

## Two Portrait Drawings by Goya

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IN THE BIBLIOTECA NACIONAL at Madrid are two portrait drawings which, according to the inscription, represent the two painters Luis de Vargas and Luis Fernández (Pls. 32-33).<sup>1</sup> Barcia<sup>2</sup> listed the two works among the drawings of anonymous Spanish artists of the eighteenth century and described the vivid character of their physiognomies defined in a firm but delicate technique, and indicated that they once were part of the collection of Valentín Carderera, the painter and art critic to whom the majority of drawings in the Biblioteca Nacional in Madrid originally belonged. Carderera, Goya's most important early biographer, wrote in his first article dealing with Goya's drawings: "Vers 1798 Goya exécuta les portraits des plus célèbres peintres de l'Espagne,"<sup>3</sup> and repeated this in his second article with greater precision: "Vers 1798 Goya exécuta douze ou treize croquis pour les portraits des plus

célèbres peintres de l'Espagne."<sup>4</sup> Eight of these portraits were recently published by Xavier de Salas.<sup>5</sup> They represent Cornelio Schut, Pablo de Céspedes, Zurbarán, Alonso Cano, Cesare Arbasia, Felipe Liaño, Pedro Roldán, and Juan Fernández Navarrete "el Mudo." Three, those of the painters Céspedes, Schut, and Cano, as well as the folder that still contains these drawings, are still in the possession of Carderera's heirs. One, the portrait of Zurbarán, was also in Carderera's collection, and has been traced by Salas to the Cabinet des Dessins at the Louvre (Fig. 1).<sup>6</sup>

Carderera himself wrote on the folder just mentioned:<sup>7</sup>

10 Retratos de Artistas  
Gerónimo Fernandez o Hernandez, Escultor  
Franco. Zurvarán  
Luis Fernandez, Pintor  
Luis de Vargas, Pintor  
Senen Vila  
Cornelio Schutz, Pintor  
Francisco Salcillo y Alcaraz, Escultor  
Pablo de Cespedes, Pintor, 2 retratos  
Alonso Cano, Escultor y Arquitecto

A comparison of this list with the eight portraits published by Salas shows that four of the latter (Arbasia, Liaño, Roldán, and Fernández Navarrete) did not belong to Carderera, and that their provenance remains to be established; it also shows that seven of Carderera's portraits have disappeared.

Those listed by Carderera as representing Luis Fernández and Luis de Vargas are here identified with the drawings at present in the Biblioteca Nacional.<sup>8</sup> Although they correspond in size, technique<sup>9</sup> and style with the others in Carderera's series, they are surprisingly different in some stylistic features which, on the other hand, they have in common with certain of those published by Salas. In the portraits of Luis de Vargas and Luis Fernández, Goya carefully delineated and delicately modeled the faces, especially details around eyes and mouth, while he indicated ears, the ruff, and the area around the shoulders only roughly. He shadowed the background unobtrusively with vigorous parallel hatchings of varied density, distributed the light and dark masses contrastingly with occasional loss of detail in



Fig. 1 FRANCISCO GOYA.

Portrait of Francisco de Zurbarán.  
*Paris, Louvre.*

the strong chiaroscuro effects. Similar in type to these two are the portraits of Zurbarán, Arbasia, Liaño, and Fernández Navarrete. Those representing Cano, Schut, Roldán, and Céspedes, however, have been executed more uniformly in all parts (Figs. 2-4). Details emerge more clearly, and as a result, the unusual proportions and relationships of the different components become more distinct. The background is composed of a series of closely-spaced hatchings. The names of the artists, originally inscribed by Goya beneath the portraits as shown in the first group, have here been erased and inscriptions in red ink have been substituted. It therefore can be assumed that the drawings were also retouched at a later period.

Goya must have reverted to certain originals as models for these portraits.<sup>10</sup> That of Luis Fernández could not be traced. Moreover, identification of the sitter is rendered uncertain due to the existence of a number of artists possessing the same name. The





Fig. 2 FRANCISCO GOYA.

Portrait of Alonso Cano.

