

In 1606 Madrid definitely became the capital of Spain, and the insignificant medieval town under Philip IV was changed into a most lively center, where arts were highly appreciated and encouraged. The royal family had several painters at its service, one of whom, BARTOLOMÉ GONZÁLEZ (1564-1627), born in Valladolid and pupil of Patricio Caxes, succeeded Pantoja de la Cruz as royal painter in 1617. He was a mediocre artist, author of many portraits following the traditional formula of court painters and of rather inferior religious compositions. González worked for the royal palaces of Burgos, Valladolid, Pardo, the Escorial, Buen Retiro, and Torre de la Parada. There were still many Italian painters in Madrid, such as Eugenio Caxes (1577-1642), Vincenzo Carduccio (1585-1638), Angelio Nardi (1607-1660), relatives or descendants of the Italian fresco workers in the Escorial and followers of their Manneristic style. The activity of PEDRO DE LAS CUEVAS (1568-1635) consisted principally in training Madrid painters of the second half of the seventeenth century. These artists were all eclipsed by the genius of Velázquez.

DIEGO DE SILVA Y VELÁZQUEZ (1599-1661), born in Seville, worked under Herrera in 1611 and soon after with Pacheco who, in 1618, became his father-in-law. Velázquez had Pacheco to thank for his artistic discipline as well as for his moral guidance in the first steps of life. A group of paintings has been attributed to the Sevillian period of Velázquez. Several of them, as Christ in the House of Martha (National Gallery, London), The Breakfast (Hermitage), St. Peter (Seligmann Rey and Company), Job (Art Institute of Chicago), and others, were probably executed before the Adoration of the Magi (Prado) dated 1619. All are painted in a youthful strength reminiscent of Herrera, but are restrained by the cold and methodical rules of Pacheco. They really belong to the naturalism which became the motto of the golden age of Andalusian painting.

The dated Adoration of the Magi (1619) possesses all the characteristics of Velázquez' youth. Human features are rendered in a very elaborate technique of thick, smooth color; shadows are limited by light reflections. To accentuate quality, he builds drapery and accessories in a hard effect of light and shade with very apparent brush strokes. The Immaculate Conception and St. John (London), both painted for the Sevillian Carmelites, may also be dated about 1619.



58 DIEGO DE SILVA Y VELÁZQUEZ
ST. SIMON, CA. 1619
OIL PAINTING ON CANVAS
SCHAEFFER GALLERIES, INC., NEW YORK



59 DIEGO DE SILVA Y VELÁZQUEZ
 THE SERVANT, CA. 1619
 OIL PAINTING ON CANVAS
 ART INSTITUTE OF CHICAGO

Several paintings attributed with certainty to Velázquez show the evolution of his style during his late Sevillian period: *The Musicians* (Kaiser Friedrich Museum), *St. John the Evangelist* (Art Institute of Chicago), *St. Simon* (Schaeffer Galleries) (Fig. 58), and other single apostles, *The Servant* (Art Institute of Chicago) (Fig. 59), *The Young Men at a Table* (London)—companion piece of *The Servant*, *Old Woman Frying Eggs* (Cook Collection, Richmond), *Christ and the Pilgrims of Emmaus* (Metropolitan Museum of Art) and *The Water Carrier* (London). They became very popular paintings and several contemporary copies of them still exist. The *Water Carrier* and others were taken by Velázquez to Madrid and became part of the decoration of Buen Retiro.

The portraits of Pacheco (Prado), Cristóbal Suárez (*St. Hermengild*, Seville) dated 1620, *Gongora* (Madrid), and the *Anonymous Gentleman* (Art Institute of Chicago) (Fig. 59), are very simple and realistic paintings in which Velázquez reveals his process of eliminating every pictorially superfluous element.

The *St. Ildefonso Receiving the Chasuble*, painted for the Sevillian Church of San Antonio, was probably executed shortly after Velázquez left Seville for Madrid in 1623. After endless endeavors, assisted by Pacheco, he succeeded in painting an equestrian portrait of the young king, Philip IV, which according to Pacheco was taken "from nature—even the landscape." This painting (lost) was publicly exhibited and "excited the admiration of the Capital." Velázquez was then appointed painter to the king and his studio installed on the ground floor of the palace in the Prince's quarters. His earliest dated portrait of Philip IV (Metropolitan Museum of Art) and a portrait of Olivares were finished in 1624. In them Velázquez continued to follow the traditional court formula, but very soon his portraits were enlivened by the introduction of landscapes and by a change in the artist's point of view. In the portraits of his early Madrid period, he con-

tinued to employ elaborate and careful modelling, with smooth brush strokes covering well the texture of the canvas. His technique was freer and volumes were modelled in light colors on a dark preparation. Between 1624 and 1628 he painted the portrait of Olivares (Hispanic Society of America) and the Man with a Wine Glass (Toledo Museum of Art (Frontispiece)).

The older Madrid artists, Carduccio, Caxes, and Nardi, jealous of Velázquez' sudden rise to fame, criticized his "detestable naturalism" and challenged him to participate in a contest. For this purpose, in 1627, Velázquez painted the Expulsion of the Moors from Spain (lost), and it was adjudged best by the tribunal presided over by Maino. In *The Drinkers* (Prado), for which he was paid in 1629, he began his process of simplification. Its marvelous, virile figures do not, however, exhibit any influence from Rubens, who painted several months in Madrid in 1628. The style of *The Drinkers* is very close to the *Head of a Woman* (Fig. 61), which is a study probably executed ca. 1629.

Velázquez went to Italy in 1629 and visited Venice, Rome, and Naples, where he became a friend of Ribera and painted the portrait of Maria, Queen of Hungary (Prado). During his stay in Rome he painted the large canvas, *Jacob Receiving the Bloody Coat of Joseph* (Escorial), and *The Forge of Vulcan* (Prado), both modelled with very fluid colors and cool silvery tones. In them he discovered the definitive formula of his career and his manner of rendering deep and diffused light effects with astonishing simplicity. A head of Apollo (Wildenstein Collection) (Fig. 62) probably was a study for *The Forge of Vulcan*.

Upon his return to Madrid in 1631, Velázquez became the chief court painter, and the decoration of palaces and the painting of royal portraits were his primary occupation. Soon after 1631 he painted his famous *Crucifix* (Prado), the portrait of Prince Balthasar Carlos and Niño de Vallecas (Museum of Fine Arts, Boston) (Fig. 63), the portrait of Don Diego del Corral (Prado) and many other paintings. Subsequently he directed the decoration of the Palace of Buen Retiro, for which he painted the great masterpiece, *The Surrender of Breda*, finished about 1635, and the group of royal equestrian portraits with the assistance of El Mazo.

In these paintings Velázquez rid himself of the cold academic style absorbed during his Italian visit and so obvious in *Jacob Receiving the Bloody Coat of Joseph* and *The Forge of Vulcan*. He is again the great master who executed *The Drinkers*, but he has improved his technical skill and gained more freedom. In *The Surrender of Breda* the combination of lights is achieved with mastery and the persons represented are some of the most realistic Velázquez ever painted. The texture of the canvas is apparent in all parts of the composition and color preparation may be seen in the shaded portions. Volumes are modelled in light color with rather heavy and dry pigment. Drapery is painted with fast and irregular brush strokes, but general values are prepared methodically and carefully with fluid color. Final retouching is accomplished in a most impressionistic manner. The landscape, one of the best elements of the painting, is remarkably synthesized. This technique characterizes the maturity of Velázquez and is seen in his series of portraits executed during this period, such as the *Duke of Modena* (Modena Gallery) 1638, *Portrait of a Lady* (Berlin) about 1640, *Don Alonso Pimentel* (Prado) about 1640, *Philip IV* (The Frick Collection) (Fig. 64) 1644, *Lady with a Fan* (Wallace Collection, London) about 1645 and the *Cardinal Borgia* (Duveen Brothers, Inc.) (Fig. 65) about 1645. *Menippus and Aesopus* (both in the Prado) were painted for the Torre de la



60 DIEGO DE SILVA Y VELÁZQUEZ
PORTRAIT OF A MAN, CA. 1620
OIL PAINTING ON CANVAS
DETROIT INSTITUTE OF ARTS



61 DIEGO DE SILVA Y VELÁZQUEZ
HEAD OF A WOMAN, CA. 1629
OIL PAINTING ON CANVAS



62 DIEGO DE SILVA Y VELÁZQUEZ
STUDY OF HEAD FOR APOLLO, 1631
OIL PAINTING ON CANVAS
WILDENSTEIN AND COMPANY, INC., NEW YORK

Parada; and the series of buffoons, including Pablillos, Morra, El Primo, Don Juan de Austria, the Idiot of Coria, and the Boy of Vallecas (all in the Prado) also belong to this period. The portraits of buffoons are among the finest masterpieces of Velázquez.

About 1642 he painted his celebrated religious composition, the Coronation of the Virgin, in which, despite a difference of technique, the tradition of the Sevillian School is very apparent. He made a second trip to Italy in 1649, visiting again Venice, Naples, and Rome, where he remained for some time painting several portraits, such as the one of his assistant Juan de Pareja, and the two magnificent portraits of Innocent X (Doria Palace, Rome and National Gallery, Washington, D.C.) (Fig. 66), probably marking Velázquez' high point as a portraitist.

On his return to Spain, Velázquez was appointed "aposentador" or superintendent of the palace, and this position consumed most of his time and talents. However he finished several royal portraits in the meantime, such as Marianna de Austria, the second wife of Philip II, continued his series of buffoons, and painted a group of mythological subjects including Mercury and Argos (Prado), Mars (Prado), and Venus with the Mirror (National Gallery, London). In 1656 he painted *Las Meninas* (The Maids of Honor), the most realistic painting ever produced by the Spanish School. It represents the Infanta Margareta, also depicted in a painting of the Harris Collection (Fig. 67), surrounded by maids and dwarfs and reveals the inexhaustibility of Velázquez' artistic resources and his ability to use them. Subsequently he painted the Tapestry Weavers, St. Anthony Abbott and Paul the Hermit (both in the Prado), and many portraits of the royal family.

In *Las Meninas* he painted himself wearing the cross of the Order of the Knights of Santiago, a distinction accorded to Velázquez a short time before. However, in spite of this honor and the admiration of the royal family, he was burdened with economic difficulties which at his death became unbearable to his assistant and successor, Del Mazo.

JUAN BAUTISTA MARTÍNEZ DEL MAZO (1612-1667), born in Cuenca, probably served his apprenticeship in the Velázquez studio. In 1634 he married Velázquez' daughter and in that year the king appointed him "usher of the chamber." He worked all his life as an assistant to Velázquez, making copies of royal portraits which were finished by Velázquez. It is for this reason that so little is known about Del Mazo's real personality as a painter. Most paintings which are probably his work have been attributed to Velázquez.

