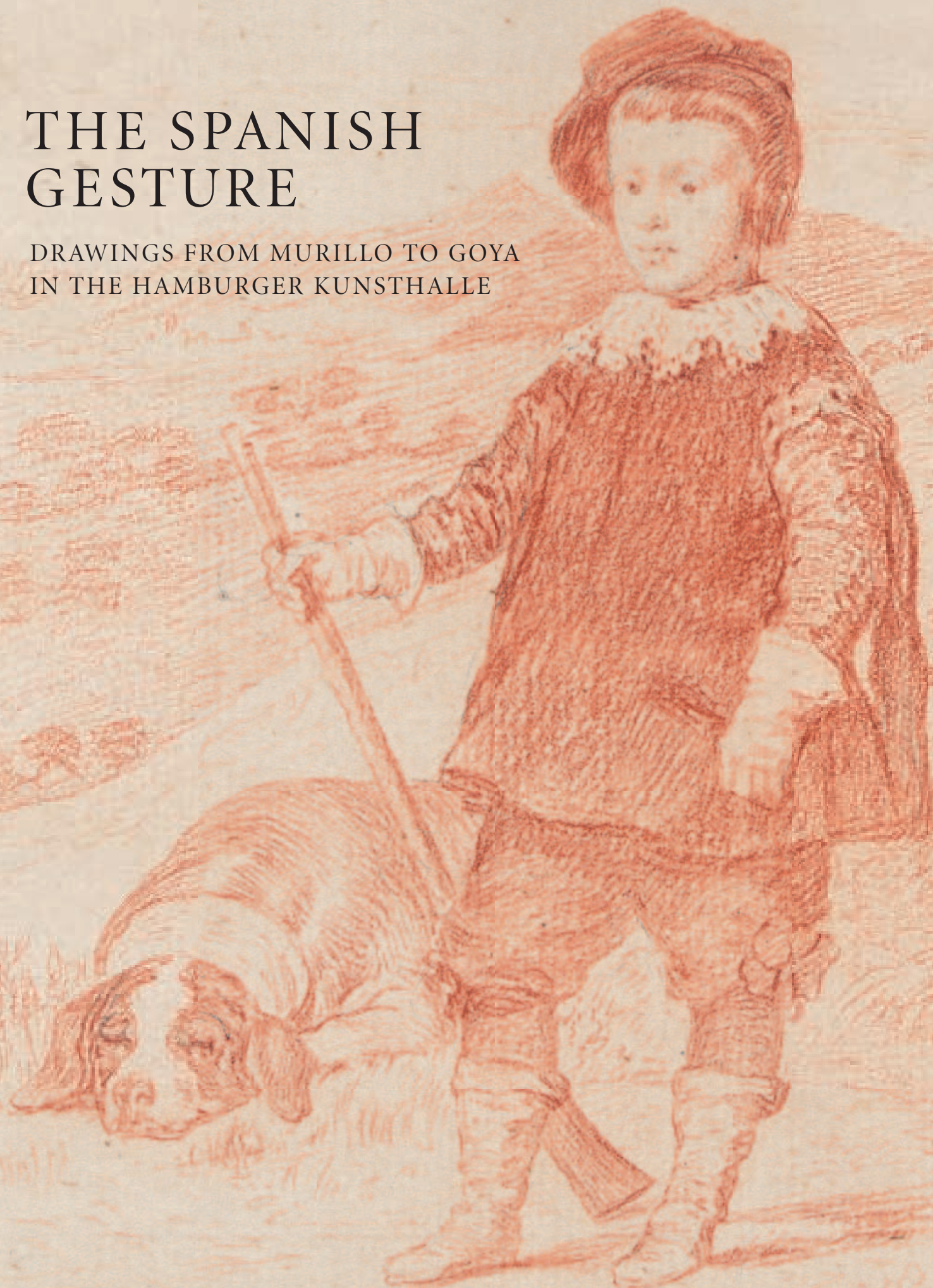


THE SPANISH GESTURE

DRAWINGS FROM MURILLO TO GOYA
IN THE HAMBURGER KUNSTHALLE





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Jens Hoffmann-Samland

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Meadows Museum, Southern Methodist University, Dallas

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Museo Nacional del Prado, Madrid

Hamburger Kunsthalle, Hamburg



Attributed to Francisco de Goya,
Balloon in Flight, detail, ca. 1792-94,
cat. 67

The Collection of Spanish Drawings in the Hamburger Kunsthalle's Kupferstichkabinett

Jens Hoffmann-Samland

The Kupferstichkabinett—the department of prints and drawings—of the Hamburger Kunsthalle holds the most important collection of Spanish drawings outside the Iberian peninsula, along with the Uffizi Gallery in Florence, the Musée du Louvre in Paris, and the British Museum and Courtauld Institute Galleries in London. This is quite surprising, as the Hanseatic city of Hamburg is known for its international commercial trading rather than any particular ties to Spanish Catholicism.

The origins of the collection predate the Hamburger Kunsthalle. The city acquired two of the drawings¹ in 1856 as part of a generous bequest to the Städtische Galerie from the art dealer Georg Ernst Harzen (1790–1863). His gift included the stipulation that an appropriate “art building” be constructed before the works could be presented to the public.² That requirement was met when the original Hamburger Kunsthalle opened in 1869; however, by then Harzen was deceased.

The majority of the drawings in the collection in Hamburg were purchased rather by chance at the same time by Alfred Lichtwark (1852–1914), who officially became the Kunsthalle's first director in 1886.³ Lichtwark's decision to acquire the drawings was both spontaneous and personally motivated.

In 1891, he happened to be in Berlin when Bernard Quaritch (1819–1899)—a native Thuringian who had been an art and antiquities dealer in London since 1842—unsuccessfully tried to sell to the Berlin Museum a collection of Spanish and Italian drawings. Quaritch may have thought the market favorable in Berlin because the Spanish specialist Valerian von Loga (1861–1918), who had begun as a volunteer at the Kupferstichkabinett four years earlier, was curator (and would later become assistant director) of the royal Museum.⁴ However, von Loga was not responsible for turning Quaritch down: the director of the Kupferstichkabinett, Friedrich Lippmann (1838–1903), had exhausted the Museum's budget that year by purchasing a collection of 849 works by Karl Blechen from the banker Christian Wilhelm Brose (1781–1870).