Madrid, Private Collection.

great ruff, becoming unfashionable in Spain during the early seventeenth century, seem to point to the senior Fernández, who according to Ceán Bermúdez lived at Seville about 1580 and was the master of Pacheco.<sup>11</sup> Goya modeled his portrait of Luis de Vargas after a drawing by Pacheco (Fig. 5) found in the latter's work *Libro de Descripción de verdaderos Retratos de Ilustres y Memorables varones*, an unfinished manuscript with a colophon dated 1599. Although it had been missing for a long time and was only published as a whole in the later nineteenth century,<sup>12</sup> at least part of this legendary book must have been known in Madrid as early as 1798 and therefore long before the 1820's as suggested by Asensio.<sup>13</sup> This is indicated by the probable date of Goya's series of portrait drawings, the year 1798.



Fig. 3 FRANCISCO GOYA.

Portrait of Cornelio Schut.

Madrid, Private Collection.

There is no reason to doubt Carderera's statement<sup>14</sup> that they were to serve as illustrations for the dictionary of artists published by Ceán Bermúdez<sup>15</sup> in 1800 because Carderera had acquired the drawings of his collection from Ceán.<sup>16</sup>

It is, however, surprising that Goya's drawings did not appear in Ceán's dictionary, which is entirely without illustrations. Ceán was permitted to publish the six volumes of his work at the expense of the Academia de San Fernando in Madrid, which had sanctioned its publication and stipulated the conditions.<sup>17</sup> However, the secretary of the Academy, Ysidoro Bosarte, probably opposed Ceán's undertaking, having re-edited Palomino's book *El museo pictórico y escala óptica*,<sup>18</sup> which also contained biographies of artists, and feeling that his own enterprise





Fig. 4 FRANCISCO GOYA.

Portrait of Pablo de Céspedes.

Madrid, Private Collection.

would be eclipsed by Ceán's more up-to-date dictionary. This supposition is supported by Ceán's complaints to friends of his that Bosarte had jealously hindered his intention to include biographies of contemporary artists in his dictionary.<sup>19</sup> Possibly Bosarte also obstructed a more expensive and more attractive edition with portraits after Goya's drawings.

Finally the question arises as to the selection of the artists represented. Perhaps Ceán originally commissioned Goya to initiate the series with drawings based on engravings that Ceán already possessed,<sup>20</sup> since, although the series exists today in incomplete form, one observes that the selection lacks organized plan. For example, one notes the presence of painters belonging to the "grand style" admired by Ceán,



Fig. 5 FRANCISCO PACHECO.

Portrait of Luis de Vargas.

(Ms. *Libro de Descripción de verdaderos Retratos de Ilustres y Memorables varones*, folio 74.)

Madrid, Palacio de Oriente.

such as Vargas and Céspedes, as well as of an artist like Schut whom Ceán reproved for incorrect drawing and a lack of elegance in his figures. Ceán also remarked that it was a tragedy for the sculptor Salcillo to have been born into a century antagonistic to the development of great sculpture.<sup>21</sup>

These portraits were not meant to be statements in praise of the artist as were those of preceding iconographies typified by Van Dyck and Pacheco (which provided Goya with models in two cases). Like the historian Ceán, Goya tried to represent the artists in a frankly objective manner.<sup>22</sup> In this latter sense all the artists were qualified for portrayal; however, as this would have been physically impossible, it is understandable that Ceán ultimately did not insist on the illustration of his work.



