – 1560

The Virgin with Child

Oil on panel
43.8 x 34.8 cm.

The artistic personality of the Valencian painter Onofre Falcó, son of the painter Nicolás Falcó (active in Valencia between 1493 and 1530) has become clearer in recent years with the compilation and publication of new documents that have cast greater light on his career, also allowing for additional works to be added to his corpus based on convincing argumentation.

As with other dynasties of Valencian artists such as the Macips, the Cabanes, the Osonas and the San Leocadios, Onofre Falcó belonged to a family of painters and was related to other artists. He initially trained in the studio of his father Nicolás and had a son of that name who was also a painter.

Falcó obtained the position of painter to the Generalitat on the death of Joan Cardona and was

also painter to the city. He worked closely with Joan Macip, better known as Joan de Joanes, on the principal altarpiece for the parish church of San Esteban in Valencia. Falcó produced three panels for that work: The Ordination of Saint Stephen (Museo Nacional del Prado) and two predella panels on The Agony on the Garden and The Crowning with Thorns, both still in the church of San Esteban.

The present Virgin and Child is an important example of the private devotional works produced by Falcó. The landscape includes classical ruins and obelisks. It was formerly in the collection of Antonio de la Cuadra Echeveste assembled in Valencia in the mid-19th century.

José Gómez Frechina





THE MASTER OF ALZIRA

Active in Valencia, first half of the 16th century

The Holy Family with the Infant Saint John the Baptist

Oil on panel
108 x 60 cm..

This anonymous artist, whose works reveal some influence of the Hernandos – Fernando Llanos and Fernando Yáñez – was given the name of the Master of Alzira in the literature following the publication of a study of an altarpiece in the communion chapel of the church of San Agustín in the Valencia town of Alzira.

In the early decades of the 16th century the Master of Alzira played a significant role in the emergence of the Renaissance in Valencia, where the cathedral chapter and the humanist circle associated with the vice-regal court of Don Fernando de Aragón, Duke of Calabria, and his wife Mencía de Mendoza were notably receptive to the artistic innovations arriving from Italy and Flanders.

Firstly, striking in this work is the importance of the volumetric, strongly coloured figures and the composition, which repeats a characteristic shared by many works by the Master of Alzira, namely the succession of planes used to arrange the figures, which are located one behind the other. The Virgin supports the Infant Christ, who is holding an apple. The Infant Baptist, shown in profile and wearing his hair shirt, is in front of Saint Joseph, whose face is inspired by models by Sebastiano del Piombo that were known in Valencia due to the presence of his works in the collection of the ambassador Jerónimo Vich i Valterra.

José Gómez Frechina



DOMÉNIKOS THEOTOKÓPOULOS, CALLED EL GRECO

Crete, 1541 – Toledo, 1614

Portrait of a Woman

Oil on vellum
29 x 25.3 cm.

This miniature portrait presents a scaled-down version of a signed, autograph work formerly in the collection of Viscount Rothermere at Warwick House (ca. 1595-1600, 50 x 42 cm, New York, Private Collection) Although El Greco was a superb and highly sought-after portraitist, female portraits by the artist are exceedingly rare.

As was common in his portraits both of men and women, the artist places his sitter before a dark background, which highlights the fine details of the rich yet sombre costume. El Greco uses this same device in one of his few extant female portraits now at Pollok House in Glasgow. The present work is later in date and exhibits broader handling (despite its small

scale and vellum support) characteristic of El Greco's mature oeuvre.

Nevertheless, the miniature exhibits a similar delight in the portrayal of lavish costume details, dramatically depicted using a restricted palette of pale tones of white and silvery grey offset with shades of brown and black. In both portraits the sitter's gaze is direct and engages the viewer, while the expression of the woman with the floral headdress is somewhat softer and more placid. As in the Glasgow portrait, the sitter's features are at once individualized and idealized.

Irene Brooke



DOMÉNIKOS THEOTOKÓPOULOS, CALLED EL GRECO

Crete, 1541 – Toledo, 1614

Saint Francis of Assisi

Oil on canvas
101 x 89 cm.

It is not for nothing that superlatives abound when referring to El Greco and his art. The Cretan-born icon-painter followed many paths before finally settling in Toledo, Spain, where he lived for the rest of his life, and where he executed some of the most powerful and abstract pictures of the late 16th and early 17th centuries.

Greco's style could be broadly described as mannerist with clear debts to Byzantine, Venetian and Roman art also being evident. With this sensational canvas of Saint Francis, Greco displayed his rejection of naturalism and his adoption of

elongated, twisting forms, exaggerated facial features, bold brushstrokes and intensely surreal backgrounds. The result of this conflagration of elements is an image intended to inspire an intensely spiritual experience in the onlooker much in the same way that Byzantine icons did.

Greco's work has often been called modernist and ahead of its time, which may simply be convenient terminology to categorise his ardour and energy. But the impact of his work, and in particular this Saint Francis, must surely be the bold abstraction of the form, which transcends time, style and subject matter.





Борисъ въ 1887 году
въ Москвѣ

JUAN PANTOJA DE LA CRUZ

Valladolid, circa 1553 – Madrid, 1608

Portrait of Pedro de Franqueza y Esteve, 1st Count of Villalonga

Circa 1603

Oil on canvas
90 x 75 cm.

The late 16th-century Spanish court portrait evolved its particular approach within a type of Mannerism that continued the Renaissance aesthetic and symbolic content. Pantoja de la Cruz, who was court painter to Philip II and Philip III, combined the influence of his master Alonso Sánchez Coello and through him Anthonis Mor, with that of the Italian tradition which had aroused so much interest in Madrid, with Titian and Sofonisba Anguissola as its principal exponents.

In addition to these elements, reference should be made to an interest in detail characteristic of the Flemish world. Pantoja de la Cruz employed this painstaking approach to formulate a style which focused on an expression of the sitter's rank and dignity rather than his or her individual identity.

Clothing, jewels and decorations thus allowed the artist to create images of far greater eloquence with regard to the subject's importance than any exercise in psychological penetration.

The present sitter, Pedro de Franqueza, was a controversial figure of the late 16th and early 17th centuries. He enjoyed a meteoric rise in an administrative career which, thanks to the patronage of the Duke of Lerma, led him to occupy the position of Secretary of State. He would subsequently, however, be imprisoned on charges of bribery and illicit appropriation leading to the confiscation of all his possessions.

Héctor San José



JUAN BAUTISTA MAÍNO

Pastrana, 1581 – Madrid, 1649

Saint Francis and Saint Jerome

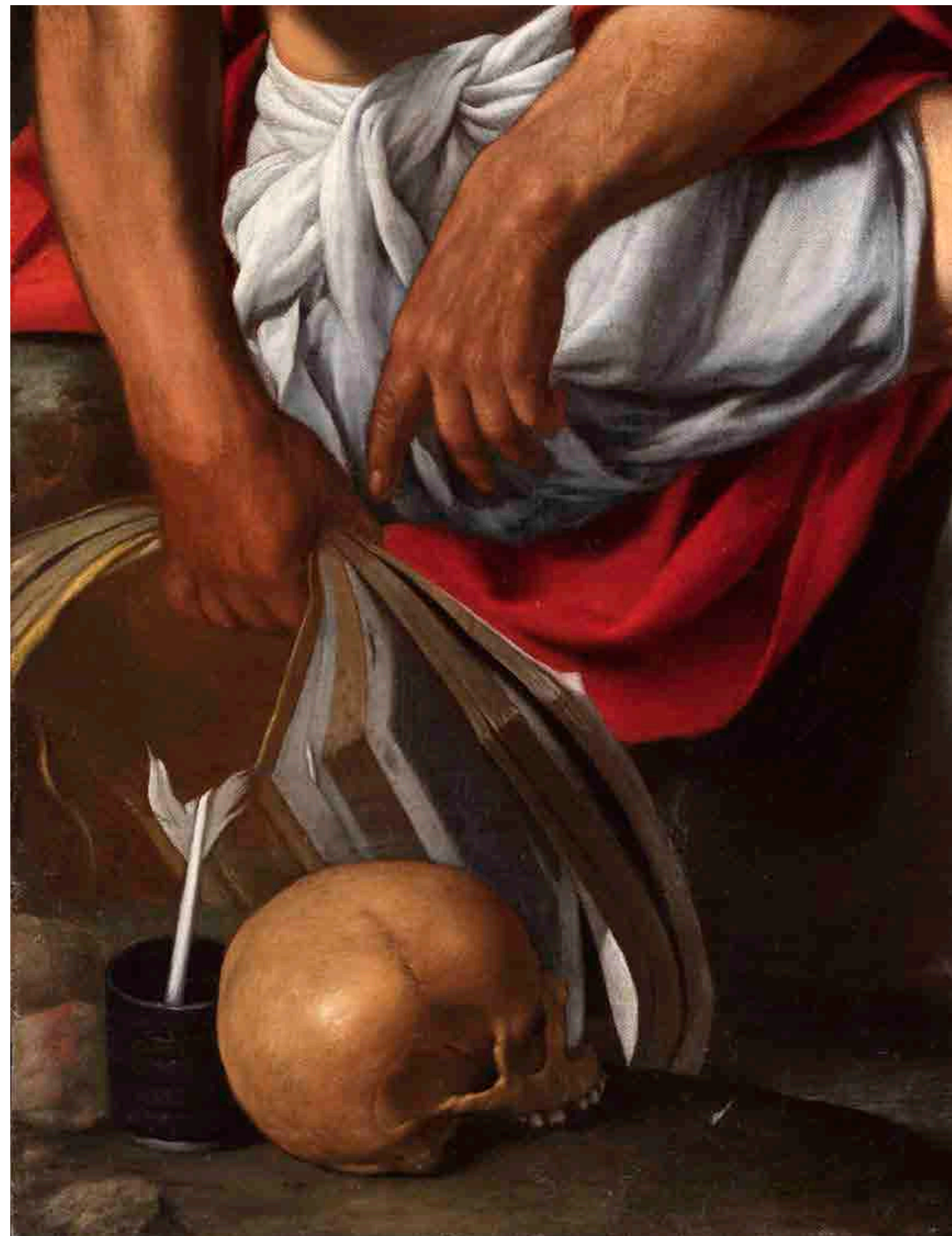
Oil on canvas
98 x 55.5 cm.

It was impossible not to hypothesise an early stay in Italy just before these sensational works were produced, the artist's memory still fresh after a season spent in the peninsula. The Milanese origins of Juan Bautista's father provide further support for this theory, and this led to surmise that there the Pastrana painter may have known the work of Savoldo, from Brescia, which like that of Cecco, seems to have been familiar to the artist.

The two new canvases presented here depict Saint Francis and Saint Jerome. Given the rarity of the

painter's output, they constitute an important contribution to his catalogue. They are the same size and the arrangement of the images suggests the two artworks were painted as a pair or, in all likelihood, were both originally inserts for an altarpiece unknown at the present time. Unfortunately, we have no information about their original provenance.

Gianni Papi





JUAN BAUTISTA MAÍNO

Pastrana, 1581 – Madrid, 1649

Saint James the Apostle and Saint Teresa of Avila

Oil on canvas
98 x 55.5 cm.

Juan Bautista Maíno's relationship with Italy is based on his father's Milanese origins and was furthered through periods spent in that country. He was particularly influenced by the Caravaggesque painters, adapting their naturalism through a more brilliant palette. Maíno's technique is characterised by defined outlines and smooth, pure textures.

Despite the unusual subject of this canvas, Saint James the Apostle and Saint Teresa as patron saints

of Castile and León, the artist omits any written explanation while manifesting his own unique style through various revealing details such as the absence of an architectural setting, as Leticia Ruiz has noted.

Héctor San José





JUAN BAUTISTA MAÍNO

Pastrana, 1581 – Madrid, 1649

Holy Family with the Infant Saint John the Baptist

Oil on canvas
106 x 93 cm.

It is certain that this was a composition in some demand on account of the modernising piety which brought it close to the spirit of the Counter-Reform. This would have contributed to its attraction to painters in Rome, both as a source of income and as an exercise in apprenticeship in the interpretation of regious subject-matter in a naturalist key. Elements such as the treatment of skin tones, as in the leathery hand of Saint Joseph and its contrast to the light skin of the Infant and Virgin, can be related to Maíno's later works. Also characteristic of Maino is the human

form of the Virgin, with the oval of the face widening at the chin; the rotundity of the Infant as in the groups of angels in his murals at San Pedro Mártir; and the physiognomic archetype of Moses and Aaron which is not very different to that of Saint Joseph. Without being literal quotations, these are common elements in the vocabulary of naturalism close to Caravaggio, and they are one of the fundamental ingredients in the pictorial formula of Juan Bautista Maíno.

Angel Aterido





JUAN BAUTISTA MAÍNO

Pastrana, 1581 – Madrid, 1649

The Repentant Saint Peter

Oil on canvas
125 x 103.5 cm.

This beautiful new version of the Repentant Saint Peter by Juan Bautista Maíno closely follows the reappearance of another painting in the Musée du Louvre. The high quality of this new version is proof of the authorship attributed to Maíno who, furthermore, used to return over and over again to the same subject matters. In turn, the repetition of the iconography, with more or less significant variations and, in particular, the chromatics of the garments -as in this case-, as well as the use of figures transferred from one painting to another, are characteristics that bring this Spanish painter closer to Orazio Gentileschi, an artist who has constantly been linked to him.

Note has already been made of the iconographic influence of the first version of Saint Matthew with the angel painted by Caravaggio for the altar in the Contarelli Chapel in San Luigi dei Francesi in Rome. This influence can be traced in the importance given to the roundness of the bald head and in the vulgar position of the crossed legs, which Maíno further emphasises through the hands clasped over the knee, giving the posture an everyday appearance that is bordering on a lack of decorum.

Gianni Papi





JUAN BAUTISTA MAÍNO

Pastrana, 1581 – Madrid, 1649

Virgin and Child

Oil on copper
17.5 x 13 cm.

Of particular interest in the work examined is the fragment of landscape that emerges behind the Virgin and occupies a significant part of the painting's surface. Its significant quality indicates close contact with Orazio Gentileschi: which is suggested above all by the extremely beautiful trunk on the tree on the right, with white reflections, which could easily be the work of Orazio's brush and belong to one of his

coppers. This likeness, which is so striking and obvious, leads us to propose a very early timeframe for the painting of this copper, closely related, therefore, to Maíno's Italian sojourn, that is, between 1611 and 1612, and accordingly with the corresponding works by Gentileschi dating to those same years.

Gianni Papi



PEDRO ORRENTE

Murcia, 1580 – Valencia, 1645

Adoration of the shepherds and Adoration of the Magi

Oil on copper, a pair
86 x 68.5 cm.

These two paintings by Orrente add a significant new dimension to the corpus of autograph works by the artist as they are the first on copper to have come to light. They are of very high quality with a varied palette, and clearly borrow from Venetian painting, especially from Leandro Bassano but also from Titian, Tintoretto and Veronese.

The compositions of our pair follow very closely two canvases signed by Pedro Orrente in the parish of the Asunción de Yeste: the Adoration of the shepherds and the Adoration of the Magi. These two canvases can be dated to c. 1629, when Orrente painted the main altarpiece and side panels in the Franciscan convent

in the town of Yeste, the Discalced Franciscans having established themselves there in 1618.

Orrente returned to the same compositions with small changes in a pair of canvases in the church of San Sebastián in Salamanca. Finally, there is an autograph replica on canvas by Orrente of the Adoration of the Magi in the sacristy of Toledo Cathedral, which includes the same decoration on the mantle of the king kneeling before the Infant Christ as in the copper presented here, and similar, although simpler, decoration on the mantle of the figure in Yeste.

José Gómez Frechina





EUGENIO CAJÉS

Madrid, 1574 – 1634

Martyrdom of Saint James the Younger

Oil on canvas
167 x 128 cm.

Signed: Eugenius Cagexius Catholici Regis Philippi. 4 pictor Fecit 1627
Acquired by the Musée du Louvre, Paris

Following the early training with his father and subsequent travels through Italy, Cajés began working for Philip III in 1608, later becoming painter to the King in 1612. His earliest works demonstrated a highly mannered style, while those painted in his latter years reflected a move towards greater naturalism. This *Martyrdom*, painted while in his 50s, shows Cajés working with great austerity and simplification of figures, while still maintaining an extremely colourist taste and vibrant brushwork.

Given the size and iconography of this canvas, which was uncommon in baroque Spain, it must have been

designed for a prestigious religious establishment; either to preside over a private altar or as part of a more extensive and complex altarpiece. Unfortunately, the nature of the commission is, to date, unclear but the dynamic composition, which juxtaposes the agitated violence of the central group with the stillness of the bystanders, and mannered style make this a significant work of art in its own right.

Ángel Aterido



PEDRO ORRENTE

Murcia, 1580 – Valencia, 1645

Joseph sold by his brothers

Circa 1620 – 1640

Oil on canvas
185 x 250.5 cm.

We believe that this painting by Orrente depicts the story of Joseph sold by his brothers, an episode in the life of Jacob's favourite son taken from the Book of Genesis (37, 25-28). From the perspective of concept and style, it reveals all his traits as a painter of religious themes in the costumbrista manner (genre scenes). Joseph, Jacob's second youngest son, was born to his wife Rachel, and was his father's favourite. Envied by his elder brothers, they decided to rid themselves of him, so they sold him as a slave to passing traders who ultimately took him to Egypt. Either because

the painting was part of a series comprising several complementary scenes, or because the painter decided to reinforce the tale's more anecdotic narrative aspects over those with a more dramatic impact, the fact is the painting is devoid of the well used to imprison him, the bloodstained tunic used to deceive his father or the payment of thirty coins that complete Joseph's prefiguration as Jesus' alter ego.

Ismael Gutiérrez Pastor





PEDRO ORRENTE

Murcia, 1580 – Valencia, 1645

The Assumption

Circa 1620 – 1625

Oil on canvas
125 x 93 cm.

Acquired by the The National Museum of Western Art, Tokyo

Like *The Assumption of the Virgin* which Titian painted for the Basilica of Santa Maria dei Frari in Venice and which Orrente could have seen during his formative period in that city, the composition of the present work is divided into two zones. In the upper one the Virgin, dressed in a tunic and mantle, centres the hierarchical space with a fixed gaze, raising her joined hands in prayer. A group of youthful winged angels raise her up towards Paradise. The cloud of glory at the top includes the presence of the Holy Spirit in the form of a dove with rays of light.

Orrente's dragged brushstrokes can be distinguished in the complex area of sky with its clouds and the artist's typical shade of blue, providing the backdrop

for the half-length figures of the Apostles who gaze at Mary's empty tomb in the lower zone.

With great psychological skill Pedro Orrente conveys the expressions and gestures of the different Apostles as they realise that the diagonally positioned tomb is empty.

The chromatic harmony, the manner of conveying the movement of the figures, the skilful play of light and the dramatic fervour of the composition make this *Assumption of the Virgin* one of the most outstanding paintings within Pedro Orrente's oeuvre.