The list of his paintings is still uncertain. The Portrait of a Lady (Berlin) was painted by Del Mazo in 1634 but was probably retouched by Velázquez. Del Mazo was active in the decoration of the palace of Buen Retiro about 1635. There, with Velázquez, he thoroughly repainted the equestrian portraits of Philip III and Isabelle of Bourbon (Prado), originally executed by Bartolomé González. The portrait of Prince Balthasar Carlos in the Riding School (Duke of Westminster Collection, London) was painted by Del Mazo between 1639 and 1641. He was by this time the drawing teacher of the prince and painted several portraits of him. Soon after 1638, he executed the powerful portrait of Admiral Pulido Pareja (National Gallery, London) although it is signed by Velázquez.

It is possible to attribute to Del Mazo several copies after Velázquez wherein he displays an even stronger preference for black and gray than Velázquez himself. The Lady with a Mantilla (Duke of Devonshire, London) is also attributed to Del Mazo and is obviously inspired by the Velázquez Lady with a Fan, the model for the canvases possibly being Del Mazo's wife.



63 DIEGO DE SILVA Y VELÁZQUEZ
PRINCE BALTHASAR CARLOS AND DWARF, CA. 1635
OIL PAINTING ON CANVAS
MUSEUM OF FINE ARTS, BOSTON



64 DIEGO DE SILVA Y VELÁZQUEZ
PORTRAIT OF PHILIP IV, 1644
OIL PAINTING ON CANVAS
FRICK COLLECTION, NEW YORK



65 DIEGO DE SILVA Y VELÁZQUEZ
PORTRAIT OF CARDINAL DE BORJA Y VELASCO, CA. 1645
OIL PAINTING ON CANVAS
DUVEEN BROTHERS, INC., NEW YORK



66 DIEGO DE SILVA Y VELÁZQUEZ
PORTRAIT OF POPE INNOCENT X, CA. 1650
OIL PAINTING ON CANVAS
NATIONAL GALLERY, WASHINGTON



67 DIEGO DE SILVA Y VELÁZQUEZ
PORTRAIT OF THE INFANTA MARGARETA, CA. 1656
OIL PAINTING ON CANVAS
TOMAS HARRIS, LIMITED, LONDON

The masterpiece of Del Mazo, probably executed in 1652, is the portrait of his wife and children grouped inside the Velázquez studio, a remarkable painting from every point of view. One of his most interesting activities was in the field of landscape painting. In 1645 he was given a commission to paint the large composition, the View of Zaragoza (Prado), but the figures have been attributed to Velázquez. Del Mazo also executed the View of Pamplona, of which only copies have been preserved. The Calle de la Reina, Aranjuez (Prado), the Fountain of the Tritons, a View of Buen Retiro, and another landscape were probably painted about 1657. He also painted twelve large landscapes (Prado) of scenes near Madrid.

When Velázquez died in 1661, Del Mazo was appointed court painter, but he died in a state bordering on poverty. With Del Mazo ends the brilliant and meteoric school of Velázquez.

VII

The artistic second generation of the naturalistic group of painters which arose in Andalusia at the end of the sixteenth century included such remarkable artists as Murillo, Zurbarán, and Valdés Leal.

FRANCISCO DE ZURBARÁN (1598–1661), was born in Fuente de Cantos and his signature appears as early as 1616 in an Immaculate Conception (private collection, Seville), a handsome composition foreshadowing all his later quality and displaying many characteristics of his austere and sober style. Every studied element has been well designed in form and color and sculpturally rendered for the sake of simple and clear volume. From various points of view, he is the successor to the masters of the Hispano-Flemish style and, like them, scrupulously analyzed every detail to present the entire composition, as well as individual elements, in as lucid form as possible.

His *Virgin as a Child* (Metropolitan Museum of Art) was probably painted about 1618. In 1625 he painted the *St. Peter Altar* in the Cathedral of Seville and in 1628 several scenes from the *Life of St. Peter Nolascus* for the Convent of Mercy (Prado). In 1629 he signed the excellent group of paintings of *St. Bonaventura* (Berlin, Dresden, and Paris), masterpieces in balance of mass and color. In the same year he painted compositions for the sacristy of *St. Paul* in Seville and for the Carthusian Monastery of *Santa María de las Cuevas* (Museum of Cadiz), including the famous *St. Hugh in the Refectory with Monks*, of less stiff and elaborate technique than previous works but of no less impressive effect. In 1630 he signed several single figures of white-robed Carthusian monks and also the *Beatus Alonso Rodríguez* (Academy of San Fernando, Madrid). The group of musical angels in the upper part of the composition ranks with the finest Spanish painting of the seventeenth century. About this time Zurbarán was flooded with commissions and, following the current fashion, he was obliged to paint collections of large canvases displaying various scenes from legends and lives of saints. Typical examples are *The Flight into Egypt* (Toledo Museum of Art) (Fig. 68) and the *Legend of the Bell* (Cincinnati Art Museum) (Fig. 69). The following year he signed a *Veronica* (private collection, Madrid) and his largest composition, the *Apotheosis of St. Thomas Aquinas* (Museum, Seville), with a self-portrait. An *Immaculate Conception* (private collection, Jerez) is signed in 1632. In the next year he probably executed *St. Gregory* (Museum, Seville) and a very beautiful and simple still life (Contini-Bonacossi Collection, Florence), elements of which appear in many of his paintings.



68 FRANCISCO DE ZURBARÁN
THE FLIGHT INTO EGYPT, CA. 1630
OIL PAINTING ON CANVAS
TOLEDO MUSEUM OF ART

Between 1635 and 1637 he painted a series of compositions (Museum, Seville) for the Carthusian Monastery of Jerez, St. Lawrence (Hermitage), St. Roman (Art Institute of Chicago) and a Monk Holding a Skull (Seligmann, Rey and Company) (Fig. 70). In 1637, while in Madrid, he signed a testimonial for Velázquez, who was about to be named Caballero de Santiago, and painted with considerable collaboration ten compositions representing the labors of Hercules for the king's palace of Buen Retiro. By this time he was honored with the title of royal painter, and in 1638 he signed the Adoration of the Shepherds for the Carthusian Monastery of Jerez with this new title. In 1638 he also executed the decoration of the elaborate ship given to the king by the city of Seville for the lake at his palace. The Savior (private collection, Seville), the Mass of Father Cabañuelas in the Monastery of Guadalupe, as well as an Epiphany (Museum, Grenoble) and a Circumcision and Annunciation, were executed for the Carthusian Monastery of Jerez in the same year. A year later he was engaged in painting a series of compositions with the Legend of St. Jerome for the Convent of the Saint in Guadalupe, and several of them still show a strong affinity to Ribera. He also painted for Guadalupe the famous portraits of Father Salmerón Yáñez and Father Illescas.



69 FRANCISCO DE ZURBARÁN
 THE LEGEND OF THE BELL, 1630
 OIL PAINTING ON CANVAS
 CINCINNATI ART MUSEUM

About 1640 he painted several portraits, including the Doctor of the University of Salamanca (Isabella Stewart Gardner Museum, Boston), a young knight (Berlin), a little girl (Copenhagen), the mystic Henry Suso (Museum, Seville), and the Carthusian Monk Reading (Hispanic Society of America) (Fig. 71). A Holy Family (Budapest), St. Francis of Assisi (private collection, Madrid) and a Madonna and Child also belong to this period. From 1640 to 1645 he painted a group of single saints, including St. Margaret (Madrid), St. Christina (Strassburg), St. Apollonia (Louvre), and several others dressed according to the fashion of the period. The kneeling St. Francis (National Gallery, London), the St. Jerome (Fine Arts Society of San Diego) (Fig. 72), the Portrait of San Diego de Alcalá (Lázaro Collection, Madrid) and a series of St. Francis in Ecstasy were probably painted at this time. The Immaculate Conception (Budapest) and a figure of Christ gathering up his garments after the flagellation (Church of St. John the Baptist, Jadraque) are dated 1661.

The principal collaborators and assistants of Zurbarán were MARTÍNEZ DE GRANADILLA, BERNABÉ DE AYALA, and the BROTHERS POLANCO. These brothers became famous for their replicas of Zurbarán's paintings, which have frequently been taken for originals of the master.



70 FRANCISCO DE ZURBARÁN
MONK HOLDING A SKULL, CA. 1635
OIL PAINTING ON CANVAS
ARNOLD SELIGMANN, REY AND COMPANY, NEW YORK



71 FRANCISCO DE ZURBARÁN
DETAIL OF CARTHUSIAN MONK READING, CA. 1640
OIL PAINTING ON CANVAS
HISPANIC SOCIETY OF AMERICA, NEW YORK

PABLO LEGOTE (1590–1672), born in Luxembourg, worked as early as 1615 in Seville. One of his earliest works is probably the Adoration of the Magi (Cathedral of Cadiz), in which the influence of Vargas and Roelas is obvious. He collaborated with the latter and Pacheco in the Retable of the Chapel of the University of Seville. In 1647 he executed a St. Jerome very close to Zurbarán, in 1665 the high altar of the parish church of Espera and in 1639 the high altar at Lebrija.

BARTOLOMÉ ESTEBAN MURILLO (1618–1682), born in Seville, at the age of ten entered the Academy of Juan del Castillo, which was a more modest studio than the Academy of Roelas and much more humble than Pacheco's brilliant academy, the intellectual center of Seville.

The earliest known works of Murillo are a signed canvas with the Virgin and St. Francis (Fitzwilliam Museum, Cambridge) and the signed Virgin and St. Dominick, painted for the convent of St. Thomas in Seville and dated 1639. Their style is rather similar to that of Castillo. Ceán Bermúdez says that in 1643, with money obtained from the sale of a group of paintings sent to America, Murillo visited Madrid, where he met Velázquez and copied works of the great masters.



72 FRANCISCO DE ZURBARÁN
ST. JEROME, 1645
OIL PAINTING ON CANVAS
FINE ARTS SOCIETY OF SAN DIEGO



73 BARTOLOMÉ ESTEBAN MURILLO
ST. GILES BEFORE POPE GREGORY IX, CA. 1645
OIL PAINTING ON CANVAS

The canvases for the Franciscan Monastery in Seville, begun in 1645, aroused the admiration of the people and Murillo became a very popular painter. The Death of St. Clara, the Kitchen with Angels (Louvre), San Diego de Alcalá Giving Alms to the Poor (Academy, Madrid), the Ecstasy of St. Francis (Academy, Madrid), the Ecstasy of San Diego de Alcalá (Toulouse), St. Giles before the Pope (Fig. 73), Two Franciscan Monks (London), the Monk and the Bandit (Havre), San Diego Surprised by the Guardian (New York) and San Diego During the Roman Epidemic (Paris) integrate this group of the most characteristic paintings of Murillo's first period. In them Murillo observes the medieval practice of painting everything in an explicit and clear manner, and his figures are hard and academic. Although much impressed by Zurbarán, he made the first attempt to paint light elements against a light background. In the Kitchen with Angels, signed and dated in 1646, in which he employs a similar technique and the same models as Velázquez in his early works, the study of still life reveals his great ability.