Before Quaritch arrived in Berlin, he had already presented the drawings to his clients in a December 1890 rough list with the following description:

“806 SPANISH AND ITALIAN DRAWINGS. A splendid Collection of 225 original Drawings by eminent Masters of the Spanish and Italian Schools, including Specimens of the famous Spanish Artists A. Rossi, Garcia, M. de Acosta, J. Cean Bermudez, Suarez, P. del Pozo, J. de Espinar, L. Quiros, M. de Luna, A. Forrado [*sic*, Torrado], J. Cortes, D. Martinez, P. D. Conejo [*sic*, Cornejo], De Rossi, J. A. Echeverria, Galvez, Carnizero, F. Goya, M. Salvador, F. Bayen [*sic*, Bayeu], M. Maella, A. R. Mengs, C. de Forres [*sic*, Torres], Antolines, Villavicencio, Vovadila [*sic*, Bobadilla], Nudo Navarrete [*sic*, Mudo], F. de Herrera, J. de Valdes Leal, C. Scut [*sic*, Schut], Zurbaran, J. del Castillo, Barela, Roelas, Pacheco (Master of Velasquez), Velasquez, S. Martinez, A. del Castillo, L. de Vargas, Rivalta, J. Rivera (Spagnuolletto), A. Cano, Murillo and his various Pupils—Amongst the Italian School Drawings are examples of F. Rizi, J. Estems, Le Potre, Filipart, Rubens, Rafaele, Lucas de Holanda, Pernicharo, S. Parenti, P. Orrente, M. de Vos, C. Maratti, V. Carducho, Rembrandt, Becerra, S. Della Bella, L. Da Vinci, Pollidoro, A. de Saxo Ferrato, F. Zucaro, Laguetto, Parmesano, A. Caracci, Titiano, Diego Velasquez, etc., etc. all beautifully mounted on thick cardboard, gilt edges, and enclosed in 6 large atlas folio red morocco cases, and accompanied by a MS. list of contents in red cloth. 180 00 [£ 180,-]”⁵

The following year, he clarified considerably his offer in his sales catalogue:

“Spanish Art:

1115 THE ECHEVERRIA-WILLIAMS-COSENS-COLLECTION of DRAWINGS, chiefly by great Spanish Masters, but also including a few by famous foreign artists; 227 [*sic*, there were 225] *pieces mounted on 196 leaves of cardboard to an equal size, and enclosed in 6 large atlas folio red morocco cases; with a folio volume which contains the original list written by Echeverria about 1790 (the collection then numbering 163 pieces) 1530–1790 180,* – [£ 180,–]

This magnificent collection would form an appropriate illustrative Atlas to Stirling’s Annals of the Artists of Spain. There are sketches in pencil, drawings in chalk and Indian ink, designs partly coloured, and pieces finished in colour, ranging over two centuries and a half, and the greater part of them were first collected (and described) over a hundred years ago by JOSE ATANASIO ECHEVERRIA, a Mexican creole, who held the title of honorary Painter to the King of Spain, and who worked at his art in Madrid till he returned to Mexico at the beginning of this century and became Director of the Royal Academy of Painting there. His particular study was Natural History, and he accompanied the Spanish Botanical expedition in Mexico, as well as the Commission of Delimitation between England and Spain when Nootka Sound was in question. In Madrid he enjoyed the friendship of all the artists and had singular opportunities, between 1780 and 1790, of getting many unconsidered treasures of old Spanish Art.

Amongst the pieces in this collection, there are drawings made by Alonso Berruguete, Gaspar Becerra, Luca Cambiaso (el Luchetto), Juan Fernandez Navarrete (el Mudo), Francisco de Ribalta, Luis Vargas, Federigo Zuccaro, and the sculptor Pompeyo Leoni, in the sixteenth century.—Of the seventeenth century there are works from the hand of Carducho, Roelas, Francisco Herrera, Juan del Castillo, Pacheco, Rubens, Cornelis Schut, Velazquez, Francisco Rizi, Antonio Pereda, Josef Ribera (Spagnoletto), Zurbaran, Alonso Cano, Sebastian Martinez, Antonio del Castillo, Murillo and his school, Luca Giordano, Claudio Coello, Juan de Valdes Leal, Franc.[isco] Antolinez Sarabia, Nuñez Villavicencio, and Clemente Torres.—Of the eighteenth, and the early years of the nineteenth, century, it is sufficient to name Goya alone, who is well represented by twenty drawings, including some fine Bullfight pieces in red chalk. Amongst the pieces by artists who were not Spaniards, and who did not work in Spain, there are drawings by Caravaggio, Ugo da Carpi (after Raphael), Parmigianino, Martin de Vos, Sassoferrato, two of the school of Raphael, and a fine Entombment attributed (erroneously, I think) to Lucas van Leyden.

DETAILED LIST OF THE ARTISTS. SPANIARDS, OR FOREIGNERS WORKING IN SPAIN

Number of Drawings		Number of Drawings	
Antolinez Sarabia (F.)	2 (one signed.)	Cortes (Giuseppe)	1
Bayeu (Francisco)	1	Echeverría (J. A.)	10
Becerra (Gaspar)	3	Espinal (Juan de)	2
Berruguete (Alonso)	1	Fernando Navarrete el Mudo	2
Bovadilla (Geronymo)	2 (one signed.)	Flipart (Karl J.)	1
Cambiaso (L.) el Luqueto	1	Garcia ()	1
Cano (Alonso)	14 (four signed.)	Galvez (Pedro de)	1
Carducho (Vicencio)	1 (signed.)	Giordano (Luca)	2
Carmona (Man. Salvador)	1	Goya y Lucientes (Fr.)	20 (five signed.)
Castillo (Juan del)	1	Herrera (Francisco)	9
Castillo Saavedra (Antonio del)	8 (six signed.)	Leoni (Pompeyo)	2
Cean Bermudez	1	Luna (Miguel)	1
Coello (Claudio)	1	Martinez (Domingo)	3
Cornejo (Pedro Duque)	1	Martinez (Sebastian)	1 (signed.)

