



Pinazo

History and Portraiture:
from the Grand Tradition
to Modernism



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Pinazo
2016

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EXHIBITION

October 4, 2016 – January 8, 2017
Museum of Fine Arts of Valencia



Ignacio Pinazo Camarlench

History and Portraiture. From the Grand Tradition to Modernism

Holbein abroad and Joanes here at home represent the sentiment of beauty, of the silhouette and of the line; qualities so undervalued today, and whose absence is so detrimental to modern art and, in consequence, it is possible that we may not endure beyond our own time.

If we wish to see the importance of the portrait in art, let us look at its history. All the most notable works since the Renaissance are portraits. In fact, in the best works by Velázquez, by Greco and by other artists, both ancient and modern, we see that the portrait, both individual as well as in scenes, has been the touchstone for judging the greater or lesser degree of each artist's talent, observation and sentiment, and here we are excluding historical and fantasy paintings because they are predominated by learning.

I. PINAZO: *On Ignorance in Art*. Acceptance speech on entering the San Carlos Royal Academy of Fine Arts, 4 October 1896.

The walkthrough of this exhibition is sustained on two highly germane paths, mostly running in parallel though oft-times touching. One traces the life cycle of the painted images of Ignacio Pinazo Camarlench (Valencia, 12 January 1849 - Godella, 18 October 1916), spanning from tradition to modernism, and

the other traces the evolutionary cycle of his history painting, from the initially flawed *Charity* to the prize-winning *In his final moments, King Jaime el Conquistador gives his sword to his son, Pedro*. Both paths are viewed through a discursive filter that affords an insight into the sources the painter drank from, while at once enabling a better appreciation of the true grandeur of this artist from Valencia. The collection of the Museum of Fine Arts of Valencia provides the perfect backdrop for developing a new vision of Pinazo and the grand tradition, uncovering affinities and striking up a dialogue with the work of old masters — Velázquez, Ribera or Goya — in the museum's collection.

Around 1870, Pinazo decided to dedicate his life's work to painting, creating an assured self-portrait of himself and of his art, at once restless and passionate; and he also painted a serene and elegant portrait of his betrothed Teresa. One can unquestionably detect the sway of Francisco Domingo behind these two pictures; just as one can equally discern behind *St Monica* (also known as *Charity*) the influence of Francisco de Goya, with Pinazo paying tribute to Goya's paintings for the chapel of St Francis Borgia in the Cathedral of Valencia. These two portraits furnish the first evidence of the painter's great natural intelligence and his deliberate engagement with the grand tradition of Spanish painting.

On Ignorance in Art is, without a doubt, the most compelling theoretical treatise from the nineteenth century by a painter from Valencia, and indeed from the whole of Spain. In his acceptance speech, which was only to be published nineteen years later, Pinazo defended the importance of prior study, of discernment and of truthfulness in artistic creation with the pointed accusation that "there are too many teachers and too few masters." Likewise, he was also to attack the "perfect ignorance" of those who he attributed with the greater part of the ills afflicting the arts at that time. At once, his speech presented sev-

eral demands for a new way of understanding painting in which the meanings of light, colour and form would be updated. In preparing his speech, Pinazo returned to the artists he named as having the greatest influence on him, namely Velázquez, El Greco, Goya, Holbein, Rosales, Fortuny, Meissonier, Ferrándiz, among others, and he claimed that the portrait was the touchstone by which one could know the true worth of a painter. Precisely for this reason, the exhibition includes a section with a highly autobiographical bias that showcases the majority of the many self-portraits Pinazo painted, either with the purpose of evincing the passing of the years and his changing appearance, or with the idea of reflecting the changes in outlook that the most intransigent of models demands from the painter. In any case, they also fulfil the purpose of attesting to the transformation of the artist's painterly techniques, shifting from his initial concern for modelling the face to a progressive attenuation in much more irregular textures. A summary glance might dismiss this series as self-complacent, but a more detained viewing of the overall body of paintings and a more profound analysis will call for a more thorough introspection in which the dearth of attributes and the concise presence of the image speak of an activity in which capturing the inner conflicts of the self-portrait outweighed all other considerations.