1. Luis de Vargas: 156 x 158 mm.; Luis de Fernández: 160 x 117 mm. Both in red chalk. At the top right is the stamp of the Biblioteca Nacional, indicating the provenance from the Carderera collection.
2. A. M. de Barcia, *Catálogo de la colección de dibujos originales de la Biblioteca Nacional*, Madrid, 1906, nos. 2101 and 2102.
3. V. Carderera, "François Goya. Sa vie, ses dessins et ses eaux-fortes," *Gazette des Beaux-Arts*, 1860, VII, p. 225.
4. V. Carderera, "François Goya," *Gazette des Beaux-Arts*, 1863, xv, p. 237, note 1.
5. Xavier de Salas, "Portraits of Spanish Artists by Goya," *Burlington Magazine*, cvi, 1964, pp. 14-19.
6. Louvre, Inv. 18482 (as a self portrait of Zurbarán).
7. Salas, *op. cit.*, p. 15.
8. Carderera therefore had not identified wrongly, as Salas supposed (*loc. cit.*, p. 16), the painter Luis Fernández with Juan Fernández Navarrete whose portrait is among those discovered by Salas. As we know now, Goya had represented both painters, but only the portrait of Luis Fernández published here can be traced back with certainty to Carderera's collection. Another portrait of Céspedes, likewise from Carderera's collection, is also in the Biblioteca Nacional in Madrid (Barcia, *op. cit.*, no. 2098), and a third one in the Library of the Escorial (28-I-14, p. 70). Both seem to be copies after a drawing by Goya or after a common model.
9. All drawings are in red chalk and have a border also drawn in red chalk. The measurements are between 120 and 170 mm. in height and 80 to 150 mm. in width.
10. For Fernández Navarrete, Salas postulated as model a self-portrait of this painter, originally in the Escorial and later in the Marshal Soult collection (cf. Salas, *loc. cit.*, p. 19). A drawing representing Navarrete, is in the Library of the Escorial (28-I-14, p. 70). It seems to be a copy after a drawing by Goya or after a common model. An engraving after this drawing is reproduced in *El Arte en España*, iv, 1866, p. 22. The model for Cornelio Schut (engraving Van Dyck's *Iconography*) was identified by E. Brochhagen (*Burlington Magazine*, cvi, 1964, p. 185).
11. J. A. Ceán Bermúdez, *Diccionario histórico de los más ilustres profesores de las bellas artes en España*, Madrid, 1800, II, p. 88.
12. *El libro de descripcion de verdaderos retratos de illustres y memorables varones*, escrito y dibujado por Francisco Pacheco, Sevilla, Litografia de Enrique Utrera, 1870. J. M. Asensio, *Francisco Pacheco, sus obras artísticas y literarias, especialmente el Libro de Descripcion . . .*, Sevilla, 1867. The portrait of Luis de Vargas drawn by Pacheco, is found on folio 74; the original is in the Library of the Palacio de Oriente, Madrid. Another part of the manuscript is kept at present in the Museo Lázaro Galdiano, Madrid.
13. Asensio, *op. cit.*, pp. 66 f.
14. Carderera, in *Gazette des Beaux-Arts*, 1860, VII, p. 225.
15. Cf. note 10.
16. Carderera wrote on the folder, below the list of ten artists: "Esta [serie] la compré en Casa de D. Ag. Ceán Bermúdez que parece la tenia preparada para acompañar la edición de su Diccionario" (cf. Salas, *loc. cit.*, pp. 15 f.).
17. Archive of the Academia de San Fernando, Madrid, Libro de Juntas particulares, vol. v. (1795-1802): Junta of August 4, 1799; September 1, 1799; October 6, 1799.
18. First edition 1715 and 1724; second edition 1795-97.
19. Letter from Ceán to Vargas, December 18, 1802 (cf. *Boletín de la Real Academia de Bellas Artes de San Fernando*, año xx, 1900, no. 200, p. 209); letter from Ceán to Vargas, May 11, 1803 (cf. *Boletín de la Real Academia de la Historia*, 1905, pp. 8-9).
20. Ceán Bermúdez undoubtedly owned a drawing representing Arbasia and the engraved portrait of C. Schut (cf. note 10 and Salas *loc. cit.*, pp. 16 f.).
21. Ceán Bermúdez, *op. cit.*, I, pp. 316 ff.; IV, pp. 358 f.; V, p. 135; VI, pp. 25 ff.
22. In a letter to a friend (*Carta de D. Juan Agustín Ceán Bermúdez a un amigo suyo, sobre el estilo y gusto en la pintura de la escuela sevillana, y sobre el grado de perfección a que la elevó Bartolomé Estevan Murillo, cuya vida se inserta, y se describen sus obras en Sevilla*, Cádiz 1806) Ceán writes specifically about his intentions to report only about the history, in this case of the school of painting of Seville, without presenting it as exemplary.