

THE
BURLINGTON
MAGAZINE



Recent acquisitions at
The Spanish Gallery, Bishop Auckland

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Entrance to the Seville Gallery. (Photograph House of Hues).

CARMEN AT THE MET with an international cast, or a performance of, say, Leo Delibes' *Lakmé* in Paris at the Opéra Comique? There is no right answer of course; many people will want both, providing the Opéra Comique cast is up to scratch.

For the aficionado of the Spanish Golden Age, there are masterpieces aplenty in the great national collections of Europe and Spain. Nevertheless, outside Spain itself the thrill of Spanish art of the sixteenth and seventeenth centuries is hard to experience. The Spanish Gallery in Bishop Auckland, which opened in 2021, fills this space, covering not only the Golden Age but also the preceding century, to give the setting from whence it sprang.

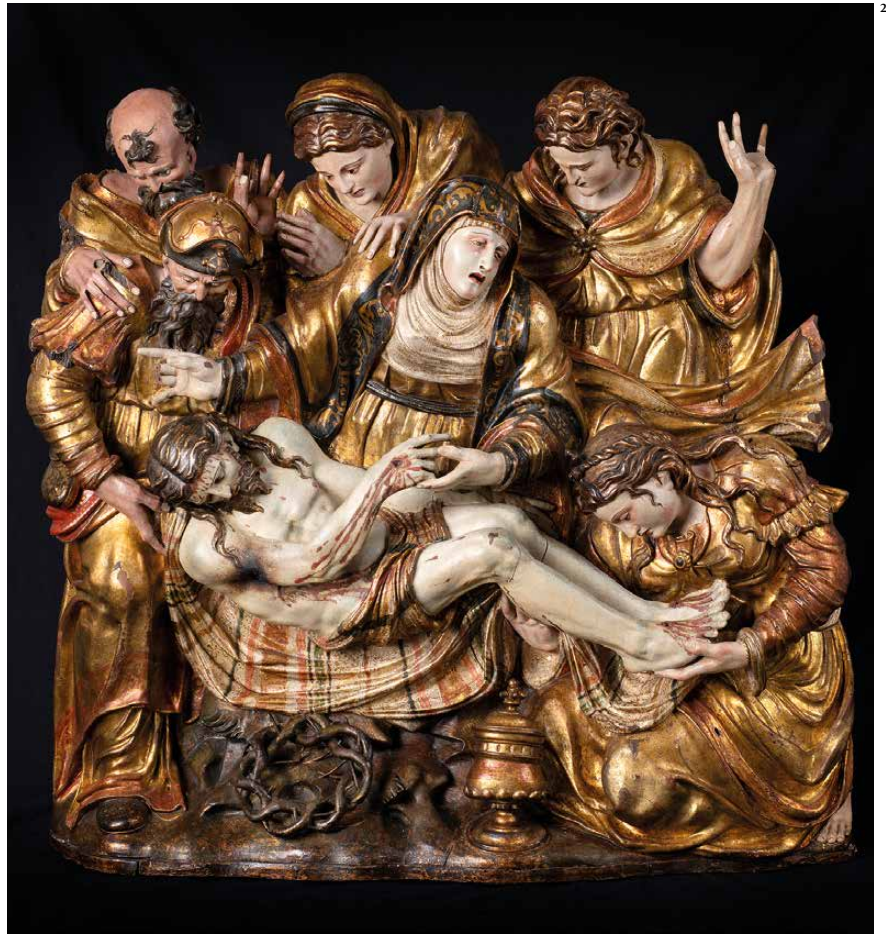
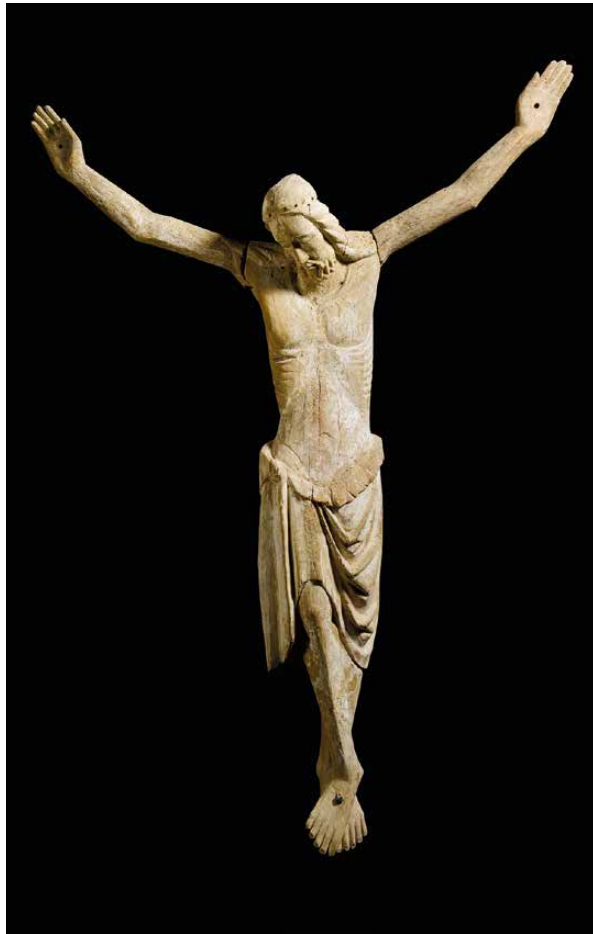
The Spanish Gallery is there to tell a story, not merely to fill a wall with pictures. It answers the question: what brought the Golden Age about? It sets the scene of a great empire in decline, whose people were preoccupied with eternity, but wherever they looked they saw only transience. Spanish art is a visceral cry, neither lovely nor elegant, which had the effect of promoting power over beauty, finding within it an authentic voice, which has ricocheted through successive centuries into the works of Edouard Manet, John Singer Sargent, Pablo Picasso, Francis Bacon and beyond.