Number of Drawings		Number of Drawings	
Mengs (Ant. Rafael)	2	Velazquez (Diego de)	3
Murillo (Bartolome) and his scholars	29	Zuccaro (Federigo)	2 (signed.)
(one apparently signed by him)		Zurbaran (Francisco)	10
Nuñez Villavicencio (Pedro)	3		
Pacheco (Francisco)	1		
Pernicharo (Pablo)	1		
Pereda (Antonio)	1		
Pozo (Pedro del)	2	FOREIGN.	
Porta (Domingo)	1	Bella (Stefano della)	2
Quiros (Lorenzo)	1	Caravaggio (Polidoro)	1
Ribalta (Francisco de)	1 (signed.)		(with a monogram)
Ribera (Jose) Spagnoletto	2	Carpi (Ugo da)	1
Rizi (Francisco)	6 (three signed.)	Estems (Juan de)	
Roelas (Juan de las)	1	(A German who died in Spain)	1
Rossi (Andres)	9	Lionardo da Vinci	
Salvador Maella (Mariano)	2	(erroneous attribution)	1
Scut (Cornelis)	8 (two signed.)	Lucas van Leyden	
Seville, School of	1	(attribution perhaps erroneous)	1
Suarez de Orosco (Martin)	2	Maratti (Carlo)	2
Torrado (Antonio)	1	Parmigianino (Fr. Mazzuoli)	1
Torres (Clemente de)	11	Raphael, School of	2
Tovar (Alonso Miguel de)	1	Parenti (Stefano)	1
Valdes Leal (Juan de)	12	Rubens	1
Varela (Antonio)	1	Sassoferrato (G. B. Salvi)	1
Vargas (Luis de)	1	Vos (Martin de)	1 ⁶

Lichtwark saw the drawings in Berlin and quickly sent a letter to Quaritch, dated June 16, 1891:

“Dear Sir,

Some time ago I saw at Herr Lippmann’s in Berlin a collection of Spanish drawings. Since the Berlin Kabinett was unable to purchase them and they appealed to me, I have proposed them to our committee.

[The committee] is very inclined to their acquisition, and has charged me to ask you whether the price of £ 180 is firm. I have no doubt that our committee would immediately decide to purchase them were you to make a slight reduction.

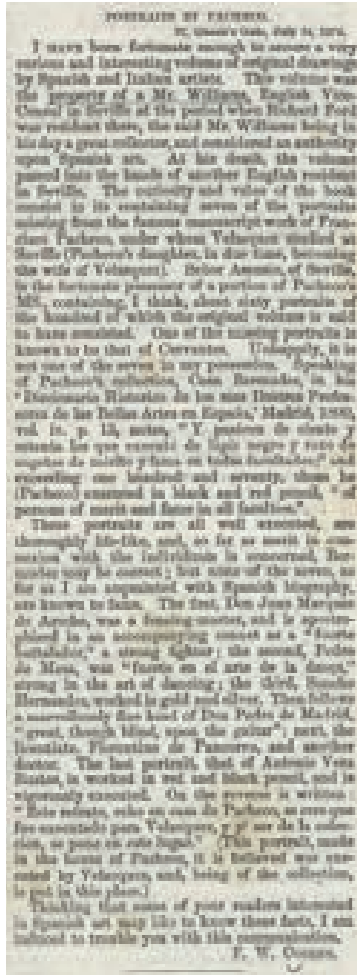
We always pay promptly, although our resources are not very great.

Respectfully,

The Director of the Kunsthalle Prof. Dr. Lichtwark”⁷

A month later, in a letter dated July 14, 1891, Lichtwark followed up with a confirmation that he had been successful in securing financing: “The Spanish drawings are accepted, the purchase price will be forwarded to you immediately.”⁸

This purchase marked the end of Lichtwark’s engagement with Spanish art.⁹ A few years later, when August L. Mayer inquired whether any of the Hamburg works might warrant inclusion in his *150 Spanish Drawings* (Hispanic Society of America, 1915),¹⁰ Lichtwark no longer recalled the quality of the more than two hundred extraordinary Spanish drawings in the collection. He replied that “there was virtually nothing of importance on hand.”¹¹ Thus, the drawings remained in storage for years until they were included in a modest exhibition at



Frederick William Cosens, note in *The Athenaeum. Journal of Literature, Science, the Fine Arts, Music and the Drama*, July 27, 1874
Hamburg, Hamburger Kunsthalle, Kupferstichkabinett

the Kunsthalle in 1931. From then on, deliberate purchases of Spanish drawings were as rare as exhibitions. The few sheets added to the collection came with the acquisition of numerous other works¹² or as gifts with more extensive collections.¹³

Bernard Quaritch purchased the collection of drawings for £ 130 at the 1890 estate auction of Frederick William Cosens (1819-1889) at Sotheby's¹⁴ in London. Cosens's library¹⁵ was auctioned over eleven successive days in almost five thousand lots, realizing a total of £ 5,200. The auction included, among others, works by "Goya y Lucientes, (F.) *Caprichos*, with etchings and two original drawings (the copy presented by the Duc de Frias to Mr. G. A. Sala), £ 19; twenty-two volumes of W. Hazlitt's works, mostly first editions, £ 16"; many first editions of Shakespeare and, of particular relevance here, "A collection of Spanish and Italian drawings, mounted, £ 130." This list from a contemporaneous source also mentions Cosens's purchase price: "This set cost Mr. Cosens less than £ 70 when he purchased it from a dealer."¹⁶

Cosens was born the same day as Quaritch (April 23, 1819) and died on December 10, 1889. After his father died in Cosens's early childhood, he moved with his mother and two brothers from West Sussex to London. A short time later Cosens was sent to school in Scotland.¹⁷ Four years later, in 1836, he began his career as a sherry dealer at Messrs. Pinto, Perez, and Co, where he worked until 1845.¹⁸ In 1848, he set himself up independently in Jerez as "F. G. Cosens"—"F. G." here for "Federico Guillermo"—working together with "Larios Hermanos," and by 1861 he was already a leading wine exporter from the Port of Santa María.¹⁹ A year later he merged with the John Da Silva firm to form "Silva & Cosens." In addition to his highly successful activity²⁰ as a wine importer, his chief interest was literature, both English and Spanish. He wrote on Shakespeare, translated Lope de Vega, and published a book about sherry.²¹ Moreover, he was an "Académico correspondiente" of the Real Academia de la Historia and the Academia de Bellas Artes de San Fernando,²² bearer of the Order of Charles III, and together with Sir Stirling Maxwell (1818–1878) he was a member of the Sociedad de Bibliófilos Andaluces,²³ which was founded in 1869. His greatest interest as a collector was literature, yet he also owned "a fine collection of pictures by modern artists."²⁴