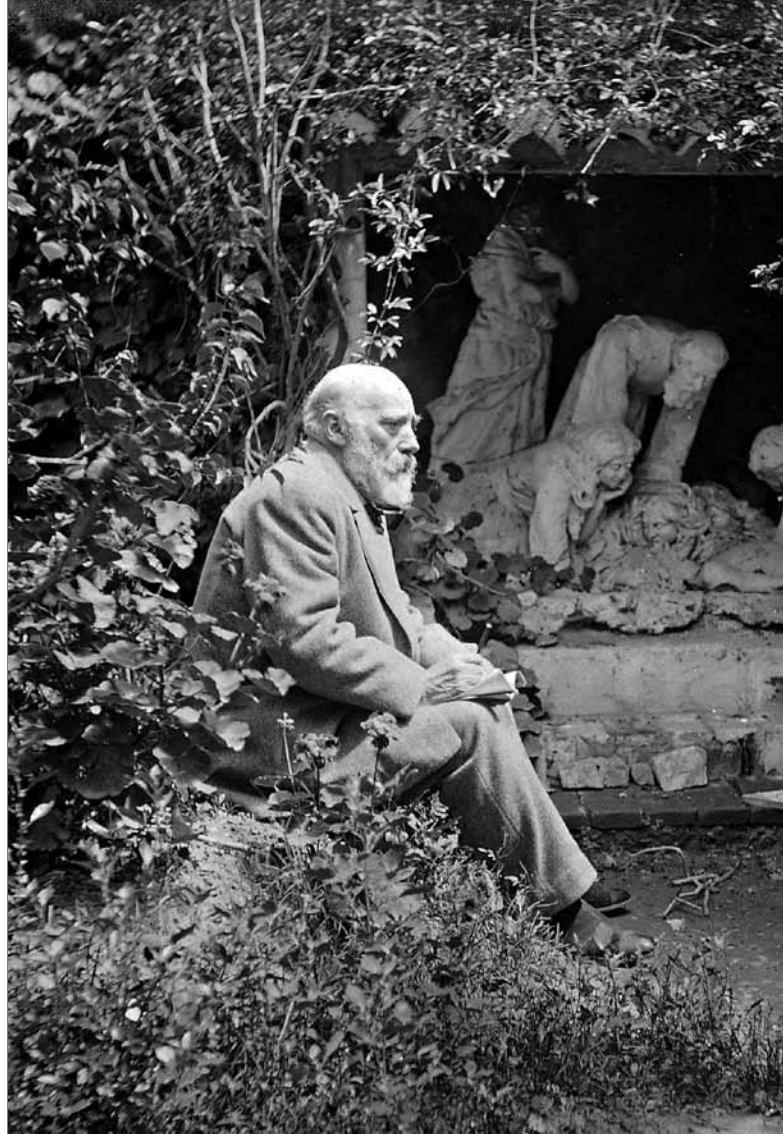
The third and final section of the exhibition is centred on the historical composition *In his final moments, King Jaime el Conquistador gives his sword to his son, Pedro*, showing the official version made for the Provincial Council of Valencia, as well as the large-format version which won second medal at the National Exposition of Fine Arts in 1881 which belongs to the Prado museum, plus an extensive set of preparatory oil paintings and drawings that provide evidence of how the composition developed from the initial sketches to the end result, as well as the pre-eminence Pinazo lent to the definition of the two

central characters, the king and the prince. The highly symbolic content of the picture, key to any proper understanding of how the Kingdom of Valencia came into being, and Pinazo's modern interpretation which was misunderstood by contemporary critics of the work, prove to be telling metaphors that help us get a better grasp on the present.

This exhibition presents Ignacio Pinazo Camarlench as an audacious painter, with solid references to the grand tradition of painting, as read and interpreted through his insights into the collection of the Museum of Fine Arts of Valencia, able to confront with pared-down means the new problems facing art at the end of the nineteenth century, and skilful in finalising a period of history painting, telling stories that connect with the present both from a symbolic as well as visual viewpoint.

Javier Pérez Rojas

José Ignacio Casar Pinazo



I IGNACIO PINAZO MARTÍNEZ

Portrait of Ignacio Pinazo Camarlench

1967. Bronze

MUSEUM OF FINE ARTS OF VALENCIA (INV. 1096)

SAN CARLOS ROYAL ACADEMY OF FINE ARTS COLLECTION

This is the last of the many portraits which the sculptor Pinazo Martínez made of his father. Sculpted from memory, it was given as a gift to the Royal Academy on his entrance as a member into the academy. The similarities with the painter's self-portrait from 1899 (no. 31) are evident.

2 Charity (St Monica)

1870. Oil on canvas

COMMODATE FROM THE COLLECTION OF MUSEU NACIONAL D'ART

DE CATALUNYA, BARCELONA (INV. MNAC I1671)

This was the first large composition ever undertaken by Pinazo. It was commissioned by the parish priest of Santa Mónica, the painter's local church in Valencia. One can readily appreciate the references to *St Francis of Borja Taking Leave of his Family*, a painting by Goya for the chapel of St Francis Borja in the Cathedral of Valencia, good proof of Pinazo's enduring admiration for Goya. However, here Pinazo introduced a different architectural backdrop, borrowing from the archivolt of the Almoina portal to the cathedral, thus maintaining the connection. Nevertheless, the parish priest of Santa Mónica rejected Pinazo's picture, after which the painter presented it to the Exposition of Art Objects in Barcelona in 1873, whereupon it was purchased by the city council and put on display in the then municipal museum, now part of MNAC.