The Flight into Egypt (Seville), ca. 1648, and the Holy Family with a Bird (Prado) demonstrate his progress in technique and improvement in lighting. The Last Supper, a vigorous and beautiful painting, executed in 1650 for Santa María la Blanca, was painted with the aid of one of his assistants, El Mulato.

Between 1645 and 1660 Murillo's workshop became the most active in Seville. Replicas of his Madonna and Child and Immaculate Conception are countless. Several undated paintings were probably executed during this period, such as the Annunciation (Prado), Adoration of the Shepherds (Kaiser Friedrich Museum), the Apostle James (Prado), a powerful figure reminiscent of Ribera, and the Virgin of Mercy Appearing to St. Peter Nolasco (Seville), with what is thought to be a self-portrait of the artist. In the Immaculate Conception painted in 1652 for the Hermandad of Seville, Murillo's early style has undergone a change also noticeable in St. Leander and St. Isidore in the Cathedral of Seville and in the Nativity of the Virgin (Louvre), both of which were painted in 1655.

In 1660 Murillo founded in Seville an academy for needy students of painting. By this time he had painted the St. Ann (Prado), and in 1663 and 1664 he executed the famous canvases for the church of St. Augustine (Seville Museum), wherein the elaborate and academic technique of his first period has become a free and simpler manner. Features are less harsh, and the balance between light and shade is more realistic. According to tradition, Murillo left the landscape backgrounds to be executed by IRIARTE, a painter formed in the School of Herrera. In 1665 he painted several canvases for Santa María la Blanca, the Miracle of St. Roman (Prado), the Immaculate Conception (Louvre), the Christ Child as a Shepherd (Prado), the large and celebrated St. Anthony of the Cathedral of Seville, and probably St. Thomas of Villanueva dividing his clothes among the beggar boys (Cincinnati Art Museum) (Fig. 74) and Jacob and Rachel at the Well (Samuel H. Kress) (Fig. 75). In the same year he began his paintings for the Monastery of the Capuchins in Seville, soon interrupted but resumed in 1668. Compositions painted during the first period were: The Apparition of Christ and the Virgin to St. Francis (Cologne), St. Joseph with the Christ Child (Seville Museum), SS. Juste and Rufina (Seville Museum), St. Anthony (Seville Museum), St. Felix of Cantalicio (Seville Museum), St. John the Baptist in the Desert (Seville Museum), SS. Leander and Bonaventura (Seville Museum), the Virgen de la Servilleta (Pitti Palace), the Virgen de Belén, and the Guardian Ángel (Seville Museum). In them similarities to Zurbarán and Ribera are still apparent, but they are remote from the minute conceptions of Murillo's earliest style. The paintings executed after resumption of work in 1668 are: the Immaculate Conception with the God-Head, St. Thomas of Villanueva with the Poor, the Vision of St. Anthony, the Annunciation, St. Francis Disrobing Christ, the Pietà, the Nativity, and St. Felix of Cantalicio. The two Immaculate Conceptions painted for the Capuchins and a signed third in San Felipe de Cadiz belong to this second group. Murillo struck the climax of his career in these paintings, in which he achieved his technique of soft transition between figures and background. He was no longer interested in defining forms and conforming to strict canons of human anatomy, but with a few brush strokes barely suggested the desired form.

Between 1667 and 1668 Murillo painted several single saints for the Chapterhouse of the Cathedral of Seville. In 1670 he began work for the Hospital de la Caridad in Seville: Moses Striking the Rock, Miracle of the Loaves and Fishes, Abraham and the



74 BARTOLOMÉ ESTEBAN MURILLO
ST. THOMAS OF VILLANUEVA DIVIDING HIS CLOTHES
AMONG THE BEGGAR BOYS, CA. 1665
OIL PAINTING ON CANVAS
CINCINNATI ART MUSEUM

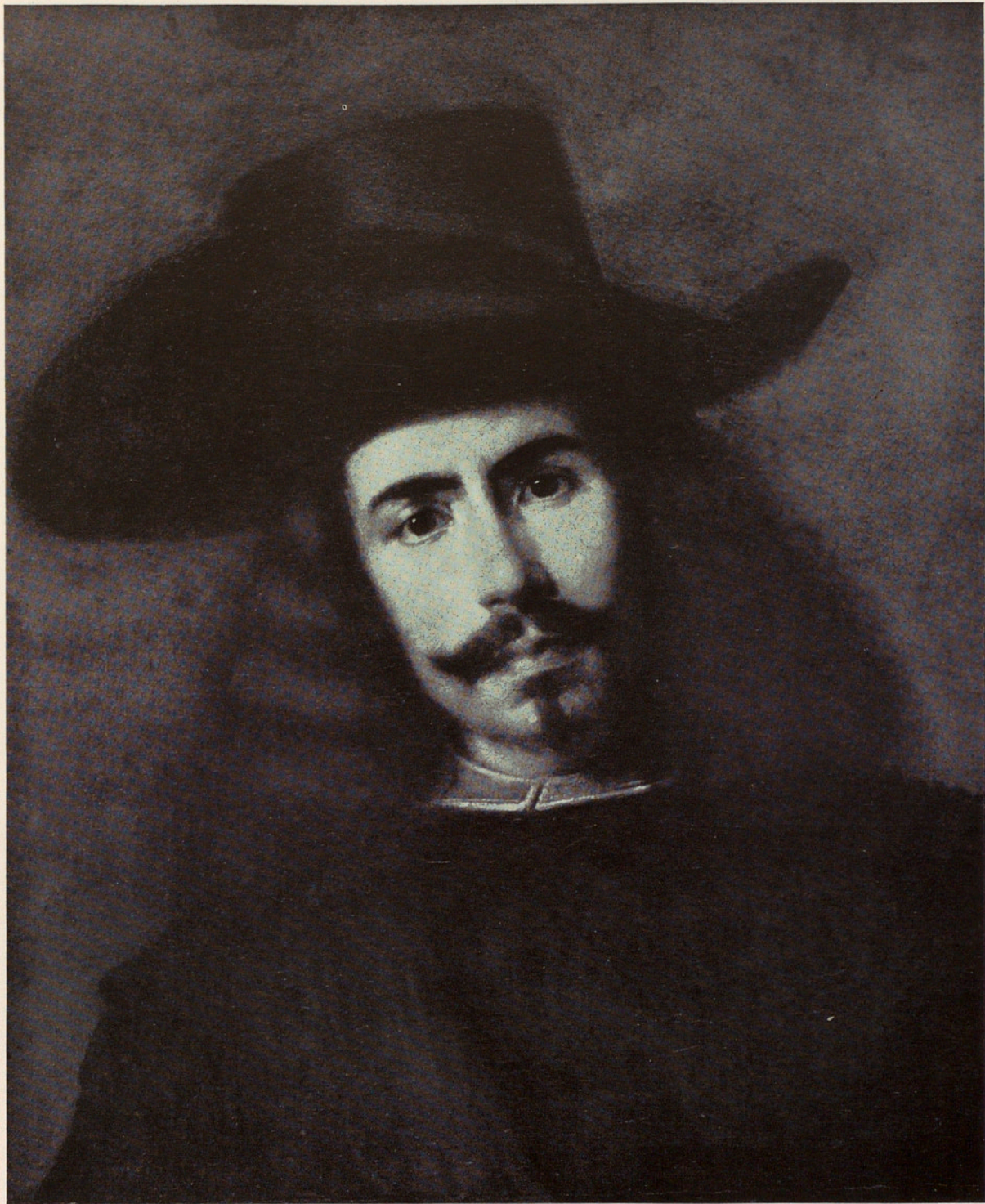


75 BARTOLOMÉ ESTEBAN MURILLO
 JACOB AND RACHEL AT THE WELL, CA. 1670
 OIL PAINTING ON CANVAS
 SAMUEL H. KRESS, NEW YORK CITY

Angels, Curing of the Paralytic, Liberation of St. Peter, Return of the Prodigal Son, the Christ Child, St. John the Baptist as a Child, St. Elizabeth Healing Leprosy, and St. John of God—intensely realistic and theatrical compositions.

The style of his painting in the Hospital of the Venerables, representing the Virgin and Priests, accomplished in 1680, proves Murillo's adherence to the formula developed in his paintings for the Hospital de la Caridad. A group of canvases for Cadiz, in most of which paintings the hands of assistants are obvious, is his last work, for Murillo died in that town when he fell from a scaffolding while painting in the Church of St. Catherine.

During his life, Murillo painted compositions with beggar boys and various scenes of genre, of which the Two Maids in the Balcony (Widener Collection) (Fig. 77) is a remarkable specimen. He also painted many portraits, remarkable for their simplicity of coloring, such as the impressive Portrait of a Man (City Art Museum of St. Louis) (Fig. 76). Murillo had many pupils and collaborators, among whom must be mentioned GASPÀR, his son but not truly a painter; MENESES OSORIO, his favorite pupil; JUAN GARZÓN, who worked extensively with Osorio; NÚÑEZ DE VILLAVICENCIO; JUAN SIMÓN GUTIÉRREZ, who painted a series of the life of St. Dominick; SEBASTIÁN GÓMEZ (El Mulato), Murillo's slave; ALONSO DE ESCOBAR; FERNANDO MÁRQUEZ; FRANCISCO PÉREZ DE PENEDA; JOSÉ LÓPEZ; and FRANCISCO ANTOLÍNEZ DE SARABIA.



76 BARTOLOMÉ ESTEBAN MURILLO
PORTRAIT OF A MAN, CA. 1670
OIL PAINTING ON CANVAS
CITY ART MUSEUM OF ST. LOUIS



77 BARTOLOMÉ ESTEBAN MURILLO
TWO MAIDS IN THE BALCONY, CA. 1670
OIL PAINTING ON CANVAS
JOSEPH E. WIDENER, ELKINS PARK

In the earliest painting of JUAN DE VALDÉS LEAL (1622–1690), a signed St. Andrew in Cordova in 1649, he appears a well-formed painter and one greatly influenced by Herrera. *La Virgen de los Plateros* (Museum, Cordova) also belongs to this early Cordovan period. Between 1650 and 1653 he painted the large canvases for the Convent of Santa Clara in Carmona, inspired by Murillo. In all paintings of his first period, colors are combined and mixed in a most complex way to produce unusual contrasts of light.