The Spanish Gallery collection has taken some fifteen years to build and is augmented with loans, especially from our partners the Hispanic Society of America, New York. Everything illustrated here, however, is from the permanent collection. The international cast is present: in the case of El Greco and Bartolomé Esteban Murillo, triumphantly so. Diego Velázquez is represented by its fingertips: a Sevillian *apostolado* from a set of which only *St Thomas* and *St Paul* were previously known. Our *St Philip* is back from a 2021 exhibition in Orléans, where it has hung alongside those

two pictures as 'Velázquez and studio'; time and continued scholarship will no doubt throw further light on its status.

In the acquisitions policy emphasis was given to items that are difficult or impossible to see anywhere else, and priority was given to showing less well-known artists in more than a single example to put works in context. Visitors will see for instance a *Holy Family* by Juan Fernández Navarrete 'el Mudo', a pupil of Titian and father of the Spanish Golden Age; his work is scarcely known outside the Spanish royal collection. The father of Sevillian painting, Pedro Campaña, is represented by a small, rare *Crucifixion* in which he has reverted to his Netherlandish origins. A full-size sculpture of St Bartholomew by Bernabé de Gaviria – invisible outside his home town of Granada – is on show, as are two sculpted pieces by Arnao de Bruselas. Although the collection's representation of the influence of Caravaggio on Spanish Golden Age art is still a work in progress, we have early works by Jusepe de Ribera, Pedro Orrente, Juan Bautista Maíno and Orazio Borgianni, which highlight the way that Spain was at the forefront of the dissemination of his influence. We have emphasised the 'what might have beens': those painters seemingly destined for greatness who died young. The names of Mateo Cerezo, Juan Martín Cabezalero, Juan van der Hamen and Juan Antonio Frías y Escalante are in evidence. This may represent the cast, but the Spanish Gallery is not a cast list, it is a performance.

JONATHAN RUFFER
FOUNDER AND DIRECTOR
THE SPANISH GALLERY, THE AUCKLAND PROJECT
BISHOP AUCKLAND



EARLY WORKS

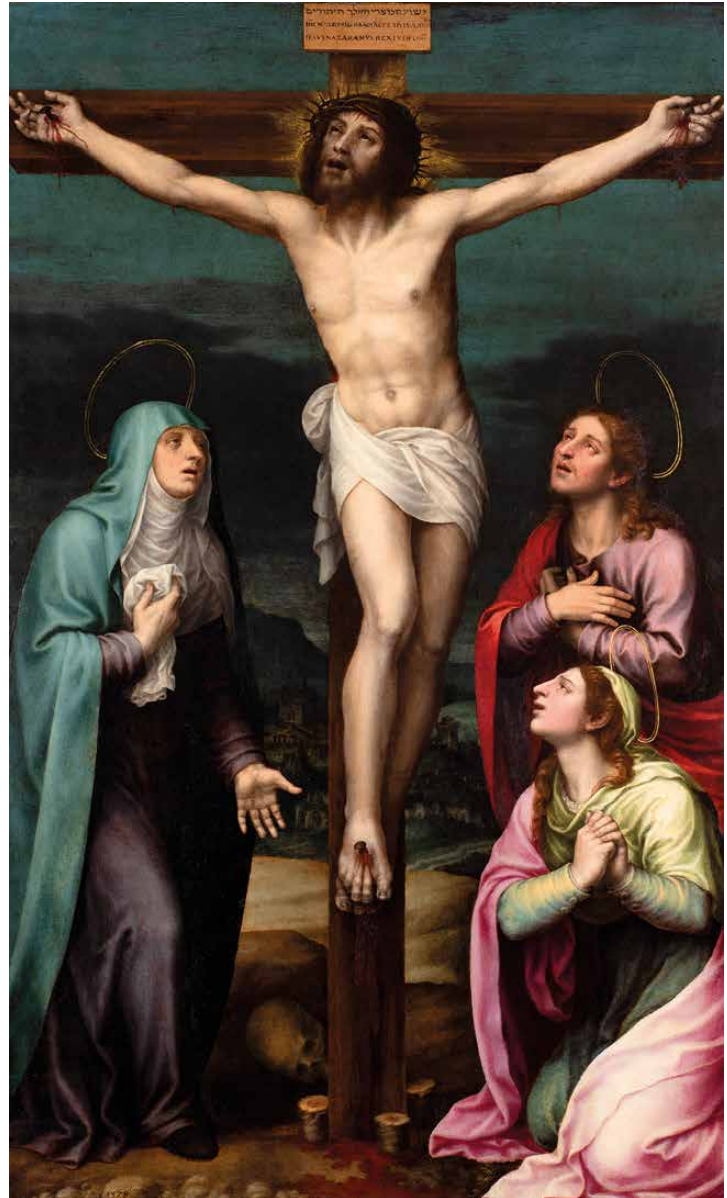
1. *Corpus Christi*. Catalan, 12th–13th century. Walnut with traces of polychrome and gilding, 202.5 by 138 by 310 cm.
Created by an unknown but highly skilled sculptor, this well-preserved *Corpus* is imbued with profound spiritual and devotional power. Stylistically, it fuses Byzantine and Christian traditions and can be related to a genre that evolved from the Gero Cross in Cologne Cathedral, a genre that was brought to Spain via the Limoges crucifixes of pilgrims on the Camino de Santiago. These large thirteenth-century sculptures share such distinctive features as splayed feet crucified with one rather than two nails, a long, low-hanging Byzantine *perizoma* (loincloth) and often a king’s crown instead of a crown of thorns.