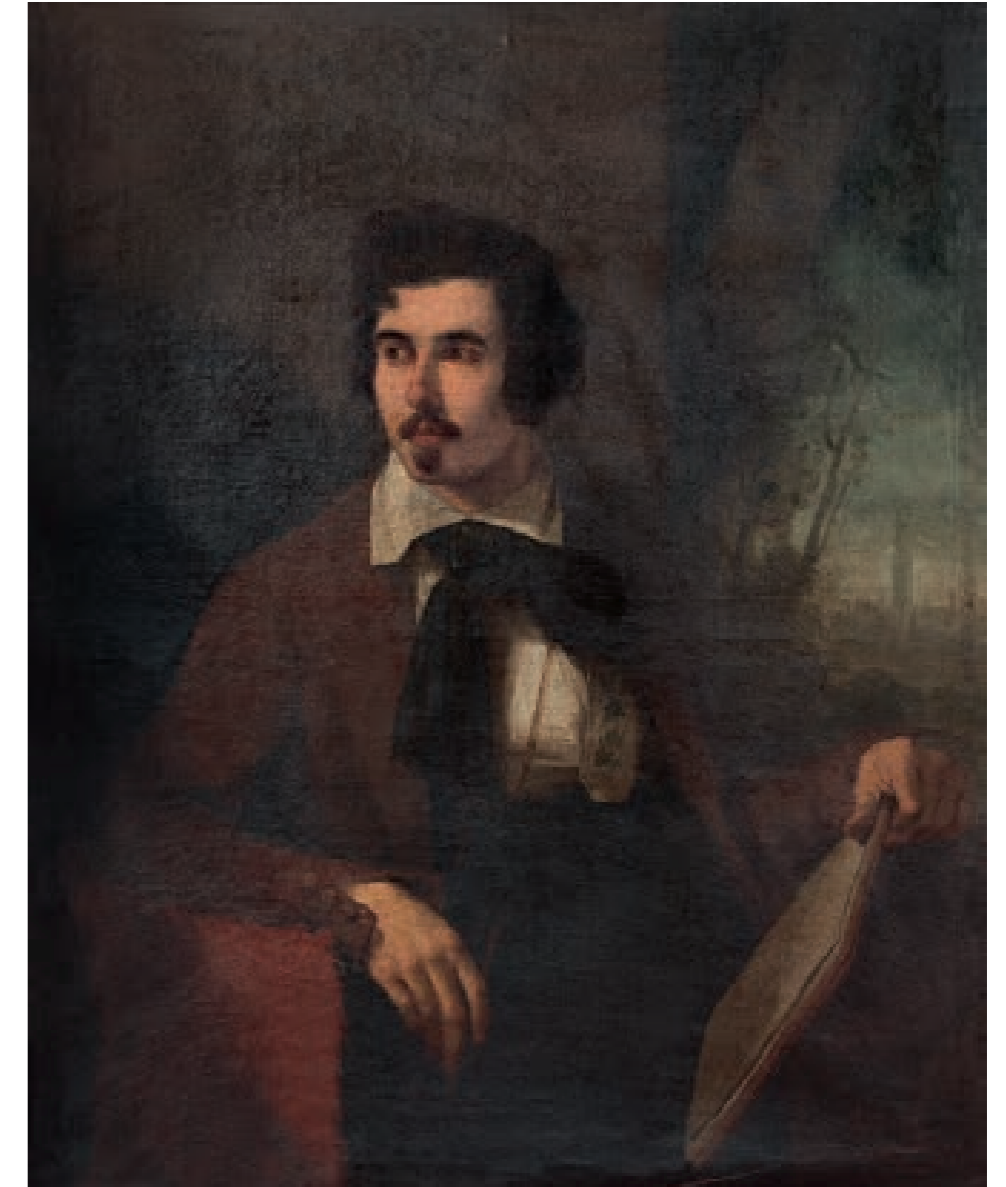
On July 27, 1874, Cosens reported in the *Athenaeum. Journal of Literature, Science, the Fine Arts, Music and the Drama*²⁵ his fortunate acquisition of a "remarkable and interesting volume of Spanish and Italian drawings," which "at the time when Richard Ford was in Seville" had been in the possession of that city's British vice-consul, Julian Benjamin Williams. After Williams's death, the collection was acquired by another English resident in Seville.²⁶ From that moment, Cosens focused on the drawings that Francisco Pacheco (1564-1644) had made for his *Libro de descripción de verdaderos retratos de ilustres y memorables varones*,²⁷ which Cosens presented to Spanish King Alfonso XII in 1879.²⁸

Appended to the collection was a handwritten inventory by José Atanasio Echeverría (1773/74-ca. 1819), which was believed to have been lost.²⁹ In it, the Pacheco portraits are listed under the numbers 73 to 79, although two of the drawings were considered to be works by Diego Velázquez (1599–1660): nos. "74. De los principios de Velasquez" [from Velázquez's early years] and "79. Este retrato aunque hecho en casa de Pacheco, se cree generalmente que lo hizo Velasquez de orden de su maestro" [it is generally assumed that this portrait, though produced in Pacheco's house, was done by Velázquez at his teacher's behest]. There is a similar inscription on the verso of the portrait of Antonio Vero Bustos, which is preserved with six other sheets in the Real Biblioteca in Madrid.³⁰ Those drawings were rebound in a different sequence, but the stiff, beige passe-partouts with gilt edges were preserved and they are, in fact, identical to those borne by the rest of the drawings in that collection when they arrived at the Hamburger Kunsthalle. Accordingly, in 1874, Cosens acquired the volume in which the drawings were mounted;³¹ he then disassembled it, commissioned new passe-partouts with gilt edges, remounted the drawings, and stored them in "6 large atlas folio red morocco cases," from which he then removed the seven Pachecos that he gave to King Alfonso XII.

Cosens mentioned Williams, prior owner of the volume by name; however, Cosens was more reserved and spoke with caution about the owner immediately preceding him, whom he simply refers to as "another English resident in Seville." On August 15, 1874, a brief communication appeared in the *Revista de Archivos, Bibliotecas y Museos*. Forwarded by the orientalist Sr. Don Pascal de Gayangos (1809–1897), it related that at Christie & Manson in London, seven Pacheco portraits had been acquired by Federico Guillermo Cosens for £ 60. A "Sr. Wetherell" had sold them together with an "álbum de dibujos originales de Murillo y otros pintores sevillanos" ["album of original drawings by Murillo and other Sevillian painters"].³² José María Asensio (1829–1905),



J. Swain, *F. W. Cosens, Esq., Lewes*, in W. Banks, *F. W. Cosens*, Lewes, W. E. Baxter, 1890
Madrid, Biblioteca Nacional de España, G 16713



José Domínguez Bécquer, *Portrait of Julian Williams*, 1838
Oil on canvas, 43 3/16 x 34 3/8 in. (110 x 88 cm)
Seville, private collection

Exhibited drawings in Dallas and Madrid

CATALOGUE GUIDELINES

The following guidelines have been employed in drawing up the catalogue.