3 Charity (St Monica) Study of the composition

1870. Oil on canvas

CASA MUSEO PINAZO, GODELLA

4 Charity (St Monica) Study of the composition

1870. Black ink and pen and sepia wash on paper

CASA MUSEO PINAZO, GODELLA

5 Self-portrait

1871. Oil on canvas

CASA MUSEO PINAZO, GODELLA

In his first self-portrait, the painter's head is turned slightly askance, a half-smile playing on his face with a proud yet kindly expression and a gentle yet insightful gaze. He presents the perfect image of the self-assured young artist, certain of himself and his art, restless and passionate. He depicts himself with a well-groomed appearance, devoid of any element that might betray his trade as an artist. His thick hair is parted in the middle and he is wearing a large loose neck-tie that lends him a romantic air. In this early work, one can readily detect the influence of Francisco Domingo's style. The young painter, perhaps in love and hopeful, conveys a sense of contained joy and happiness.

6 Portrait of Teresa Martínez, the painter's wife

1872. *Oil on canvas*

MUSEUM OF FINE ARTS OF VALENCIA (INV. 711)

SAN CARLOS ROYAL ACADEMY OF FINE ARTS COLLECTION

This portrait of his wife, unquestionably one of the most attractive and likeable of that time, was made around the same time as his first self-portrait. Here too, the painter did his utmost to convey a worldly, harmonious image. The slight inclination of the head is suggestive of a serene, elegant femininity. This likeness adumbrated Pinazo's sensitive, affectionate gaze when depicting his own family, and it even foreshadows the suppleness of his future portraits of children. Evidence of the young artist's assuredness can be seen in the details of the clothing; Teresa is dressed simply yet stylishly, with the curvature of her jet necklace echoing the oval format of the picture.

7 FRANCISCO DOMINGO MARQUÉS

St Clare

1869. *Oil on canvas*

MUSEUM OF FINE ARTS OF VALENCIA (INV. 54)

SAN CARLOS ROYAL ACADEMY OF FINE ARTS COLLECTION

Faced with Domingo, the imposing figure of art, young artists must have retired to wait. They have few years behind them, and many in front of them to learn. Giving them the benefit of the doubt, one would have to suppose that they will aspire to greater heights and not believe that they have already reached their plenitude. What shall they do in life, if they have already abdicated from learning more (I. PINAZO).

Signed and dated in Rome, this painting earned Domingo international fame. Made for the Amiento family, the picture was shown to unanimous critical acclaim at the Exposition of Fine Arts in Madrid in 1871, where it won the first class medal. Domingo modernised Spanish baroque painting, from which he borrowed the inspiration for this composition, presenting St Clare in silent prayer, alongside some of her attributes such as books of wisdom and the lilies signifying her purity.

8 Recumbent Christ

1896. *Oil on canvas*

REAL COLEGIO SEMINARIO DE CORPUS CHRISTI DE VALENCIA
MUSEO DEL PATRIARCA (INV. P163)

Commissioned by the collector Francisco Ferrer Estellés, Pinazo painted this Recumbent Christ, for which he produced, as was his wont, many prior versions in oil and studies of the head. The work passed into the hands of the Real Colegio in 1904. Compared with the peaceful naturalism of the preparatory sketches, the final picture conveys the pain and torment of the crown of thorns and the nails, as well as the divine and human attributes by means of the haloes of light surrounding the head and the feet.

9 Nude Old Man

1889. *Oil on canvas*

SOROLLA MUSEUM (INV. I316)

This piece, which Pinazo gave as a gift to Joaquín Sorolla, contains several pithy pieces of advice: irrefutable references to tradition, truthfulness, profoundness in the treatment of nature, timelessness as opposed to the voguish production of the time in which one paints, moderation in chromatic resources, and so on.

10 Penitent Anchorite

1878. *Oil on canvas*

LUIS LERGA COLLECTION, MADRID
(COURTESY OF SUBASTAS ANSORENA)

Made during his time in Italy, this painting provides good proof of Pinazo's study of human anatomy at the academies of art on Via Margutta. The strong contrast between figure and ground in this work removes it from his official assignments in the study of nature, especially *The Linesman* and *Icarian Games*, in which the colour spectrum is much brighter.

11 Portrait of Teresa Martínez, the painter's wife

Ca. 1871. *Oil on canvas*

MUSEUM OF FINE ARTS OF VALENCIA (INV. 713)
SAN CARLOS ROYAL ACADEMY OF FINE ARTS COLLECTION

This painting follows the same format as the previous portrait of Teresa, though this time seen in profile. It is believed to have been made around 1871, though the artist was already beginning to reveal another side to his art. Here the realism is less descriptive. The earlier portrait was dedicated to singing the praises of Teresa's beauty and personality, while in this one there is more emphasis on evocative visual effects. Now there is greater evidence of the artist's newfound taste for the use of blotches of colour, presaging the style of painting that Pinazo was to make his own, though at once obviously indebted to the old masters, with Goya foremost among them in this period.