2. *The Lamentation*, by Arnao de Bruselas (active 1536–64). 1536–64. Polychrome and gilded oak, 800 by 810 by 220 cm.
Born in Brussels as Arnao Spierincks, Bruselas trained in Brabant before moving to Zaragoza in 1536 as an apprentice to the Valencia-born sculptor Damián Forment (c.1480–1540). His polychromed and gilded sculptures are compact and expressive scenes of the events they represent. Renaissance in style, they show the influence of Italian and Flemish sculptors as well as that of Spanish artists such as Alonso Berruguete and Gaspar Becerra. In 1537 Bruselas moved to Logroño on the *Camino Francés*, where commissions for religious sculpture were plentiful and where he worked with Forment on the creation of the high altarpiece for the Cathedral of Santo Domingo de la Calzada. His many other works include the high altar of the Church of Santa Maria de Palacio, Logroño (1533), and the choir stalls of La Soe, Zaragoza (1560).

THE SIXTEENTH CENTURY

3. *The Holy Family*, by Juan de Juanes (c.1503–79). c.1545. Oil on panel, 74.5 by 57 cm.
Juanes was the leading artist in Valencia in the mid-sixteenth century. The presence of works by Flemish and Italian artists in Valencia had a major influence on the unique style Juanes went on to forge for himself. The distinctly Leonardesque style of this painting can be attributed to the influence of two Valencian artists: ‘The Two Hernandos’, Fernando Llanos and Fernando Yáñez. They trained with Leonardo and returned to establish an important workshop in the city. The unusual promotion of St Joseph to the foreground, in a tender embrace with the Christ Child, is a characteristically Spanish feature. This work was first published in 1927 in the Alcubierre Collection of the now destroyed Palacio de Monistrol in Madrid.

4. *Jesus is stripped of his garments*, by Juan de Correa de Vivar (c.1510–66). Mid-1540s. Oil on panel, 154.5 by 125 cm.
This panel was probably commissioned for the Cistercian Monastery of Santa María la Real in Valdeiglesias, Toledo, where Correa de Vivar worked almost exclusively from 1546 to 1550. Correa de Vivar was a native of Toledo and trained there under Juan de Borgoña (active 1495–1535), who was instrumental in bringing the influence of the Renaissance to Castile. This work demonstrates the Mannerist tradition that Correa de Vivar adopted after his time with Borgoña. It also reflects the influence of Raphael and Leonardo and can be compared stylistically with the work of Juan de Juanes.



5. *The Crucifixion*, by Juan de Juanes (c.1503–79). 1578. Oil on panel, 129 by 80 cm. This is one of the few dated works by Juanes and is recorded as hanging in the Palace of the Generalitat in Valencia in 1579. A highly educated man, Juanes absorbed the influences of important Italian works present in the city at the time, most notably of those of Sebastiano, brought from Rome by the diplomat Jerónimo Vich y Valterra. In this mature work – the agonising scene of Christ dying on the Cross – Juanes creates drama by using gesture and expression, which is enhanced by the artist’s confident draughtsmanship and subtle yet powerful use of colour and shade. On the reverse the artist has painted an image of two kinds of marble in a double oval design; such trompe l’oeil marble is a hallmark of works by Juanes.