Authorship

Artist's complete name, without qualifiers: in the author's opinion, the drawing is by this artist.

Attributed: in the author's opinion, the attribution is probably correct, although it may be based exclusively on stylistic or circumstantial proof.

Ascribed: the previously proposed name has been maintained for lack of a better alternative, but the author is not convinced it is correct.

Copy: indicates the drawing is a copy of a work by the artist.

Workshop, school, circle and follower: terms employed to indicate the relationship of proximity—in decreasing order—of an anonymous work to a known artist. Drawings with these qualifiers run from contemporaneous works made in the artist's own workshop to drawings in that artist's style but made at a later date.

Catalogue Number

In the section of works included in the exhibition, each drawing will be assigned a corresponding number and will be arranged alphabetically in the catalogue raisonné of all the Spanish drawings in the Hamburger Kunsthalle's collection, which is included in the second part of this book.

Provenance

Most of the drawings in the Hamburger Kunsthalle's collection have the same provenance, which has been called the *Echeverría Collection* until now. However, investigations by Jens Hoffman-Samland (see his essay in this catalogue), suggest that Echeverría was not its owner but merely the person in charge of drawing up the inventory. The earlier provenance of almost all the drawings is imprecise. Beginning with Echeverría, all of the works followed the same course until they were acquired by the Museum in Hamburg. Therefore, to avoid reiterating the same information for drawings with this provenance, the decision has been made not to include the provenance section in those cases. Therefore, where it does not appear, it should be understood to be:

[José Atanasio Echeverría]; Julian Benjamin Williams, Seville (d. 1866); John Wetherell (?) (d. 1865); Horatio/Nathan Wetherell (?) (until 1874); Frederick William Cosens, London (from 1874 to 1890); Sotheby's, London, auction of the property of Frederick William Cosens (from November 11 to 21, 1890); Bernard Quaritch Ltd., London (from November 1890 to July 1891); acquired by the Hamburger Kunsthalle (July 14, 1891).

Some drawings with the same provenance include information about previous owners, so their names are mentioned, followed only by a reference to [J. A. Echeverría], taking for granted that from that reference point onward, it is the same as listed above.

In the case of other provenances, this field will be included in the catalogue entry.

References

This field is only included for previously published drawings.



Francisco de Goya,
The Waterseller of Seville, detail,
1778/79–85, before 1792
cat. 57

Workshop of Juan de Juanes

The Lamentation of Christ with Saint John the Evangelist, 1540–54

Pen, brush and wash, brown ink (variant pose of Christ's right arm in red chalk), on grayish-white laid paper
7 1/8 x 12 in. (182 x 304 mm)

Inscribed in the center with the same pen: "Dios mío y Señor mío y todo bien mío"
Inscription bottom left in pencil, almost illegible and by a later hand: "Juan [de] Ju[...]"

CAT. 98 [INV. 38488]

Reference: Mayer 1920, 130

This drawing, which inscribes the lamentation of the Marys (the Virgin, Mary Magdalene, Mary the wife of Cleophas, and Mary Salome) and John the Evangelist within the shape of a lunette, appears to be an early composition study for a relief, as opposed to a finished preliminary drawing. The positions of the mourning figures around the body of Christ reflect the framing arc. They were first fixed in outline with short strokes of a fine brush and the darker areas lightly washed. Then specific contours and folds were sharpened and the profiles were traced with noticeably thicker and spontaneous brushstrokes. The darkest spots were emphasized with a few uniform hatchings. The way in which the mourners bend forward, just as the body of Christ is bent, heightens the sense of their common mourning. With his right arm, John protectively embraces the Virgin, who holds Christ on her lap, supporting his shoulder with her right hand as she offers the crown of thorns to Mary Magdalene with her left. A second position of Christ's right arm has been formulated in red chalk beneath his right shoulder, one that makes his body somewhat more compact and strengthens the vertical link to Mary, but also perhaps leaves the space to the left too vacant.

August Mayer questioned the attribution to Alonso Berruguete (1480–1561), with which the drawing came to the Hamburger Kunsthalle.¹ In truth, this drawing has nothing in common with Berruguete's more softly contoured and elongated figures.

It is more likely that the sheet relates to works from the Macip family (also Masip, or Maçip). The body of Christ is found reversed and with few changes in the *Lamentation of Christ* by Vicente Juan Macip, better known as "Juan de Juanes," from ca. 1540.² A comparison of the two works reveals that the legs and the head follow the drawing very precisely. The Christ figure is then adopted almost completely in the *Pietà* that he painted for the parish church of San Nicolás in Valencia. The oddity here is that Christ's right arm has been



Juan de Juanes,
Lamentation, ca. 1540
Oil on panel, 12 3/4 x 18 7/8 in.
(32.5 x 48 cm)
Valencia, Museo de Bellas Artes

rendered in the painting in the position sketched in the drawing in red crayon.³ Moreover, the mourners' figural types and their expressions correspond to those of the drawing.

Juanes had studied with his father, Juan Vicente Macip (1475–1545), and worked in his workshop at an early date. In his father's work the body of Christ already appears in a related form.⁴ It can be traced in the succession of Juanes as well: in the *Descent from the Cross* by his son, Vicente Joanes (also "Vicente Macip Comes," ca. 1555–ca. 1621).⁵ Unfortunately, it is impossible to draw close connections to the Macips' known works, which are carefully executed preliminary drawings.⁶ However, on the drawing for the *Last Supper* by Vicente Joanes⁷ one can make out an inscription in pencil that is very similar to the one on this sheet—the "J" for "Juanes" is absolutely identical. This could indicate that at some early date the two drawings were in the same collection, and it strengthens the attribution of the Hamburg sheet to the Macips' workshop.⁸

