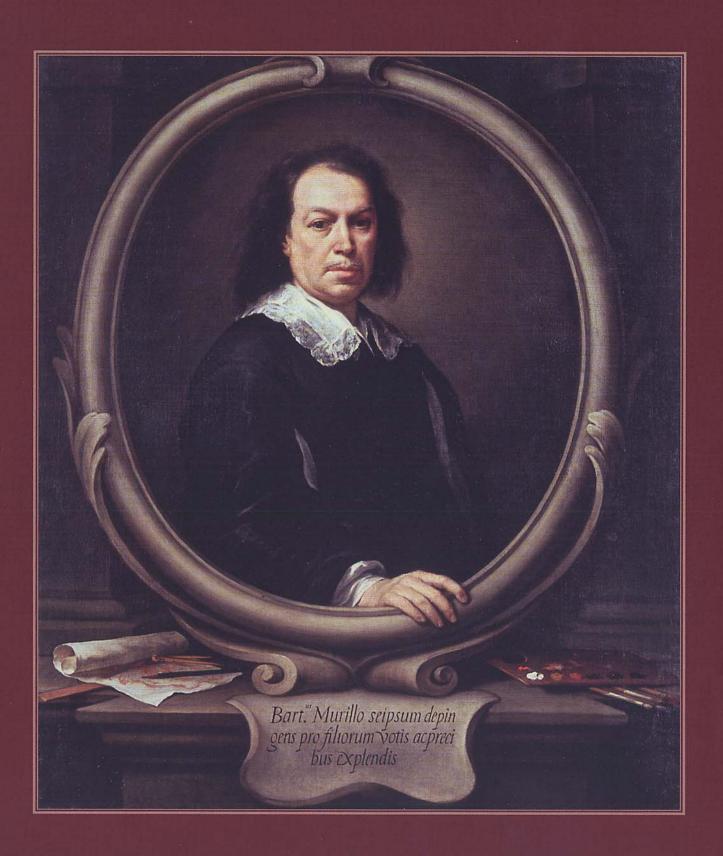
JONATHAN BROWN





Murillo

VIRTUOSO DRAFTSMAN

Jonathan Brown

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Frontispiece: Murillo, Self-Portrait. London, National Gallery 6153. Oil on canvas, 122 x 107 cm.



Preface

It has never been my custom, with one or two exceptions, to produce new editions of my books. Not that the originals are without flaws – this is certainly not true. One reason, offered by many writers, is that books, even scholarly books, are imbued with a sense of the time when they were written, not to mention the stage of the author's personal and professional development. Revision requires turning back the clock which, however desirable, has yet to be done. Another reason is that the time needed to make revisions has to be stolen from cooking up new projects which, by their very novelty, seem more enticing than reheating last night's supper.

Thus, when I was presented with the opportunity to revise my catalogue of Murillo's drawings, my first instinct was to decline. All along I had been collecting photographs and new information about Murillo's drawings, but with no purpose in mind except to stay *au courant* of the subject. As I dipped into my files, I was surprised by the number of drawings that had come to light since 1976 (several of which I had published). However, this new material was not only interesting in the way that discoveries can be. It also awakened the realization that Murillo was a more brilliant draftsman than I had understood. He drew in an astonishing variety of media and for many different purposes. His facility and productivity as a draftsman were unsurpassed by any Spanish artist of his time. To be sure, I had not concealed my admiration of his talent in the first edition. However, when the new drawings were combined with the known drawings, his luster only increased. I came to the conclusion that far from being tedious, the preparation of the new edition would