The Spanish Gallery, Bishop Auckland

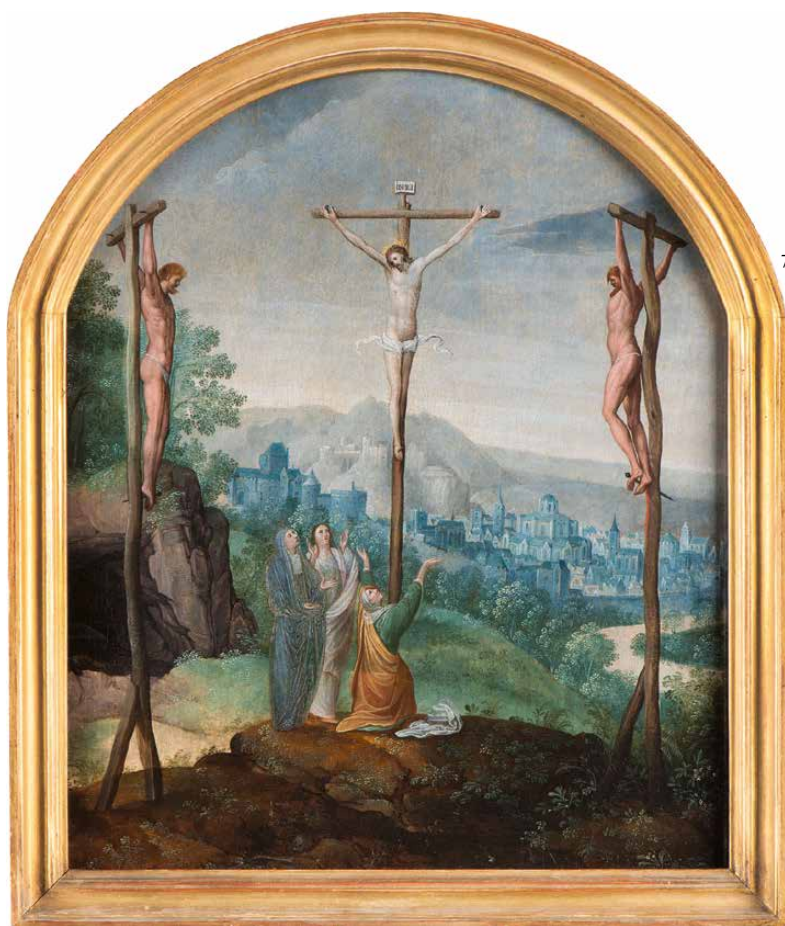
FATHERS OF THE GOLDEN AGE

6. *The return of the Holy Family with a view of Segovia*, by Juan Fernández de Navarrete (c.1538–79). c.1570–77. Oil on panel, 57.5 by 43 cm.

Navarrete has a claim to be the architect of the Spanish Golden Age, not only because of his influence on El Greco, but because of his close working relationship with Philip II in his royal palaces, notably El Escorial, but also (as shown here) in Valsain, which was a prototype in translating the spiritual ideas of the King into pictorial expression. By temperament and artistic judgment, Philip preferred the Italian school of Veronese and Titian, but it is no exaggeration to say that the conversations of these two 'holy fools' helped sow the seeds from which the Spanish Golden Age was to grow. This signed painting is of the utmost rarity and importance in the telling of the story of Spain's art. It is a painting of the Holy Family 'outside Segovia' – where the King's favourite residence, Valsain, shown in the painting, is set. It is not hard to see Philip II instructing Navarrete to declare that the Holy Boy – no longer a baby but King of Humanity – might be friendless in an alien land, but he is in the vicinity of a king with great earthly authority, who will welcome him in his home.

7. *Crucifixion*, by Pedro de Campaña, also known as Pieter de Kempeneer (1503–c.1580). 1570–80. Oil on oak panel, 28.3 by 23.6 cm.

Pedro de Campaña was born in Brussels to a family of leading tapestry makers. His earliest training was probably with Bernard van Orley. According to Francisco Pacheco, Campaña worked in Italy, where he decorated the triumphal arch for the coronation of Charles V in Bologna in 1530. In 1537 he moved to Seville, where he settled and became the most influential Flemish artist of his generation. Many of his works remain in situ and his *Descent from the Cross* (Seville Cathedral) was much admired by Murillo. In 1563 he returned to Brussels, where he lived until his death. Pacheco relates that in his later years Campaña painted small devotional works such as this panel for private clients in Seville. Here Campaña's exposure to the work of Michelangelo is evidenced in his use of distorted form and expression to create the drama of Christ's death. His attention to fine detail in this work, and his rendering of the figures in a much-reduced scale to their surroundings, further infuse the harrowing scene with poignancy.