In 1656 he was established in Seville and, in the following year, executed several large canvases for the Convent of St. Jerome, considered some of his best painting. In these he developed the various aspects of his temperament, influenced by the greatly diversified tendencies of the prolific Sevillian School of the seventeenth century. In 1657 he painted a series of standing saints for the same convent. His large retable for the Convent of Carmen of Cordova was painted in 1658, and the following year he signed and dated the *Child Jesus Embracing the Cross*. In 1660 he finished one of his largest works, the *Retable of St. Benet of Calatrava* (Church of Montesión, Seville), and the *Allegory of Vanity* (Wadsworth Atheneum, Hartford) (Fig. 78). In 1661 he painted the *Virgin Mary giving the chasuble to San Ildefonso* (Cathedral, Seville). He painted in the *Misericordia Hospital* in Seville in 1668 and, as recorded in a collection of his etchings, in 1671 he directed



78 JUAN DE VALDÉS LEAL
WADSWORTH ATHENEUM, HARTFORD

ALLEGORY OF VANITY, 1660
OIL PAINTING ON CANVAS

the great theatrical arrangements in the Cathedral of Seville for the feast of the canonization of St. Ferdinand. In 1672 he received a commission to paint for the Charity Hospital in Seville, where Murillo was at work, the terrifying *Finis Gloriam Mundi* and *In Ictu Oculi*, and the horrible ugliness of decomposition portrayed in the greatest realism shows what Valdés Leal might have accomplished if he had been given an opportunity to rise above his miserable life.

In 1674 he went to Madrid, and on his return to Seville he painted the large scenes from the life of St. Ignatius, wherein he shows the beginning of his decadence. In 1678 he signed the Entombment in the Chapel of the Mercedarias in Seville and soon after, the large Triumph of St. Ferdinand (Cathedral, Seville). In 1682 he signed another composition of the Immaculate Conception. Two years later he began the murals of the Hospital of Priests in Seville, but this work was fulfilled in great part with the aid of assistants, among whom was his son, LUCAS (1661-1725), a very mediocre painter. At this time Valdés Leal also painted his largest and last composition, the Exaltation of the Holy Cross in the Hospital of Charity, which is a resumé of all his artistic theories, his feelings, and his taste for crowded and tortured compositions.

ALONSO CANO (1601-1667), born in Granada, studied in the Pacheco Academy. Simultaneously he mastered painting and sculpture. Early works are several retables carved and painted by him for churches in Seville. Later he executed several paintings for the Carthusian Monastery and the Church of Montesión in Seville, works which made him famous. By 1631 he was considered one of the greatest painters in Seville. In 1637, in Madrid, he worked in the royal palaces and in the churches of Santiago, San Ginés and Santa María. He was then appointed painter to the king and became drawing master to the Infante Balthasar Carlos. He painted for a short time in Valencia in 1644 and soon after established himself definitely in Granada, where he worked until the end of his turbulent life. It was in Granada that he accomplished his most successful works, both in sculpture and painting.

The work of Cano has some similarity to Zurbarán as can be seen in the St. Lawrence (William Rockhill Nelson Gallery, Kansas City) (Fig. 79) painted ca. 1638 and yet incorporates many theoretical principles of Pacheco. The simplicity of his work and his clear and well-defined forms indicate that he was more a sculptor than painter. Most of his productions are found in Andalusian churches and their excellence classes him as a painter of the first rank in the Andalusian School of the seventeenth century. His portraits are rather remarkable, the most important being that of the dramatist Calderón (Louvre) and several others in the Prado.

THE PAINTERS OF MADRID DURING THE SECOND HALF OF THE SEVENTEENTH CENTURY

Madrid had a legion of painters during the second half of the seventeenth century. With the Spanish court as a magnet, this city drew and absorbed all the artistic talent of Spain. Although most of them were rather mediocre artists, the most outstanding were Francisco Collantes, Antonio Pereda, Carreño de Miranda, Claudio Coella, Mateo Cerezo, and the two sons of the Italian Antonio Rizi.

FRANCISCO COLLANTES was born in Madrid in 1599. A pupil of Vincenzo Carduccio, he became famous for his landscapes. In his *Vision of Ezekiel* (Prado) he is still influenced by Bassano. Collantes was a skillful painter and good colorist, and his *Burning*



79 ALONSO CANO
ST. LAWRENCE, 1638
OIL PAINTING ON CANVAS
WILLIAM ROCKHILL NELSON GALLERY OF ART, KANSAS CITY



80 FRANCISCO COLLANTES
 HAGAR AND ISHMAEL, CA. 1640
 OIL PAINTING ON CANVAS
 RHODE ISLAND SCHOOL OF DESIGN, MUSEUM OF ART, PROVIDENCE

Bush (Louvre) and Hagar and Ishmael (Museum, Rhode Island School of Design) (Fig. 80) are works of his developed style. He also worked in the decoration of the palace of Buen Retiro.

ANTONIO PEREDA was born in Valladolid in 1599. His earliest known painting, an Immaculate Conception, is dated 1617, and his Elias Received into Paradise (Cadiz) must be a contemporary work. In both the style is confused and far from the vaporous quality which made him famous, seen in such late paintings, dated 1641, as the *Ecce Homo* (Prado) and the *Trinity* (Budapest). The *St. Jerome* (Prado), his masterpiece, and the *Triumph of Life* (Prado), strongly influenced by Velázquez, were painted in 1643. His *Portrait of a Gentleman* (Munich), dated 1651, and other late portraits show some influence from Van Dyck. The Hispanic Society of America possesses a *St. Anthony* (Fig. 81) dated 1665. Pereda was highly regarded by the Madrid nobility. His best assistant and follower was ALONSO DEL ARCO (1625-1700), called the "mute" of Pereda.

CARREÑO DE MIRANDA (1614-1685) left Avilés, where he was born, for Madrid. There he studied with Pedro de las Cuevas and, later, with Bartolomé Román. He



81 ANTONIO PEREDA
DETAIL OF ST. ANTHONY OF PADUA AND THE CHRIST CHILD, 1665
OIL PAINTING ON CANVAS
HISPANIC SOCIETY OF AMERICA, NEW YORK

copied the works of Raphael, Rubens and Van Dyck in the royal collections and he was more impressed by those masters than by Velázquez, who was at the time at his zenith. The earliest paintings of Carreño were executed for various churches in Madrid. In 1634 he painted for the College of Doña María de Aragon and the Convent of the Rosary. His Annunciation in St. Francis is dated 1653 and the Magdalen in the Desert (Academy, Madrid) in the next year. Carreño was commissioned by Velázquez in 1655 to paint in the Salón de los Espejos of the Royal Palace, several scenes from the legend of Vulcan, later completed by Francisco Rizi. The influences of Rubens and Van Dyck are apparent in his St. Sebastian (Prado), dated 1656, in the Portrait of Don Bernabé Ochoa (Hispanic Society of America) and in the Santiago (Budapest) dated 1660. In 1667 he applied for the position of court painter, succeeding Del Mazo, and this post was accorded him in 1669. He became the favorite painter of Charles II.

During this period he painted many religious works in Madrid, Toledo, Segovia, and Alcalá. They are characterized by a fast technique and irregular brush strokes, with strong contrasts of dark and light. He began a series of portraits in 1671 of the members



82 CARREÑO DE MIRANDA
BAPTISM OF CHRIST, 1682
OIL PAINTING ON CANVAS

of the court, such as Mariana de Austria, Charles II, Valenzuela, Don Juan de Austria, Marquesa de Santa Cruz, and others. An Immaculate Conception (Hispanic Society of America) is dated 1676. Carreño painted the enormous *Niña Gorda* (Prado) in 1680 in the manner of Velázquez' series of portraits of court dwarfs. The *Baptism of Christ* (Fig. 82) dated 1682 still retains some of Van Dyck's coloring. His portrait of a Russian Ambassador (Prado) and the Cardinal Pascual de Aragón (Barcelona Museum), both dated 1684, are his last dated works.

Carreño de Miranda had many followers, for his style was easier to follow than that of Velázquez. He thus became the most fashionable artist of the School of Madrid during the second half of the seventeenth century. His best follower was MATEO CEREZO (1626-1666) son of a painter of Burgos by the same name. Cerezo worked in the Carreño studio when very young and soon received commissions to paint for the churches of Madrid, for the Carthusian Monastery of Segovia, and for the Cathedrals of Badajoz, Palencia, Malaga, Valladolid and Burgos. The Prado possesses several of the dated paintings of his last period, such as the *Mystical Marriage of St. Catherine*, 1660, *St. Augustine*, 1663, and an *Assumption*. His final and most celebrated work was a *Supper at Emmaus* (lost), of which an engraving made by Castillo is preserved. Cerezo was a very skillful master and, like Carreño, was attracted by baroque compositions. He was however not only as great a colorist as his master but a better draughtsman.

JUAN MARTÍN CABEZALERO (1633-1673) is another of Carreño's distinguished pupils, but most of his works are lost. The Prado possesses by him a mystical subject, very close to the style of Cerezo.

JOSÉ JIMÉNEZ DONOSO, born in 1628, who became an assistant of Claudio Coello in the decoration of the Church of San Isidoro; JOSÉ DE LEDESMA (1630-1670); BARTOLOMÉ VICENTE (1640-1700); and LUIS DE SOTOMAYOR (1637-1673) must be mentioned as other pupils of Carreño.

JOSÉ LEONARDO (1616-1656), a pupil of Pedro de las Cuevas, followed the style of Velázquez, copying several of his portraits. In 1634 he worked in the decoration of the Salón de Reynos, painting the Surrender of Breda and the Taking of Acqui (Prado). In 1641 he painted the chapel of the Royal Palace in collaboration with Felix Castello.

JUAN DE ARELLANO (1614-1676), who was born in Toledo and worked there and in Alcalá, is famous for his paintings of flowers. His son-in-law, BARTOLOMÉ PÉREZ (1634-1693), is his best follower.