Murillo as a Draftsman

It is only in recent times that Bartolomé Esteban Murillo (1617-1682) has recovered the esteem in which he was held in the eighteenth and nineteenth century. The rise and fall of Murillo's reputation is a fascinating subject, which has now been thoroughly studied. In broad terms, Murillo's fame ascended steadily throughout the eighteenth and early nineteenth century, after which it began to fade slowly. In the eighteenth century, his works were eagerly collected by French and English connoisseurs, who were setting the standards of taste. In 1779, the government of Spain, alarmed by the sale to foreigners of Murillo's paintings in Seville, issued a decree forbidding the export of all works by deceased painters. Yet his paintings continued to trickle out of the country into the grasp of appreciative collectors. As his art became better known, Murillo's reputation soared to astounding heights. The taste seems to have developed - and declined - faster in England than in France. Richard Cumberland, in his Anecdotes of Eminent Painters in Spain, published in 1782, referred to Murillo as "a painter better known in England than any of the Spanish school except Ribera." He esteemed Murillo's series of the Life of Jacob, then in the collection of the Marquis of Santiago, above "any [pictures] I have ever seen, one miracle alone excepted, the Venus of Titiano."2 The comparison with Titian was destined to become commonplace. When Spanish paintings became widely available in the nineteenth century, the fashion became a craze. A symbolic peak was reached in 1852, when an Inmaculada taken by General Soult from the Hospital of los Venerables in Seville (Prado 2809) was sold in Paris at auction for a record price.

The decree is quoted in Lipschutz 1972, pp. 266–67. For a history of Murillo's reputation, see García Felguera 1989.

² Cumberland 1782, vol. 2, pp. 101-02.

Another drawing for this composition (cat. 26) introduces a less usual manner of chalk drawing. This version of the scene in black chalk must have preceded the two-color drawing (cat. 27) because the artist was still experimenting with the composition, as explained in the catalogue. By using a softer grade of chalk, Murillo has exploited the potential of the medium for achieving effects of soft light and hazy atmosphere. Although a few typical mannerisms can be identified, such as the parallel strokes along Christ's torso and leg, the result is notably different from the precise, meticulous drawings just discussed. The rarity of comparable drawings may be explained by the fact that Murillo usually employed this technique for the underdrawing of pen-and-ink sketches. In numerous pen drawings a faint and indistinct outline in black or red chalk was used to indicate the main elements of the composition. Perhaps this drawing, too, was meant to undergo further definition in ink. In any case, it is not quite unique because the verso contains an even looser black chalk pensiero for an Adoration of the Shepherds (see fig. 47), also painted for the Capuchinos in 1668 and 1669.

Pen-and-Wash Drawings, 1660-1670

At the same time that Murillo was developing a tightly knit chalk style, his pen drawings were achieving unprecedented freedom. In the 1660s, Murillo cultivated a pictorial style in which washes play a predominant part. Indeed, the pure pen drawing becomes almost extinct during this period. In some drawings, line is used only to provide a summary annotation of forms that are realized with painterly applications of wash. Comparisons with his paintings now become not simply helpful, but inevitable. Despite the concurrence of paintings and drawings, it is not easy to date the drawings of this period with precision, partly because the dates of the paintings themselves are often hard to determine. Two sheets can be dated by their relationship with documented paintings, but unfortunately the pictures, which were done for the Capuchinos of Seville, are close in date (1665–68). Prudence dictates, therefore, that most of the drawings be dated only approximately. However, within the general species of pen-and-wash drawing, there seem to be two identifiable genres.

The first is represented by the beautiful *Christ in Gethsemane* (cat. 34). Comparison with a painting is explicitly invited by the arched frame supplied by the artist himself. The excellent state of preservation permits an unusually clear view of the technique of this type of pen-and-wash drawing. Murillo outlined the principal figure in pen without any chalk underdrawing. Over these lines he applied wash in varying degrees of density to create an interplay of light and dark. Highlights are supplied by the

almost as if the artist were no longer entirely able to control the movements of his hand. Despite the frailty, or perhaps because of it, this is a grand drawing. The contest between the failing physical strength and a still-robust artistic imagination is won by the artist's will to succeed in producing a major commission against odds. The lines, though wan and spent, clearly establish the composition. The forms, though vague and ravaged, finally take shape from the weakened hand.

The Role of Drawing in Murillo's Art

Nearly half the known drawings by Murillo can be related to his paintings. This simple statistic confirms the impression gained from a preliminary survey of the drawings: that they played an important part in the creative process that generated his finished works in oil. This use of the drawing is, of course, entirely commonplace and unexceptional. However it might be said that Murillo does not give the impression of being an artist who required a great deal of preliminary work before setting brush to canvas. Many subjects appear in his art again and again, and the very facility with which he painted suggests a well of invention that could be drawn upon with ease. However, his drawings tell the story of a thoughtful, methodical artist whose virtuosity came as the result of method as well as manual dexterity. The preliminary drawings help us to appreciate the impressive variety he brought to the limited number of themes he was asked to paint.