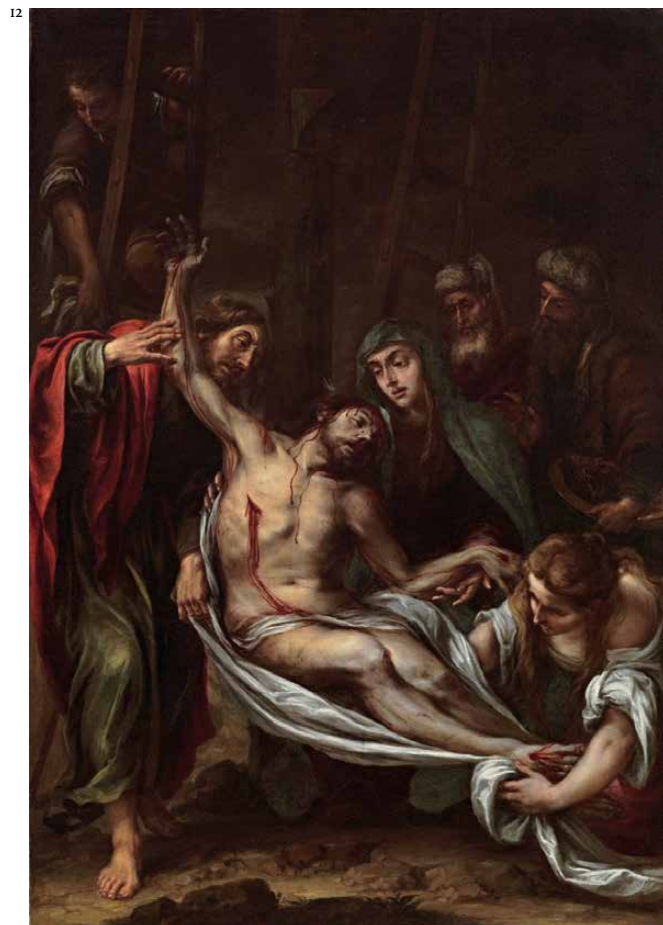
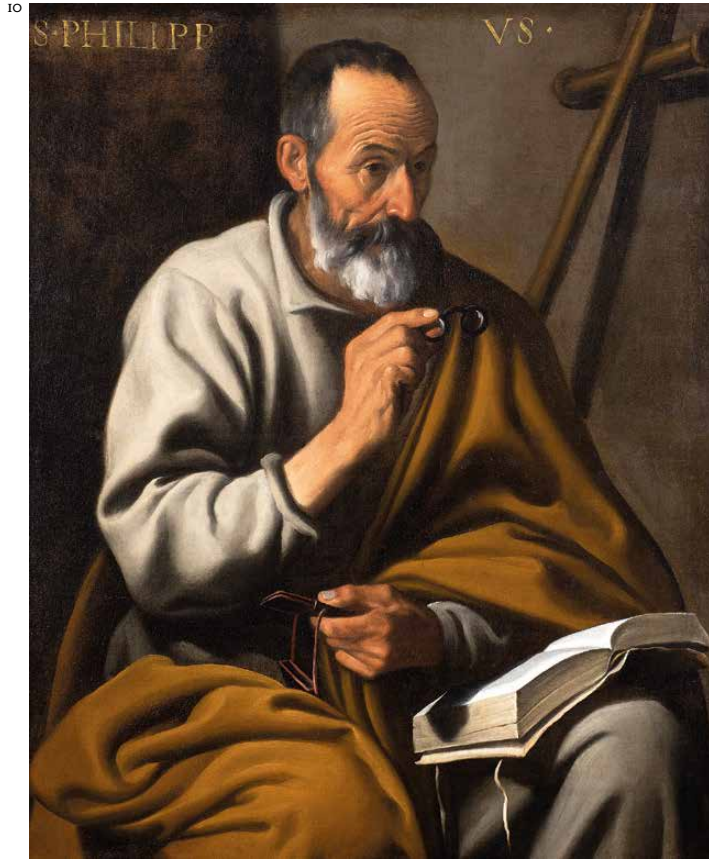
ROYALTY

8. *Philip II of Spain (1527–98)*, by the workshop of Anthonis Mor (1516/20–1576?). 1558–70. Oil on canvas, 185 by 102 cm.

Philip, Prince of Asturias became King of Spain on the abdication of his father, Charles V, in 1556. This portrait, which was painted a year later to commemorate Spain's victory over France at the Battle of St Quentin, was also designed to create an iconic image of the young King at the start of his reign. Mor's prime version, dated 1558–59, is in the Escorial. The King is shown wearing the cuirass of his famous *Cruces de Borgoña* armour, which is engraved with serrated Burgundian crosses, emblematic of Spanish armies and *armadas*. The breastplate is further engraved with the insignia of the Golden Fleece and a central image of the Virgin and Child, which Charles V also had engraved on his armour.

9. *Prince Don Carlos*, by the workshop of Alonso Sánchez Coello (c.1531–88), after Sofonisba Anguissola (c.1532–1625). 1567. Oil on canvas, 112.5 by 88.2 cm.

Don Carlos – the subject of Verdi's opera of 1867 – was the ill-fated eldest son and heir of Philip II and his first wife, Maria of Portugal. A vain, unstable and violent young man, he was finally imprisoned by his father for treason in 1568, a year after this portrait was painted and a year before he died. This painting derives from a lost prototype by the Italian court artist Sofonisba Anguissola, who was also the only woman to become Painter to King Philip II. This portrait was previously in the collection of Don Fernando Maldonado y Salabert, Count of Villagonzalo (1880–1936), and was included in the *Exhibition of Spanish Paintings* held at the Royal Academy of Arts, London, from November 1920 to January 1921.