José Gómez Frechina





PEDRO ORRENTE

Murcia, 1580 – Valencia, 1645

Portrait of a gentleman with ruff

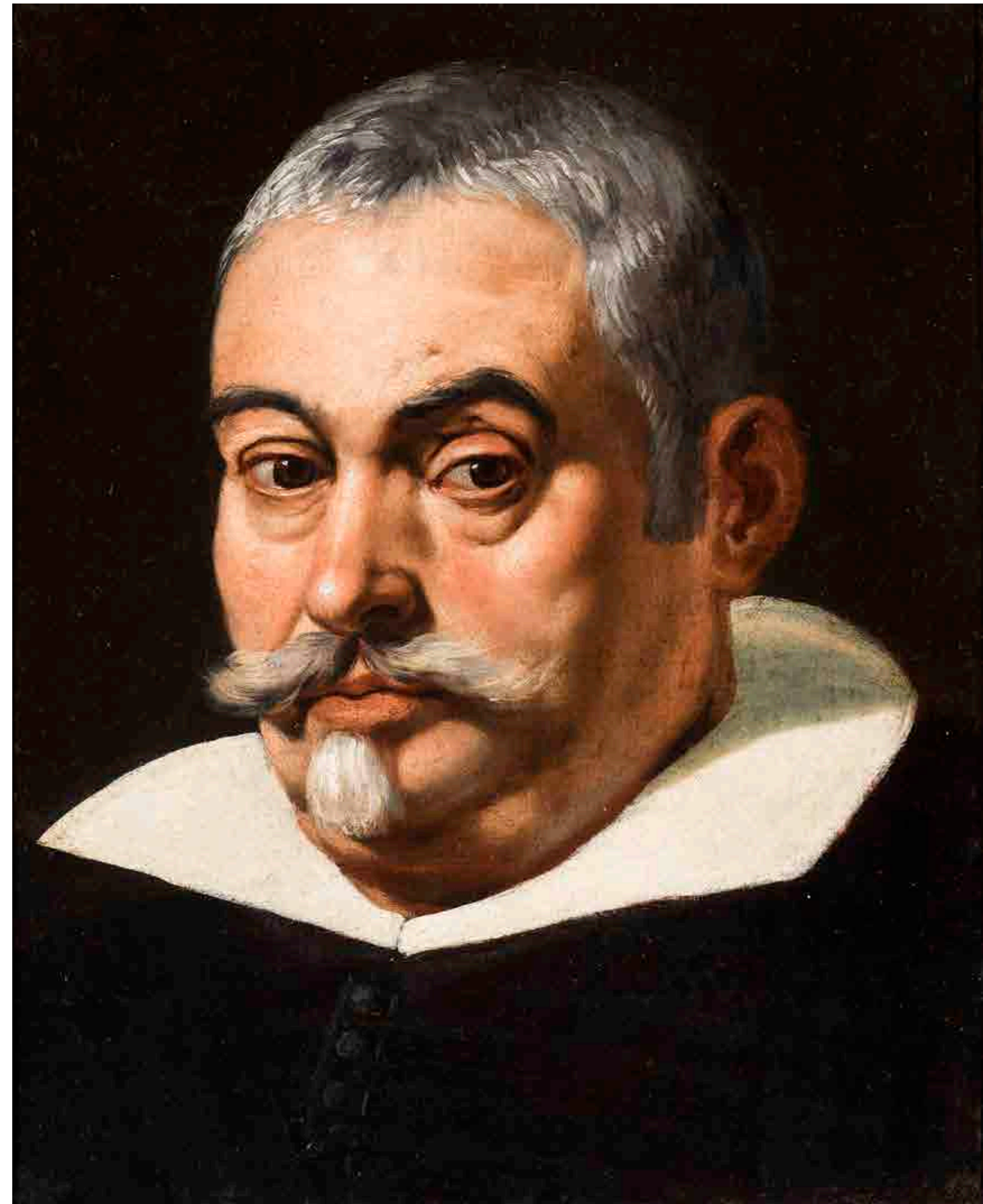
Oil on canvas
35.5 x 29 cm

Born in Murcia to Jaime de Horrente, a fabric merchant from Marseilles, and Isabel de Jumilla, Pedro Orrente was an important figure in the development and dissemination of naturalistic style of painting in Toledo, Murcia and Valencia.

From Orrente's output of easel portraits, only his Self Portrait is known. The present Portrait of a gentleman is undoubtedly by Orrente. The identity of the sitter

is unknown, although he appears to be between 40 and 50 years old. Dressed in a black jacket with a white ruff, he is presented in three-quarter view before a neutral background. In this expressive portrait, Orrente captures the intelligence of his sitter and models his features with a masterful treatment of light.

José Gómez Frechina



JUAN DE MESA

Cordoba, 1583 – Seville, 1627

Saint John the Baptist

Parcel-gilt polychrome wood
164 x 82 x 73 cm.

This sculpture represents Saint John the Baptist standing, his left hand holding a closed Bible with a symbolic lamb or Agnus Dei seated upon it. Rather than pointing to the lamb, the saint's other hand is held elegantly in front of him as if in dialogue with the believer. The saint is wearing the traditional brown camel's hair and a red mantle which winds around him loosely. The formal characteristics of the image indicate the style of the sculptor Juan de Mesa, as does the manner of carving the head –in particular the hair, eyes and beard– as well as the voluminous vertical pleats and the movement of the mantle. The modelling of these elements produces a strong chiaroscuro, also typical of Mesa.

The Cordoban sculptor Juan de Mesa trained in the Sevillian workshop of Juan Martínez Montañés, with the result that some of Mesa's early works reflect the classical and serene spirit of Montañés. Mesa died relatively young –at the age of 44– and his activity is documented in the 1610s and 1620s. In this short time, he was responsible for a large number of important sculptures.

José Luis Romero Torres







JUAN DE MESA

Cordoba, 1583 – Seville, 1627

Saint Joseph

Carved, painted and polychromed wood
71 x 36 x 28 cm.

This sculpture represents the iconographic subject of Saint Joseph with the Christ Child walking, although the Child is lacking and the work now depicts the saint standing, his body in movement and his hands gesturing as if communicating with another figure. This iconography was disseminated by the Barefoot Carmelite nuns in the 16th century following its promotion by Saint Teresa of Ávila. The saint has a face with features similar to those seen in various male figures carved by the sculptor Juan de Mesa in the early 1620s, as this study will discuss.

Following the Council of Trent (1545-1563), Saint Joseph as the protector of Christ in his infancy

acquired notable importance. During the 17th century this iconography evolved from the saint as a protective figure to a more paternal, affectionate one.

The initial representation of Joseph with the Christ Child walking next to him, and holding his hand, was gradually replaced by that of the saint holding the Infant Christ in his arms, sometimes in tender communication and in other examples playing with him.

José Luis Romero Torres





FELIPE DIRIKSEN

El Escorial, 1630 – 1650

Christ carrying the Cross, contemplated by Mary and the Christian Soul

Oil on canvas
124 x 185 cm.

Acquired by the Museo Nacional del Prado, Madrid

The subject of this canvas is not based on any Gospel episode, for which reason Diriksen describes the context of the scene, which in fact depicts an allegory of the Christina soul in which the Virgin intercedes before her son made man to redeem the sins of mankind. The work's symbolic charge brings it close to Velázquez's Christ contemplated by the Christian Soul while its Christian symbolism makes it very appropriate for a daughter probably about to enter a convent at an early age.

Diriksen's composition is striking for the harmony between the classicism of the three monumental figures, interpreted with a dynamic, tenebrist naturalism. Also notable is his judicious interpretation of the composition of Titian's Christ bearing the Cross helped by Simon of Cyrene, substituting the emphasis on colour for a powerful sense of line and a chiaroscuro that defines the volumes and gives them material texture.

Ismael Gutiérrez Pastor



JUAN DE MESA

Cordoba, 1583 – Seville, 1627

Saint Louis of France

Carved, gilded and polychromed wood
177 x 90 x 75 cm.

Although this sculpture depicts a figure dressed in Spanish military dress from the Habsburg period, it in fact represents Saint Louis of France, the ninth French monarch of that name who lived from 1214 to 1270. Depictions of the French king in Spanish sculpture are of a similar type to those of his cousin, King Ferdinand III of Castile, another military monarch who was canonised with the name of Saint Ferdinand.

This magnificent sculpture of Saint Louis of France is of outstanding artistic and iconographic importance for the history of Spanish sculpture. It adds a work to the corpus of one of the most important artists to introduce realism into Sevillian sculpture in the early

seventeenth century. The work's formal features allow it to be attributed to Juan de Mesa and dated to the 1620s, and suggest that it may have been executed for the chapel of the French Nation in the conventual church of San Francisco de Asís, also known as the Casa Grande, in Seville. The closure of religious houses by the French during the Napoleonic period (1808-1814) may have resulted in the work passing into private hands at that stage. The absence of its original religious attributes gives it, furthermore, a new and different aesthetic merit.

José Luis Romero Torres





MIGUEL DE PRET

Antwerp, circa 1595 – Zaragoza, 1644

A bunch of white grapes

Oil on canvas
19.2 x 20.2 cm.

The artistic personality of Miguel de Pret, a Flemish-born painter who worked in Madrid, has been consolidated in recent years through the study of various signed works and the discovery of documentation sufficient to construct an account of his professional activities.

Pret entered the Flemish Royal Guard of Archers, the corps entrusted with guarding the King's person, thanks to his nationality and the fact that his family was of noble status. He combined this role with his artistic activities. The painter Juan van der Hamen y León was also a member of the Guard of Archers.

The present painting depicts a hanging bunch of white grapes. It is closely comparable to the signed canvas

on the same subject by Pret in the Museo Cerralbo in Madrid. That work and a signed Still Life with a basket of plums and figs and a melon on a ledge with hanging peppers, grapes and quince in the Abelló collection provide the autograph references for reconstructing Pret's pictorial corpus.

Like the above-mentioned works, the present Bunch of white Grapes includes a black background that functions to emphasise the volumetric nature of the grapes, painted in meticulous detail and with enormous skill.

José Gómez Frechina



JUSEPE DE RIBERA

Xàtiva, 1591 – Naples, 1652

Aesop

Oil on canvas
123 x 92 cm.

Signed lower left: Jusepe de Ribera F.

Aesop perfectly demonstrates the pictorial technique for which Ribera was celebrated in his own time and indeed the years since, and which manifests itself most evidently in the depiction of skin. No painter of the 17th century was able to render skin and flesh as convincingly as Ribera, from the sheen of the philosophers' bald pate, to the rows of deep wrinkles across Aesop's head, caused by his quizzical raising of the eyebrow. Tough, leathery skin, visible all over the face, neck, torso and hands, has been hardened and dried by the unforgiving south Italian sun. Indeed, so adept at rendering human flesh was Ribera, that in 1979 an article appeared in The American Journal of Dermatology on Jusepe de Ribera: An interpreter of the skin through art.

Also typical of Ribera is the directness with which Aesop, staring resolutely out at the viewer, is depicted. The decision to reject idealisation in favour of an intense realism and a striking handling of the paint imbues Aesop, despite his unconventional looks, with a sense of grandeur and indeed dignity. Beyond the skin, one notes this sense of naturalism in the deeply sculptural folds of the philosopher's tattered garment, as well as the peeling pages of the half-open book at the lower left, in keeping with other works from the series, such as Euclid and Democritus.

Giuseppe Porzio





Hissopo

JUSEPE DE RIBERA

Xàtiva, 1591 – Naples, 1652

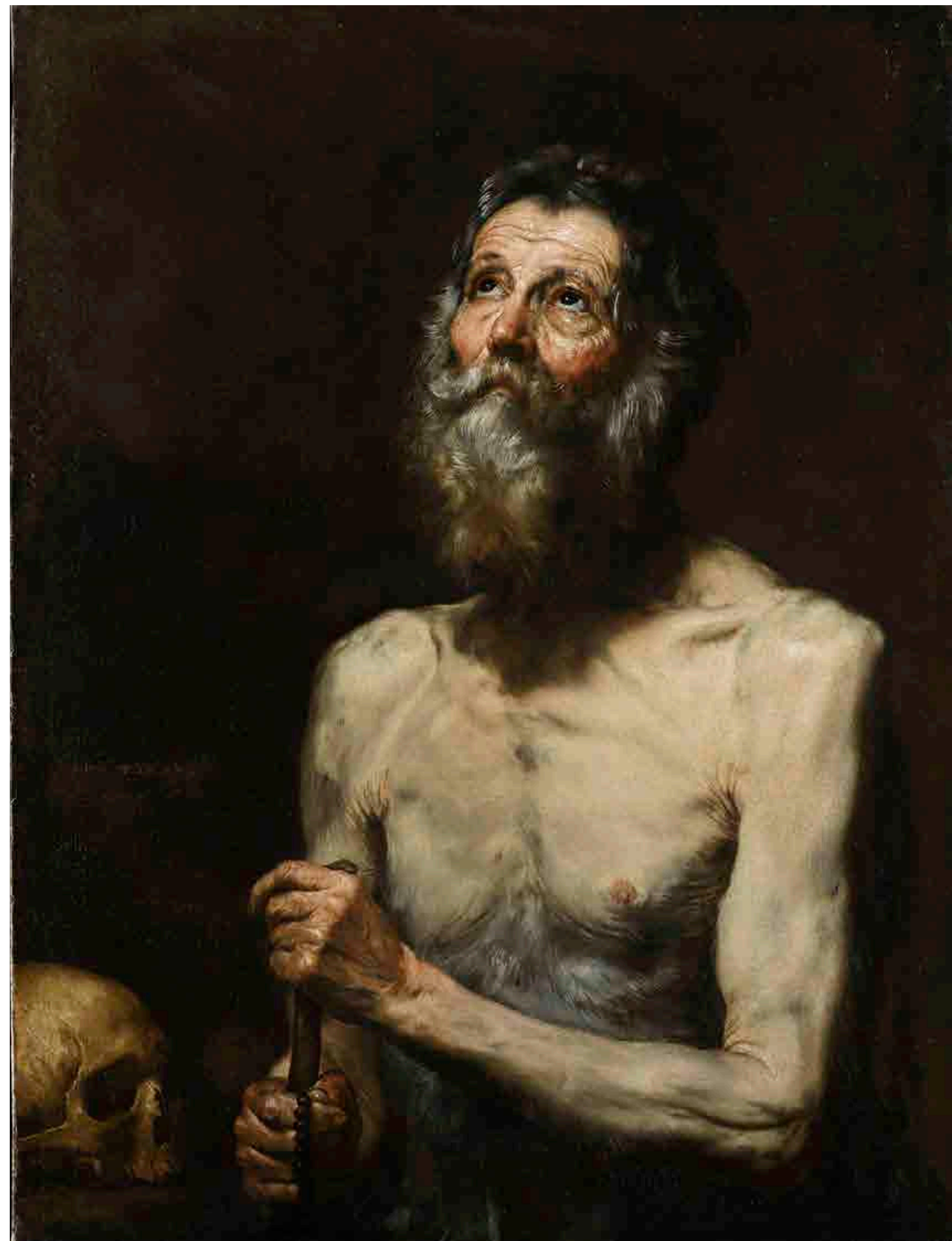
Saint Onuphrius

Oil on canvas
99.5 x 74.8 cm

Signed and dated lower left: Jusepe de Ribera espanol / F. 163...

Though the last digit of the date at the lower left is illegible, this canvas likely dates to the mid 1630s, a period when Ribera's palette starts to lighten. Despite this, Saint Onuphrius is painted with an intense tenebrism, directly recalling the style of Caravaggio, with the figure emerging from the darkness, as is nearly always the case with Ribera's half-length depictions of anchorite saints, such as Onuphrius, Jerome, Anthony and Paul of Thebes.

The subject of these holy men, popularised in Rome at the beginning of the 17th century, was the perfect vehicle through which Ribera could display his mastery of stark realism. Their emaciated and shrivelled bodies, matted hair and thick beards, allowed Ribera to give rein to his unique skill at rendering texture and skin, building up the wrinkles and folds of flesh with loaded impasto brushstrokes.



JUSEPE DE RIBERA

Xàtiva, 1591 – Naples, 1652

Saint Paul

Oil on panel, oval made up to a rectangle
53 x 41 cm.

Signed and dated centre right: Jusepe de / Ribera esp. / F. 1648

Throughout his career, Ribera painted bust-length and closely cropped Apostles that count amongst the most notable achievements of Neapolitan baroque art. Noteworthy for its high quality of execution and beautifully preserved passages of impasto paint, this powerful Saint Paul dates to the latter part of Ribera's life and illustrates perfectly the type of direct portrayal for which the artist was justly celebrated.

Part of Ribera's artistic reputation rested on his unrivalled technical skill, manifesting itself, amongst other things, in his ability to enliven the features of his models with rich and vigorous

impasto strokes and highlights, particularly noticeable here across Saint Paul's, forehead and around the eyes. The lighter palette, discernible in the light red cloak and pinkish hues of the skin, are typical of the second half of Ribera's career, and possibly reflect his study of the works of Rubens and Van Dyck, which would have been visible to him in the collections of the Neapolitan nobility. All of these aspects, combined with the fine state of preservation, lends Saint Paul a marked vivacity which the Apostle has retained to this day.

Nicola Spinosa



JUSEPE DE RIBERA

Xàtiva, 1591 – Naples, 1652

Ecce Homo

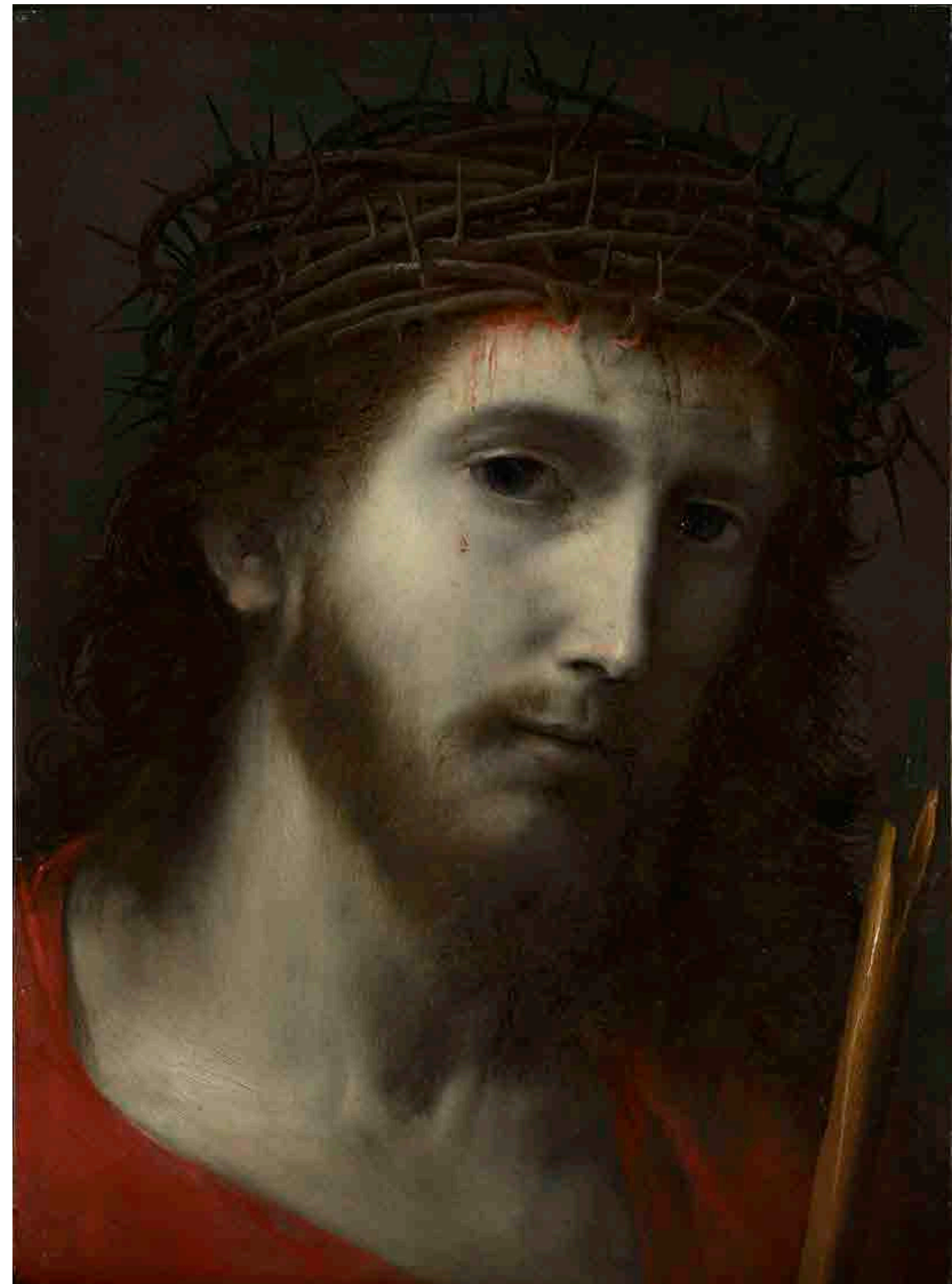
Oil on copper
33.5 x 24.5 cm.