JUAN RIZI (1595-1675) and FRANCISCO RIZI (1608-1685) were sons of ANTONIO RIZI, a Bolognese painter who was established in Spain during the last quarter of the sixteenth century. Juan, a pupil of Maino, entered the Benedictine order, becoming a prominent abbot. His paintings are realistic but executed in utter simplicity. They show a strong influence of Velázquez and Del Mazo; in fact the works of Juan Rizi have often been confused with those of the former artists. His most celebrated paintings are the Portrait of Redin (Prado), four canvases on the Life of St. Benite (Academy of San Fernando) and several religious paintings in the Benedictine Monastery. Francisco Rizi was a pupil of Carduccio but, like Carreño, became impressed by the style of the Flemish. He worked for a long period with Carreño, in the Cathedral of Toledo, but his Adoration of the Magi dated 1645 reveals his inferiority to the latter. In 1656 he became court painter to Philip III, finishing the Carreño paintings in the Salón de los Espejos. He then was appointed director of the royal theatre of Buen Retiro, and this position gradually gave him control over the artistic taste of the Spanish court. Francisco Rizi is responsible for the ultra-baroque style of the period of Charles II. His paintings and decorative compositions are countless, but very weak. They may be seen in the Cathedral of Toledo and in several churches of Madrid.

MARCANTONIO ESCALANTE (1630-1670) must be mentioned in the rather large group of assistants and followers of Rizi. He simplified the Rizi style, as can be seen in the Annunciation (Hispanic Society of America), painted in 1653, and in his masterpiece, the Immaculate Conception (Budapest Museum), signed in 1663.

JOSÉ ANTOLÍNEZ (1639-1668), a Sevillian painter trained under Iriarte, established himself very early in Madrid, where he worked with Francisco Rizi. His paintings show that he was affected by the art of Titian and other sixteenth century Italian painters and also by the work of Ribera. His St. John the Baptist (Hispanic Society of America) reveals these tendencies.

CLAUDIO COELLO (ca. 1630-1693) served his apprenticeship under Francisco Rizi and later under Carreño, but despite their great influence he was probably more inspired by Velázquez and the great Italian Renaissance works in the royal collections. He copied extensively from nature and cultivated a very realistic style. His earliest works

are included in several large Rizi enterprises. Several frescoes in the Cathedral of Toledo, in the Monastery of Paular in San Isidro in Madrid, and in the Royal Palace belong to this period. Subsequently he painted in Saragossa, but in 1684 he returned to Madrid and soon after received the commission for what is considered his finest work — the enormous painting of the Holy Eucharist in the main altar of the sacristy of the Escorial, which includes the portraits of the king and the most prominent members of the Spanish nobility. This painting may be considered the last important work produced in the seventeenth century. In 1686 Coello was appointed court painter, and he painted several portraits of the king and royal family, and various religious compositions now in the Prado. In 1691 he was designated painter of the Cathedral of Toledo, but the success of his latter life was dimmed by the arrival in 1692 of the Neapolitan painter, Luca Giordano.

ANTONIO PALOMINO Y VELASCO (1653–1726) was trained in Cordova but very early he went to Madrid, where he became a friend of Carreño and Claudio Coello. Palomino worked in Valencia, Salamanca, Granada, Cordova and Madrid, but he assumes a much more significant role as a writer on art than as a painter. He published several books on the theory of painting, but his important work is the "Spanish Parnassus of Celebrated Painters," which was published about 1724. This invaluable book includes extensive monographs of all the famous Spanish painters and has proven a marvelous source of information concerning the history of Spanish painting.

The School of Madrid was continued by a group of servile imitators of Luca Giordano, but this was a period characterized by an artistic as well as a political decadence.

After the death of Carreño in the last of the seventeenth century, it was again necessary to import foreign painters for the Spanish court. Even during the lifetime of Charles II, LUCA GIORDANO, a painter from Naples, arrived in Spain, an artist of great fame, and worked in the decoration of the most important palaces and religious buildings there. In the beginning of the Bourbon dynasty the Italian painters were replaced by French; the baroque style of Carreño, Rizi, and Giordano was replaced by the French rococo of Jean Ranc, Louis-Michel Vanloo, and Michel-Ange Houasse. In 1751 an academy of art was founded in Madrid—first directed by the Italian Corrado Giaquinto and ten years later by Anton Raphael Mengs, a Bohemian painter trained in Italy and a close friend of Winkelmann. Mengs became the court painter of Charles III and dictator of the Spanish artistic taste. He imposed on the School of Madrid a frigid, pseudo-classicism, banishing from painting its brilliancy of color, its gaiety, and baldness of conception, in an effort to attain the simplicity of antique art.

Giambattista Tiepolo arrived in Spain with his two sons two years later, and he worked in Madrid until his death in 1770. The Spanish masters of this period were overwhelmed and greatly influenced by the varied tendencies brought to Spain by foreign artists. LUIS MENÉNDEZ (1716–1780) was probably the best of these Spanish artists, painting very remarkable compositions and exceptionally good still lifes, as the *Fruit and a Vase of Flowers*, ca. 1750 (Museum of Fine Arts, Boston) (Fig. 83). PARET ALCÁZAR (1746–1799) was the most faithful follower in Spain of the style of the eighteenth century French painters; and FRANCISCO BAYEU (1734–1795), protector and brother-in-law of Goya, combined the French style with the academic manner of Mengs. Among other painters in Madrid during the second half of the eighteenth century were JOSÉ DEL CASTILLO (1737–1793), MARIANO S. MAELLA (1739–1819), and GREGORIO FERRO (1742–1812), but they were all overshadowed by the genius of Goya.

FRANCISCO JOSÉ DE GOYA LUCIENTES (1746–1828) was born in Fuendetodos, a very small town not far from Saragossa, and received his first technical lessons from his father, a master gilder. In 1760 he was apprenticed to JOSÉ LUZÁN, a painter trained in Naples. In several compositions in the town of Fuendetodos, executed during Goya's earliest period, the essential spirit of his future art appears in embryonic form.



83 LUIS MENÉNDEZ
FRUIT AND A VASE OF FLOWERS, CA. 1750
OIL PAINTING ON CANVAS
MUSEUM OF FINE ARTS, BOSTON

In 1763 Goya went to Madrid and entered a contest for a scholarship from the Academia de San Fernando. Later he visited Italy, where in 1771 he was awarded second prize by the Royal Academy of Fine Arts of Parma for his painting representing the victorious Hannibal viewing Italy from the Alps. In 1771 he received a commission to make some studies for the decoration of the church of the Virgen del Pilar in Saragossa, which was executed in the middle of the next year. Between 1771 and 1772 he painted the large compositions in the Carthusian Monastery of Aula Dei and the mural paintings in the Palace of Sobradiel (Saragossa Museum), very clear and noble compositions executed on a preparation of dark red color. In spite of a strong Italian influence, especially from Tiepolo, they possess original effects of form and lighting. These early paintings already show the rapid and spontaneous technique characteristic of most of Goya's paintings. In them he attempts to approach scenes from new angles. He also painted several saints in the Church of Remolinos about this time.

By 1773 he had returned to Madrid, where he married the sister of the painter Bayeu. It was very likely through the influence of Bayeu that Goya secured the commission to paint cartoons for the Royal Factory of Tapestries. By 1776 Goya had finished his first cartoon, the Picnic. His introduction into this tapestry work, and into the long series of representations of popular genre scenes which followed, made it necessary for him to study not only types, but the spirit of the Spanish people at a very early



84 FRANCISCO JOSÉ DE GOYA Y LUCIENTES
MARQUESA DE PONTEJOS, 1787
OIL PAINTING ON CANVAS
NATIONAL GALLERY, WASHINGTON



85 FRANCISCO JOSÉ DE GOYA Y LUCIENTES
WINTER LANDSCAPE, 1787
OIL PAINTING ON CANVAS
E. AND A. SILBERMAN GALLERY, INC., NEW YORK

stage of his career. In the first group of paintings he followed the cold and methodical manner imposed by Raphael Mengs and faithfully followed by Bayeu, who painted cartoons of the same type as Goya. *The Scuffle in the Inn* is an open-air scene, full of light and life. *The Coquette and the Mantled Gentleman* is more spontaneous than any previous work of Goya and foreshadows one of his favorite tricks of technique, the powerful counterposition of dark and light masses. *The Parasol*, painted, like the two last mentioned paintings, in 1777, was largely inspired by Mengs. In this year Goya was able to study Velázquez and the other old masters whose works were collected in the royal palaces, and their influence may be seen in the group of tapestry cartoons painted in the next two years, when painting for tapestries was Goya's chief occupation.



86 FRANCISCO JOSÉ DE GOYA Y LUCIENTES
GOSSIPING WOMEN, 1790 .
OIL PAINTING ON CANVAS
WADSWORTH ATHENEUM, HARTFORD

The Pottery Merchant, a perfect rendering of planes and gradations and one of Goya's most successful achievements, includes most of his favorite elements: the repugnant old woman, several girls who have all the charm of the vivid and lovely portraits he painted throughout his life, and the lady in the coach which is a perfect study of a figure against light. In 1780 he was proposed by Bayeu as a royal painter and as an academician, and Goya executed his Crucifixion (Prado), which is derived from Bayeu, to qualify himself for the appointment. Soon after, Goya was again in Saragossa working on the frescoes of the Church of the Virgen del Pilar.

His earliest, dated portraits are of the architect Ventura Rodríguez dated 1781 and of Cornelio van der Gotten, director of the Royal Tapestry Factory, dated 1782 (Prado). They were followed by the large portrait of the Count Floridablanca, dated in 1783, in which he still observes the principles of Mengs, with much influence of the French portraits of the period. In 1784 he had his first great triumph with a large composition for the Church of San Francisco el Grande of Madrid, representing St. Bernardine of Siena preaching to Alfonso of Aragon. With this painting, begun in 1781, he won a contest among the Spanish painters of the time. This very elaborate composition is, however, much inferior to most of his cartoons for tapestries. He tried to employ in this painting all his technical discoveries and lighting effects, but obviously he was handicapped by the idea of the competition, for he lost a great amount of freedom. The secondary figures — one looking like a self portrait — are the most interesting part of the enormous composition which opened for him the door of fame. This moment may be considered the beginning of his maturity.

Goya was appointed assistant director of the school of painting in the Academy of San Fernando in 1785, when he also painted the Annunciation of the Osuna Collection; the beautiful portraits of his protectors, the Duke and Duchess of Osuna; and the cartoons, the Vintager and the Flower Merchant. In 1786 he painted the portrait of Charles III in hunting costume, substantial proof of Goya's careful study of Velázquez, inaugurating

the implacable realism characteristic of his portraits. Shortly after this he painted the Duchess of Alba, and Bayeu (Museum of Valencia). Goya was becoming a famous painter, protected by the royal family and nobility, and greatly admired by the Spanish people; commissions for portraits were numerous. In 1787 he painted the family of the Duke of Osuna (Prado), the portrait of the Marquesa de Pontejos (National Gallery, Washington, D.C.) (Fig. 84) and his self-portrait, a study of the effect of a dark model against a light background. The cartoons for tapestries painted during this year include the Wounded Mason and the Snow Storm, both fine symphonies in gray. Of the latter he painted a small replica (E. and A. Silberman Galleries) (Fig. 85). Goya continued to improve during the entire period of his early maturity, not only in the beautiful and simple rendition of subjects, but in their conception and intensity of expression. Goya's letters to Zapater clearly indicate his profound transformation from a simple man, — an imaginative peasant, — to one of strong desires and ambitions. He began to worry about financial problems.