12 Portrait of Antonio Pinazo, the painter's brother

1870. *Oil on canvas*

CASA MUSEO PINAZO, GODELLA

In this highly realist painting, the image is cut out against a dark background that serves to focus our attention on the expressive facial features and the psychological concentration of the sitter.

13 FRANCISCO DE GOYA Y LUCIENTES

Portrait of Francisco Bayeu

1786. *Oil on canvas*

MUSEUM OF FINE ARTS OF VALENCIA (INV. 582)

SAN CARLOS ROYAL ACADEMY OF FINE ARTS COLLECTION

The portrait of Bayeu is unsettling, almost unbearable. On looking at it, one is made aware of Goya's genius. Many of his works induce a sense of resignation. Some, one manages to understand. The portrait from Valencia unhinges, one cannot resist it; it enervates, causes one to lose one's serenity. It is not the matter, and it is not the soul: it is Goya. It is genius at its height, intolerable, incomprehensible; it makes you feel impotent. Nobody can say what it is. It is exasperating, so much so that, rather than stimulate the desire to learn, it disables it. When one feels it so intensely, it cuts off the connection between heart and head and leaves one dumbfounded. It is almost like madness to try to penetrate the unforeseen genius of Goya (I. PINAZO).

14 Self-portrait

1895. *Oil on canvas*

MUSEO NACIONAL DEL PRADO, MADRID (INV. P04582)

Made the same year as Pinazo presented the portrait of Colonel Picó to the National Exposition of Fine Arts, this self-portrait, which conveys a sense of self-assurance and pride, belongs to a series of what we could call the artist's self-portraits as a dandy, and possesses a seductive gaze that looks out with great strength. He almost seems like a modern Velázquez, standing in front of a large canvas, not making sketches, as if saying to us that he too is a painter of grand compositions. One of his hands is moving and the canvas he is painting stretches the whole length of the work, running beyond its edges. What is he painting in this interior space in which he is wrapped up against the cold? He is painting himself in the picture, but he is also painting something that perhaps is not himself; to underscore that what he is painting is real he has introduced what we might call a collage effect. The canvas has an added seam that corresponds with the line of the depicted canvas on which he is supposedly working. Audacity and intuitions, undoubtedly learned from Velázquez and Goya, are in evidence.

15 Teresa with Fan

1900. *Oil on canvas*

CASA MUSEO PINAZO, GODELLA

In this portrait of his wife, Pinazo compellingly reaffirms his admiration for Goya's expressiveness. The look on Teresa's face is somewhere between melancholic, pleasant and smiling: the painter has divested the work of all surplus elements in order to focus all the more deeply on her character, and in so doing he has provided us with one of the most singular expressionist exercises in all his output. The portrait evinces the heightened complicity between husband and wife. The loose brushwork outlines Teresa with long flourishes of his palette knife that evoke the transparency of the veil.

16 JOSEP DE RIBERA

Pythagoras

Ca. 1631. *Oil on canvas*

MUSEUM OF FINE ARTS OF VALENCIA (INV. 10/91)

Velázquez is flesh and Ribera the force of plasticity. Without Sancho there is no Quixote. One is the body, the other the soul. This coupling is unprecedented in the nature of things, and both in our soul as well as our body. They are male and female. We are the trinity: the imagination sustains the body and distracts the soul. This third person is the febrile imagination that interposes in the matrimony of body and soul (I. PINAZO).

17 Self-portrait

1901. *Oil on canvas*

MUSEO NACIONAL DEL PRADO, MADRID (INV. P04572)

Within this series of self-portraits, the ones dated in 1899 (no. 31), 1900 (no. 18) and 1901 provide ample evidence of the painter's obsession with capturing his own image in the convulsive years of the change of century, as well as a physical change that seems to belie the span between these dates. The wars in Cuba and in the Philippines, the crisis of 1898, were motives of deep concern and reflection for Pinazo. At the same time, his success at the annual National Expositions and the commemoration in 1899 of Velázquez's tri-centenary encouraged him to depict himself with meaningful references to the grand tradition of Spanish painting.

Thus, one can appreciate contradictions between the recognition he was receiving for his painting in commissions for sober works and the tense inner situation that the artist was going through, always keenly aware of his humble origins and his condition as an artisan.