GOLDEN AGE ARTISTS

10. *St Philip*, by Diego Velázquez (1599–1660) and studio. 1617–23. Oil on canvas, 96 by 76 cm. Inscribed upper left and upper centre right: S. PHILIPP VS
 Recently attributed to ‘Velázquez and studio’ by Benito Navarrete and Guillaume Kientz, Director of the Hispanic Society, this painting is believed to date from the three short years when Velázquez had his own studio in Seville, before being appointed Painter to Philip IV and moving to Madrid in 1623. It was recently included in an exhibition in Orléans that focused on works relating to the incomplete set of Apostles by the artist.

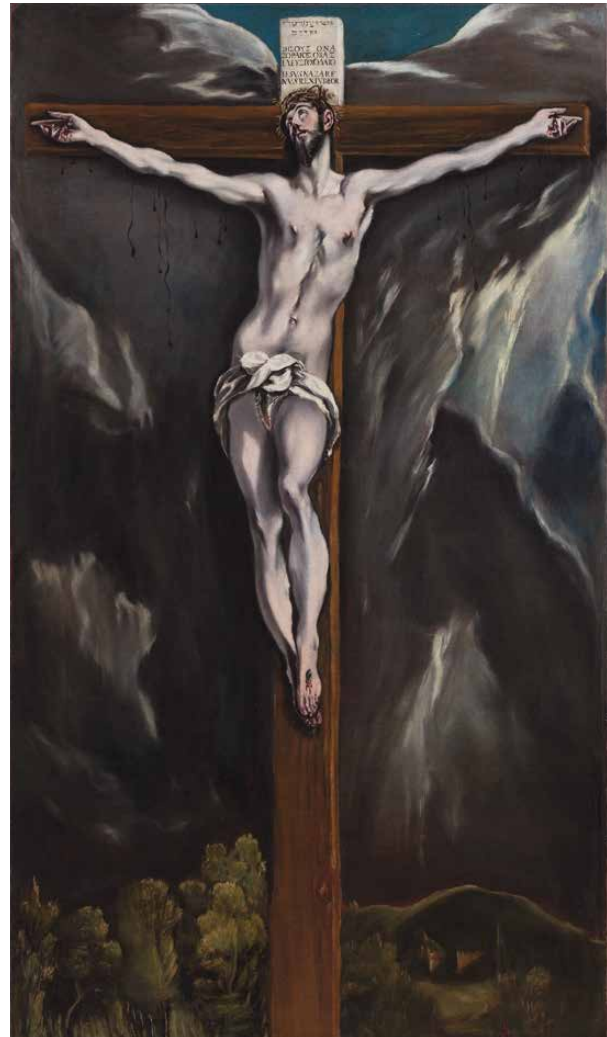
11. *St Ferdinand*, by Bartolomé Esteban Murillo (1617–82). c.1671. Oil on canvas, 170 by 114 cm.
 This important work by Murillo was painted to commemorate the canonisation of Ferdinand III of Castile (c.1201–52) in 1671. Elaborate events were held in Seville to celebrate the event and a festival book was compiled by Francisco de la Torre Farfán in which an engraving of this image of the King by Matias de Arteaga was included. The painting must have been an important commission, perhaps even by Queen Mariana, Philip IV’s widow and regent to the young Carlos II. She had taken an active part in the celebrations to promote her son’s status and highlight parallels between herself and Ferdinand’s mother, Queen Berengaria. First recorded in the collection of Infante Sebastián Gabriel de Borbón y Braganza (1811–75), the painting was sold into an American collection in the early twentieth century, after which its location was unknown until its recent reappearance and acquisition by the Zurbarán Trust.

12. *Descent from the Cross*, by Juan de Valdés Leal (1622–90). 1657–60. Oil on canvas, 208 by 144 cm.
 Harrowing in its emotional intensity, the collective despair of this scene is intensified by the darkening sky and the angular, ruffled folds of the clothing of the participants. The *Descent* and its companion, a *Pietà* in the Metropolitan Museum of Art, New York, form part of a group of paintings on the Passion painted by Valdés Leal at the height of his career in Seville in 1657–60.

13. *Portrait of a royal page*, by Juan van der Hamen y León (1596–1631). c.1625. Oil on canvas, 136 by 93 cm. (Purchased with support from the Art Fund).
 This young boy is believed to be a member of the noble Portuguese de Silva family, who held important positions at the court of the Habsburg monarchs. After Philip II inherited the Kingdom of Portugal in 1580, the two countries remained united for the next sixty years. Royal pages at the Habsburg court were known by the Portuguese word *meninos*, just as maids of honour to the court were known as *meninas*. Identified as a Van der Hamen by the late William B. Jordan, the artist’s renown as a still life artist is evident in his rendering of the gold thread on the boy’s highly decorated outfit and the fine detail of the lacework around his collar and cuffs.