In 1789 he was appointed royal painter, and painted the two large compositions devoted to St. Francis of Borgia in the Cathedral of Valencia, — the first step in Goya's revolutionary period. It does not seem possible that these terrific compositions, incorporating most of the elements which became so important in his later drawings and etchings, were painted soon after the marvelous little composition in gray, *The Prairie of San Isidro* (Prado). About 1790 he produced the last group of cartoons for tapestries; the *Puppet*, and the *Blind Chicken* being the two most celebrated. *Gossiping Women* (Wadsworth Atheneum, Hartford) (Fig. 86) belongs to this time. His glorious career continued with the portrait of Ceán Bermúdez and three of his best feminine portraits, *La Tirana* (Academy, Madrid), the *Countess of Carpio*, and the *Marquesa de Casa Flores* (Paul Drey Gallery) (Fig. 87).

In 1792, the year in which he signed the gray portrait of Sebastián Martínez (Metropolitan Museum of Art), Goya became very sick and the illness left him totally deaf. This physical defect contributed immeasurably toward the development of his intellect. His keen natural gifts of observation were unusually increased by the isolation created by his deafness. From this time on Goya tried to express his profound thoughts and bitter or sentimental observations in sketches which gradually developed into collections and came to constitute a new facet of his artistic career. In 1794 Goya wrote that to occupy his "tortured imagination" he began a group of paintings which combined capricious invention and an intense feeling of humanity. It is very possible that the *Processional of Flagellants*, a *Bull Fight*, a *Scene of the Inquisition*, *Entierro de la Sardina*, and the *Insane Asylum* are some of these paintings.

In 1795 he was appointed Director of Painting in the Academy and resumed his work with intensity. He painted the portraits of the *Marqués de Sofraga* (Fine Arts Society, San Diego) (Fig. 88), the *Duke and Duchess of Alba*, and several compositions in which the figure of the Duchess is obviously represented. It is very possible that the next year Goya went to Andalusia to pursue his famous romance with the Duchess of Alba, who had recently been widowed. In a portrait dated 1797 (Hispanic Society of America) (Fig. 89), still dressed in mourning, the Duchess is seen with two rings in her hands — one inscribed with the name "Alba" and the other, "Goya." During the Andalusian trip he may have painted the large compositions in the Chapel of San Antonio of Cadix. It was in 1797 that he finished the first of his famous series of etchings called



87 FRANCISCO JOSÉ DE GOYA Y LUCIENTES
PORTRAIT OF MARQUESA DE CASA FLORES, CA. 1790
OIL PAINTING ON CANVAS
PAUL DREY GALLERY, NEW YORK



88 FRANCISCO JOSÉ DE GOYA Y LUCIENTES
PORTRAIT OF MARQUÉS DE SOFRAGA, CA. 1795
OIL PAINTING ON CANVAS
FINE ARTS SOCIETY OF SAN DIEGO



89 FRANCISCO JOSÉ DE GOYA Y LUCIENTES
DETAIL OF DUCHESS OF ALBA, 1797
OIL PAINTING ON CANVAS
HISPANIC SOCIETY OF AMERICA, NEW YORK



90-93 FRANCISCO JOSÉ DE GOYA Y LUCIENTES
 THE MARGATO SERIES—CA. 1807
 OIL PAINTINGS ON PANEL
 MARGATO ROBS A PURSER
 MARGATO POINTS A GUN AT FRAY PEDRO DE ZALDIVIA
 FRAY PEDRO WRESTS THE GUN FROM THE BANDIT
 FRAY PEDRO CLUBS MARGATO

ART INSTITUTE OF CHICAGO

The Caprices. As a frontispiece in the publication he represented himself sleeping surrounded by a group of monsters, with the inscription "The Dream of Reason Produces Monsters."

In 1798, one of the high points of Goya's career, he painted the enormous compositions of San Antonio de la Florida, in tempera on fresco background. In them, with great freedom and fantastic vitality, Goya transformed the characteristic types of Madrid into holy figures or spectators of miracles. The portrait of the Family of Charles IV, derived from Velázquez and an extraordinary psychological study, and the portraits of Guillemardet (Louvre), the Young Man in Gray, and the Countess of Chinchón were finished in 1800. The allegorical composition Time and History (Art Institute of Chicago) and the Betrayal of Christ (Cathedral of Toledo), in which Goya was probably influenced by El Greco, belong to this period. The two famous Majas (Prado), one clothed and the other



94 FRANCISCO JOSÉ DE GOYA Y LUCIENTES
THE MARGATO SERIES—CA. 1807
OIL PAINTING ON PANEL
MARGATO SHOT
ART INSTITUTE OF CHICAGO

nude, painted soon after, must be considered Goya's apogee as a colorist and as a painter. In 1803 he signed the very impressive portrait of the Count of Fernán Núñez and, in the next year, that of the Marqués de San Adrián, which are the most refined portraits he ever painted. Notwithstanding the high level of his art and his position as the first painter to the king, Goya did not win the desired appointment as General Director of the Royal Academy.

From this time to 1808, the life of Goya may be traced by his series of beautiful portraits which includes the Marquesa de Santa Cruz, Doña Isabel Cobos de Porcel (National Gallery, London), Máiquez (Prado), and the Condesa de Gondomar (Seligmann Rey and Company) (Fig. 95). The story of the capture of the Bandit Margato, developed in the manner of a film in six panels (Art Institute of Chicago) (Figs. 90–94), was probably painted about 1807. He also produced several drawings—a collection of unfortunates seen from a humorous point of view—never published, but which indicate that he may have been preparing a second edition of caprices.

The Napoleonic War in 1808 upset every phase of Spanish life in the most dramatic way. A deep comprehension of the nation's sorrow inspired Goya in the last and greatest period of his artistic career. In his work after the terrible experiences of the war, one does not know which to admire most, his style as a painter and designer, or the profound ideas involved in his paintings. The best proof of his patriotic feelings are his compositions, the *Dos de Mayo*—the Fight in Madrid, and the *Tres de Mayo*—the Subsequent Shooting of the Patriots, two of the most impressive works he ever accomplished. In the mind of Goya, the imaginative monsters which took form in his *Caprices* were replaced by the real monsters of hunger, war, death, and hatred. Soon after, he began several small paintings and drawings which are tragic visions of murder, groups of starving refugees, and acts of violence. This form of symphony in dark and light—black being the most significant part of the painting—was popularized in his collection of etchings, *Disasters of War*, executed about 1820.

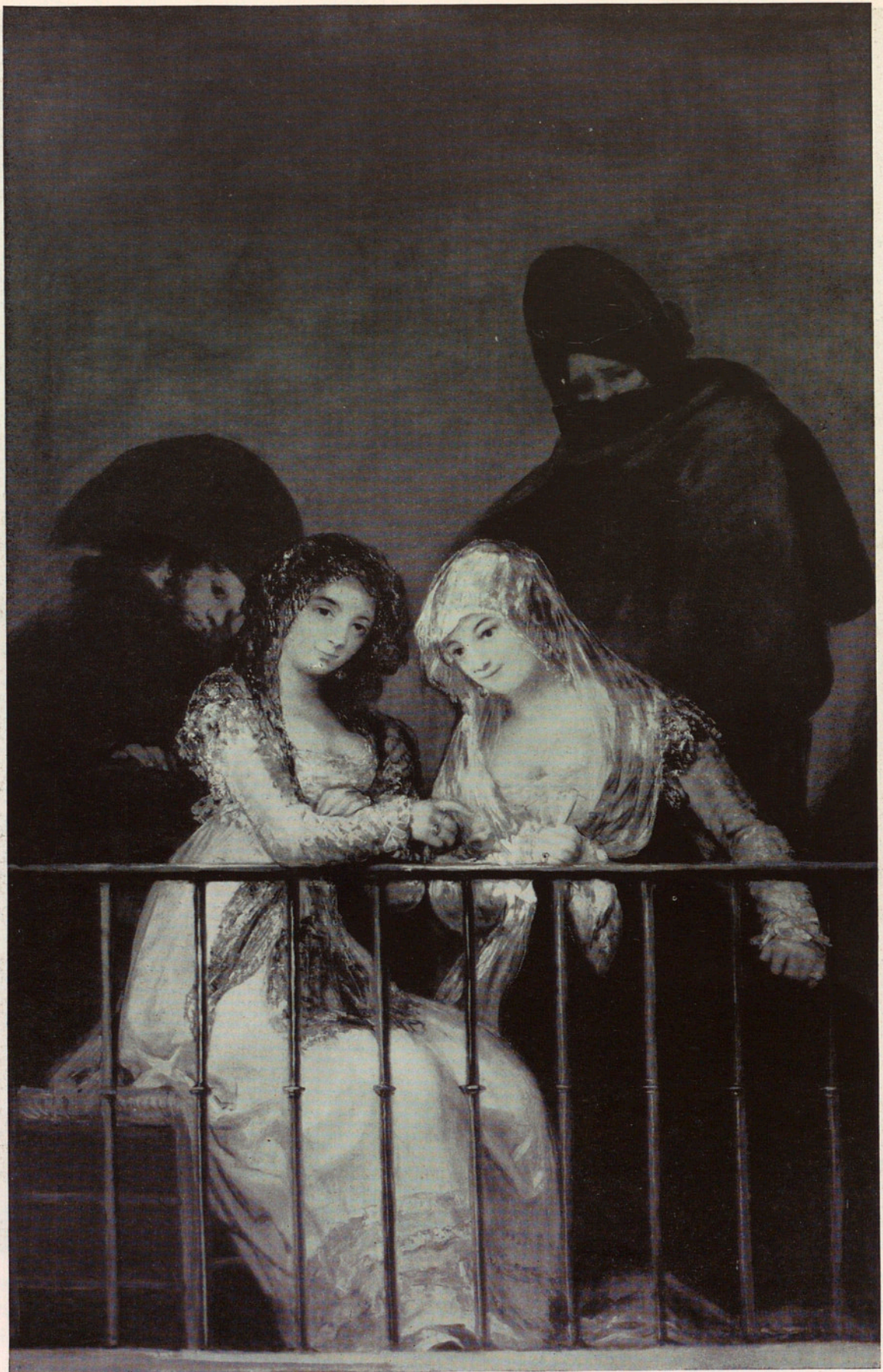
In 1814 Ferdinand VII returned to the Spanish throne, and Goya began his last series of court portraits—the King's portrait, the equestrian portrait of General Palafox (Prado), the Duke of St. Carlos in 1815, and the Duke of Osuna, son of his early patron, in 1816. His portrait of Ascencio Juliá and his own portrait are examples of how much greater his art became when he painted for his own pleasure. These portraits are modelled with yellow, blue, carmine, and white, all these colors interwoven in a most extraordinary manner. He had also learned to balance the tonality of the whole painting with the color of the background.