18 Self-portrait

1900. *Oil on canvas*

MUSEU NACIONAL D'ART DE CATALUNYA, BARCELONA
(INV. MNAC 10025)

Purchased by the Municipal Museum of Barcelona in 1903, in this work the artist depicts himself once again with the attributes of the painter: the palette and brush he hides from our sight in the self-portrait from 1901 (no. 17). The more incisive gaze, the more carefully groomed beard, the more colourful hat, the dark scarf around his neck that sets off the light on his face, and even the handwriting of his signature all speak of a less dependent attitude.

19 Copy of Holbein

1879. *Black ink and pen and sepia wash on paper*

CASA MUSEO PINAZO, GODELLA

Spain is conversant with the great art of Holbein, Dürer and other great old painters of grand culture and grand beauty and wonderful imagination. How I long to know the etchings of the old masters! I have some prints, a few, and it is the only thing I know of this superior art in philosophy and in artistic beauty (I. PINAZO).

20 At the Door to the Studio

1898. *Oil on canvas*

IVAM, INSTITUT VALENCIÀ D'ART MODERN, GENERALITAT
(INV. 1986.054)

In this self-portrait Pinazo depicts himself sitting on the steps to his studio in Godella. This painting introduces us into one of the artist's most intimate spaces. The picture contains a succession of planes, with the artist in the centre marking the dividing line between the outside patio and the inside of the studio. In point of truth, there are very few details to suggest that it is indeed a self-portrait: the character is dressed in the typical clothing of a peasant with his head swathed in a scarf. But his *Self-portrait with Scarf* seems to give us the answer, telling us that the man sitting on the steps is the artist himself.

21 Steps to the Studio

1895. *Oil on canvas*

CASA MUSEO PINAZO, GODELLA

Made almost as if it were a prior study for the previous work, this view of the steps to his studio is underwritten by descriptive values that define the artist's working environment. Pinazo invites us to enter his studio, to discover his place of work as a metaphor of his painterly endeavour.

22 Painter's table and chair

CASA MUSEO PINAZO, GODELLA

Worth highlighting among the furniture in the holdings of the Pinazo Museum are this table and chair which the painter used on a daily basis.

23 Self-portrait

Sanguine pencil on paper

CASA MUSEO PINAZO, GODELLA

24 Self-portrait

Sanguine pencil on paper

MUSEUM OF FINE ARTS OF VALENCIA (INV. 1721)

SAN CARLOS ROYAL ACADEMY OF FINE ARTS COLLECTION

25 Self-portrait

1913. *Grease pencil (sepia) on paper*

IVAM, INSTITUT VALENCIÀ D'ART MODERN, GENERALITAT

(INV. 1986.321.150)

DONATED BY JOSÉ IGNACIO AND JOSÉ EUGENIO CASAR PINAZO

That is why, when an artist is described as a drawer, it is perhaps an unintentional critique of his drawing, that it can be written off as from a certain school as happens so often with the French school. On the other hand, we take for granted that nobody would dare describe El Greco or Velázquez as a drawer, because they painted nature as it is, adapting to its characteristic and expressive form, identifying with it, which is the ideal to which those who make a trade of knowledge aspire ... (I. PINAZO: *De la ignorancia en el arte*).

26 Learning by Heart, I

Oil on canvas

CASA MUSEO PINAZO, GODELLA

Pinazo wanted his children to be artists, or at least, by using them as models, to reflect the passion he felt since childhood for drawing and painting: there are many works depicting Pepe and Ignacito drawing or painting in front of canvases or boards. With the passing of time, Pinazo started to think of the timeliness of making a more substantial portrait that would represent his son Ignacio while studying. This was to prove to be the beginning of a series that ended up in the portrait which won the First Medal at the National Exposition of Fine Arts in 1899 (no. 28). In some drawing sketchbooks this work is given the title *El mal estudiante* (The Bad Student). The evolution of the series even included an episode when Ignacito suffered from typhoid, an illness that explains the absence of hair in the second version in the series.

27 Learning by Heart, II

Oil on canvas

CASA MUSEO PINAZO, GODELLA

Pinazo concentrated his whole visual discourse in this introspective portrait that expresses the model's existential doubts — the absent-minded look on the young man's face seems to be the consequence of the severe illness he has just recovered from — and in the white colouring that the artist has added with palette knife and brush which are layered on top of the painting's various backgrounds.

28 Learning by Heart

1897. *Oil on canvas*

MUSEO NACIONAL DEL PRADO, MADRID (INV. PO4576)

This is the last great portrait and homage which Pinazo made of his most patient and loving model. In his long practice as a portraitist he had more than proven his qualities as an interpreter of the child's soul, though now we are no longer dealing with a naughty, playful child, but an emotional portrait of a young teenager, of the man he longs to become, imbued with natural dignity and elegance honed under paternal guidance. The patient boy has now cut the long hair he had worn for such a long time in keeping with his father's demand to serve as a model. Now it is a symbol of his youth.