It is difficult to generalize about Murillo's preparatory process because the total number of his drawings is small and because it does not appear to have followed an inflexible procedure. There are, for instance, studies in pen and ink, or pen and ink with wash, that reveal the artist's first thoughts for a composition. The drawing of Brother Juniper and the Beggar (cat. 1) is such a work. Here Murillo concentrated on the figure group and established the poses that appear, with variations, in the painting (see fig. 31). Judging from this example alone, it would appear that the significant differences between drawing and painting were resolved as the artist worked on the canvas. But the elaboration of another painting in this series indicates that the details of a composition were given further thought. A hasty sketch in black chalk on the verso of the drawing Scene from the Life of Saint Francis Solano (cat. 2) shows the composition of Saint Salvador of Horta and the Inquisitor of Aragon taking shape. A second stage is visible on the verso of the Brother Juniper drawing itself, where a drapery study in black chalk spells out the details of the Inquisitor's costume. Similarly, the pose of Saint Francis Solano is studied by itself in black chalk on the reverse of the complete compositional study for the painting. These early studies show that

It is not uncommon to find precisely dated drawings by Sevillian draftsmen. Pacheco and Herrera the Elder often inscribed the day, month, and year on their drawings.



7 Murillo, *Moses and the Miracle of the Waters*, ca. 1670. Private collection. Oil on canvas, 32.9 × 74.6 cm.

first stage was the drawing already discussed (cat. 90), in which Murillo laid out the main lines of the composition. After further thought, and perhaps detailed studies that no longer survive, he made an oil sketch that considerably clarifies the drawing (fig. 8; see Appendix 4, no. 10). In the painting, which was partly executed by assistants, the sketch was closely followed, the only differences being the position of the arms of the angel at the far left and an adjustment in the scale of figures to architecture.

A second example may be seen in the development of the painting of Saints Justa and Rufina (see fig. 50). A preparatory drawing in pen and ink with wash established the basic composition (cat. 32). In the succeeding oil sketch (fig. 9; see Appendix 4, no. 20), Murillo changed the poses by substituting the tower of the Giralda for the earthenware jars held by the saints in the first version. The picture follows the sketch, except for the addition of more jars in the lower right corner and the delineation of the landscape background.

A final illustration of the process can be mentioned, even at the risk of belaboring the point, only to show that the use of the oil sketch, if not invariable, was not uncommon either. One of Murillo's most unusual paintings was a *Caritas Romana* that was destroyed by fire in 1845, but whose appearance is preserved in an engraving of 1809.¹⁵ Enriqueta Harris identified a preparatory drawing (cat. 66), which differs from the painting in the relation of the two figures. The drawing, as Harris showed, follows a composition of Rubens that was engraved by Panneels and van Caukerken.

¹⁵ The engraving by Tomás López Enguídanos is reproduced in Harris 1964, pl. 42c.

Murillo

CATALOGUE RAISONNÉ OF DRAWINGS

The catalogue of drawings is arranged in the groups established in the introductory section of this volume. The support is white or off-white paper, unless otherwise noted. Measurements, taken along the left and bottom margins, are given in millimeters, height preceding width. Inscriptions and signatures are discussed in detail on pages 29–36.



Cat. 7

7 Adoration of the Magi

Washington, National Gallery of Art. 273 × 226 mm.; pen and brown ink with brown wash over red and black chalk. Laid down; a recent cleaning has left the washes somewhat faded.

Provenance: M. de Espinosa Maldonado, 2nd Conde del Aguila; J. I. de Espinosa y Tello de Guzmán, 3rd Conde del Aguila; J. Williams; F. H. Standish; Louis Philippe (Paris, December 6, 1852, lot 593); J. P. Chapelle (Versailles, March 1, 1970, lot 132).