14. *Christ on the Cross*, by El Greco (1541–1614). 1600–10. Oil on canvas, 179.4 by 103.5 cm. (Purchased with support from Art Fund, with a contribution from the Wolfson Foundation).
 Referencing St Matthew, El Greco’s spiritual expressiveness captures the pain, humanity and selflessness of Christ’s sacrifice during his last moments alive. The artist confronts the viewer with Christ’s twisted but aspiring form, which he contrasts with the rigid geometry of the Cross. The dark storm increases the emotional intensity, breaking at the moment of Christ’s death and setting off his form and the anguish on his face as he makes a final despairing plea to his Father. El Greco painted many variations on this subject. This work most closely resembles the Cleveland Museum of Art’s *Christ on the Cross*, which can also be dated to c.1610.

15. *Ecce Homo*, by Mateo Cerezo (1636–66). 1660–64. Oil on canvas, 76.5 by 64 cm.
 In this powerful image of Christ after he has been crowned with thorns and scourged, Cerezo references not only Guido Reni’s popular paintings of the subject, but also earlier, more harrowing representations by Flemish artists and its intensity contrasts sharply with gentler treatments of the subject by Murillo. Cerezo’s treatment with its graphic brutality of the crown of thorns succeeds in fulfilling the Counter Reformation’s mandate to engage the viewer directly with both Christ’s internal and external pain and suffering.



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16. *Copatronazgo*, by Juan Bautista Maíno (1581–1649). c.1627. Oil on canvas, 145 by 103 cm.

This painting by Maíno, who was art tutor to the young Philip IV, represents the highly controversial debate on the joint patronage of St James the Greater (Santiago) and St Teresa of Avila that raged in Spain between 1617 and 1630. Sanctioned by the Pope in 1627, the *Copatronazgo* created such vitriolic opposition that the *Santiaguistas*, led by writer Francisco de Quevedo, campaigned until they eventually found a legal loophole by which to have the ruling overturned: namely that the union and the campaign surrounding it had caused serious damage to the cult of St James. Pope Urban VIII was then forced to issue an edict banning the *Copatronazgo* and ordering the destruction of all images. This canvas is the only known original painting of the subject to have survived.

17. *St Anthony of Padua with the Christ Child*, by Juan Bautista Maíno (1581–1649). c.1608. Oil on canvas, 184 by 147 cm.

This newly identified painting by Maíno was discovered in Italy and confirms the artist's presence in the country during his formative training. It exemplifies the powerful influence on him of Caravaggio and his radical use of *chiaroscuro*, which he then brought back to Spain. The saint's right hand is a striking copy of the extended hand of St James in Caravaggio's *Supper at Emmaus* in the National Gallery, London. St Anthony of Padua (1195–1231) was born in Portugal and joined the newly-formed Franciscan Order. Renowned for his sermons, he is shown here preparing for one, when he is visited by the Christ Child.

18. *The Penitent Magdalene*, Juan Bautista Maíno (1581–1649). c.1609. Oil on canvas, 117.5 by 89.2 cm.

This painting shows the powerful influence of Orazio Gentileschi on Maíno during the early years of his career in Rome. The Magdalene's luxurious hair and rich, velvet coverlet are at odds with her desert cave retreat and are far removed from the more serious, penitential images usually associated with the saint. When Maíno returned to Spain in 1611 he went to the Dominican monastery of San Pedro Martir in Toledo, where he worked on their commission for the decoration of the high altarpiece. Two years later, he took Holy Orders and joined the Dominicans. This subject was unlikely to have been painted by Maíno during this period and its Italian origin may be attributed to its first recorded owner, Don Juan de Matute (d.1629), who had been a protonotary apostolic to Pope Urban VIII.

19. *Mary Magdalene and her pot of ointment*, by Juan Martín Cabezalero (c.1634–73). Late 1660s. Oil on canvas, 66.5 by 52.5 cm.

This depiction of Mary Magdalene shows Cabezalero's debt not only to his master, Carreño de Miranda, but also to Van Dyck. Unusually for Spanish Counter Reformation art of this date, the saint is not depicted as a penitent Magdalene, but rather in a beautiful dress and as if this were a sixteenth-century donor portrait. The significance of the model is unknown but she was obviously a favourite, as she also appears in the artist's other work in the Gallery, *St Ildephonsus receiving the chasuble*.

20. *St Ildephonsus receiving the chasuble from the Virgin Mary*, Juan Martín Cabezalero (c.1633–73). c.1667. Oil on canvas, 191 by 135 cm.

One of a group of promising artists in Madrid in the second half of the seventeenth century, Cabezalero died young. Palomino tells us he was a studious and modest man, who trained in the studio of royal *Pintor de Cámara*, Juan Carreño de Miranda (1614–85). He must have had a good relationship with his teacher, as he continued to live at Carreño's home after becoming a Master Painter. His work is characterised by monumental forms, with intense, brilliant colours; they show a knowledge of Rubens, who was very influential in Spanish art of this period and to whose work he would have been exposed in the royal collection. St Ildephonsus (c.607–67) was a theologian and Archbishop of Toledo whose dedication to the Virgin Mary was rewarded by her appearance and presentation to him of a chasuble. Representations of this native Spanish saint were popular around 1667, the thousandth anniversary of his death.

