

DRAWINGS FOR ENGRAVINGS IN EIGHTEENTH-CENTURY SPAIN. Spain was not a place where engraving developed significantly in the early modern age, which meant that intaglio art in Spain was developed mainly by Flemish or French artists, as Javier Blas, María Cruz de Carlos and José Manuel Matilla pointed out in their book, *Grabadores extranjeros en la Corte española del Barroco*, 2011. There was a shortage of inventors of compositions; workshops largely focused on reproductive engraving. Circumstances changed completely in the eighteenth century, when engravers' workshops emerged and some of Spain's most important intaglio engravings were brought to the presses. This included the illustrations to the 1780 edition of *Don Quixote*, promoted by the Real Academia Española – a prime example of invention, drawing and careful printing and a project involving many Spanish artists (fig. ##1). The catalogue *Del lapicero al buril. El dibujo para grabar en tiempos de Goya* (From pencil to burin. Drawing for engraving in the time of Goya) by Ana Hernández Pugh and José Manuel Matilla presents useful insights for artists and art historians alike into the graphic arts in eighteenth-century Spain (exhibition catalogue, Madrid, Museo del Prado, 2023, 264 pp., €35). It explains in a clear yet deeply researched way the examples selected, from first concept to the publication of the engraving.

The curators' introductory essay explains the techniques and functions of drawing for engraving in the Spain of the second half of the eighteenth century, paying special attention to the roles of the inventor, draughtsman, engraver and/or printmaker, including in particular works by Matías de Irala (1680–1753), Tomás López Vargas-Machuca (1730–1802), the Castilian engraver Manuel Salvador Carmona (1734–1820), Juan de la Cruz (1734–90), José del Castillo (1737–93), Pascual Pedro Moles (1741–97), Francisco de Goya (1746–1828), Luis Paret (1746–99), Antonio Carnicero (1748–1814), Mariano Brandi (before 1776–after 1824) and Rafael Esteve y Vilella (1772–1847). The authors usefully raise the often discussed issue of the difference between so-called reproductive engraving and engraving as an autonomous work of art, conceived by a single creator who is at the same time inventor, draughtsman and engraver. In eighteenth-century Spain, the former was more frequent, with engravers seen only as vehicles in charge of transferring to copper a drawn composition that had been given to them, generally a copy of a well-known painting, building, sculpture or another artist's invention that was to be disseminated. There is also the situation of engravers perfectly familiar with drawing techniques who transferred compositions, as was the case of Carmona, who had an exceptional mastery of drawing (figs. ##2 and ##3).

The essay also revisits the question as to whether an engraving that is limited to reproducing an existing

composition should be considered a copy or a translation. Considering the technical skill involved, this might be a work of art in its own right, autonomous and charged with new meanings, as Walter Benjamin so aptly pointed out in his influential essay 'Die Aufgabe des Übersetzers', first published as a foreword to his translation of Charles Baudelaire's *Tableaux Parisiens* (Heidelberg, 1923). The essay also examines the literature on engraving, including Abraham Bosse's work (1604–76) and its impact on Spanish treatises. In 1761 Manuel de Rueda translated and adapted the French edition of Bosse's 1745 treatise into an abridged form in his *Instrucción para grabar en cobre y perfeccionarse en el gravado a buril, al agua fuerte, y al humo*. The final section is devoted to the collecting and historiography of drawings for engraving, a particularly significant aspect as it represents one of Matilla's key collecting initiatives for the museum. In recent years, his department has executed this plan exceptionally well, and the book presented here stands as a testament to that success.

The catalogue is divided into two sections, one on Carmona's portraits as well as on his preparatory drawings for prints, the result of Pugh's research. Here the creative process by which the Academy's edition of *Don Quixote* came about is analysed with particular care. The second section examines different techniques for tracing drawings through a series of well chosen, illustrative examples. Individual case studies concern a portrait of Anton Raphael Mengs and its copies, how to square a composition for transfer, scientific drawings, landscapes, narratives, archaeological drawings and costume drawings. The following sections cover topics such as the process from drawing to print, tracing of drawings, and drawing techniques for engraving, copying, reproducing and interpreting. One particularly insightful case involves Goya's experimentation with etching, highlighting the challenges that arise when the artist creating the drawing is not also the engraver. Goya's attempt to transpose Velázquez's *Las Meninas* proved so difficult that, as the authors explain, he likely destroyed the copperplate, considering it a failure. In short, this catalogue is a valuable contribution to the study of eighteenth-century Spanish printmaking, effectively contextualizing the Prado Museum's latest print acquisitions in terms of their use and function.