This previously unpublished painting is an identical and undoubtedly autograph version of the Ecce Homo which was in the Pierluigi Pizzi collection in Venice. Included in several exhibitions of works from that collection, it was published in the various editions of the Nicola Spinosa's monograph on Ribera.

The subject depicted is the presentation of Christ to the people by the Roman governor of Palestine, Pontius Pilate (hence the Latin title Ecce Homo, "Behold the man"). Christ is crowned with thorns, wearing a red mantle and with a reed cane in his bound hands (in an ironic imitation of the appearance of the

King of the Jews) during his rapid trial in Jerusalem before being crucified. This subject was depicted by Ribera on other occasions during his lengthy career, particularly following his permanent move from Rome - where he arrived from Valencia as a very young man in 1607-1608 and where he trained as a painter within the context of the local naturalism and Caravaggism, where he became the greatest exponent of the second wave of Caravaggesque naturalism.

Nicola Spinosa



JUSEPE DE RIBERA

Xàtiva, 1591 – Naples, 1652

Saint Jude Thaddeus

Oil on canvas
65 x 49.7 cm.

Throughout his career, Ribera painted series of classical philosophers and Apostles that count among the most notable achievements of Neapolitan baroque art. In such works, the artist chose as his models people from daily life found on the streets of Rome and Naples, eschewing stereotypical or idealised figures in favour of an intense Caravaggesque naturalism.

Noteworthy for its high quality of execution, this powerful Saint Jude Thaddeus is one of the most significant additions to the early production of the

artist. Here, the Apostle is depicted bust-length and in profile, his mature masculine features lined and his hair greying at the temples. In his left hand, St. Jude holds a hatchet as a reminder of the cruel martyrdom he suffered. This same attribute which identifies the Saint as Jude is nonetheless also found in depictions of his fellow Apostles, Matthias and Matthew. In other treatments, Jude is shown with a halberd or mace.

José Gómez Frechina



JUSEPE DE RIBERA

Xàtiva, 1591 – Naples, 1652

A philosopher holding a mirror

Oil on canvas
114.4 x 80.1 cm.

Signed lower left: Jusepe de Ribera F

Depicting a middle-aged philosopher gazing pensively into a mirror, the painting has given rise to a number of different interpretations. These range from an Allegory of Sight to a suggestion that the figure depicted is Archimedes, whose many technological innovations included experiments with mirrors and the figure's studious contemplation of the mirror could certainly be interpreted as showing a scientist assessing the potential applications of one of his instruments. However, arguably the most convincing reading is that the philosopher depicted is Socrates. The searching look reflected by his mirror embodies the quest for self-knowledge summarised by the famous Socratic phrase 'Gnothi seauton' ('Know

thyself'); In the words ascribed to Socrates by Plato in Phaedrus, 'I am not yet able to know myself; so it seems to me ridiculous, when I do not yet know that, to investigate irrelevant things'.

The imperfect appearance of the reflection by comparison to the real nature of the object it reflects also serves as a second metaphor for the Platonic Theory of Forms, famously expressed as the 'Allegory of the Shadows in the Cave'. This was in turn adopted in Saint Paul's Christian interpretation of Socratic philosophy, 'For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known'.





TOMÁS YEPES

Valencia, 1598 – circa 1668

Still life

Oil on canvas
62.3 x 87 cm.

Still-life painting acquired some importance in Valencia in the mid-17th century, particularly through the figure of the painter Tomás Yepes who registered in the Colegio de Pintores of that city on 16 October 1616.

The present canvas is an autograph work by Yepes dating from the artist's mature period. Some of his compositions consist of fruit bowls on a table covered by a lace-trimmed white cloth, as in the pair of canvases signed and dated 1642 that were recently acquired by the Museo Nacional del Prado and were formerly in the Naseiro collection.

Like so many works by the artist, this Still Life with a Delft Fruit Bowl reveals a preference for symmetry and geometrical order with the elements located in the foreground on a table top.

The outline of the ceramic bowl, which is decorated with an attractive river landscape, is defined in a way distinctive to Yepes that is also found in the above-mentioned still lifes in the Prado and in Still Life with Fruit in a Landscape in the Museo de Bellas Artes de Valencia.

A beautiful interplay of light and shade makes the quinces and peaches that fill the Dutch ceramic bowl stand out. Flanking the bowl are glass vases holding stems of jasmine, one in the shape of a heron and the other also acting as a fishbowl.

José Gómez Frechina



TOMÁS YEPES

Valencia, 1598 – circa 1668

Still life with cakes

Oil on canvas
43.5 x 59 cm.

Tomás Yepes, who registered at the Colegio de Pintores in Valencia on 16 October 1616, was best known for his still lifes, some of which he signed as “Thomas Hiepes.” Yepes’ versatility in the still-life genre – with many different types of composition and theme – is confirmed by the regular appearance of new works from the painter’s final years. The unpublished work presented here, depicting typical Valencian sweetmeats, is one such example. Pérez Sánchez, who wrote the artist’s personal and artistic biography on the occasion of the monographic exhibition dedicated to him in 1995, noted that it was no doubt the sweet shop run by his sister Vicenta Yepes that provided

the models for some of the artist’s best-known compositions in which items of confectionery are the main subjects.

As in many other still lifes, Yepes adopts the formula of placing a table parallel to the painting’s lower border and putting on it cakes fresh out of the oven (known locally as panquemados and traditionally consumed at Easter). Yepes’ use of strong lighting in the tenebrist tradition makes the objects stand out against the neutral background.

José Gómez Frechina



FRANCISCO DE ZURBARÁN

Fuente de Cantos, 1598 – Madrid, 1664

The Two Trinities

Circa 1650-1655

Oil on canvas
155.7 x 104.5 cm

The Two Trinities emerged slowly as an independent subject and was the result of the new importance placed on Joseph as the earthly father of Jesus at the Council of Trent. Thereafter, Joseph was given prominence in such subjects as The Holy Family in the Carpenter's Shop and The Return of the Holy Family from Egypt, which achieved considerable popularity in the 17th century. It was probably from the rarer subject of The Return of the

Holy Family from the Temple, however, that The Two Trinities eventually evolved.

In Spain this subject was favored in Seville, where it was used by the two most important painters active there in the 17th century, Zurbaran and Murillo. The present example is undoubtedly the second of the two versions painted by Zurbaran; the earlier one being the pinnacle composition in the retablo documented in 1643-44 in the parish church at Zafra, Badajoz.





FRANCISCO DE ZURBARÁN

Fuente de Cantos, 1598 – Madrid, 1664

Virgin with sleeping Child

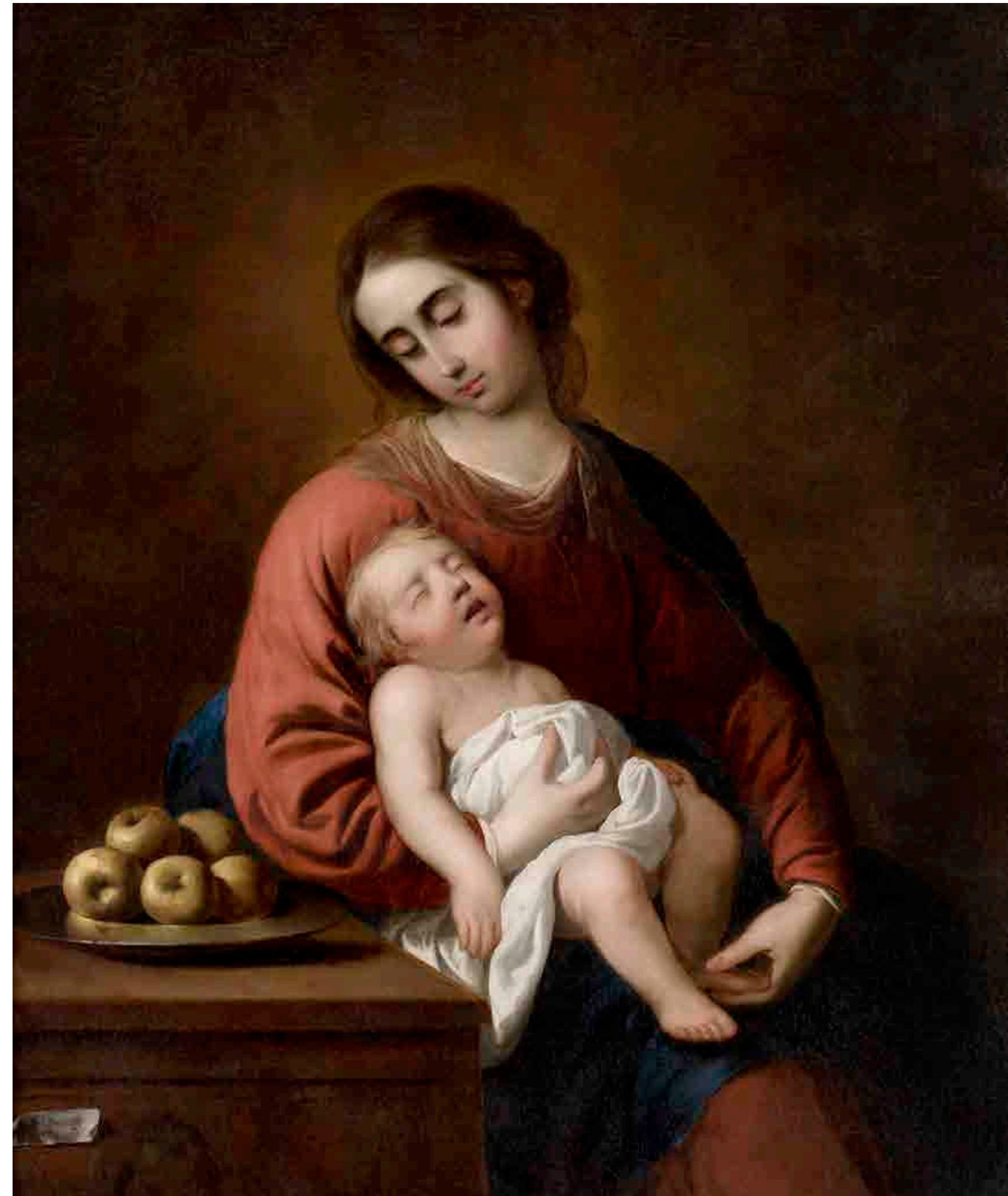
Circa 1650-1655

Oil on canvas
120 x 98 cm.

Signed lower left on the cartellino: Fran dezurbaran / 1659

Of the thirty-five extant works from Zurbarán's second period in the Spanish capital, over half depict the Virgin, of which several are signed and dated. The majority are also on a scale which imply a private and devotional function. As in the present case, these late marian-themed works demonstrate how Zurbarán was able to adapt his production to a new conception of religious art, which emphasised a softness, naturalism and intimacy at odds with the dramatic lighting and stiffer forms of his earlier

work. One can sense in the present work, in terms of its subject, as well as the diffused light and softer forms, a response to the celebrated Italian paintings that Zurbarán would have seen in the collection of his patron Philip IV. Indeed, the subject of the deeply sleeping Christ Child had been present in Italian art since the fifteenth century, with notable examples by Mantegna and Titian, and, in Zurbarán's lifetime, Guercino, Guido Reni and Sassoferrato.





FRANCISCO DE ZURBARÁN

Fuente de Cantos, 1598 – Madrid, 1664

Portrait of Don Juan Bazo de Moreda

Circa 1655

Oil on canvas
199 x 102 cm.

Acquired by the Detroit Institute of Arts, Detroit

This is one of the few known portraits by Zurbarán. It is a painting of significant quality that portrays Don Juan Bazo de Moreda, who was an infantry captain and sergeant major in the Spanish regiments in Flanders. He is depicted as a life-size full figure, facing frontally and slightly turned to the right. One of his hands is resting on a ceremonial staff, and he is holding a hat in the other. The clothes worn by the subject are presented in a restrained manner, the ample collar he is wearing reflects a fashion that is more Flemish than Spanish. Less restrained is the embroidery on the shirt that appears beneath the gored sleeves on

the black smock and the ornament on the baldric to which his sword is fastened. This baldric is decorated with an attractive border with foliate motifs. It can be seen in Don Juan de Moreda's general demeanour that the aim of his clothing is to reinforce his military and aristocratic status. This is achieved through the elegance of the black smock, the red breeches, his white stockings with a yellow trim and the leather boots that confirm his position as a gentleman, as suggested by the golden spurs attached to them.

Enrique Valdivieso





FRANCISCO DE ZURBARÁN

Fuente de Cantos, 1598 – Madrid, 1664

The Veil of Veronica

Circa 1630-1640

Oil on canvas
92 x 73 cm.

One of the most popular iconographic prototypes during the Baroque period of painting in Seville is undoubtedly the Veil of Veronica, which although not created directly by Zurbarán has the peculiarity of being the only one he painted at this time. Based on what we now know today, no other major painter in Seville made a version of this subject, and we are aware of only a handful of minor paintings that repeat Zurbarán's models using a very poor technique.

In the years between 1630 and 1640, Zurbarán must have painted numerous versions of the Veil of Veronica, as today we know of at least a dozen of them. In later life, he continued painting this same subject, albeit with a different arrangement of the folds on the white cloth that bears the image of Christ's face.



FRANCISCO DE ZURBARÁN

Fuente de Cantos, 1598 – Madrid, 1664

The Bound Ram

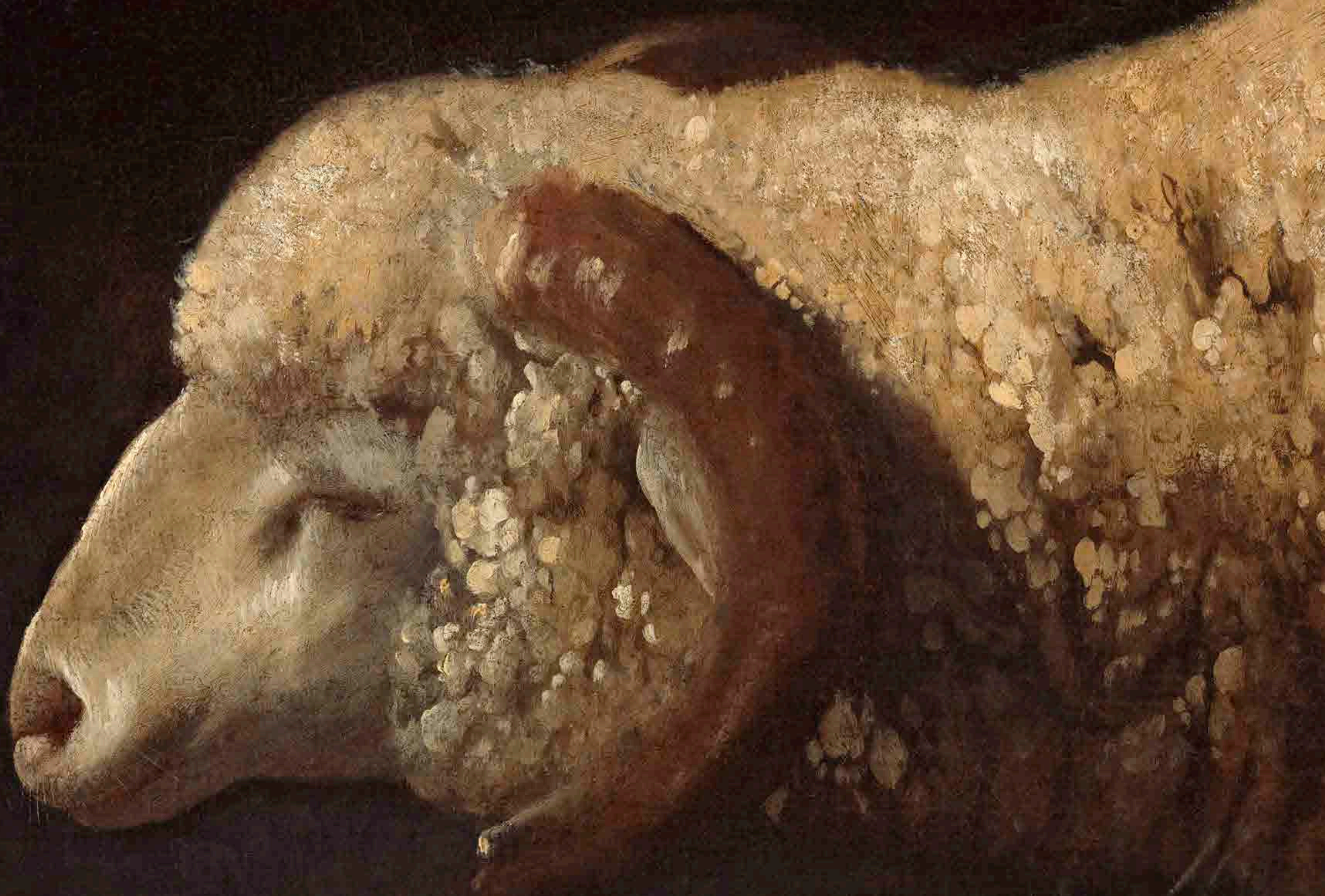
Oil on canvas
61 x 83 cm

One of the most successful creations within Francisco de Zurbarán's painting is undoubtedly the lambs and rams that are portrayed with their legs bound on a stone slab, ready and waiting to become the propitiatory victims of sacrifice. In the case of the lamb, this iconography clearly symbolises the Agnus Dei, the Lamb of God, which will be sacrificed in order to seek the salvation of humankind. In the case of the ram, the presence of horns on its head clearly refers to the sheep or ram that is the animal that took Isaac's place when he was about to be sacrificed, as described in Genesis.