Jens Hoffmann-Samland

1. Mayer 1920, 130.
2. *Lamentation of Christ*, Valencia, Museo de Bellas Artes, painted ca. 1540 for the charterhouse of Valdecríst (Castellón). *The Entombment of Christ*, dated 1554, from the predella of the altarpiece of *Saints Barbara and Anthony* at the Templo Arciprestal in Onda, also has a very similar Christ figure and similarly posed assisting figures (see Albi 1979, 2:104, and 3:pl. CLII).
3. See Albi 1979, 3:pl. XLVII, and Benito Domenech 1993, 20–21, fig. 21. Albi moreover discusses the close collaboration of the elder Macip with his son, and ascribes the *Pietà* to the father. See Albi 1979, 1:181–89, esp. 184.
4. See Vicente Macip's *Pietà* from the predella of the altarpiece of San Vicente Ferrer (Museo la Catedral de Segorbe, Albi 1979, 3:pl. XIII) and that of the main altarpiece at the Catedral de Segorbe (Albi 1979, 3:pl. XVIII). Also *The Lamentation of Christ*, 31 1/8 x 25 9/16 in. (79 x 65 cm), Castres, Musée de Castres, inv. no. 99-1-1. In 1988, Benito Domenech continued the indebtedness, already noted by Albi (1979, 1:55), to the Macips' series of *Pietà*s in works from Sebastiano del Piombo up to Anton Raphael Mengs. See Benito Domenech 1988, esp. 13, fig. 12.
5. Oil on panel, 42 1/2 x 38 9/16 in. (108 x 98 cm), Madrid, Museo Nacional del Prado, inv. no. P 850. See Albi 1979, 2:448–49, and 3:pl. CCXLV.
6. There are, however, similarities to a drawing attributed to the "Valencian school" at the Museo Nacional del Prado (inv. no. D 6246). The parallel use of what are, essentially, two brushes, the careful use of the washes, the hatching, the profiles (as well as the eyes, noses, mouths, and even the hands), and the partial inclusion of darkest accents are quite comparable in the two sheets.
7. Brush and wash, 7 7/8 x 16 9/16 in. (20 x 42 cm), Sotheby's, London, April 18, 1996, lot 81, the preliminary drawing for the painting in Valencia, Museo de Bellas Artes de Valencia.
8. It is even conceivable to see in the abbreviation at the bottom right, after the inscription, a combination of the letters *J* (for Juan) and *V* (for Vicente), initials that could, in fact, apply to all three.



Alonso Cano

Granada, 1601–1667

Design for an Altar with the Figure of Diego (Didacus) de Alcalá, 1630–35 or 1652–57

Pen and brown and black ink, brown wash, on whitish-brown laid paper

10 5/8 x 7 3/4 in. (269 x 197 mm)

Inscribed at the top of the blank center panel in pen and brown ink: "Alonso Cano 80.^o"; below, in the lower left corner, signed: "Alonso Cano/40R/15." A small "n" is visible inside the capital "C" of "Cano" and may correspond to a previous inscription that has been covered

CAT. 6 [INV. 38498]

References: Mayer 1918, 116; Wethey 1952, 227, no. XXXVI, illus. 28; Wethey 1955, 101, illus. 11; Stubbe (dir.) 1966, 10, no. 42; Wethey 1983, no. D.50; Véliz 2001, 208, no. 96; Véliz 2009, 24, no. 2; Véliz 2011, 472–73, no. 111

This is the design for the upper right segment of a high altar with an arched top that Alonso Cano laid out much like one of his earliest major works, the main altarpiece for the parish church of Nuestra Señora de la Oliva in Lebrija, which he took over from his father, Miguel Cano, in 1629.

The large center panel, reserved for a painting or sculpture, is flanked by a column with a composite capital bearing a segmented arch gable, the center of which features a cherub with garlands holding an oval escutcheon. To the side of the large center panel a smaller niche provides space for an additional painting. Backed, in turn, by a large volute, that niche is topped by elements with additional foliage, fruits, and cherubs' heads. A sculpture of Diego de Alcalá on a scale matching the niche stands on the far right. In this design, Cano may have borrowed from the altar of Saint Catherine (inv. no. 38497, cat. no. 9), which contained considerably more architectural elements. Nevertheless, this drawing seems more harmonious and unified.

The sheet was drawn in light and dark brown inks, after which the darkest areas were reinforced with black ink, including the back of Diego de Alcalá and the area alongside the leg of the cherub with a trumpet in the upper left. The delicate washes indicate the entry of sufficient light from the left.



Alonso Cano, main altarpiece at the parish of Nuestra Señora de la Oliva in Lebrija (Seville), 1629

Harold Wethey surmised that Cano could have produced the design for the church of the Franciscan monastery of San Antonio y San Diego in Granada, and accordingly dated the sheet from the period of that commission: 1652–57.¹ The inclusion of the sculpture of Diego de Alcalá would also support that assumption. Because of its similarity to the early work, Zahira Véliz, however, argued for a date of before 1630–35,² which seems more probable owing to the very careful and "correct" washes. In later architectural designs, Cano was considerably freer with those elements.

In Echeverría's inventory of the collection, this drawing probably corresponds to the entry under item 92, given his indication of Cano's training: "By this same Cano, who was also a sculptor and architect."³

Jens Hoffmann-Samland

1. Wethey 1955, 101.
2. Véliz 2011, 472.
3. "Del mismo Cano, que también fuè Escultor y Architecto."



Alonso Cano

Granada, 1601–1667

Design for a Festival Decoration with Ornamental Scrolls Topped by an Allegorical Figure Representing Fame, 1649 (?)

Pen and brown ink, brown and yellow wash, and blue, yellow, and red watercolors, on
bone-colored laid paper

10 7/8 x 7 in. (277 x 180 mm)

Inscribed in pen and brown ink at the bottom center: “Alonso Cano / inv;” correction inside
the frame on the lower part (above the inscription)

CAT. 16 [INV. 38502]

References: Mayer 1918, 116; Wethey 1952, 233; Stubbe (dir.) 1966, no. 47

This drawing for a festive decoration crowned by the allegorical figure of Fame must have been a design for the sort of ephemeral architectural decor erected for festivals or for the ceremonial entrance of royalty into a city. Alonso Cano is known to have worked on a set of such decorations in 1649, namely for the entry of Queen Mariana, the second wife of Philip IV.