21. *The Virgin of the Immaculate Conception*, by Juan Martín Cabezalero (c.1634–73). Late 1660s. Oil on canvas, 191 by 135 cm.

In this work Cabezalero represents – presumably on behalf of his donor – a synthesis of the dogma of the Immaculate Conception. There was an intense campaign at this time to promote the Virgin Mary and for the dogma to become official. This was, however, resisted by the Church until as late as 1854, perhaps due to the intense rivalry that it generated between the Dominican and Franciscan Orders. Cabezalero incorporates the symbols of Mary's prerogatives or graces, such as the twelve stars and the spotless mirror reflecting her purity.



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STILL LIFES

22. *Still life with a basket of fruit*, by Mateo Cerezo (1637–66). 1660–64. Oil on canvas, 46.5 by 113 cm. Inscribed with inventory number 157.

Tragically, like his near-contemporary Juan Martín Cabezalero, Cerezo died young, aged only twenty-nine. These four still lifes, together with his *Ecce Homo* and two paintings of the *Penitent Magdalene* exhibited in the Spanish Gallery, highlight both the amount of work Cerezo produced in his short life and the versatility of his prodigious talent.

23. *Still life with a basket of fruit, artichokes and a bunch of asparagus*, by Mateo Cerezo (1637–66). 1660–64. Oil on canvas, 46.4 by 113.7 cm. Inscribed with inventory number 163.

24. *Still life with vegetables and a copper vessel*, by Mateo Cerezo (1637–66). 1660–64. Oil on canvas, 63.5 by 117 cm.

25. *Still life with game and other foodstuffs*, by Mateo Cerezo (1637–66). 1660–64. Oil on canvas, 48.1 by 103.7 cm. Inscribed with inventory number 143.

26. *Still life with a large array of flowers in a glass vase on a stone pedestal*, by Juan de Arellano (1614–67). 1665–70. Oil on canvas, unlined, 82.5 by 62.8 cm. Signed lower right: *Juan de Arellano*.

Arellano is rightly regarded as Spain's leading painter of *floreros* of the seventeenth century. His sophisticated yet naturalistic arrangements, with his subtle command of *chiaroscuro* and painterly delicacy, acknowledge his debt to Dutch and Italian flower painting. Palomino relates that Arellano was in his thirties before he decided to focus on flower painting, beginning by copying works of the Italian flower painter Mario Nuzzi.

27. *Still life with apples, grapes and acorns*, attributed to Antonio de Pereda (1611–78). c.1647. Oil on canvas, 58.3 by 45 cm.

This is one of three known versions of this composition. The Auckland version was attributed by the late William B. Jordan of the Meadows Museum to Antonio de Pereda, while the other two have been given respectively to Juan Fernández *El Labrador* (private collection) and to Juan de Espinosa (Museo Nacional del Prado). Pereda and Fernández were pupils of the Italian artist Giovanni Battista Crescenzi, who came to Madrid in 1617 with another pupil, Bartolomeo Cavarozzi. Crescenzi brought not only the influence of Caravaggio to Spain but more specifically the art of still-life painting, which he was instrumental in developing in Madrid.

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28. *Still life with song birds and a chocolate service*, by Francisco Barranco (active Seville, mid-17th century). 1647. Oil on oak panel, 30.5 by 50.8 cm. Signed and dated lower right: *Fco Barranco fac/1647*. This is one of only three surviving, signed and dated works by Barranco, all of which are still-life paintings. Although little is known about Barranco, Ceán Bermúdez tells us he was active in Andalusia around 1646 and it is believed he was influenced by a community of Flemish artists living in Seville. Seville's trade with the New World is reflected in the chocolate service from Mexico, with its copper *chocolatera*. An ongoing debate about whether chocolate could be consumed in Lent had existed until Pope Gregory XIII (1572–75) was given a bowl of it to drink. He sanctioned its use by declaring, 'this does not break the fast'.

CONCLUDING WORKS

29. *Portrait of a Spanish officer*, circle of Diego Velázquez. c.1629. Oil on canvas, 84.5 by 78 cm. Inscribed lower left with inventory number: 2. The first recorded owner of this painting was a commercial gallery in New York, since when it has been the subject of multiple attributions, including Murillo and Jusepe Leonardo. The artist follows Velázquez's early dark palette of browns and blacks, such as in the *Kitchen maid with the Supper at Emmaus* (c.1617), as well as his technique of painting directly onto the canvas.

30. *La Perra de Graus*, by Francisco Bayeu y Subías (1734–95). c.1788. Oil on canvas, 43.3 by 72.7 cm. Signed lower left: *Fran^{co} Bayeu*. In 1788 Bayeu – brother-in-law to Francisco de Goya – wrote to a contact in Zaragoza on behalf of Carlos II, requesting Aragonese breeding dogs to bolster the royal pack. For whatever reason this dog was not sent; Bayeu painted it in Zaragoza while on holiday. The painting remained in his possession until his death in 1795.

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