29 Portrait of Federico Vañó Marqués as a young man

1897. *Oil on canvas*

PRIVATE COLLECTION

Commissioned by his good friend and patron, Pinazo portrayed the son of Federico Vañó and Emilia Marqués following the compositional guidelines of Velázquez's portrait of King Philip IV. Pinazo proposed the values of austerity, commitment and a certain likeness with the royal portrait for the young Vañó, who he has depicted in a more flexible pose, showing him with a sketchbook in his right hand while the left is leaning on a table, creating a connection between the studio and learning.



30 DIEGO VELÁZQUEZ

Self-portrait

Oil on canvas

MUSEUM OF FINE ARTS OF VALENCIA (INV. 572)

SAN CARLOS ROYAL ACADEMY OF FINE ARTS COLLECTION

The artist portrays himself with an appearance that would suggest an age of about fifty years, around the time of his second trip to Rome. He depicts himself in a short bust against a neutral dark ground. The soft lighting emphasises his elegant features and a profound yet mysterious expression, while his head is highlighted by the white ruff he is wearing around his neck.

It is the only self-portrait by Velázquez universally recognised by critics and art historians, with the exception of his inclusion within *Las meninas*. The work came from the Vatican collections from where it was sacked by Napoleon's troops, passing into the hands of José Martínez and then years later to Francisco Martínez Blanch, who donated it to the San Carlos Royal Academy in 1835.

31 Self-portrait

1899. *Oil on canvas*

MUSEUM OF FINE ARTS OF VALENCIA (INV. 727)

SAN CARLOS ROYAL ACADEMY OF FINE ARTS COLLECTION

Little respect is given to the artist who only seeks for his work its moral value, which is where true beauty comes from, because the uninitiated in art may appreciate the idea of it, but will not understand the line expressing it (I. PINAZO: *On Ignorance in Art*).

32 Self-portrait

Ca. 1905. *Oil on canvas*

PRIVATE COLLECTION

This is the first self-portrait in which one can begin to discern a pronounced sense of despondency and disappointment: the artist started to be seriously affected by respiratory illness, compounded by his misunderstood decision to return to Godella, following his triumph in Madrid, which marked the onset of a complex psychological process that is splendidly captured in this work.

33 Self-portrait

Oil on canvas

GODELLA TOWN COUNCIL

Soon after his first self-portrait in 1871 (no. 5) Pinazo depicted his own image again in this work and in the following (no. 34), making it difficult to establish the correct chronological order. They are two versions in two different tones, one brighter and the other darker. Despite the closeness in time and the similarities in appearance, the expression of the gazes in the respective portraits is also different: in the brighter version the artist seems more serene, his gaze softer and dreamy, suggesting a placid and cordial, more extrovert person; while the darker version shows the artist as more enigmatic, mysterious and introverted.

34 Self-portrait

Oil on canvas

CASA MUSEO PINAZO, GODELLA

35 Self-portrait in front of Mirror

Oil on canvas

CASA MUSEO PINAZO, GODELLA

Almost as if it were a *divertimento* the artist paints himself in this piece in which he has placed a mirror on the ground. Here he shows how every self-portrait is no more nor less than the image reflected in a mirror and that the mirror is a tool with which the painter wishes to get to the bottom of his own genius and uncertainties, to trap in it the fleeting truth of expression. By painting his reflection, Pinazo lays himself bare, the mirror returns to him his most intimate inner likeness, a portrait of his spirit.

36 Self-portrait

Oil on canvas

PRIVATE COLLECTION

A previously unseen work for which there was only documentary evidence. Here the artist depicts himself in a defiant attitude; completely divested of any accessory support, his pose in front of the mirror conveys the constant inner search already intuited in the previous work (no. 35).

37 Self-portrait with Hat

Oil on canvas

CASA MUSEO PINAZO, GODELLA

38 Self-portrait with Scarf

Oil on canvas

CASA MUSEO PINAZO, GODELLA

As opposed to the wealth of resources employed in earlier works (nos. 14, 18 & 31), here the artist portrays himself with a peasant's scarf as a symbol of the decision he had taken in his life. Pinazo took part in the everyday life of the village of Godel-la, mixing with the locals on equal terms. His appearance is no longer that of a dandy artist or a melancholic painter, but that of a man of the fields who ploughs his land with his pencils and brushes, leaving proof of the toil and labour of the rural worker.

39 Self-portrait with Palette

Oil on canvas

IVAM, INSTITUT VALENCIÀ D'ART MODERN, GENERALITAT
(INV. 1986.32L.163)

DONATED BY JOSÉ IGNACIO AND JOSÉ EUGENIO CASAR PINAZO

I started painting impressions forty years ago. I had to give it up because those that do so today to general applause were the ones that made me quit; and now we need somebody to remember that it was I who was the most modern when they used to call me out-dated (I. PINAZO).