As a washed pen drawing, it accords with the technique Cano favored, and the figure of Fame resembles other known drawings by the artist not only in her movement, but also in the shape and texture of her feathered wings.¹ The same is true of the ornamental forms of the scrolls and the rectangular frame.² Nonetheless, scholars differ in their viewpoints. Harold Wethey saw it as a work by a successor of Cano. Zahira Véliz did not include it in her catalogue of Cano drawings, which contains only works of unquestioned authorship. August Mayer, however, considered it an autograph work signed by the artist himself, and he was followed by Alfonso Pérez Sánchez in the latter’s catalogue for the 1966 Hamburg exhibition.³ Finally, the very self-assured placement of the inscription, which includes the signature followed by “inv[enit]” argue for the correctness of this assumption. At any rate, the subject of inscriptions on Cano’s drawings has yet to be sufficiently studied, as Véliz recognized in her recent catalogue raisonné of that artist’s drawings.⁴ The enormous variety of inscriptions and signatures visible therein suggests that many could be apocryphal or simply later additions.

In that sense, and given that the handwriting of the present inscription resembles no other drawing known to be by Cano, it seems more prudent to maintain its status as a work attributed to him.

Jens Hoffmann-Samland

1. See Véliz 2011, 159, no. 2 (*The Sacrifice of Isaac*, Madrid, Museo Nacional del Prado, D 47), in which corrections were pasted onto the sheet; the defect in the bottom framed panel of the Hamburg sheet doubtless attests to a comparable procedure; 343, no. 66 (*Apparition of an Angel to Saint Dominic*, Paris, private collection); 385, no. 79 (*Angel Flying with the Trumpet of the Last Judgment*, Madrid, Museo Nacional del Prado, D 69, attributed by Wethey to Bocanegra); 391, no. 81 (*The Crowning of a Poet-Soldier*, Madrid, Museo Nacional del Prado, D 78); for the rendering of the grasping hands, see for example, 271, no. 41 (*The Archangel Michael*, Florence, Uffizi, Gabinetto disegni e stampe, inv. no. 10259). The head of “Fama” moreover bears a striking resemblance to that of the figure on the left playing a trumpet in the Raphael drawing of *Three Musicians* (pen, 9 1/8 x 3 3/8 in. [232 x 85 mm], Ashmolean Museum, Oxford, inv. P II 525; see Knab, Mitsch, and Oberhuber 1983, 572 and illus. 175).
2. See Véliz 2011, 487, no. 117 (*Decorative Foliated Bracket*, Madrid, Biblioteca Nacional, inv. AB878a); 489, no. 118 (*Shelves and Brackets Borne by Angels*, Madrid, Biblioteca Nacional, inv. AB 879); and 493, no. 120 (*Design for the Altarpiece of San Diego de Alcalá*, New York, Morgan Library & Museum, inv. 1986.46/B3R3401).
3. Stubbe (dir.) 1966. Benito Navarrete Prieto, Seville, kindly confirmed his conviction that it is the work of Cano himself in a personal conversation in March 2013.
4. Véliz 2011, 555–62.



Bartolomé Esteban Murillo

Seville, 1617–1682

The Assumption of the Virgin, ca. 1665–68

Soft black pencil, pen, and light chestnut wash with touches of gray wash finish, on grayish-white laid Holland paper with watermark “VI”

8½ x 7 ⅞ in. (216 x 198 mm)

Artist’s signature in pen with the same gray ink as the drawing, at the center of the lower edge, in a slightly ascending diagonal: “Bartolome Murillo fac” (Roettig, Stefes, and Stolzenburg 2001)

CAT. 112 [INV. 38570]

Provenance: B. Quaritch Ltd., London (November 1890–July 1891); Hamburger Kunsthalle (July 14, 1891)

References: Mayer 1918, 112; Mayer 1934, 14–18; Gradmann 1939, no. 15; Gómez Sicre 1949; Angulo Íñiguez 1962, 234–36; Stubbe (dir.) 1966, 22, no. 164, l. 46; Richards 1968, 238; Pérez Sánchez 1970, 85; Brown 1976, 112–13, no. 34; Pérez Sánchez 1980, 88, no. 178; Angulo Íñiguez 1981, 2:392; Mena Marqués 1982, 204, no. D7; Ressort 1983, 40; Pérez Sánchez 1986, 283; Pérez Sánchez (dir.) 1995, 35 and 208–9, no. 87; Cherry 2002, 194, nos. 75, 88; Brown 2012, 118–19, no. 33; Mena Marqués 2014, no. 44

This is one of Bartolomé Esteban Murillo’s most highly praised drawings, due to its spectacular, free, and expressive use of black pencil and its transparent washes, as well as the vibrant touches of pen that define the forms of the figures and clothing. First published by August Mayer (1918), it was related by Jonathan Brown (1976 and 2012) to the one sold by Christie’s of London in 1840. There, it is listed as belonging to the collection of the Baron of St. Helens, British ambassador to Spain during the late eighteenth century and owner of an important collection of drawings by this artist. However, the drawing sold at that time is described by Christie’s as “The Assumption of the Virgin, with Angels, in pen; a sketch on the reverse.” That does not tally with the technique employed in the present drawing, in which the use of washes is more complex. Nor is there any sketch on the back (Mena Marqués 2014). Mayer (1934) and Alfonso Pérez Sánchez (1970) consider it a preparatory drawing for *Assumption of the Virgin*, a canvas at the Hermitage Museum in Saint Petersburg (inv. GE 387), which is the only known version of this subject by Murillo and dates from his final decade of artistic activity. However, Brown (1976, 2012) and Diego Angulo Íñiguez (1981) reject that idea based on the profound compositional differences. Most notably, the canvas has the characteristic vertical format of altar paintings, while the square format of the drawing indicates it may have been intended to crown an altarpiece. The Virgin’s position is also quite different. In the Russian canvas, she stands with her weight resting on her left knee over the clouds, turning her head and body toward the left of the composition. In the drawing, however, she faces the viewer, with raised, open arms, kneeling on the clouds with her torso and head turned to the right.