We are therefore dealing with a splendid exercise in the depiction of reality that was the focus of a great deal of attention from the artist's own lifetime onwards, given that Palomino, in his *Parnaso Español*, when referring to paintings with a naturalist inspiration notes that "an enthusiast in Seville has a lamb that is so naturally painted that he says he prefers it to one hundred living rams".

Enrique Valdivieso





FRANCISCO DE ZURBARÁN

Fuente de Cantos, 1598 – Madrid, 1664

Magnificat Anima Mea

Oil on canvas
120 x 99 cm.

Monogrammed 'FZ' and inscribed 'MAGNIFICAT: ANIMA MEA DOMINUM'

Signed with the artist's monogram, this intimate depiction of the Virgin at prayer has been dated by Odile Delenda to 1628-30. The cartouche beneath the Virgin contains the phrase, 'MAGNIFICAT: ANIMA MEA DOMINUM' ('My soul glorifies the Lord'), the Canticle of Mary from the Gospel of Luke. The same words are said to have been spoken by Mary during the Visitation, when she went to visit her cousin Elizabeth, who was already pregnant with John the Baptist. Elizabeth praises Mary for her faith, and Mary sings the Magnificat in response. The words are recited within the Liturgy of the Hours during Vespers.

The intimate and moving representation of the Virgin is closely related to Zurbaran's Immaculate Conception in the Museo Nacional del Prado, Madrid, datable to the same early period of the artist's career. Similarities are particularly evident in the treatment of the drapery, the construction of the clouds, the drawing of the hands, and the idiosyncratic depiction of the half-closed eyes.

José Gómez Frechina



JUAN VAN DER HAMEN Y LÉON

Madrid, 1596 – 1631

*Still Life with a basket of grapes and pomegranates,
and other fruits and vegetables on a ledge*

Oil on canvas
54.5 x 107 cm.

The present unpublished work is a typical over-door bodegón composition datable to circa 1625. The composition of our picture takes inspiration from Juan Sánchez Cotán's depictions of hanging fruit and vegetable such as his Still life with quince, cabbage, melon and gherkin in the San Diego Museum of Art. In particular, the cut melon beneath the hanging quince in the present work appears to be a direct quotation from Cotán's composition.

This still life is notable for its excellent state of preservation, which suggests that the painting has remained undisturbed and in the same surroundings for a century or more.

Héctor San José



JUAN VAN DER HAMEN Y LÉON

Madrid, 1596 – 1631

Abraham and the three angels

Oil on canvas
181.5 x 279 cm.

This large-format canvas represents a scene narrated in the book of Genesis, known variously as the Visit of God to Abraham in the guise of three angels in the forest of Mambré, the Hospitality of Abraham and Sarah, or the Philoxenia of Abraham. Here the patriarch Abraham serves three unknown guests seated at a table. One of these announces to Abraham that his wife Sara (who listens through the half-open door) will give birth to a son through whom the Lord will fulfil His covenant to make Abraham's descendants into a great nation.

William B. Jordan has securely attributed the present work to Juan van der Hamen y Leon, noting parallels with other autograph works by the artist. Born in Madrid in 1596 to parents of Flemish origin, van der Hamen produced several large-scale religious works for the convent of La Encarnación in Madrid.

José Gómez Frechina





JUAN VAN DER HAMEN Y LÉON

Madrid, 1596 – 1631

*Still life with a basket and plates of fruit and
Still life with a basket of fruit and terracotta vessels*

Oil on canvas
181.5 x 279 cm.

The first signed and dated lower right: Ju^o V.H. fat 1629
And with an unidentified inventory number centre right: 134
The second signed and dated lower right: Ju^o vander Hamen fat / 1629
And with an unidentified inventory number lower right: 135

Van der Hamen was born in Madrid in 1596 to a family from the Low Countries. Like his father and grandfather before him, in 1622 Van der Hamen became a member of the Flemish Archers' Guard, an honorary, ceremonial body whose members obtained noble status and social prestige. He grew up in a refined, intellectual environment but no information survives regarding his early artistic training. From his earliest known works van der Hamen revealed himself as a painter capable of combining elements derived from different sources, adapting them to a Spanish clientele and to the circumstances of each commission. The peak of his creative achievement came in the 1620s, when he created spatially complex compositions based on Flemish models and particularly on the austere still lifes of Juan Sánchez

Cotán. To these he introduced simple and refined objects such as glass, ceramic and bronze vessels, and food stuffs, especially fruits and sweetmeats.

The pair of works studied here relates to another pair of still lifes of the same size that bear consecutive inventory numbers to those found on our canvases. The two pairs probably remained together as a set of four until the late nineteenth or early twentieth century, and although it has not been possible to associate the inventory numbers with a particular collection, it must have been an important one given the quality of execution.

Héctor San José





JUAN VAN DER HAMEN Y LÉON

Madrid, 1596 – 1631

Portrait of a Man

Oil on canvas
103 x 81 cm.

This previously unpublished work by Juan van der

Hamen expands our knowledge of his portraits of literary figures referred to by his brother Lorenzo, a priest and humanist writer. Depicted in three-quarter length against a plain background is a middle-aged man with a white beard and moustache, shown leaning against a side table on which there is a biretta that refers to his social status and academic studies.

In his gloved hand the man holds a book and a rose, the latter symbolising the fleeting nature of time, which withers everything. The phrase on the book's spine, "Famam extendere factis", is a passage

from Virgil's Aeneid: "Stat sua cuique dies breve et irreparabile tempus omnibus est vitae; sed famam extenderé factis, hoc virtutis opus" (Book X, 467-468) which translates as "To each his day is given. Beyond recall/ man's little time runs by: but to prolong/ life's glory by great deeds is virtue's power." This famous phrase may suggest that the sitter is a man of letters and this portrait has traditionally been said to depict Juan Ruiz de Alarcón.

José Gómez Frechina



FRANCISCO RIZI DE GUEVARA

Madrid, 1614 – El Escorial, 1685

Adoration of the sheperds

Oil on canvas
200 x 240 cms.

Firmado: Franvs Rizi. Fat. 1668.

Together with Juan Carreño, Francisco Rizi dominated painting in Madrid in the central years of the 17th century. Both led the way towards the High Baroque, producing most of the pictorial output of this period while training the leading painters of the following generation in their studios. The case of Rizi is paradigmatic of the evolution of court painting, as not only was he trained by Vicente Carducho, the leading master of the early decades of the century, but he also came from a family of Italian artists who had been summoned to El Escorial. He was the son of the Italian painter Antonio Ricci from Ancona

and the brother of the painter and writer on art Fray Juan Rizi. Despite this, little of Rizi's training took place in the family workshop as he was one of the Italian Carducho's most outstanding pupils. From his earliest documented works to the end of his life Rizi's style evolved towards increasingly dynamic compositions and a loose, rapid technique. In addition to easel paintings he executed numerous mural decorations in collaboration with Carreño and was also very active in theatrical design.

Ángel Aterido



PEDRO DE CAMPROBÍN

Almagro, 1605 – Seville, 1674

Still Life with Chestnuts and Still Life with Cherries, Apricots and Plums

Oil on canvas
200 x 240 cms.

Firmado: Franvs Rizi. Fat. 1668.

Pedro de Camprobín is principally recognised as a still life painter, a field in which he was particularly prolific. His naturalist style, typical of artists of the early generations of the 17th century, derives from that of his master Luis Tristán. In 1630 Camprobín became a member of the guild of painters in Seville and in 1660 he is recorded as one of the founders of the Academia de pintura, together with Valdés Leal, Herrera the Younger and Murillo.

This pair of still lifes was in the personal collection of Manuel Godoy, royal favourite in the reign of Charles IV. His collection is considered among the first modern, not inherited ones to be assembled in

Spain and would establish the model for collecting in the 19th century.

Among the objects depicted are Delft and Tonalá ceramics, two types that were imported into Spain and which indicate the wealth of their original owners. The difference between the foodstuffs depicted: cherries, plums and apricots in one and chestnuts in the other, may refer to the seasons (summer and winter, respectively) and indicate that these paintings were part of a larger series, as was habitual for still lifes from the Renaissance onwards.

Héctor San José





ANTONIO DE PEREDA

Valladolid, 1611 – Madrid, 1678

Saint Jerome

Oil on canvas
97.7 x 78.7 cm

Antonio de Pereda, son of a little-known painter from Valladolid, moved early in his career to Madrid where he trained in the workshop of Pedro de la Cuevas alongside other artists of his generation such as Juan Carreño de Miranda. Pereda enjoyed the patronage of the Royal Council judge don Francisco de Tejada and of the Roman noble Giovanni Battista Crescenzi. He was awarded various commissions at court in Madrid and worked on the Relief of Genoa from the battle

series in the Salón de Reinos at the palace of Buen Retiro. Pereda was part of the generation of painters from Madrid that included Diego Velázquez. The artist's work is distinguished by Venetian colouring and great accuracy in the description of texture according to the Flemish tradition.

José Gómez Frechina



ALONSO CANO

Granada, 1601 – 1667

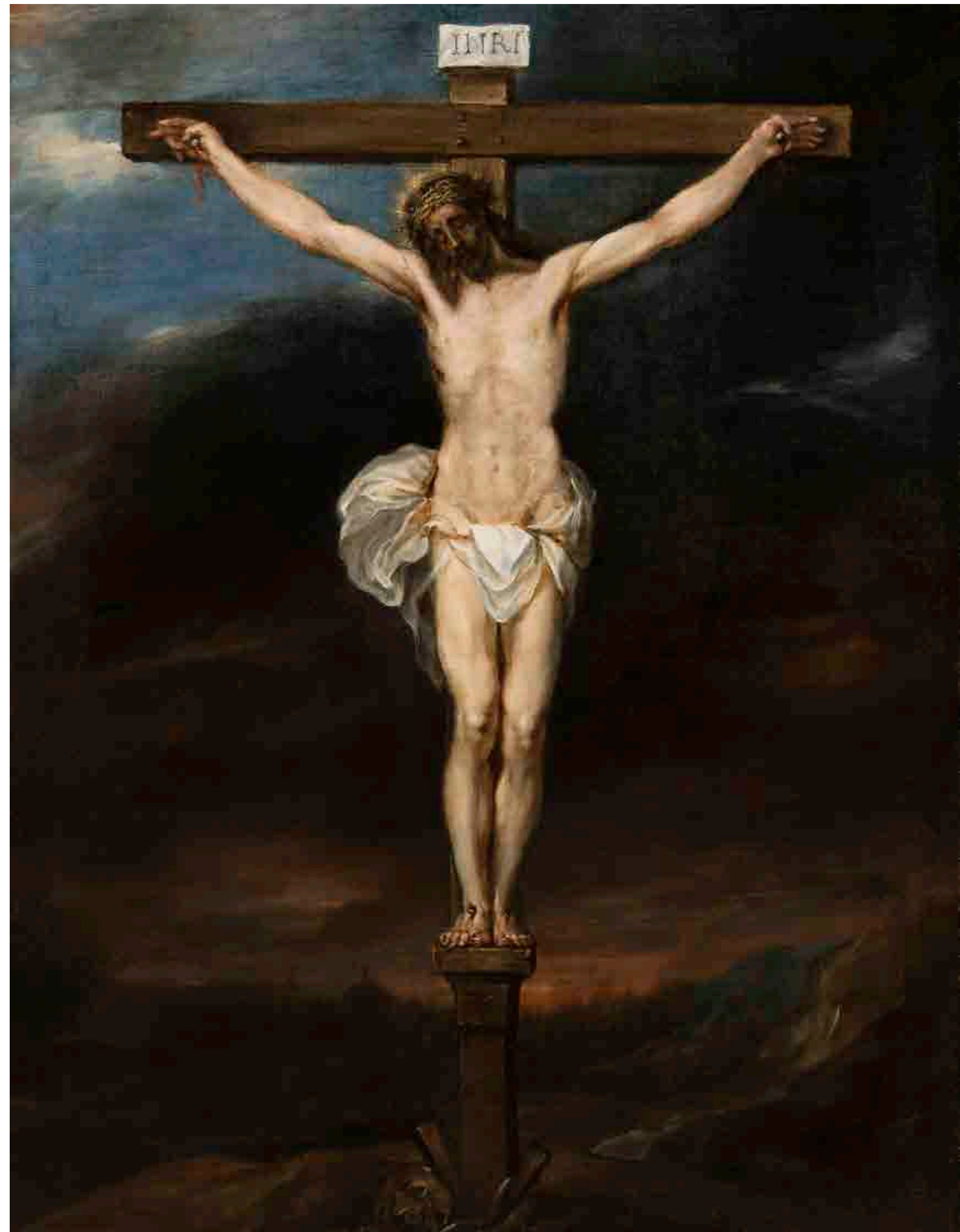
The Crucified Christ

Oil on canvas
87 x 66 cm

A large, almost sculptural loincloth is wrapped around Christ's waist and reveals corrections and pentimenti by the artist. As is habitual in his canvases on this subject, the scene is set at dusk with a low horizon and includes the city of Jerusalem in the background. At the foot of the cross is the skull symbolising Adam. The chromatic range reveals the influence of Venetian painting, which Cano assimilated from the works of that school in the Spanish royal collections and in aristocratic collections in Madrid.

Christ's pale, lifeless body on the cross, which is the focus of the tenebrist light in the foreground, wears the crown of thorns and has the titulus above with the "INRI" inscription. It reveals a notable compositional sobriety and a profound sense of solitude that is intended to encourage empathy with this tragic episode from his Passion on the part of the devout viewer.

José Gómez Frechina





ALONSO CANO

Granada, 1601-1667

Portrait of Antonio Sancho Davila y Toledo Colonna, III Marqués de Velada

Oil on canvas
84 x 62.5 cm.

Inscribed to the reverse: «5» «Alonso Cano / Retrato de un Duque de Arcos» «V U 4» and «nº 31» «113» «5»

Judging by the emblem visible on the sitter’s chest, he was a knight of Calatrava. Although an old inscription to the back of the canvas identifies him as being “the Duke of Arcos”, his physiognomy does not coincide with the existing portraits of the 4th Duke of Arcos, Rodrigo Ponce de León y Toledo. On the other hand the features of the nobleman are very close to Antonio Sancho Dávila y Toledo Colonna, 3rd Marquis of Velada and 1st Marquis of San Román

This aristocrat belonged to Philip IIIs and Philip IVs close circle, carrying out important roles in the administration of the Hispanic monarchy during the latter monarch’s reign. He was made godson to Philip III as a token of the king’s affection for his

father, the 2nd Marquis of Velada. He was brought up in the Royal Alcázar of Madrid and worked as a menino to Queen Margarita of Austria. In 1616 he was given the habit of the order of Calatrava.

In this frontal image, the sitter is both sober and concentrated. He is represented discretely -but proudly - revealing the gilded key on his waist, which was given to him by the King a sign of his status as a Gentilehombre de Cámara, which demonstrated that he enjoyed direct access to his majesty in his most private space. In the courtly sphere it represented the highest of all privileges and was usually reserved for the most highly ranked nobles.

Ángel Aterido



ALONSO DE ESCOBAR, ALSO KNOWN AS THE MASTER
OF THE STIRLING-MAXWELL COLLECTION

Toledo, circa 1602 – 1637

*Still Life with pears, jay, grouse,
starling, rooster and woodpecker*

Oil on canvas
66 x 85 cm.

The painting presented here, depicting several recently-caught birds and three ripe pears, is a new addition to the work of Alonso de Escobar, a recently-identified artist active in Toledo in the early seventeenth century. Escobar was identified in 2003 when a pair of still lifes, one of them signed, appeared at auction in Madrid.

According to the art historian William Jordan, Alonso de Escobar is the same artist as the Master of the Stirling-Maxwell Collection, whose Still life

with hanging fish and baskets of fruit is now in the collection of Mrs H. John Heinz III in Washington. That painting is said to have been purchased by Sir William Stirling-Maxwell, the pioneer collector of Spanish art, in Seville in 1845. Despite this Sevillian provenance, Jordan and Peter Cherry highlight the degree to which Juan Sánchez Cotán, the Toledan author of some of Spain's most sublime still lifes, influenced the artist. The painting presented here is almost exactly the same size as the work in the Heinz collection.



FRANCISCO COLLANTES

Madrid, circa 1599 – circa 1656

The Tears of Saint Peter

Circa 1630-1640

Oil on canvas
105.2 x 83.2 cm.

Francisco Collantes, enigmatic artist and the sole Spanish painter apart from Velázquez to feature in Louis XIV's collections, not only painted a literal reproduction of the physiognomic model so characteristic of Ribera, he also captured the Valencian's unctuous and busy technique, even his austere chromatic range. He thus steeped himself in his obsessive depiction of nature, distinguishing between the texture of the surfaces through his diverse handling of the brush. While the furrows on the forehead or the callused hands are painted with an almost orographic relief, the old man's soft beard is, by contrast, described with gentle rubbing.

Furthermore, the weight and forcefulness of the figure, fitted into the width of the canvas, are reinforced with a continuous arrangement of folds from which the hands and face emerge. Yet it is the guided use of light, blazing in from outside, which reveals the dramatic volume of the folds on the coarse cloth and the rough anatomy of the Apostle emerging from the shadows in the background. We should emphasise the Italian influence on the landscape and the great naturalism of the figure, similar to Ribera, so we can't forget, however, about the speculations on a possible trip Collantes made to Italy.



FRANCISCO COLLANTES

Madrid, circa 1599 – circa 1656

Saint Andrew

Circa 1640-1650

Oil on canvas
123.5 x 89 cm.

The figure of Saint Andrew is strongly lit between the neutral background of a rock and the cross-shaped beams of his cross, while the luminous background includes a small scene of his martyrdom. The composition's restricted space is emphasised by the oblique position of the saint, his right side projected forward with his arm and hand highlighted by the powerful illumination that also falls on his bearded face, its expression conveying his longing for martyrdom.

This work perfectly reveals Collantes' interest in a Ribera-influenced naturalism and in the depiction of the humble figure types, the worn bodies of his penitent saints and Apostles, and the heavy textures

of their clothing. With a remarkable mastery of line that is equally evident in these monumental figures and in the small ones that fill his landscapes, and a restrained, elegant sense of colour, on occasions resembling watercolour in the most brightly-lit areas, Collantes constructed his figures with an elegant dignity derived from the saints in the Basilica of El Escorial and the classicism of Carducho's figures of Christian heroes, here, however, achieved through the more accessible and immediate means of naturalism and tenebrist lighting.

Ismael Gutiérrez Pastor



FRANCISCO COLLANTES

Madrid, circa 1599 – circa 1656

Winter landscape

Circa 1640-1650

Oil on canvas
77.2 x 105.7 cm.