40 Self-portrait

1910. *Oil on canvas*

IVAM, INSTITUT VALENCIÀ D'ART MODERN, GENERALITAT

(INV. D.T. 074.2006)

ON DEPOSIT FROM JOSÉ IGNACIO AND JOSÉ EUGENIO CASAR PINAZO

This portrait contains the force of a gaze which, rather than scrutinising others, questions itself on seeing its own reflection in the mirror; it possesses a profound sentiment, with the artist seemingly overwhelmed by melancholia. He is dressed in white, though his clothing is scarcely outlined and fades into the white of the barely primed canvas; the painter leaves aside all dense and matter-based constructions in lieu of a more water-coloured effect. This may very well be the last self-portrait he ever painted: from this moment on, he would use pencil to capture the changes in his own appearance and his complex personality.

IN HIS FINAL MOMENTS, KING JAIME EL CONQUISTADOR GIVES HIS SWORD TO HIS SON, PEDRO

This picture recreates the chamber in a palace where the dying king is sitting up in bed with the aid of a big pillow. The large curtain around the canopy of the bed is pulled back. The feeble king is barely able to hold the heavy sword he is about to hand over to his son. On bended knee beside the bed, dressed in tunic and mail, Infante Pedro listens with venerable attention to his father's solemn words at this transcendental moment of abdication. Gathered around the bed, as witnesses to this solemn ceremony, is the king's retinue of nobles and court officials, with serious and worried expressions, led by Infante Jaime, in the foreground, closing the composition on the right. On the far side, three ecclesiastic dignitaries, led by the Archbishop of Valencia wearing a rich chasuble and mitre, are observing the act expectantly.

There is ample evidence of Pinazo's bold, personal interpretation of the genre of history painting filtered through his highly individual style: in the extraordinary dexterity with which the characters and accessories are resolved, their outlines drawn with confident black brushwork, the colour applied in broad areas and the volumes marked with deftly layered brushwork; in the energetic execution; in the superb handling of light, the true speciality of the school of Valencia at the turn of the century, which lights up the dark recesses of the room from the top left corner, perfectly evoking the charged atmosphere of the bed chamber of the dying king and defining the space between the figures with splendid plays of light and shadow, particularly visible in the group of clergy.

Having said that, the composition is underpinned by conventional formulae used for similar themes of royal suffering and death. For instance, the bed with canopy is situated in a plane strictly parallel to the sides of the canvas, completely framing the scene; the character seated or kneeling who attends to the dying man; and the group of courtiers who witness the scene as they wait for the final end, are all archetypes that are repeated in various successful history paintings, with perhaps the most famous being Rosales's picture of *Queen Isabella the Catholic Dictating her Will* (see José Luis Díez: "Ignacio Pinazo y Camarlench. *Últimos momentos del rey don Jaime el Conquistador en el acto de entregar su espada a su hijo don Pedro*", in *La pintura de historia del siglo XIX en España*. Madrid, Museo del Prado, 1992, pp. 342-351).

The whole group of works on display here, 16 paintings and 17 drawings, bear witness to the dedication and commitment with which Pinazo undertook this commission, of which two final versions were made: the smaller one was delivered to the Provincial Council of Valencia as the final assignment corresponding to his scholarship in Italy and the larger one was presented at the National Exposition of Fine Arts in 1881, where it won the medal in the second class. For Pérez Rojas, "this version accentuates the freedom and boldness of his brushwork and bestows the overall work with greater luminosity".

Pinazo dissected the composition and its characters to an extraordinary degree. Besides the many drawings, one also ought to mention the studies of individual characters and groups in oil, which, taken together, possess the significance of a great painting; in them he addresses the faces of all the leading characters in the canvas in the foreground and middle ground, the groups of soldiers, the coat of mail, the spurs, and so on.

41 Sketch B of the composition

Ca. 1879-1880. Oil on canvas

CASA MUSEO PINAZO, GODELLA

42 Sketch D of the composition

Ca. 1879-1880. Oil on canvas

CASA MUSEO PINAZO, GODELLA

43 King Jaime

1880. Oil on canvas

CASA MUSEO PINAZO, GODELLA

44 Study for the king's hands

Ca. 1879-1880. Oil on canvas

DIPUTACIÓ DE VALÈNCIA (INV. 1728)

45 Study of foot with spur

Ca. 1879-1880. Oil on canvas

DIPUTACIÓ DE VALÈNCIA (INV. 1727)

46 Study for King Jaime

Ca. 1879-1880. Oil on canvas

DIPUTACIÓ DE VALÈNCIA (INV. 1719)

47 Infante Pedro, on bended knee

1879. Oil on canvas

MUSEO NACIONAL DEL PRADO, MADRID (INV. P04567)