During this time he prepared sketches for his famous collection of bullfights, published in 1816. The *Majas on the Balcony* (Metropolitan Museum of Arts) (Figs. 96–97) and the *Forge* (The Frick Collection, New York) (Figs. 98–99) are among the best specimens of this last Spanish period. The mural compositions, painted in oil, in his country house on the outskirts of Madrid (now in the Prado) include the most unusual and fantastic themes and are painted in black and white with touches of burnt sienna and red ochre. Their emotional power is tremendous, the tragic background of the post-war Spanish spirit is apparent in every brush stroke; and the compositions are an amazing combination of mystery and irony. There is no relationship among these compositions, which mark the climax of the fantastic form seen earlier in his paintings in the Cathedral of Valencia and in his *Entierro de la Sardina*. Landscapes and figures are surrounded by the same tragic atmosphere which envelops the group of refugees depicted in the *Escape from a Burning Town*, a contemporary work, (F. Kleinberger and Company) (Fig. 100). The influence that these paintings has exercised on the modern Spanish school is certainly as great as that felt from Velázquez and El Greco. In these paintings, executed only for his own spiritual need, Goya attained the frank and brutal expression displayed in his etchings. In 1819 he painted several remarkable religious compositions, the sketch representing the *Garden of Gethsemane*, and the *Communion of St. Joseph of Calasanz*. In these paintings he transformed into a religious feeling all the fantastic strength incorporated in the murals of his house.

In this year Goya finished the series of etchings called "*Disparates*," the interpretation of which has always been very obscure. He signed the great portrait of Don Antonio Cuervo in 1819 (Godfrey S. Rockefeller) (Fig. 101), and in 1820 that of Don Tiburcio Pérez (Metropolitan Museum of Art), two of the finest portraits of his last period. At this time he probably also finished his series of liberal sketches which evoke a feeling of



95 FRANCISCO JOSÉ DE GOYA Y LUCIENTES
THE CONDESA DE GONDOMAR, CA. 1808
OIL PAINTING ON CANVAS
ARNOLD SELIGMANN, REY AND COMPANY, INC., NEW YORK



96 FRANCISCO JOSÉ DE GOYA Y LUCIENTES
THE MAJAS ON THE BALCONY, CA. 1810
OIL PAINTING ON CANVAS
METROPOLITAN MUSEUM OF ART, NEW YORK



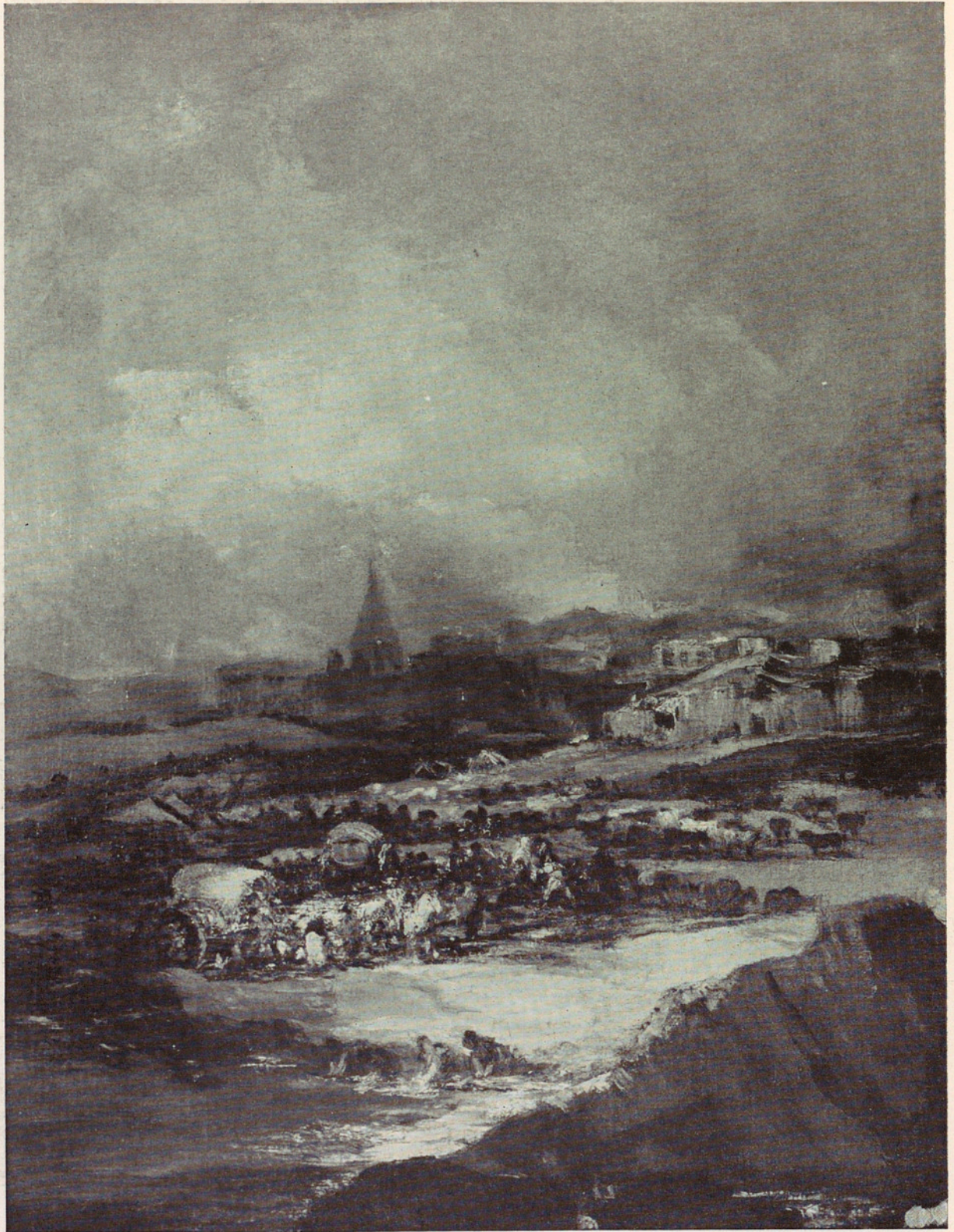
97 DETAIL OF NO. 96



98 FRANCISCO JOSÉ DE GOYA Y LUCIENTES
THE FORGE, 1815
OIL PAINTING ON CANVAS
FRICK COLLECTION, NEW YORK



99 DETAIL OF NO. 98



100 FRANCISCO JOSÉ DE GOYA Y LUCIENTES
ESCAPE FROM A BURNING TOWN, CA. 1815
OIL PAINTING ON CANVAS
F. KLEINBERGER AND COMPANY, INC., NEW YORK



101 FRANCISCO JOSÉ DE GOYA Y LUCIENTES
DETAIL OF DON JUAN ANTONIO CUERVO, 1819
OIL PAINTING ON CANVAS
GODFREY S. ROCKEFELLER, GREENWICH •



102 FRANCISCO JOSÉ DE GOYA Y LUCIENTES

A BULLFIGHT, CA. 1820

OIL PAINTING ON CANVAS

TOLEDO MUSEUM OF ART

the unusual but short-lived freedom of the period. The technique of the last ten years of his life is well represented in the figure of St. Paul (Lilienfield Galleries) (Fig. 103). This taste of liberty was unfortunately terminated in 1823, when Ferdinand VII reinstated a regime of absolutism with the natural consequence of a "white terror." It was necessary for Goya to remain hidden in the house of a friend. In 1824 Goya was authorized to leave Spain with the excuse of visiting the watering place of Plombières. He went to Bordeaux, a haven for Spanish political refugees. Moratín, one of the intellectual Spaniards exiled there, describes Goya as "deaf, old and weak, but very contented and wishing to see something of the world." Goya went to Paris and visited the Salon, and made several drawings and portraits, including probably his last self-portrait. He then returned to Bordeaux, where he made the famous set of four lithographs of bullfights. The oil painting, the Bullfight, in the Toledo Museum of Art (Fig. 102), is in composition almost identical to one of these lithographs. In a letter he mentioned that he planned to produce a new set of Caprices and that he had better ideas than when he produced his first edition. In another letter he told of making about forty trials of a sort of original miniature on ivory, something he had never seen done and more close to Velázquez than to Mengs. In a third letter he related that everything was failing him but his will.