Acquired by the Museo Nacional del Prado, Madrid

This is a very characteristic example of the landscapes with “small stories” by Francisco Collantes, one of the 17th-century Spanish painters who specialised in this pictorial genre. It depicts a sweeping landscape under winter snow, constructed through the recession of planes into depth, which run from the darkest in the foreground to the most distant hills that merge with the clouds in a cool palette of shades of white and blue. This landscape provides an imposing setting for the episode of the Adoration of the Shepherds, located among the ruins on the left where the shepherds and villagers are arriving. The presentation of this nativity scene is notably humble and anecdotal, with the small

figures seen from behind and forming a circle around the swaddled Christ Child on his improvised straw bed and the shepherds with their gifts. In addition, the scene is devoid of any celestial element in a reflection of the artist's interest in pursuing a greater degree of naturalism, for which a glory of angels was not necessary. The anecdotal element is most fully expressed in the presence of objects such as a guitar and a drum, the shepherd with a lamb on his shoulders and the one dragging a pig through the snow and leaving his footprints in it.

Ismael Gutiérrez Pastor



JUAN BAUTISTA MARTÍNEZ DEL MAZO

Cuenca, circa 1612 – Madrid, 1667

Portrait of Gaspar de Guzmán y Pimentel, Count-Duke of Olivares

Oil on canvas
64 x 57.5 cm.

Juan Bautista Martínez del Mazo, best known for his portraits and landscapes, can be considered the most talented follower of Diego de Velázquez, closely imitating the style of the great Sevillian master. Indeed, the present work is a fine copy after Velázquez’s famous portrait of the Duke of Olivares in the Hermitage Museum, painted in 1635.

Copies after works in royal or important noble collections were highly desirable in their own right,

with Antonio Palomino, in his biography of Mazo, mentioning that copies equal to the original in their skill should enjoy a prestige equal to them also. Mazo was famous for making fine copies after Titian, Rubens and indeed Velázquez, as is the case here.

Héctor San José



ANTONIO ARIAS

Madrid, circa 1614 – 1684

Mary Magdalene

Oil on canvas
125 x 144 cm.

Signed: “Antonio Arias f. 1641”.

This important work by Antonio Arias is signed and dated 1641. It depicts the penitent Magdalen lying on the ground, her figure set against the dark background of some rocks with a landscape opening out behind them. The saint is shown with long hair that covers her partly naked breasts, meditating on a simple cross of sticks. Next to her is a book, a skull and her traditional attribute of a pot of perfumed oil. The accompanying angels bearing

flowers directly refer to both the Latin verse in the lower left corner, which translates as “Comfort me with flowers, revive me with apples, I faint from love”, and to the mystical raptures which Medieval legend states the Magdalen to have experienced up to seven times a day, during which angels transported her to heaven to hear their choirs.

Ismael Gutiérrez Pastor





JUAN CARREÑO DE MIRANDA

Oviedo, 1614 – Madrid, 1685

Immaculate Conception

Oil on canvas
203 x 140 cm.

Signed and dated lower left: Jvan carreño / Ft Año 1662

Juan Carreño was one of the main protagonists of High Baroque painting in Madrid. The richness of his production enabled him to achieve the coveted position of Pintor de Cámara of Carlos II, the last of the Spanish Habsburgs. In the company of Francesco Rizi and Francisco de Herrera el Mozo, he spearheaded a renewal of Spanish art based on dynamic forms and technique. Knowledge of Venetian and Flemish painting, both present in large quantities in the Spanish Royal Collection, was the first factor resulting in this renewal. The second was the agile brushwork which was a key ingredient in the distinctive style of Diego Velázquez, the most important figure at Court in the preceding decades.

The theme of the Immaculate Conception occupied a very distinguished place within Carreño's religious repertory. The version presented here is a landmark in this context. This particular iconographic type enjoyed an enormous cult amongst the Spanish monarchs from the Renaissance onwards because it provided an image which clearly expressed the relevant theological concept. By means of symbolic attributes the Virgin is represented in triumphant form, free of Original Sin.

Angel Aterido





JUAN CARREÑO

1615

JUAN CARREÑO DE MIRANDA

Oviedo, 1614 – Madrid, 1685

Holy Family with St. Anne, St. Joachim and St. John the Baptist

Circa 1650 – 1660

Oil on canvas
190 x 121 cm.

This interpretation of the Holy Family is one of the most important contributions to the catalogue of Juan Carreño de Miranda. The scene develops in an interior of classic architectures, with the background of a landscape seen through a curtain held up on the left side. The seated Virgin is the centre of the composition. With a hand she attracts St. John and with the other she holds the Child Jesus seated on a cushion on the table. The Child's recognition of St. John kissing the foot of Jesus is corresponded with a blessing gesture. St. Anne and St. Joachim attend expectantly a scene that is completed with a small glory of two chubby angels with flowers.

Carreño de Miranda elaborated a monumental and simple composition, with only a few figures in a near plane, resorting to prestigious old and modern models. Like in many other works of his during the decades of 1650 and 1660, this one shows the evident admiration of the painter for the old Flemish religious models -especially Rubens- in the royal collections and also spread through stamps, that Carreño used in some cases in a very literal way.

Ismael Gutiérrez Pastor



JUAN CARREÑO DE MIRANDA

Oviedo, 1614 – Madrid, 1685

Carlos II

Circa 1677 – 1681

Oil on canvas

207 x 123.5 cm.

Inscribed at the back of the canvas with red letters in the lower left corner:

“Ja. / Mariategui”

This picture, until now unknown, is a new version of Charles II's figure. Carreño de Miranda had to execute the earliest portraits of the monarch shortly after having been appointed painter of the king. For about fifteen years, Carreño created the adult iconography of Charles II, in which the pose remained almost invariable, portraying him wearing different and lavish suits, although gradually giving him a more aging aspect.

The king appears represented in the Hall of the Mirrors of the now lost Royal Alcazár of Madrid, standing next to a pietra dura table supported on gilded bronze lions. At the back, the wide curtains

of damasked silk red acquire an extraordinary protagonism and only just a mirror reflects the wall upholstered with pictures slightly illuminated by the grazing light of a close balcony. He dresses the Spanish black suit, with the white contrast of ruffles, cuffs and white tights. Then the necklace of the fleece on the silver set of buttons and the grip to the sword fitted to the waist. The face is intensely illuminated, concentrating all the attention, while the hands adopt elegant, distinct gestures as they hold the hat on the table or a fragile paper sheet.

Ismael Gutiérrez Pastor



JUAN CARREÑO DE MIRANDA

Avilés, 1614 – Madrid, 1685

Self-portrait

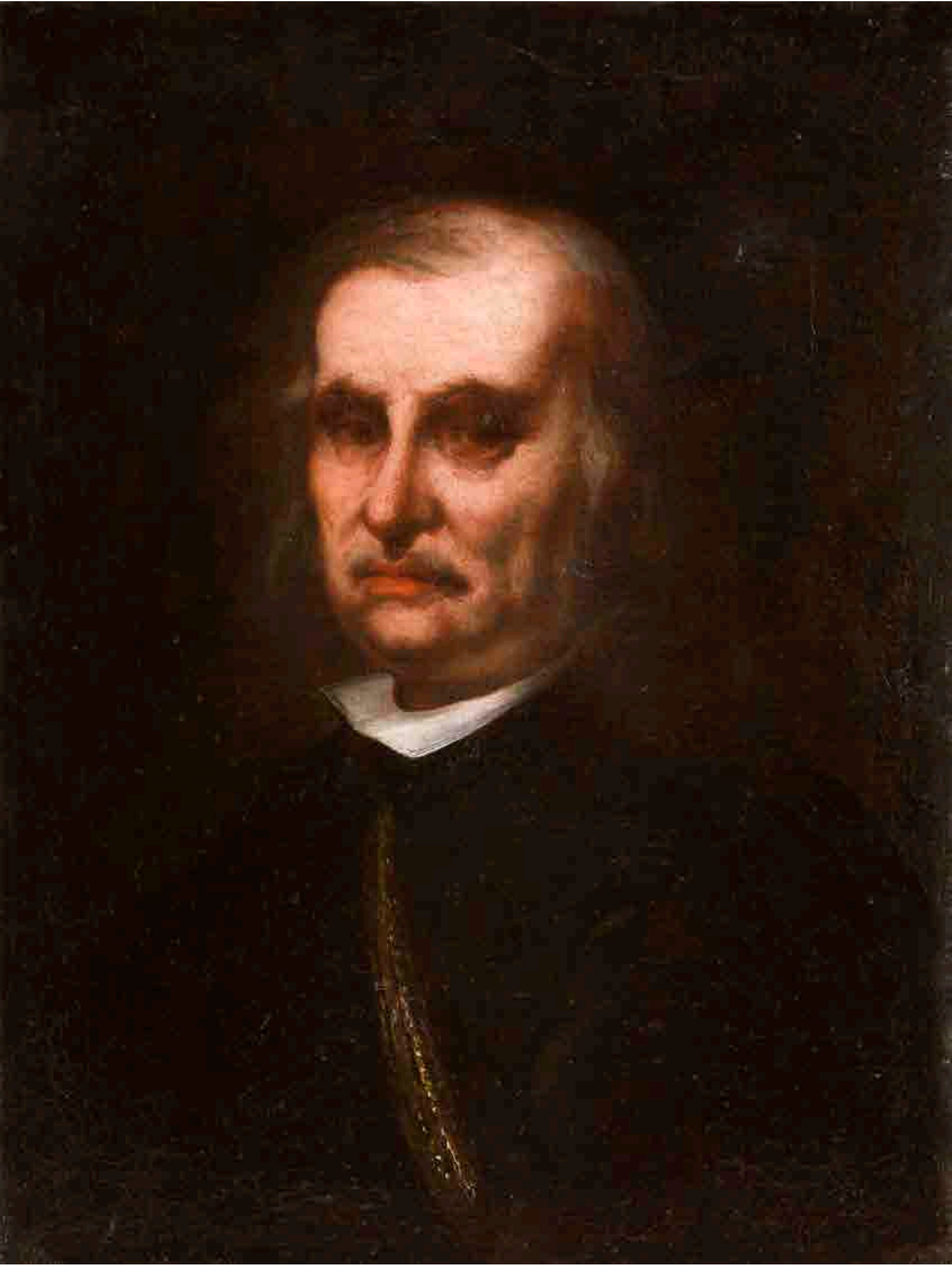
Oil on canvas
63 x 48 cm.

Within the large collection of paintings that belonged to the great Spanish Enlightenment figure Gaspar Melchor Jovellanos, were two portraits that he esteemed more highly than any other work: those of Cardinal Gaspar de Borja y Velasco (Städelsches Kunstitut, Frankfurt-am-Main), at that date considered an original by Velázquez, and the Self-portrait by Juan Carreño de Miranda included in this exhibition. We also know that in his second will of 1802 Jovellanos left both paintings to his follower Juan Agustín Ceán Bermúdez, who wrote about them in 1820.

The identification of the present work is unquestionable given that an engraving was made of it

in the early 18th century which Ceán Bermúdez himself attributed to Juan Bernabé Palomino (an impression of which is now in the Biblioteca Nacional de España). In addition, the measurements of the work as stated in Jovellanos's will exactly correspond with those of the present canvas. Jovellanos said that he acquired it from a member of the Meléndez family of artists who - like Jovellanos and Carreño - were from Asturias. Ceán Bermúdez's daughter sold the painting to the Marquis of Salamanca, who in turn sold it in Paris in 1875, at which date it was lost from sight until its recent reappearance.

José María Quesada



SEBASTIÁN MARTÍNEZ DOMEDEL

Jaen, circa 1615 - Madrid, 1667

Saint Jerome hearing the Trumpet of the Last Judgment

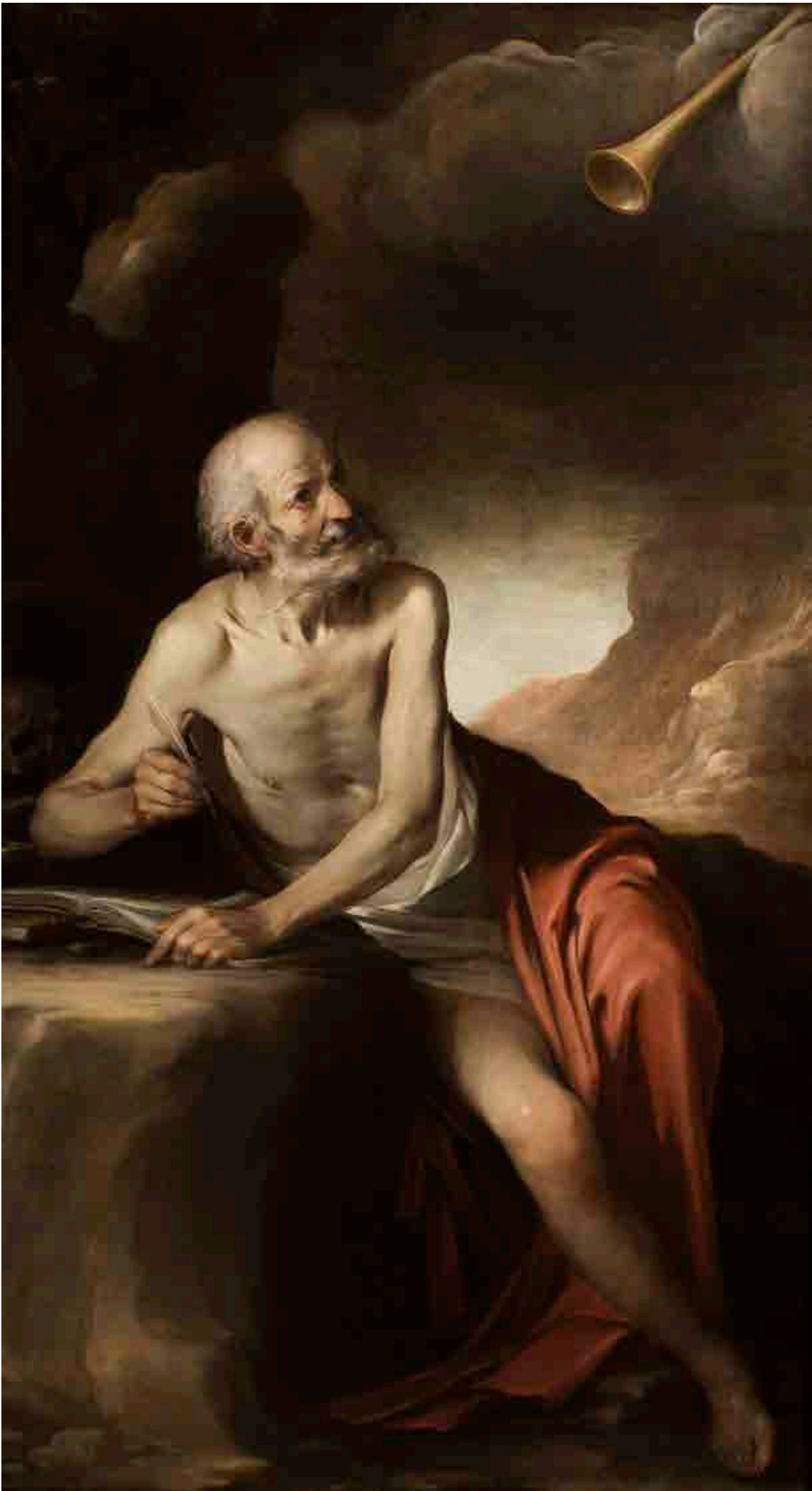
Oil on canvas
205 x 113 cm.

This canvas dates from the artist's mature period. It depicts Saint Jerome, one of the Doctors of the Latin Church, surprised while he is writing by the sound of the trumpet of the Last Judgment.

Depicted full-length and seated at the opening of a cave in the desert, Saint Jerome holds a pen in his right hand. Resting on a bare rock is an open book with an inkwell and skull next to it. The metal trumpet that summons the dead on the Day of Judgment is visible in the upper right corner, emerging from the clouds. Of particularly notable quality is the treatment

of the saint's head with abundant use of impasto for the thick white beard. Over the course of his career Martínez painted various versions of Saint Jerome, this canvas is the one that Palomino refers to in the context of the convent of the Corpus Christi in Cordoba: "The other is of the penitent Saint Jerome, very thin and wasted; all of them well reveal the merit and invention of the artist."

José Gómez Frechina



JUAN DE ARELLANO

Santorcaz, Madrid, 1614 – Madrid, 1676

Pair of Vases with Flowers

Oil on canvas
72 x 55.5 cm.

This previously unpublished pair of canvases by Juan de Arellano, who specialised in the genre of floral painting, can be added to the large group of works that comprise the artist's oeuvre. Arellano was praised by his contemporaries for his enormous skill and exquisite technique. Both canvases feature plain backgrounds against which the flowers and stems are backlit to emphasise their outlines.

The transparency of the two globular glass vases with their highlights function to reveal the stems of the

flowers inside them, while the vases themselves rest on flat surfaces with projected shadows on them. The associated inventory numbers at the top right corners indicate that the paintings were in the same collection. The two richly chromatic floral arrangements are different and include snowballs, roses, anemones, tulips, peonies, hyacinths, tuberose and other varieties.

José Gómez Frechina





BARTOLOMÉ ESTEBAN MURILLO

Seville 1617 – 1682

Ecce Homo

Circa 1655 – 1660

Oil on canvas

166 x 107 cm.

This newly discovered canvas of the *Ecce Homo* by Murillo is the only known version of this subject known aside from an inferior version in the Museum of Fine Art, Murcia. Due to the lack of an alternative, the latter had traditionally been considered to be the pair to a very fine *Virgin of Sorrows* also by Murillo in the Museum of Fine Arts, Seville, however the appearance of the present canvas has now convincingly challenged scholarly opinion. These two canvases share characteristics typical of Murillo at the peak of his abilities; the same psychological intensity of the facial features and gestures, the

deeply sculptural forms of the drapery and the intense beams of light that illuminate the protagonists against an almost entirely black background. With this *Ecce Homo* Murillo also demonstrated his great skill in his rendering of the male form with its broad but unidealized musculature. Also, in keeping with counter-reformist precepts, Christ is depicted without his terrible wounds but instead displays a deep melancholy and a very human interpretation of one man's ultimate sacrifice.

Enrique Valdivieso





BARTOLOMÉ ESTEBAN MURILLO

Seville 1617 – 1682

Saint Philip Neri

Oil on canvas
84 x 67 cm.

Returning to Seville in 1660, after his second period in Madrid, Murillo would spend the remainder of his life in his native city. Upon his return, with Francesco Herrera the Younger, Murillo founded the Academia de Bellas Artes of Seville, becoming its first president. The last two decades of his career would see Murillo receive many of his most important commissions, and can be considered his period of greatest artistic activity.

Here we see the saint half-length, in prayer, with his hands clasped together in front of his chest and his eyes cast heavenwards. The face is an expression of intense devotional concentration. The limited

chromatic range, dominated by greys, further lends a spiritual aura to the composition. The mastery of Murillo is revealed in both the looser and more economical application of paint in the rendering of the cassock and sleeves, as well as in the more meticulous approach to the hands and face. On the hands we see the careful delineation of veins and joints, as well as beautiful shadowing between the fingers and on the side of the palm. The face, half lit, is given texture and life by thick impasto brushstrokes.