References: Catalogue... de la Collection Standish 1842, p. 78, no. 426; Stirling-Maxwell 1848, vol. 3, p. 1446; Angulo 1981, vol. 2, pp. 206–07, no. 227; Pérez Sánchez 1986, p. 281; Fort Worth 2002, p. 124; Paris, private collection.

Exhibition: Princeton 1976, p. 68, no. 7.



This drawing was correctly given to Murillo in the 1842 catalogue of the Frank Hall Standish collection (see below) and is a preparatory study for a painting in the Toledo (Ohio) Museum of Art (fig. 34). It is noticeably freer in execution than the pen-and-wash drawings of the 1640s and begins to approximate Murillo's mature style. The angularity of the earlier drawings has been softened and the wash is used in a more painterly manner, as, for instance, in the Virgin's robe. A date in the range of 1650 to 1656 is also corroborated by the style of the painting.

This sheet was one of twenty-two drawings attributed to Murillo in the Frank Hall Standish collection. Standish (1799–1840) was an English Hispanophile who lived much of his mature life in Seville, where he acquired a major collection of Spanish paintings and drawings. The collection was bequeathed to Louis Philippe in 1841 and exhibited at the Louvre as part of the Galerie Espagnole until 1848. The drawings were sold in the sale of the king's library in 1852, twelve of them ultimately being acquired by the Louvre. The catalogue of the sale lists the drawings without dimensions, but the measurements are given in the 1842 catalogue of the Standish bequest.

34 Murillo, Adoration of the Magi, ca. 1655–60. Toledo, Museum of Art, purchased with funds from the Libbey Endowment, Gift of Edward Drummond, 1975.84. Oil on canvas, 190 × 146 cm.

14 Mystic Marriage of Saint Catherine

Hamburg, Kunsthalle 38592.

182 × 206 mm.; red chalk with traces of black chalk. Laid down. Dated in red chalk at bottom margin; *En°. 29 de 1655* (January 29, 1655).

Provenance: J. A. Echeverría; B. Quaritch (vendor to Museum, 1891).

References: Mayer 1918, p. 113, fig. 4; Mayer 1920, repr. p. 131; Gradmann [1939], p. xv, no. 17, pl. 17; Gómez Sicre 1949, pl. 69; Mayor 1977, p. 185; Gaya Nuño 1978, p. 93, no. 85'; Angulo 1981, vol. 2, p. 241, no. 288; Mena Marqués 1982, pp. 85, 89; Pérez Sánchez 1986, pp. 284–86; Cherry 2002, p. 194, n. 81; Navarrete Prieto and Pérez Sánchez 2009–2010, p. 170, fig. 132; Seville 2009, p. 170. Exhibitions: Princeton 1976, p. 80, no. 14; Madrid 1980, p. 88, no. 179.

This often-published drawing is a key piece in the definition of Murillo's work in chalk. As Mayer pointed out in 1918, it is related to a painting in the Vatican, which he thought to be a copy, as indeed it is. The original is in the Museu Nacional de Arte Antiga in Lisbon (fig. 38). Mayer hypothesized that the drawing was part of a liber veritatis, an idea that may be partly correct, insofar as the drawing appears to have been done after the painting. The distinction between an autograph copy and a preliminary study in the chalk medium is not easily made because Murillo's chalk drawings were often highly finished and sometimes closely approximated the paintings. Moreover, as a general rule, he used detailed chalk drawings to study the central groups of his compositions. However, there are two points that indicate that the drawing was done after, not before, the painting, even though the drawing duplicates the composition. The composition stops short of the bottom of the page, at a point that corresponds closely to the lower edge of the painting. All other chalk drawings cover the entire surface of the sheet, which suggests that this drawing stopped here for external reasons. Also, the shading is carried out almost entirely with the side of the chalk and with blended strokes, while in other chalk studies, thin parallel lines are extensively employed. The smoother finish that results can be interpreted as an effort to emulate the surface of an oil painting.