The second book under review is the catalogue raisonné of Carmona's drawings (Ana Hernández Pugh, *Dibujos de Manuel Salvador Carmona (1734–1820). Catálogo razonado*, contribution by Gloria Solache Vilela, Madrid, Centro de Estudios Europa Hispánica, Biblioteca Nacional de España and Museo Nacional del Prado, 2023, 667 pp., 492 ill., €57.70). Owing to Hernández Pugh's extensive research, it represents a notable contribution to the study of the preeminent Spanish engraver of the second half of the eighteenth century. It

follows on from Juan Carrete's catalogue of Carmona's prints (Madrid, 1989). Carrete listed a total of 484 prints, including 45 from the artist's Parisian period of 1753–63, which encompasses his years of training in the art of engraving under the direction of Nicolas Gabriel Dupuis (1698–1771). Carmona achieved considerable success, becoming a member of the Académie royale de peinture et de sculpture, obtaining the title of engraver

to the King of France.

Hernández Pugh's study emphasizes the central role of drawing for Carmona, which was essential to the precision of his prints. In addition to examining his drawings and tracings, she explores the various states of his prints, as well as the unrealized projects that showcase his creativity. One such project, the painting of San Isidro, was likely intended to commemorate the



1. José del Castillo, *Apalean unos yangüeses a don Quijote y Sancho* (The people of Yanguas attack Don Quixote and Sancho), 1774, brush and black ink, retouched with the pen on paper, 210 x 145 mm (Barcelona, Biblioteca de Catalunya).



2. Manuel Salvador Carmona, after Alexander Roslin, *Portrait of François Boucher*, 1759–61, black and red chalk on paper, 344 x 241 mm (Madrid, Museo Nacional del Prado).

opening of the collegiate church of San Isidro el Real in Madrid in 1769, following the expulsion of the Jesuits, as Pérez Sánchez noted. This study sheds light on how the artist supported himself upon his return to Spain in 1763 primarily by engraving reproductions of religious works commissioned by institutions and private patrons. The author's analysis of Carmona's *Libro de asientos*, a ledger kept from 1753 to 1810 in which the artist recorded the engravings he made or reworked and what he was paid for each one, is crucial for accurately dating some of his engravings and establishing a clear chronology. The catalogue raisonné allows appreciation of his work after artists such as Charles Le Brun, Charles van Loo,

his uncle and supporter, the sculptor Luis Salvador Carmona, Francesco Solimena, Velázquez, Mengs, Anton van Dyck, Francisco de Zurbarán, Bartolomé Murillo, Alonso Miguel de Tovar, Mariano Salvador Maella and Federico Barocci, among others. These works served as learning tools or were commissioned pieces. His reproduction of the portrait of Charles III, based on Mengs's painting, earned him the title of *Grabador de Cámara* (court engraver).

The significance of Hernández Puig's study lies in the fact that it presents for the first time a catalogue of all Carmona's drawings related to devotional prints, which were a major source of income for the engraver.



3. Manuel Salvador Carmona, after Alexander Roslin, *Portrait of François Boucher*, 1761, engraving, 380 x 264 mm (Madrid, Museo Nacional del Prado).

Some were previously untraceable, including one after Zurbarán's *The Virgin as a Child in Prayer*, which is probably a copy of the original in José de Madrazo's collection (no. 447 in the 1856 sale). The description of the Madrazo collection painting corresponds to Carmona's preparatory drawing for the engraving *La niña contemplativa* of 1809, as identified by the author of

this review (no. 92; *Zurbarán y su Obrador*, Valencia, 1998, no. 32). Carmona's focus on teaching is also evident in the study presented here. The author's hypothesis – that, as a professor of engraving at the Real Academia de San Fernando, Carmona probably assembled a folder of academic drawings for later engraving as a pedagogical tool, the *Dibujos de principios* – is highly plausible.

The catalogue concludes with the artist's most original works: his life portraits, which are deeply influenced by his preference for French taste and Rococo aesthetics. The appendix by Gloria Solache, identifying the watermarks on the papers used by Carmona, is particularly valuable as it significantly advances research in this area. The catalogue also contributes an analysis of key collectors of Carmona's works, such as Valentín Carderera, who was also his biographer, Manuel Castellano, José de Madrazo, Pedro Fernández Durán and Félix Boix. Through these collectors, some of Carmona's drawings and prints were eventually acquired by Spanish public institutions, including the Biblioteca Nacional de España and the Prado Museum.

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