Héctor San José





BARTOLOMÉ ESTEBAN MURILLO

Seville 1617 – 1682

Dolorosa (Our Lady of Sorrows)

Oil on canvas
63.7 x 53.5 cm.

This painting by Bartolomé Esteban Murillo, which depicts the Virgen Dolorosa (Our Lady of Sorrows), is an important new piece in the catalogue raisonné of works by the Sevillian artist. After the study and comparison of sizes and techniques, it is clear that it comes from the same collection as the Ecce Homo (oil on canvas, 63.7 x 53.3 cm) that belonged to Richmond's prestigious Cook Collection.

The pairing of the Ecce Homo and the Dolorosa as a pictorial theme enjoyed a certain success among the devotional images by Sevillian clientele in the 17th

century and they were also created in sculpture, as shown by the two busts of Pedro Roldán preserved in the sacristy of the Church of San Alberto in Seville.

The creation of the icons of Murillo's Ecce Homo and the Dolorosa provided knowledge of the engravings of this subject by Titian, allowing the Sevillian painter to discover the original works painted by the Italian in 1658 at the Alcázar of Madrid.

José Gómez Frechina





BARTOLOMÉ ESTEBAN MURILLO

Seville 1617 – 1682

Saint Roch

Circa 1645 – 1650

Oil on canvas
190 x 102 cm.

This San Roque belongs to Murillo's earliest output, in the years prior to 1650. It comes

from the collection of the House of Alba, where at the time it was already considered an original painting by this artist. This is a picture that certainly reflects the painter's style at a time when his drawing was still full-bodied and restrained, producing forms of marked rotundity and volume, with a palette that is still austere. These characteristics are specific to the years that preceded the artist's prime, which he attained as of 1655, when he focused on painting figures that were more graceful and insubstantial.

This painting has clear stylistic similarities with other pictures by Murillo produced around this time. The anatomical features of this San Roque are close to those of the St. Francis in Antwerp Cathedral. Both

paintings use an impasto that is applied so thickly with a hard bristle brush that it has left marks on the surface of the canvas. There are also technical similarities with the St. Francis that hangs in the Museum of Fine Arts in Seville, with the artist using the same method to leave the right cheek in a gentle half-light. Further technical similarities are to be found when comparing this San Roque to the figure of Christ that presides over the Last Supper that Murillo painted in 1650 for

the holy brotherhood of the Hermandad Sacramental at the church of Santa María la Blanca in Seville. It is precisely on the faces of Christ and some of his apostles that one can see the same shapely rotundity obtained by juxtaposing areas of light and shadow.

Enrique Valdivieso





BARTOLOMÉ ESTEBAN MURILLO

Seville 1617 – 1682

Dolorosa (Our Lady of Sorrows)

Oil on canvas
66 x 26 cm.

The Virgin is depicted in a prolonged bust as in many contemporary sculptural examples - is outlined on a neutral background, highlighting a common light source behind her head. Our Lady is wearing a white veil that covers her entire head, slightly tilted, revealing part of her shadowed neck. Our Lady - with her sorrowful face bathed in tears and an intense

dramatic tone through the passion of her Son - is joining her hands in a praying position. Fundamental in the pictorial style is the primordial game of light with multiple nuances and contrasts which reinforce the effect of volume.

José Gómez Frechina



BARTOLOMÉ ESTEBAN MURILLO

Seville 1617 – 1682

The Patience of Job

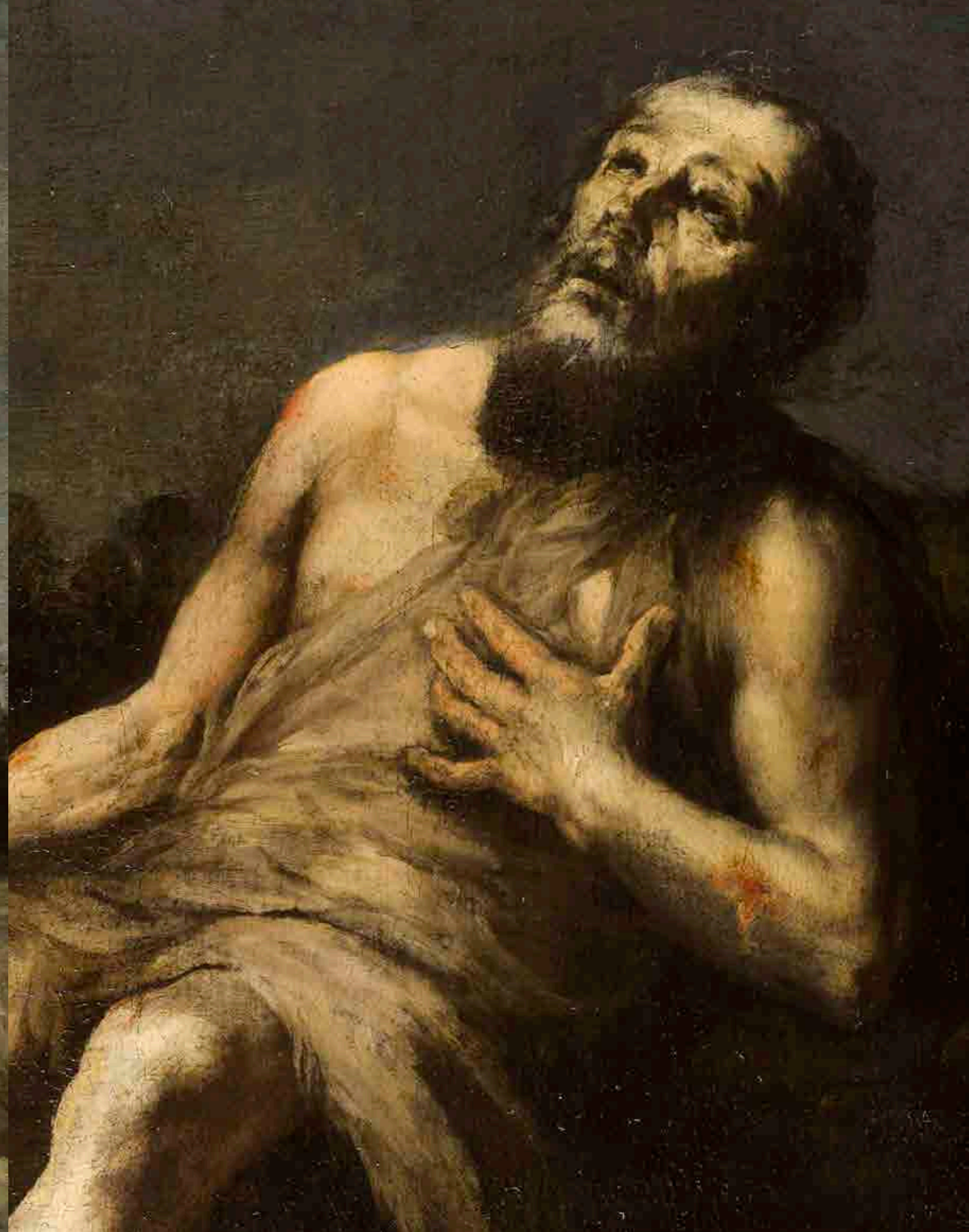
Oil on canvas
84 x 152.5 cm.

This painting belongs to a series of six on penitential episodes from the Old Testament of which only three have survived. The first, depicting Jacob blessing Isaac, is in Apsley House in London; the second, depicting The Dream of Jacob, is in the Louvre Abu Dhabi; and the third is the present scene of The Patience of Job, based on the Book of Job, 2: 8-10. It is not known for whom these works were originally painted. With regard to this scene, the first

known reference dates to 1856 when it belonged to the Corporation of the Major Guilds in Madrid. It subsequently entered the Madrazo collection where it is mentioned in 1875. In the early 20th century it was on the Paris art market and in 1987 was with Galerie Pardo there.

Enrique Valdivieso





BARTOLOMÉ PEREZ

Madrid, circa 1634-1698

Floral still lifes

Oil on canvas, a pair
33 x 24 cm.

These two small canvases reveal a less well-known aspect of Perez's art, his cabinet paintings. The reduced size of the pair corresponds to the decorative requirements of collectors towards the end of the century. While his larger-scale vases and baskets of flowers clearly derive from models made fashionable in Madrid by Arellano, these new works are adaptations of the artist's repertoire to a more intimate vision. The composition is essentially the same – a bouquet of flowers in half-shadow – and

it recalls some of the signed floral garlands painted by Pérez towards the end of the 1680s, such as the Garland of flowers with Saint Anthony of Padua in the Museo del Prado (P03655). In the darkness the bright colours emerge, as do the organic shapes of the plants picked out by the light. Arranged in luxurious vases with bronze mounts, the still lifes were aimed at a refined clientele.

Héctor San José





PEDRO DE MENA Y MEDRANO

Granada, 1628 – Malaga, 1688

Saint Francis of Assisi

Carved and polychromed wood
78 x 29 x 35 cm.

Inscribed: "Ps de Mena / Y Medrano / Ft. Malaçae / Anno 1677"

This sculpture depicts Saint Francis of Assisi standing and dressed in the Franciscan habit, meditating on a crucifix which he is holding with both hands in a delicate gesture. A notably interesting feature of this sculpture is that it retains its ivory plaque with the artist's name, the place of the work's creation and the date, of a type that Mena customarily applied to his small-format works of the 1670s. In his left hand Saint Francis of Assisi holds a small cross with a crucified Christ on it that is carved with great delicacy and miniaturist detail, making it visible from a short distance.

Pedro de Mena's oeuvre includes a large number of Franciscan saints. Their habits reproduce the coarse serge of which they are made through the application in polychromy of thin white lines over a brown ground, as seen in the present work, or a grey ground. Some imitate the texture of patches or mends in the cloth that reflect the humility and poverty promoted by this religious Order a technique derived from Alonso Cano and which became one of Mena's stylistic traits.

José Luis Romero Torres





Pedro Menéndez
de Salazar
F.º Milagros
Año 1677

JOSÉ ANTOLÍNEZ

Madrid, 1635 –1675

Holy Family

Oil on canvas
106 x 118.5 cm.

José Antolínez, who died prematurely aged just forty, was one of the most important representatives of the Madrid School of the High Baroque. The son of Ana de Sarabia and Juan Antolín – a chest and box maker – Antolínez was baptised in the church of Santos Justo y Pastor in Madrid. In his *Principios para estudiar el nobilísimo y real arte de la pintura* the painter and art theoretician García Hidalgo referred to Antolínez as “a second Titian in landscapes and portraits”.

Diego Angulo Iñíguez included this *Holy Family* as an autograph work by the artist in his monograph on Antolínez published in 1957, stating that it was present in the exhibition at the Sala Parés in Barcelona in 1948.

Antolínez’s distinctive style and subtle use of colours present in this work brilliantly combines the Flemish

and Venetian elements that the artist assimilated at the court in Madrid. With its intimate atmosphere, the sleeping Christ Child – depicted half-naked and holding a rose in a possible allusion to his future Passion – is watched by the Virgin leaning over her son, by the Infant Saint John the Baptist with his cross and scroll and by Saint Joseph.

The model of the Virgin recalls the figure of the Annunciate Virgin in the Museo Lázaro Galdiano in Madrid which was in the collection of José Madrazo and subsequently that of the Marquis of Salamanca. Mary has the crown of stars around her head that is also present in numerous versions of the Immaculate Conception.

José Gómez Frechina



PEDRO ROLDÁN

Antequera, 1624 – Seville, 1699

Saint Ignatius of Loyola

Circa 1660

Polychrome wood
98 x 72 x 95 cm

The sculpture depicts Saint Ignatius of Loyola, who was canonised in 1622, in an extended bust-length format, wearing the traditional Jesuit habit with a black soutane, a clerical collar and a long cloak, here embellished with elaborate polychromy. Shown as a mature man with considerable hair loss, he looks in a self-absorbed manner towards the cross that he holds in his left hand with a spiritual, meditative gaze. In his right hand Ignatius would probably have originally held a copy of his Spiritual Exercises. At his breast is a type of medallion with the motto of the Jesuit Order, *Ad Maiorem Dei Gloriam*. The slight turn and slant of the head as well as the outstretched arms give this figure a dramatic theatricality and dynamism.

Very representative of Roldán's style is the care and attention paid to the polychromy, both in the

flesh tones and the estofado, which is notable for the glowing colours and wide variety of different techniques employed. This is a particularly important feature given that Roldán himself was familiar with and practised all the techniques of painting, on some occasions applying the polychromy himself to his works. Polychromy is a key aspect of Spanish Baroque sculpture and one that makes a decisive contribution to intensifying the visual effects of the works and their expressive effects. Roldán passed on to his children and collaborators the importance that he placed on this technique, some of whom also executed their own polychromy.

Álvaro Pascual Chenel





JUAN ANTONIO DE FRÍAS Y ESCALANTE

Córdoba, 1633 – Madrid, 1669

The Virgin of the Immaculate Conception

Oil on canvas
217 x 167 cm.

Juan Antonio de Frias y Escalante is one of the best representatives of the so-called “Madrid School” along with other notable painters such as Antolinez, Cerezo and Cabezalero. This generation of painters trained under Juan Carreño and Francisco Rizi. The group was formed with the help of their masters and their interaction and exchanges with works from the Hapburg Royal collection.

In this Immaculate, the artist concentrates the masses in the lower portion of the canvas to allow more free space in the upper portion dominated by The Holy Spirit and the cherubs, executed with a light touch. Upon first inspection, one might think the painting has been cut, as the lower portion seems

to be fitted into the canvas, and it is slightly slanted to the left of the viewer. However, this unevenness is not unusual for the Immaculate Conceptions by Escalante. Rather, the artist intentionally looks for the effect of “disorder” in his compositions. Fortunately, a preparatory sketch for this Immaculate Conception is preserved where all the elements in the present work appear. Specifically, the existence of a previous borrón and above all, the considerable size of the canvas, clearly indicates that this painting was a work of some importance that Escalante worked on diligently to achieve this sophisticated result.

Ángel Aterido





JUAN DE VALDÉS LEAL

Seville, 1622 – 1690

Saint Ferdinand discovering the image of the Virgen de la Antigua

Oil on canvas
45.3 x 35.7 cm.

The scene painted by Valdés Leal recounts a religious legend that tells how, during the siege of Seville, the Holy King Ferdinand entered the city unseen at night. He was guided by an angel inside the walls in order to see an image of the Virgen de la Antigua, which tradition said was hidden in a wall of the old mosque by a partition made by the Muslims. Following this episode, he received divine help in the final conquest of the city. The Virgen de la Antigua stands in a white robe and cloak covering her head and shoulders,

holding a rose with her right hand and with the Divine Infant on her left arm. Surrounded by shadows, King Ferdinand appears, kneeling with hands clasped in prayer and dressed in an ermine cloak embroidered with the arms of Castile. In terms of the chronology of this canvas, it is probably from first years of the 1670s and was part of the attempts to secure the saint's canonization.

José Gómez Frechina







JUAN DE VALDÉS LEAL

Seville, 1622 – 1690

Descent from the Cross

Circa 1657 – 1660

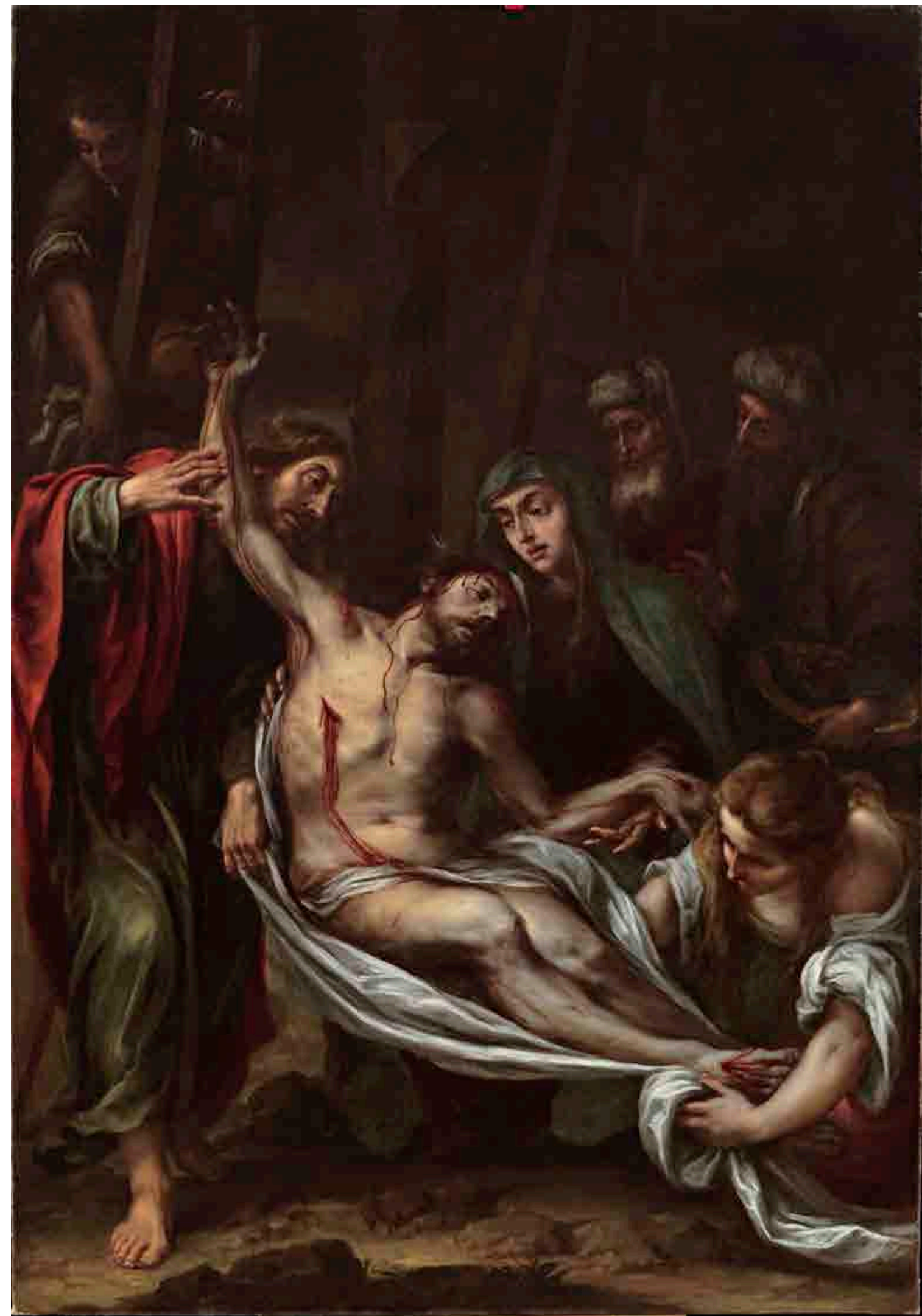
Oil on canvas
206 x 143 cm.