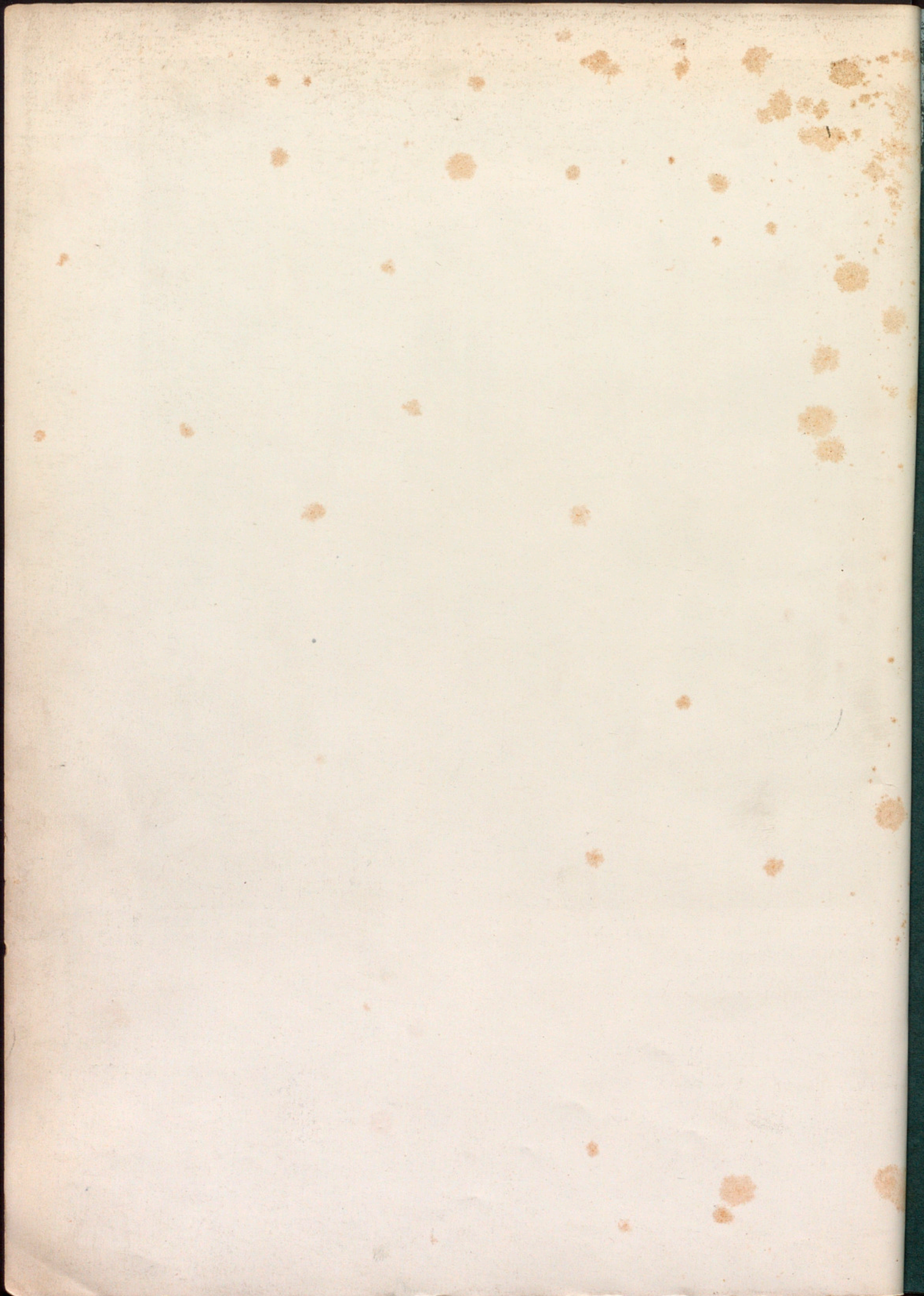
In 1826 he returned to Madrid alone, but returned very soon to Bordeaux where he executed the portrait of Moratín and the famous Milkmaid of Bordeaux. His last painting, unfinished, was the portrait of Don José Pio de Molina. He died March 12, 1828.

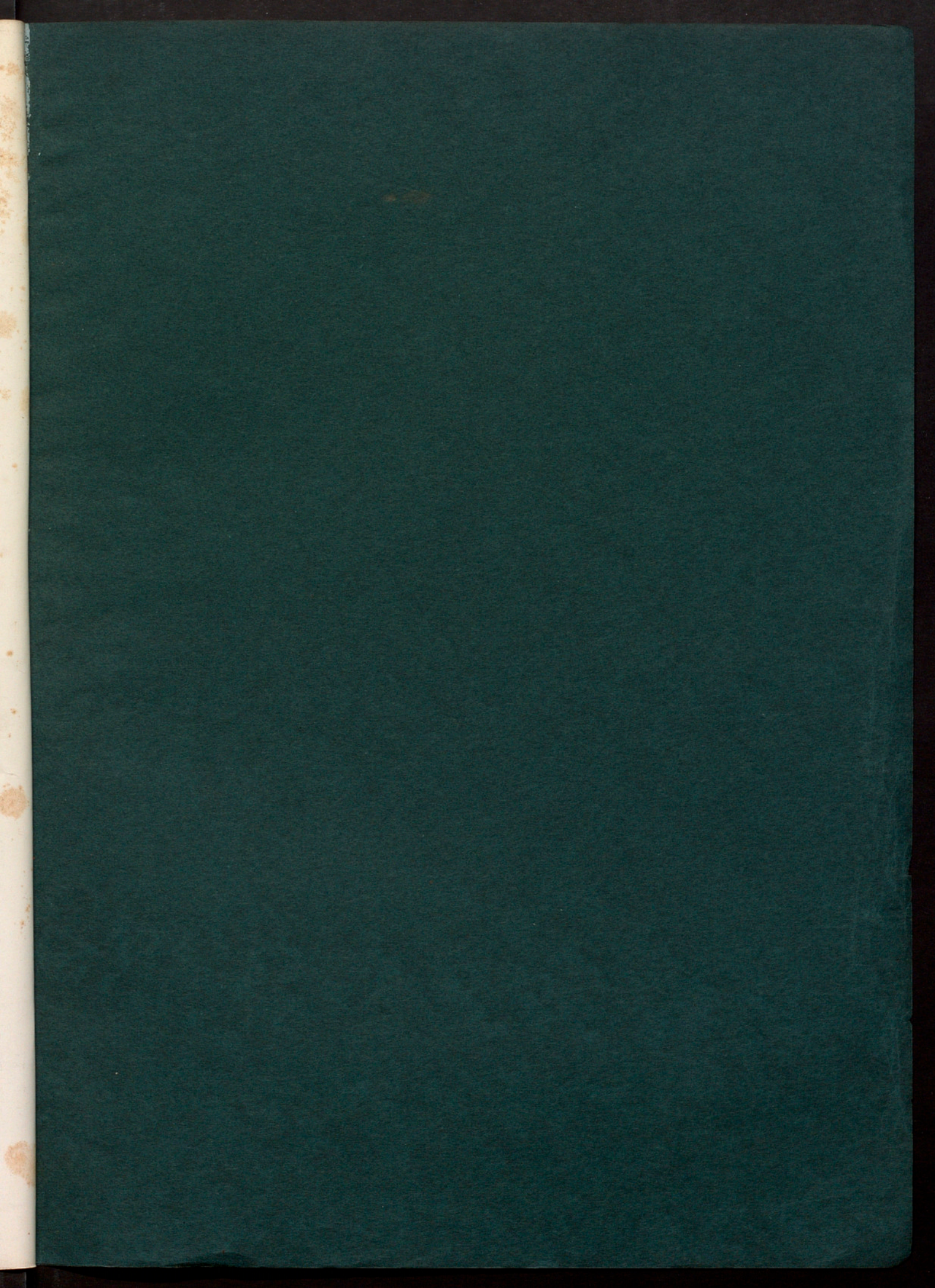


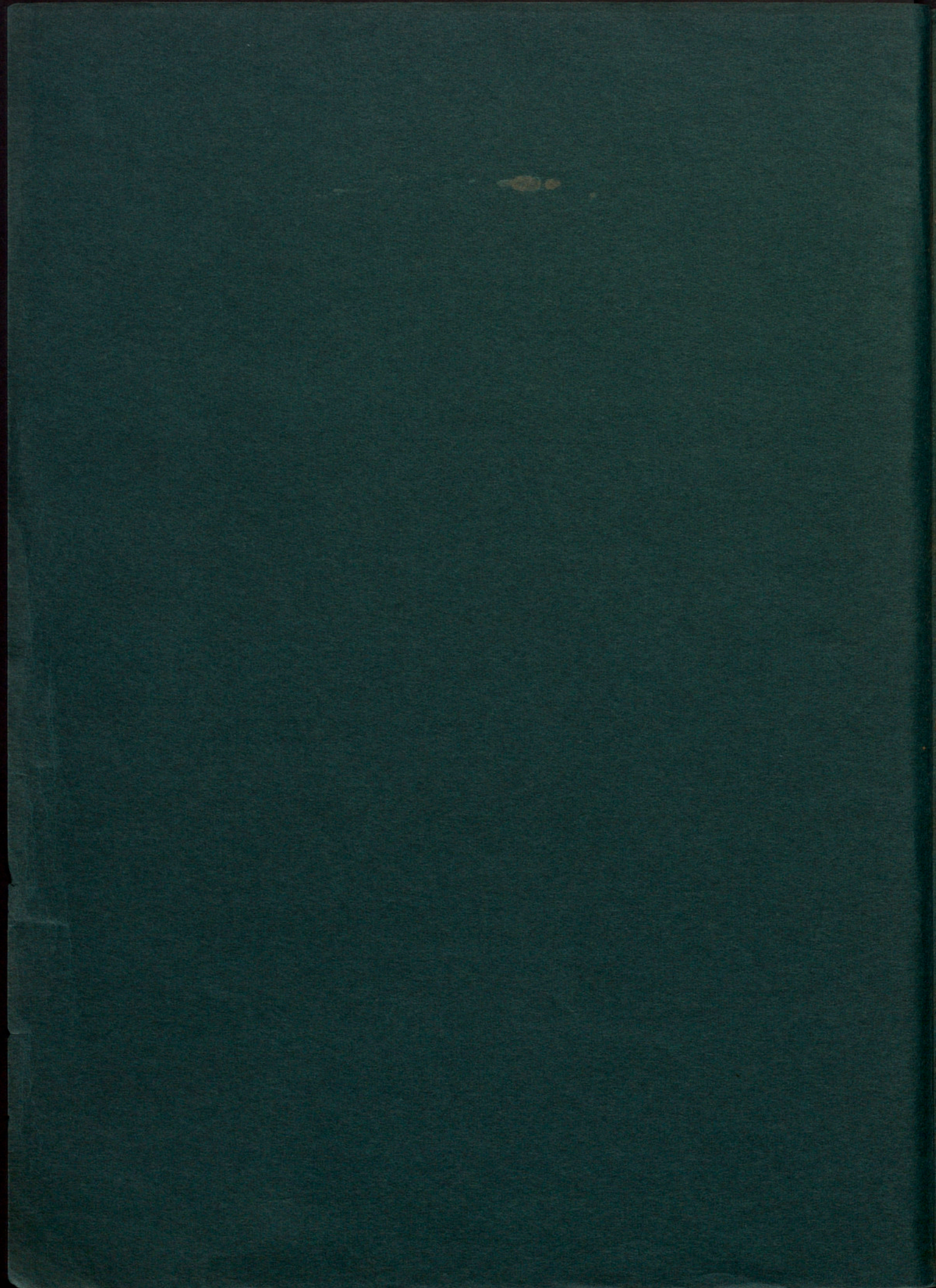
103 FRANCISCO JOSÉ DE GOYA Y LUCIENTES
ST. PAUL, 1820-1825
OIL PAINTING ON CANVAS
LILIENFIELD GALLERIES, NEW YORK

Print. Esp. Cen.
INSTITUTO AMATLLER
DE ARTE HISPÁNICO

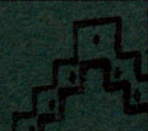
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ID. SIB: 18200
NUM. REG: 568

Paint. Ser. Tigris



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DE ARTE HISPÁNICO

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