This iconography also appeared in another work, now lost, that was painted on stone. It is listed in the inventory of the collection of Canon Justino de Neve, Murillo’s patron and friend. That work may have dated from the mid-1660s, when the artist was involved in various important commissions for Neve.¹ This drawing may have been a preparatory work for that lost composition, as its technical characteristics and handling of certain anatomical details, such as the abbreviated facial features or the cherubs’ arms, correspond to Murillo drawings from around 1665. Moreover, the British Museum in London has a drawing (inv. 1895, 0915.888) identical to the one presented here, except for

the head, which faces the other way. Previously attributed to Murillo, it is now listed as anonymous. That sketch may have been a copy of a first pen drawing by Murillo for the same composition as the Hamburg drawing—possibly the lost *Assumption* painted for Neve. The lower part of the English drawing also has two cherubs flying with a phylactery that are similar to an image at the top of Murillo’s *Nativity* drawing at the Metropolitan Museum of New York (inv. 1995.1143). The latter composition varies only slightly from a related *Nativity* in obsidian at the Museum of Fine Arts in Houston (inv. 94.1143) that dates to between 1665 and 1670. That *Nativity* is grouped with two other small paintings on the same material that also appear in Neve’s inventory:² *Christ on the Mount of Olives* and *Christ Bound to a Column with Saint Peter*. Following the canon’s death in 1685, the *Assumption* from this group, also in stone, was acquired by Juan Salvado Navarro, a surgeon from Seville. The drawing at the British Museum is thus a copy of Murillo’s version for an *Assumption* unlike the one at the Hermitage—it may have been for Neve’s work—and of the *Nativity* from that same group. This seems to indicate that both scenes were still being painted when the copyist had access to Murillo’s preparatory drawings. On the other hand, the idea expressed in the Hamburg drawing appears to correspond to a painting with a different format. It would have been smaller than an altar painting, like the composition in stone for Neve, with the Virgin and the cherubs floating in a broad and luminous empty space that would have contrasted with the dark backgrounds of the three more dramatic scenes in obsidian.

Manuela B. Mena Marqués



1. Jordan 2002, 71 and 196, no. 62.

2. Finaldi (dir.) 2012, 130–35, nos. 13–15.

Mariano Salvador Maella

Valencia, 1739–Madrid, 1819

Study of Two Cherubs, 1773

Black pencil on blue paper; oil stain
10 ¼ x 9 ⅝ in. (273 x 244 mm)

CAT. 100 [INV. 38565]

References: Stubbe (dir.) 1966, no. 154; Alcolea Gil 1967, 24; Mano 2011, 464–65, no. V 54

Mariano Salvador Maella arrived in Madrid in 1750 and studied first under Felipe de Castro (1711–1775) and then in the newly founded Real Academia de Bellas Artes de San Fernando under Antonio González Velázquez. On his return to Madrid, after an extended Roman sojourn from 1757 to 1765, he found a champion in Anton Raphael Mengs, through whom he was awarded a number of commissions by Charles III. Before being named chamber painter in 1774, Maella frescoed several rooms in the royal palace of El Pardo. This sheet is a preliminary study for one of those frescoes.¹

In contrast to the relationship between the entire design and the finished version, which underwent obvious alterations, the two cherubs in this drawing—already strikingly large and thus preparatory to their painting—are a precise preliminary study for the small angels at the right edge of *The Goddess Athena Triumphs over Vice*. Aside from very slight changes—the right arm of the left-hand cherub drawn in closer around his head, the hair of the cherub on the right—the form of the wings and the billowing garments were somewhat varied in the fresco.

The masterfully executed and seemingly effortless drawing was first sketched in outline, then the shaded sections were added in rather flat planes with little hatching; finally a few more prominent spots were reworked with a stronger line. José de la Mano suspects that the drawing, still produced under Mengs's direction, must have had heightening in white that has been lost by abrasion.²

Jens Hoffmann-Samland



1. Mano 2011, 464.

2. Ibid.

Handwritten list of the collection of Spanish drawings made by José Atanasio Echeverría

Bound in red cloth, 16 1/8 x 12 1/2 in. (410 x 320 mm)

42 unnumbered pages of white laid paper: [1-6] blank; [7-8] with the Quaritch sales announcements; [9] calligraphic frontispiece; [10] blank; [11-15] with the list of the collection of Spanish drawings; [16-17] with the list of the collection of Italian drawings; [18-42] blank

Types of paper: no watermark [1-2, 23-24 and 41-42]; watermark with a crown and three stars inscribed within, by Ramón Romani, Capellades, Barcelona [3-4 and 13-18]; watermark "R. ROMANI", by Ramón Romani, Capellades, Barcelona [5-12]; watermark of shield with fleur de lis, from papermakers in Strasbourg [19-20, 27-28, 31-32, 35-36]; watermark "PVL" of Pieter van der Ley, Strasbourg [21-22]; Watermark "IV", from papermakers in Strasbourg [25-26, 29-30, 33-34, 39-40]; watermark "IHS" with a cross over "I VILLEDARY", by Lubertus van Gerrevink, Strasbourg [37-38]

Library of the Kupferstichkabinett, Hamburger Kunsthalle, no. 1036

COLLECTION OF ORIGINAL DRAWINGS BY SOME RENOWNED PROFESSORS, BOTH SPANISH AND FOREIGN

Written by D. José Atanasio Echeverría

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Spanish School

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| <ol style="list-style-type: none"> 1. Original by D. Andres Rossi, a native of Madrid. Represents the Genius of Painting vanquishing Ignorance; on its right, Minerva who, as a Goddess and protector of the Sciences and the Arts, shows her that the study of Optics is one of the most essential; and at the top, one can see Fame, who publishes the progress of the Enchanting Art of Painting. 2. By a disciple of the School of Seville, copying Calot [Callot]. 3. By a young Sevillian named García, copying Simon Vovet, and [who] died shortly after finishing it. 4. By a twelve-year-old named Manuel de Acosta. Died in the Epidemic of 1800. 5. By D. Juan Cean Bermudez, well known in Spain for his literary works on the Fine Arts; and one of these who contributed to the establishment of the R^l. School of drawing of the city of Seville. 6. By Suarez; he perfectly copied Murillo, and died at the age of 35 in the Epidemic of 1800. 7. By D. Pedro del Pozo; a native of Lucena, and Director of the Academy of Seville. | <ol style="list-style-type: none"> 8. By D. Juan de Espinar; a native of Seville, and Director of its Academy. 9. By D. Lorenzo Quirós; his passion for the works of Murillo led him to move from Madrid to Seville to study them. 10. No. 1. By the same Quirós.
No. 2. By the aforementioned Espinar. 11. By D. Miguel de Luna, imitating the style of Murillo; a native of Cazalla, and [who] generally painted small <i>bambochadas</i>. 12. No. 1. By D. Antonio Torrado.
No. 2. By D. Joaquín Cortés; a native of Seville, Director of its Academy and Honorary Chamber Member. 13. By D. Domingo Martinez. 14. By the same; and it is he who began the decline of the School of Seville. 15. By D. Pedro Duque Cornejo, a native of Seville; he was a Painter, Sculptor, Architect and disciple of D. Pedro Roldan. 16. By the same. 17. By the aforementioned Cortés. 18. By Rossi, who was also an engraver. |
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