Valdés Leal was the only baroque painter who assimilated Pedro de Campaña's creative spirit, no doubt after repeatedly viewing the latter's Descent of the Cross that hung in the small, dark chapel of Don Francisco de Jaén in the Church of Santa Cruz in Seville. Valdés Leal's finely executed transcription of the subject matter depicts the moment when the Body of Christ is being taken down from the Cross and placed in his mother's arms. St. John the Evangelist is holding the shroud in which the Lord is to be wrapped, and at the same time he tries to hold one of Christ's arms, which is still outstretched, to place it against the body. In turn, Mary Magdalene is preparing to wrap

Christ's feet in the same shroud to avoid them touching the ground.

Intense, pitiful emotion is apparent on all the characters in the scene, as they are moved by the sight of the lifeless and cruelly broken Body of Christ. It should be noted that in the baroque period in Seville, no one rivalled Valdés Leal's manner of portraying the desolation and anguish emanating from the scene of the Descent, and he projects toward the onlooker a depth of feeling that none of his peers managed to capture.

Enrique Valdivieso



CLAUDIO COELLO

Madrid, 1642 – Madrid, 1693

The Annunciation (The Incarnation as an execution of the prophecies)

Oil on canvas

110.5 x 85.5 cm

Signed: «Claudio Coello ft. a. 1668»

Coello can be characterised by his colourist painting, filled with opulence and dynamism, in direct synchrony with the European baroque. Nevertheless, he shows a tendency towards moderation and certain classicism in the organization of the compositions as much as in his brush stroke, which is quite distinctive.

Traditionally, this painting has been considered, along with another one of a smaller size belonging to a Madrilenian private collection, preparatory studies for the altar of the Convent of the Benedictinas.

Nevertheless, the smaller painting looks more like a sketch as opposed to this one which seems to rely with great detail on the final work. We can even see the inscriptions carried by the prophets and sibyls, as well as the artist's signature. We believe that in fact this picture is a presentation model, submitted for a final approval of a detailed painting, more than merely a sketch. This new consideration allows us to appreciate better the sequence of stages of Coello's creative process for the definitive painting.

Ángel Aterido



MATEO CEREZO

Burgos, 1637 – Madrid, 1666

Saint John the Baptist

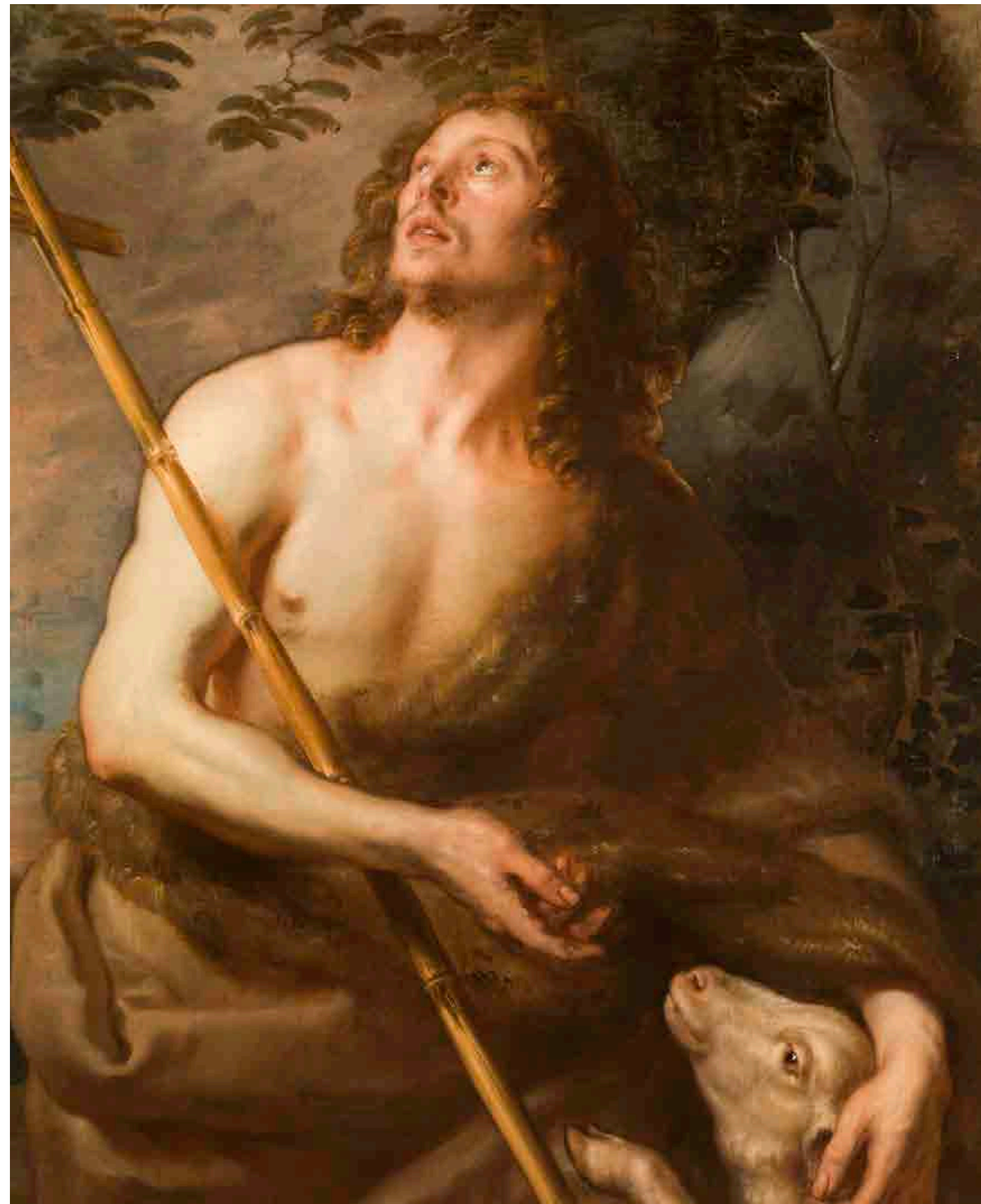
Oil on canvas
123.8 x 102 cm.

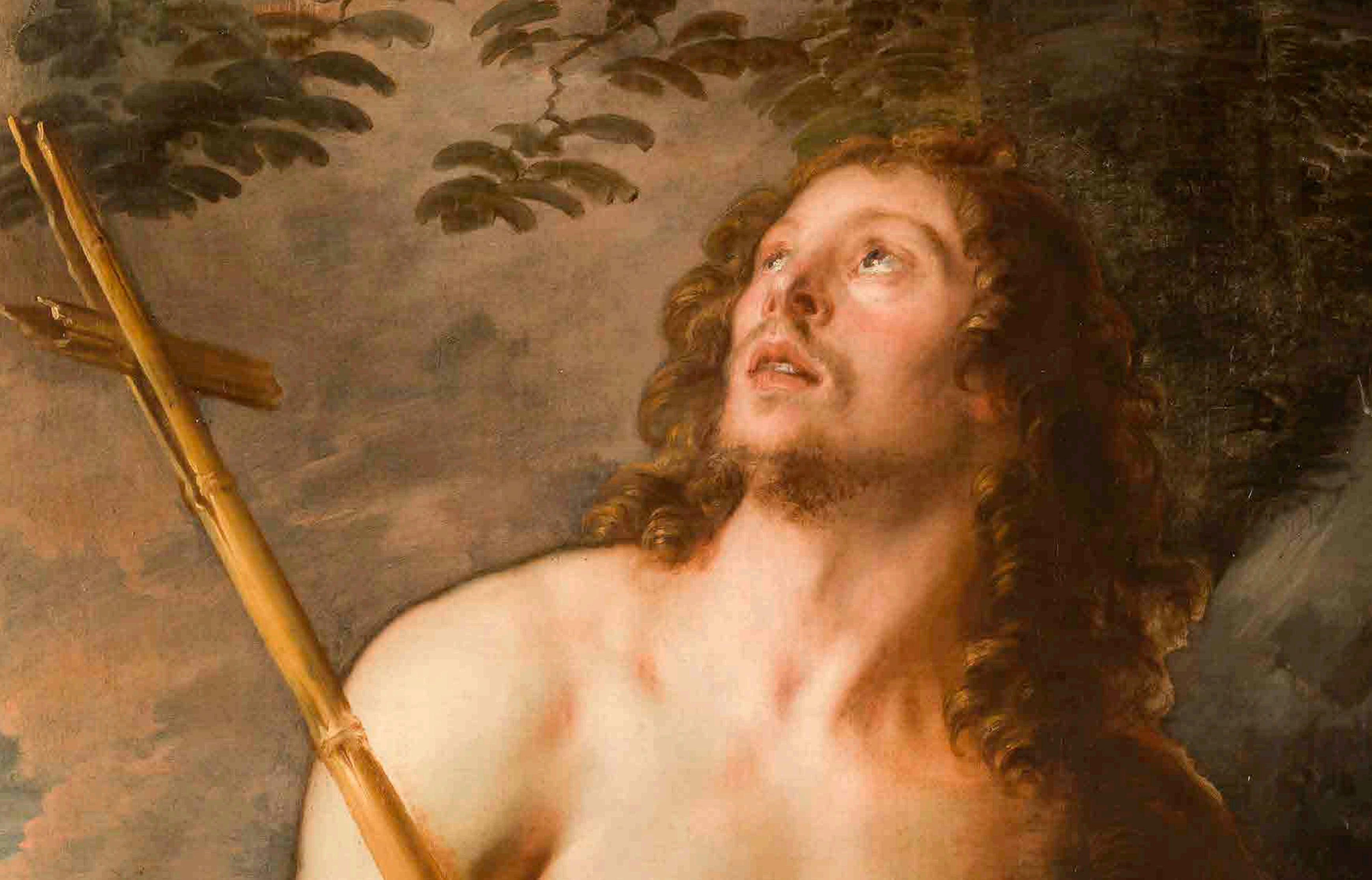
Mateo Cerezo was born in Burgos in 1637, the son of a local painter of rather modest ability. His first training was presumably with his father, although there is virtually no stylistic connection evident between the two. Cerezo's early paintings already show some experience of the works of Titian, and it has recently been suggested that the young artist knew of or worked with the painter Diego Polo, documented in Burgos between 1653 and 1655, whose strongly Titianesque canvases have been confused with works of the Venetian master.

This imposing painting is a previously unknown work of Cerezo's, dating from the early 1660's. Like many of

the artist's works, the painting has borne a traditional attribution to Van Dyck.

The Baptist stands in the wilderness -- typically, a handsome, lightly bearded young man with long, flowing hair, garbed in robes and fur. His head is turned heavenward, toward a divine light that streams from the upper left corner of the picture to illumine his face and light his eyes. John's traditional reed cross is diagonally placed in the crook of his arm, underscoring his gesture linking the unseen deity with the lamb gently held against his leg -- a visual evocation of the Baptist's recognition of Christ.





MATEO CEREZO

Burgos, 1637 – Madrid, 1666

Still life with vegetables and a copper vessel

Still life with game and other foodstuffs

Still life with a basket of fruit, artichokes and a bunch of asparagus

Still life with fruit

Oils on canvas

45 x 112 cm; 46 x 102 cm; 46 x 105 cm; and 44.5 x 109 cm

This spectacular group fully reveals Cerezo's mastery of the genre of still life through his use of elaborate compositions and viewpoints and a varied chromatic range. These works are notably similar in type to the kitchen still lifes by Antonio de Pereda. This set of four still lifes of matching dimensions were undoubtedly conceived

as over-doors and over-windows. The play of light in these four canvases by Mateo Cerezo plays a crucial role in the pictorial technique, highlighting the textures of the fruit, the kitchen vessels and the dead animals.

José Gómez Frechina









JOSÉ DE MORA

Baza, 1642 – Granada, 1724

Female Donor Figure

Circa 1700-1724

Polychrome wood
140 cm.

The Lady wears a simple dress tight at the waist with few folds except for the few undulations in the front. She rests her knees on a red polychrome and gilded cushion. The sleeves which reach her wrist are very long and thin with small buttons at the start of the hand and with a black seam in the middle. The collar of the dress is square shaped revealing part of her bust, while a small necklace

with black decorations adorns her long neck. Her garments are a pale pink color with white floral and palm leaf motifs. This type of polychromy was a key characteristic of Mora's style, not so the color which corresponds to a slightly later date towards the beginning of the 18th century.

José Luis Romero Torres





JOSÉ DE MORA

Baza, 1642 – Granada, 1724

Saint Francis

Polychrome wood
83 cm.

This saint wears the Franciscan habit which is magnificently rendered with the technique of painting the texture of the cheesecloth or rough wool, where over the grey background fine brushstrokes of yellow and black have been applied to reflect the pooriness of the garment. The clothing matches the Christian message of austerity, humility and poverty promoted by Franciscans and specially by the reformist and disclaled branches during the Baroque period.

Mora infuses his representations with a dynamic spirit through the contraposto of the figures, the straight oblique and shaken folds, the remorseful face and the nervous and tense pose of the right hand, which summarize the intense emotion and agonizing anguish of the mystic saint in prayer before the crucified Christ.

José Luis Romero Torres





JOSÉ DE MORA

Baza, 1642 – Granada, 1724

Saint Margaret of Cortona

Carved and polychromed wood, glue-sized cloth and glass eyes
158 x 62 x 59 cm

This sculpture depicts a standing female saint meditating on a small cross. Her garments identify her as a nun of the Franciscan Third Order as she wears its traditional veil, knotted rope belt and habit made of rough grey wool, evident in the type of weave which the artist has reproduced with discontinuous lines and pale toned dots. The polychromy of the habit is completed with a decoration of randomly placed foliate clusters. This iconography corresponds to that of Saint Margaret of Cortona, a 13th-century Italian woman known as “the Magdalene of the Seraphic Order”, a phrase which appears in the Benedictus antiphon in the mass of this saint. Margaret was also known as the penitent sinner. The sculpture’s formal traits and

technique allow it to be given to the Granada-born sculptor José de Mora.

Mora was born in 1642 in the village of Baza (Granada) and lived and worked for most of his life in Granada although he also spent various periods in Madrid as court sculptor to Charles II. Mora was obliged to leave the court due to health problems and he settled permanently in Granada where he died in 1724 having suffered from mental illness for many years. He was the son of the sculptor Bernardo de Mora, an artist associated with the studio of the sculptor Alonso de Mena y Escalante.

José Luis Romero Torres







ANTONIO PALOMINO

Bujalance, 1655 – Madrid, 1726

The Archangel Saint Michael sending Satan back to Hell

Circa 1700 – 1714

Oil on canvas

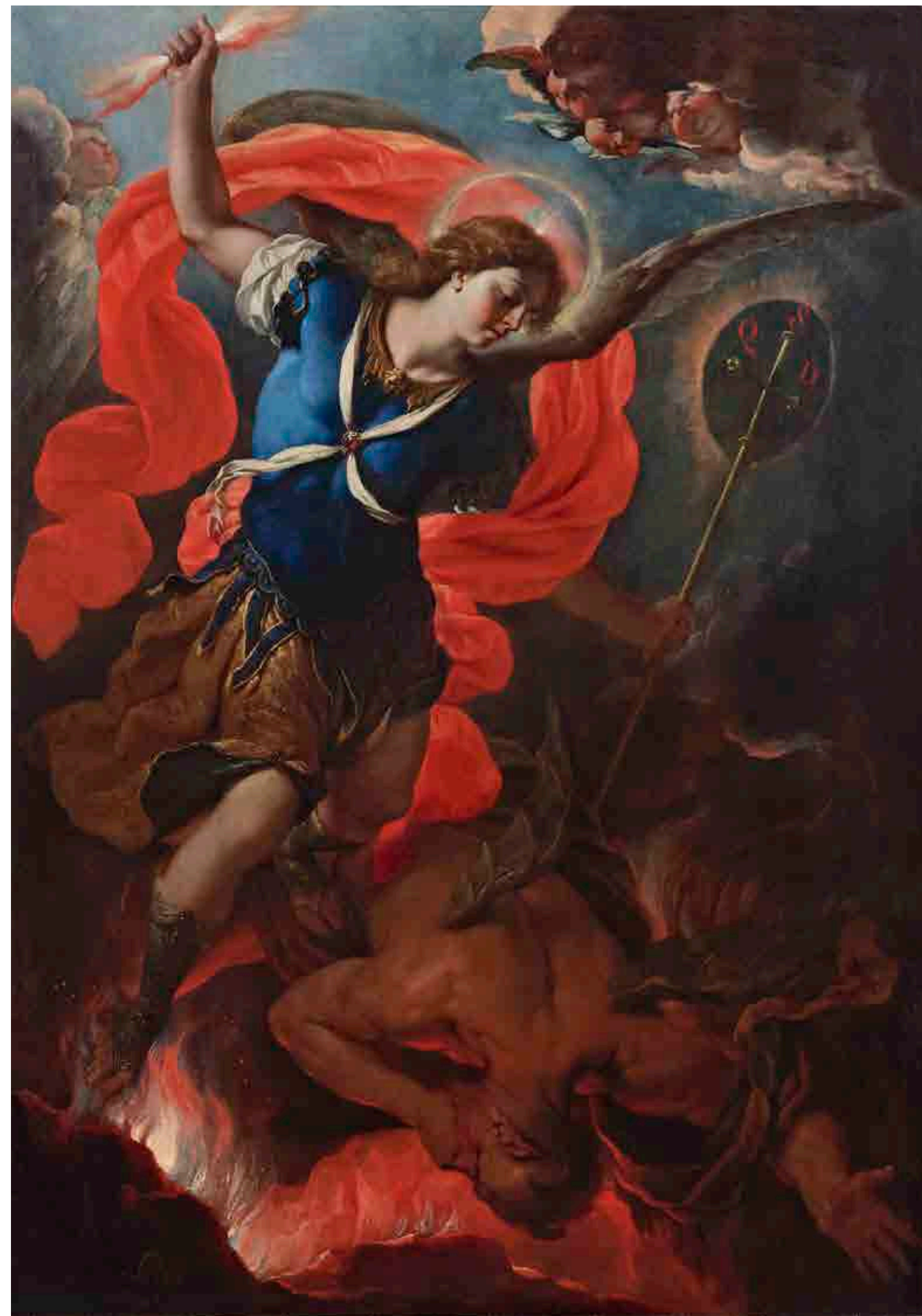
208.8 x 146.5 cm.

Signature: "Ao.P. Fbt"

Donated by the Detroit Institute of Arts, Detroit

In this magnificent portrayal of Saint Michael Palomino opted for a dynamic composition, according to the style followed in Madrid in the final decades of the 17th century. The subject matter favoured the torsion of the figures and their forced postures, as the Archangel is portrayed driving home his victory over the fallen angels, who are finally banished from heaven. At that moment, down into the depths of Hell he casts Lucifer, who has lost any vestige of his angelical condition and reveals a robust diabolical anatomy. It is precisely the need to distinguish between the nature of the two

protagonists that made Palomino choose different lighting, colouring and visual approach. Thus, Saint Michael appears in violent contrast, although his expression is one of the utmost serenity, preparing to deliver his final blow with the bolt of lightning he holds aloft. He is dressed according to the iconographic tradition in vogue since the Renaissance, wearing military attire from Ancient Rome. His stereotyped and wholly idealised facial features hark back to the prototypes of Guido Reni, an artist who was widely copied by his Spanish peers.