48 Infante Pedro

1881. Oil on canvas

CASA MUSEO PINAZO, GODELLA

49 Study of mail

Ca. 1879-1880. Oil on card on canvas

MUSEUM OF FINE ARTS OF VALENCIA (INV. 755)

SAN CARLOS ROYAL ACADEMY OF FINE ARTS COLLECTION

50 Friar attending King Jaime

1881. Oil on canvas

CASA MUSEO PINAZO, GODELLA

51 Characters on the left

Ca. 1879-1880. Oil on canvas

CASA MUSEO PINAZO, GODELLA

52 Monk

1881. Oil on canvas

CASA MUSEO PINAZO, GODELLA

53 Study of warriors

Ca. 1879-1880. Oil on canvas

MUSEUM OF FINE ARTS OF VALENCIA (INV. 743)

SAN CARLOS ROYAL ACADEMY OF FINE ARTS COLLECTION

54 Characters on the right

1880. Oil on canvas

CASA MUSEO PINAZO, GODELLA

55 Monk

1880. Oil on canvas

CASA MUSEO PINAZO, GODELLA

56 Warrior (Infante Pedro?)

Ca. 1879-1880. Oil on canvas

CASA MUSEO PINAZO, GODELLA

57 Character on the right

Ca. 1879-1880. Oil on canvas

PRIVATE COLLECTION

58 Sketch C

Ca. 1879-1880. Graphite on paper

CASA MUSEO PINAZO, GODELLA

59 Sketch Q

Ca. 1879-1880. Black ink and pen on paper

CASA MUSEO PINAZO, GODELLA

60 Sketch S

Ca. 1879-1880. Carbon pencil on paper

CASA MUSEO PINAZO, GODELLA

61 Sketch T

Ca. 1879-1880. Carbon pencil on paper

CASA MUSEO PINAZO, GODELLA

62 Sketchbook from Italy, A-2: Sitting up in bed

*Ca. 1879-1880. Black ink and pen
on cream laid paper*

PRIVATE COLLECTION

63 Sketchbook from Italy, A-7: Study of figures

*Ca. 1879-1880. Carbon pencil
on cream laid paper*

PRIVATE COLLECTION

64 Sketch I

Ca. 1879-1880. Black ink and pen on paper

CASA MUSEO PINAZO, GODELLA

65 Sketch J

Ca. 1879-1880. Black ink and pen on paper

CASA MUSEO PINAZO, GODELLA

66 Sketchbook from Italy, B-55: Study for King Jaime

Ca. 1879-1880. Graphite on wove paper

PRIVATE COLLECTION

67 Sketch K

Ca. 1879-1880. Black ink and pen on paper

CASA MUSEO PINAZO, GODELLA

68 Sketch N

Ca. 1879-1880. Pencil, black ink and pen on paper

CASA MUSEO PINAZO, GODELLA

69 Sketchbook from Italy, A-15:
Friar at the foot of a bed

Ca. 1879-1880. Graphite on vegetal paper

PRIVATE COLLECTION

70 Sketch O

Ca. 1879-1880. Carbon pencil on paper

CASA MUSEO PINAZO, GODELLA

71 Sketchbook from Italy, B-57:
Study of King Jaime and Infante Pedro

Ca. 1879-1880. Carbon pencil on cream laid paper

PRIVATE COLLECTION

72 Sketch F

*Ca. 1879-1880. Carbon pencil with touches of pen
on paper*

CASA MUSEO PINAZO, GODELLA

73 Sketch P

Ca. 1879-1880. Black ink and pen on paper

CASA MUSEO PINAZO, GODELLA

74 Sketchbook from Italy, A-56:
Study of Infante Pedro,
male academia and fabrics

Ca. 1879-1880. Black ink and pen on wove paper

PRIVATE COLLECTION

75 Sketchbook from Italy, A-12:
Study of Infante Pedro

*Ca. 1879-1880. Black ink and pen and grey gouache
on paper*

PRIVATE COLLECTION

76 Sketchbook from Italy, A-14:
Study of figures

Ca. 1879-1880. Carbon pencil on printed paper

PRIVATE COLLECTION

77 Sketch R

Ca. 1879-1880. Black ink and pen on paper

CASA MUSEO PINAZO, GODELLA

78 In his final moments,
King Jaime el Conquistador gives his sword
to his son, Pedro

1881. *Oil on canvas*

DIPUTACIÓ DE VALÈNCIA (INV. 1709)

79 In his final moments,
King Jaime el Conquistador gives his sword
to his son, Pedro

1881. *Oil on canvas*

MUSEO NACIONAL DEL PRADO, MADRID (INV. PO6783)



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English translation:

Lambe & Nieto

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*In his final moments, King Jaime el Conquistador
gives his sword to his son, Pedro* (detail)
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MUSEU DE BELLES ARTS
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