We may then suppose that this drawing is an autograph copy. The presence of a specific date on the drawing, January 29, 1655, lends additional weight to Mayer's liber veritatis hypothesis. Here the evidence ends. Only one other dated chalk drawing is known (cat. 22), but it is a partial study, not a complete composition. Unless several more drawings in this vein appear, the Mystic Marriage of Saint Catherine must be considered as a rare, if not unique, self-copy. Nevertheless, the drawing is important for establishing the highest limit of finish for Murillo's works in chalk. By comparison with it, most of the other drawings in this medium can eventually be seen as less studied than they first appear.

Mena Marqués (1982) contradicts herself by accepting the attribution on p. 85 and rejecting it on p. 89. Mayor notes that the composition is adapted from an etching by Carlo Maratta.



38 Murillo, *Mystic Marriage of Saint Catherine*, 1655. Lisbon, Museu Nacional de Arte Antiga. Oil on canvas, 76.5 × 94.5 cm.



37 Vision of Saint Clare

Paris, Cabinet des Dessins, Musée du Louvre ML 1100.

236 × 198 mm.; pen and brown ink with brown wash over red and black chalk on brown-toned paper. Numerous creases and small repaired tears; unrepaired tear on saint's left arm; rubbed.

Provenance: M. de Espinosa Maldonado, 2nd Conde del Aguila; J. I. de Espinosa y Tello de Guzmán, 3rd Conde del Aguila; J. Williams; F. H. Standish; Louis Philippe (Paris, December 6, 1852, lot 599); J. Boilly (Paris, March 19–20, 1868, lot 58) to Museum.

References: Catalogue... de la Collection Standish 1842, no. 432; Stirling-Maxwell 1848, vol. 3, p. 1446; Dessins du Musée du Louvre [1890s], no. 348; Rouchès 1939, no. 7, pl. 7; Mirimonde 1963, pp. 278–79, fig. 16; Mena Marqués 1982, p. 87; Boubli 2002, pp. 97–98, no. 86; Cherry 2002, p. 194, n. 84.

Exhibitions: Princeton 1976, p. 120, no. 39; Paris 1983, pp. 46–47, no 74; Paris 1991a, p. 181, no. 86. The traditional attribution of this drawing to Murillo has never been questioned. Clearly, it is a typical work of the 1660s and is closely related to the numerous drawings in the "pictorial" style. The angels, in particular, can be compared to the ten drawings that compose the series of angels with the instruments of the Passion (cat. 38–cat. 47).

The subject was consistently identified as a Vision of Saint Theresa until 1963, when Mirimonde showed that it depicted the Vision of Saint Clare.



Cat. 37

Murillo

ADDITIONS TO THE CATALOGUE RAISONNÉ OF DRAWINGS



Cat. A4

A4 Saint Justa and Saint Rufina

Pittsburgh, Carnegie Museum of Art 341. Recto: 283 × 214 mm.; red and black chalk. Inscribed in brown ink on drawing, 29 / Stas Justa y Rufina Titulares del Convento de los Capuchinos de Sevilla; inscribed on mount in black ink over black chalk: Capuchinos de Sevilla Stas Justa y Rufina tutelares [sic] de / este convento; inscribed at lower right corner in black chalk: 119. Verso of drawing, in red chalk, behind figure on left: tunica mor(ena) de mangas Rosada y banda de amarillo, inscribed in red chalk behind figure on right: tunica ber(mellón) de mangas acules y banda colorada. Verso of mount, in black ink: Drawing of Murillo / Given to me by Mr. Gally Knight / from the collection of Ld. St. Helens / 1840; inscribed in black ink: Sutherland; inscribed in black ink at lower left corner: 60g. Provenance: Library, Seville Cathedral; A. Fitzherbert, Baron St. Helens (London, Christie's, May 26, 1840, lot 119); Gally Knight; Sutherland; Herbert Du Puy, gift to Museum, 1923.

Reference: Brown 1998, p. 29.

In 1975, I mistakenly identified this drawing as a copy. It relates closely to the painting in the Museo Provincial de Bellas Artes, Seville, which is part of the commission executed for the main altar of the Capuchinos, Seville, between 1665 and 1668. An earlier stage of the composition is seen in cat. 32. The inscriptions on the verso, brought to my attention by Louise Lippincott, are color notes that correspond to the painting.