ANDRÉS DE LEITO

Documented Segovia and Madrid, circa 1656 – 1663

Penitent Saint Jerome

Circa 1656 – 1663

Oil on canvas
184 x 157 cm.

The existence of an Annunciation signed and dated in 1662 in the church of La Trinidad in Segovia, has opened the door to the recovery of one of the foggiest artistic creations by Andrés de Leito, which is that of religious theme painting.

In spite of his double facet in kitchens and paintings of Vanities, the figure of De Leito is really to this day very diffuse, both for the scarce documents than for not having been worthy of Palomino's attention, who only mentions him when writing about Mateo Cerezo, of whom he says painted Still Lifes "with such superior excellence, that no one was ahead of him, or even equalled him, even so The ones by de Leito, that

he made in this court were excellent". They are really personal creations, with the presence of a human figure, in the Flemish taste and rarefied atmosphere and with an appreciable richness of pictorial resources, in a sometimes vibrant hand, evanescent other times, turning from the surfaces and objects to the foamy forms, with golden lights and occasional backstitch sparkles. The date of the work there is a possibility that it could respond to a period near the end of his artistic career. His authorship leads us the other way to the attribution to de Leito of the Penitent Magdalene.

Fernando Collar de Cáceres



ANDRÉS DE LEITO

Documented Segovia and Madrid, circa 1656 – 1663

Vanitas (Disenchantment of the World)

Oil on canvas

107 x 155.5 cm.

Acquired by the Fine Arts Museums of San Francisco, San Francisco

The gold-work in the painting - sinuous and heavily ornamented - recalls that in several of de Leito's still lifes. This is due not only to the shape of the objects, but also to the artist's technique, with impasto and apparently haphazard application of paint. The result is a sense of almost tangible opulence, and it is this which marks out these works from all the other Vanitas painted in Madrid in the same period. There is also a surprising use of light, which is very warm and with large areas of darkness, both in the background and in the foreground.

A final element of de Leito's signature iconography pointing to the eschatological significance of these

objects is the representation of a painting within the painting of the Last Judgement. This device had already been used by Antonio de Pereda and clearly expressed the uselessness of luxurious chattel at the moment of death. Fittingly, this imagery appears on the far edge of the painting, as a counterpoint to the exuberant pile of riches on the table. This is a magnificent example of a Baroque Vanitas, interpreted according to the taste at Court in 17th century Madrid.

Fernando Collar de Cáceres





LUISA ROLDÁN, CALLED LA ROLDANA

Seville, 1652 – Madrid, 1706

Virgin with Child

Polychrome terracotta
26.5 x 19 cm

Without a doubt, Luisa's real artist success at court came from the small-format works in carved wood or terracotta, as in this case, that were polychromed by her brother-in-law Tomás de los Arcos. In these sculptural groups Roldán demonstrated the talent for theatrical composition inherited from her father, as well as a virtuoso ability in the detailed modelling of clothes and hair. The painter and author Antonio Palomino singled out the "unique grace" of her works.

In addition to the figures of the Virgin and the Child, Roldán's relief is notable for the quality and artistic importance of the angels, the technique and style of which confirm the attribution of this work. Noteworthy is the painted background which adds another level of detail to this delicate piece.

Héctor San José





LUISA ROLDÁN, CALLED LA ROLDANA

Seville, 1652 – Madrid, 1706

Entombment

Circa 1689 – 1706

Polychrome terracotta

50 x 66 x 45 cm.

Acquired by the Metropolitan Museum of Art, New York

The general composition, modelling of Christ's anatomy, details of the faces and treatment of the various textiles on the present composition reflect Luisa Roldán's style when working in terracotta during her Madrilenian period between 1689 and 1706 – the time when she earned the prestigious position of court sculptress to the King of Spain, first, under Charles II and, later, under Philip V.

Though the palate of this Entombment is relatively subdued when compared to her other often vibrantly coloured terracotta groups – perhaps as a result of some later repainting or as a reflection of the sobriety of the composition – numerous stylistic similarities

can be made that demonstrate that the present group is also by her hand.

This outstanding polychrome terracotta group demonstrates a novel and noteworthy interpretation of this subject, both in terms of its iconography and in its composition. Despite her formidable position as Escultora de Cámara under Charles II and Philip V, Luisa Roldán died in poverty, as was stated in her will. She was buried on January 10, 1706 in the church of San Andrés de Madrid, the same day as the Accademia di San Luca Rome awarded her the title of Académica de Mérito.

José Luis Romero Torres





LUIS MELÉNDEZ

Naples, 1716 – Madrid, 1780

Still life with oysters, a plate of eggs, garlic and receptacles

Oil on canvas
48 x 65 cm.
Signed in black on table edge at the right: Ls. E°. M.z D° ANNO 1772

Meléndez has chosen to display items which contrast in terms of shape, surface texture, and colour. His low viewpoint endows the objects with a sense of monumentality. Their placement one-in-front-of-the-other creates fictive depth, and the tilting of the brass pot an element of instability. Each item has its own light-reflective qualities: the oysters' viscous surfaces and rough edges sparkle; the eggs glow with an opaque

sheen; a patch of the brass pot gleams in the flicker of an unseen candle. Chromatic balance is established the triangle of the whites of the eggs and oyster-shells in the foreground and the brilliant yellow of the pot behind them.

Héctor San José



LUIS MELÉNDEZ

Naples, 1716 – Madrid, 1780

Still Life

Oil on canvas
47.3 x 35.5 cm.

In a manner characteristic of the artist, Meléndez structured this still life through the various vessels and foodstuffs arranged on the traditional kitchen table, employing a vertical spatial format. The artist first introduced the Talavera ceramic plate with an undulating border then added further motifs one on top of another in a rising movement, filling in the areas

in the scene that remained empty. This method of superimposition allowed Meléndez to decide how to paint each element from the outset and to create the different planes that achieved the sense of pictorial depth.

Peter Cherry



LUIS MELÉNDEZ

Naples, 1716 – Madrid, 1780

Still Life with Pears

Circa 1771

Oil on canvas
41.5 x 63 cm..

While recent studies of Meléndez’s still-life paintings have revealed some radical compositional changes in a significant number of them, other works appear to have been achieved with confidence and with little if any prevarication. *Still Life with Pears* is of the latter type. This may also be a consequence of his following a pre-existing arrangement of pears. On the other hand, the artist was extremely well versed in painting this type of composition.

It has not yet been possible to identify the source of an inventory number – “61” – in red paint on the surface of the canvas. While some of Meléndez’s still-lives in the Museo Nacional del Prado still bear numbers in red that refer to nineteenth-century inventories in the museum, the number on the picture discussed here does not appear to correspond with these lists.

Peter Cherry



LUIS MELÉNDEZ

Naples, 1716 – Madrid, 1780

Still Life with Plate of Grapes and Plums, Jug, and Wine Cooler

Oil on canvas
48 x 35 cm.

Still Life with Plate of Grapes and Plums, Jug, and Wine Cooler shows the high-fidelity naturalism, which makes Meléndez justly famous in still life. The life-sized objects are described correctly in terms of their relative size, shape, and colours. The pictorial potential of the range of realistic surface textures of these things is fully exploited; hard, shiny marble is visually rhymed with soft, shiny fruit and marbled plums, while vitreous white pottery is contrasted with pitted brown cork. Meléndez's lingering, attentive

gaze records details such as the spots of decay on the pear, the holes in the cork, and the highlights on the staples of its wooden bands. Perhaps most alluring of all is the string wound around the neck of the bottle. This seemingly inconsequential detail amounts to an artistic flourish, which allows the artist to demonstrate his extraordinary powers of observation, not only in the light reflections of the glass itself, but the refraction of the winding string through the transparent volume of the bottleneck.



LUIS MELÉNDEZ

Naples, 1716 – Madrid, 1780

Still life with apples, strawberries, watermelon, boxes of sweetmeats, honey-pot and cask

Oil on canvas

48 x 34.5 cm

Signed on one of the boxes with the initials: "L.M."

During a century in which the Enlightenment looked at nature with a new longing for knowledge and detail, the still lifes by Meléndez acquired a value that surpassed their original decorative purpose. Although it is difficult to find any links with the incipient field of scientific drawing, which in Spain would attain some of the highest levels of expertise in Europe, the truth is that Meléndez's contemporaries looked upon his paintings as a reliable visual portrayal of plants and animals. This is why the future Charles IV commissioned him to paint a large series of still lifes for his Natural History Studio in 1771.

Meléndez's initial training as a painter of miniatures forged his conscientious approach to observation and seeing detail in minutiae. Thanks to his academic education, his way of capturing reality was orchestrated, organised, and arranged into harmonious images that merged art and nature. In addition, there was the required synesthetic effect, which meant stimulating the other senses through sight. This magnificent still life is a clear exponent of this blend of formal dexterity and the senses that was to Meléndez's liking. In this canvas he does more than simply provide the onlooker with a table of food and utensils, he literally inspires the sense of taste, smell and touch.





JUAN ALONSO VILLABRILLE Y RON

Argul, circa 1663 – Madrid, circa 1732

Saint Joachim, Saint Anne and the Virgin Mary as an infant

Polychrome wood
76 x 64 x 41 cm.

Amongst the few works known to be by the sculptor it is the theme of Saint Joachim, Saint Anne and the Virgin that Villabrille represented most often. Various versions are known, each one treated in a slightly different manner to avoid serial and mechanical repetition of types and postures. Even so, the prototypes presented here are generally recognizable,

and the quality and minute attention to detail of the carving, the poses and elegance of the figures, and the use of glass eyes, abundant beards and dynamic curls in the elderly male figures stand out.

Álvaro Pascual Chenel





TORCUATO RUIZ DEL PERAL

Exfiliana, 1708 – 1773

Saint Elijah

Polychrome wood
120.5 cm.

This impressive statue represents Saint Elijah, the Old Testament prophet and spiritual father of the Order of Carmelites. The Carmelites looked to Elijah's withdrawal from public life – to Mount Carmel where he founded in 9 B.C. the first monastic community – as inspiration for their own eremitical tradition. The saint carries a flaming sword, as described in the Bible (Ecclesiasticus 48:1), symbolizing his passion for the one true God. It is likely that the sculpture was

commissioned for one of the many convents of the Carmelitas Descalzas in southern Spain.

Ruiz del Peral is considered one of the foremost artists in eighteenth-century Granada. His expressive pieces reflect the influence of his fellow Grenadians, José and Diego de Mora. Ruiz worked mainly in wood and marble carver but also modelled in terracotta. His great skill allowed him to create hyper-realistic figures.





AUGUSTÍN ESTEVE

Valencia, 1753 – 1820

Portrait of the Count of Miranda de Castañar

Oil on canvas

210 x 130 cm.

Signed and dated: "Esteve lo pintó en 1817"

The career at court of the sitter, Pedro de Alcántara Álvarez de Toledo y Gonzaga, Count of Miranda de Castañar through his marriage to María del Carmen Josefa de Zúñiga, brought him close to Ferdinand VII who facilitated his appointment as Court Chamberlain after the War of Independence. The Count is identified by the letter he is shown holding, which is addressed to him, while the documents on the desk refer to his position as permanent director of the Asociación del Buen Pastor, an organisation "founded to relieve poor prisoners in prisons in Madrid".

The artist of this work, Augustín Esteve, was from a lengthy dynasty of artists that dated back to the 15th

century. Born in Valencia, he trained in his native city and also enrolled at the Academia de San Fernando in Madrid. While inspired by artists of the stature of Mengs, it was Francisco de Goya who had the most significant influence on his work, particularly in portraits such as the present one.

Esteve's abilities in this genre earned him the appreciation of the nobility of the day who became his habitual models. This favoured his appointment as court painter in 1800, a position he retained until the coronation of Ferdinand VII.

Héctor San José





JOSÉ CAMARÓN BONANAT

Segorbe, 1731 – Valencia, 1803

Saint Raymond Nonnatus venerating the Holy Form

Oil on canvas
180 x 107 cm.

The Mercedarian monk Saint Raymond, who was born in 1204 in the Catalan town of Portell, was known as “Nonnatus” due to the fact that he was born after his mother died. Raymond entered the Mercedarian Order when very young and took the fourth vow, pledging to redeem captives and take their place as a hostage. During his travels he rescued a group of Christians from Saracens in Algiers and on his return to Spain after he was freed by his Order he was made a cardinal by Gregory IX, dying soon after on his way to Rome in 1240.

This unpublished painting by José Camarón Bonanat reflects the characteristic style of this painter from Segorbe and fully conveys Saint Raymond’s love

of and devotion to the Eucharist. He is shown in his cardinal’s habit (a cape, mozzetta and cassock), kneeling with his hands joined as he venerates the Holy Form. Depicted in the foreground in the manner of a still life are a stem of lilies, a book, a cardinal’s hat and a triple-crowned palm.

In the obituary of Camarón Bonanat published in the acts of the Real Academia de San Carlos de Valencia (1804), a painting of Saint Raymond by the artist is stated to be in the collection of Juan Vilar. It may be the present work or another version now in the Museo de Bellas Artes in Valencia (Orts-Bosch donation).

José Gómez Frechina



JULIO ROMERO DE TORRES

Córdoba, 1874 – 1930

La Consagración de la Copla
1911 – 1912

Oil on canvas
228 x 285 cm

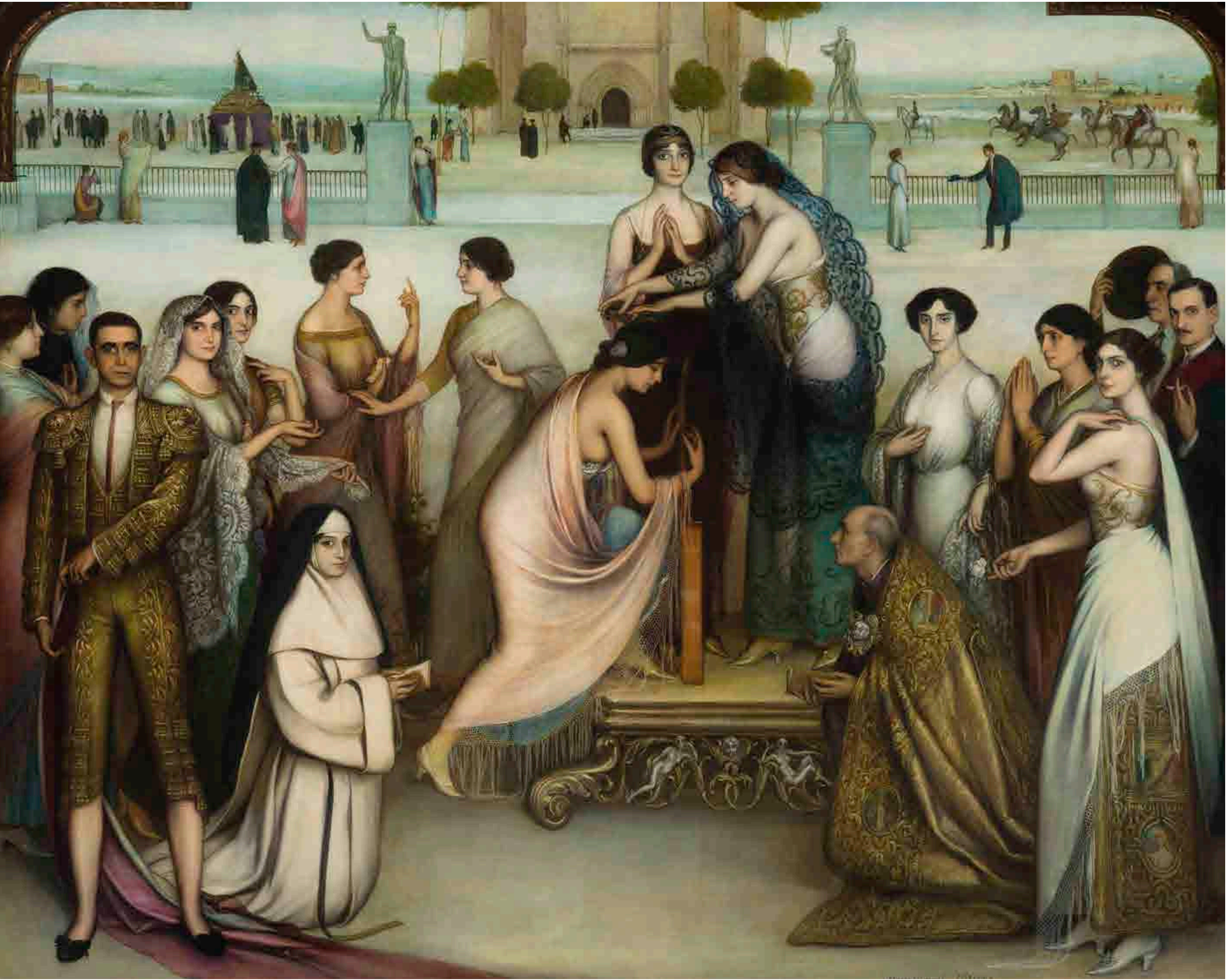
Worth citing in relation to the present work are the lines devoted to it by Ramón Pérez Ayala, who said that Julio Romero de Torres’s paintings “should be discussed in terms of coplas [popular songs]. Most of these paintings are coplas; the artist himself has not aimed to conceal this and declares it in the titles.”

The ritual and the liturgical combine with sensuality and carnality in this canvas, a fascinating work in which Romero de Torres offers a specific vision of Spanish identity: mystical, exotic and tactile. Nonetheless, his oeuvre should not be seen as a type of self-referential, regionalist painting given that the theme

of the “typically Spanish” is a constant reference in Spanish art of the late 19th and early 20th centuries, represented, for example, by Zuloaga and Solana as well as by the writers of the so-called generation of '98.

Despite the symbolism contained in the painting the figures are far from mere archetypes and are in fact portraits of contemporaries of the artist: the performers Pastora Imperio and Adela Carbone, the bullfighters Machaquito and Guerra, and even the painter’s own self-portrait.

Héctor San José





JULIO ROMERO DE TORRES

Córdoba, 1874 – 1930

The Two Paths

1911 – 1912

Oil and tempera on canvas

170 x 140 cm.

Signed: AID Cordoba – J: Romero de Torres

A nude woman is lying on a divan with an elaborate decoration of gilt Baroque motifs. She leans forward slightly towards the viewer, allowing her body to be fully visible. Totally naked and displaying her body, her head is covered by a delicate lace mantilla. The lace continues beneath her body with the result that her skin touches both the ivory mantilla and the white sheets. On either side of her are two female figures: a nun in a habit and a woman offering jewels on a tray, the two with completely different expressions.

Romero de Torres presented *The Two Paths* at the National Painting Competition in 1912 as a provocative

response to the lack of appreciation he had received in its previous edition. The Association of Painters and Sculptors proposed it for the first prize medal but once again the jury was unable to appreciate the artist's work. In contrast, it was awarded the Gold Medal at the International Exhibition in Munich in 1913. *The Two Paths* is the first work to make use of the mystical, enigmatic language with its powerful narrative charge that uniquely characterises this artist's work.

José Gómez Frechina



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