

## ABSTRACTS

### VELÁZQUEZ Y LA ACADEMIA, por Salvador Aldana

This article is a homage to the painter Diego Velázquez on the 400<sup>th</sup> anniversary of his birth in Seville.

The Royal Academy of Fine Arts of San Carlos of Valencia (Spain) has, in its collection, the portrait of the painter which was donated together with other works, to this Institution in the 19<sup>th</sup> Century.

This picture has been examined closely from the technical point of view, to confirm that it is an original work of the painter. It is said that it was painted in Rome during Velázquez second trip to Italy.

### EL TEMPLO GÓTICO DE SANTA MARÍA DE UTIEL, por José Martínez Ortiz

The gothic temple of Santa María de Utiel. Introductory speech of José Martínez Ortiz, as corresponding member of the Royal Academy of Fine Arts of San Carlos, Valencia. March 9<sup>th</sup> 1999.

In the XVI century as a replacement for the small chapel of the Utiel town and due to the growth of its neighbourhood, it is built the present parish-temple of later castilian gothic stile, which works started in 1521 an are (declared) finished in 1549, continuing until the XVII century, with delays and suspensions because of lack of funds.

The architect was Juan de Vidania Almazora, from Guipúzcoa that in 1546 manages also the Monastery of San Miguel de los Reyes de Valencia. The assistants and masters of masonry/stonework were Juan Garbita and Tomás de Marquina.

It is a single nave of rectangular floor of 38 meter length, 15 meters width and 23 meters heigth. The aisle chapels, four on each side and three on the headboard, show on the front its buttress, half-columns bust or helicoid and also in some of the vault archs that is of simple drawing. This is a characteristic element of other monuments of the spanish Levante as there are in Orihuela, Gandía, Villena and even in the Lonja de Valencia. The slender bell tower of 45,5 meter heigth it is built in 1589.

The two front of herreriano stile and the Side Chapel, neogothic. Magnificent and of a great artistic value is the disappeared altarpiece/retable and the embroidered in gold and silver terno with figures, of the Renaissance stile, also missing.

It was declared Good of Cultural Interest, with the category of Monument (BIC) in 1997.

### INTRODUCCIÓN A LA ORFEBRERÍA BAJOMEDIAVAL, por Catalina Martín Lloris.

The object of this article is to show the importance that silver work had in 14<sup>th</sup> and 15<sup>th</sup> centuries societies and to make a

deeper analysis about this subject because in so far there are only studies detached without order. It will probe that the silver work objects where more appreciate for the Kings and current people than other arts demonstrations.

### LOS PENDIENTES MASCULINOS EN LA PINTURA VALENCIANA Y EUROPEA. SIGLOS XV-XVIII, por Susana Vilaplana

Wearing adornments in one's ears is an ancient costum. The use of them can be traced back to the Bronze Age, though they were very simple at that time, just a ring piercing the ears. These documented early earrings were for men. Men's earrings were and still are accepted in eastern cultures and among some tribal communities in Africa, America and Oceania, where they were and are valued as a sign of power, virility and protection by the civilization itself. In western culture, however, earrings have been considered to be specifically women's adornments, forbidden for men and, when worn by men, an image of transgression and heterodoxy. This paper aims at giving a short account of images of men wearing earrings in european and valencian paintings and finding the reasons why a piece of jewelry was gendered in such a way and again proving that jewels are not just adornments, but cultural symbols and elements of any civilization.

### LOS HERNANDOS Y EL SPAGNUOLO DE FLORENCIA, por Pedro Miguel Ibáñez

The article "Los Hernandos y el Spagnuolo de Florencia" analyses the problems relating to Fernando Spagnuolo who collaborated with Leonardo da Vinci in the work Battle of Anghiari in 1505. The first question is whether this could be Fernando de Llanos or Fernando Yáñez de Almedina; the second one is to establish which works they could have painted in Italy. In this respect, it is not very clear the paintings which are attributed to these Spanish artists by the Italian critic, particularly in the exhibition of Florence.

### LA OBRA DE VICENT MACIP QUE DEBE RESTITUIRSE A JOAN DE JOANES, por Ximo Company y Lluïsa Tolosa

This work is a revision of the paintings traditionally attributed to Vicent Macip (c. 1475-1550). At this moment, and according to the last studies, much of this painting must be considered work of Joan de Joanes. In the exhibition catalogue of Vicent Macip celebrated in 1997 we can see 69 paintings, but a lot of them are incorrectly attributed to him; they were painted

by his son Joan Macip, probably identifiable with Joan de Joanes. Documentary reasons, but especially formal and stylistic points of view prove that the first Vicent Macip (phase the Cabanyes Master) never could arrive, by himself, to the adult work of the Segorbe altarpiece, nor obviously not in the least to masterpieces like the "Baptism of Christ" of the Valencian Cathedral, or the "Bearing of the Cross" of the Prado Museum.

**ALGUNOS GRABADOS PARA EL CONOCIMIENTO DE LA OBRA DE JOSÉ CAMARÓN,**  
por **Santiago Montoya Beleña.**

José Camarón was a prolific valencian painting from the eighteenth century. His work is very difficult to know and catalogue because his quantity, dispersion and loss of a great part of it. We can know some of his lost or bad known paintings, through the engravings made by himself. The engraving, besides of being a work of art in itself, become an historic document in order to know some works of this segorbin artist. The six engravings that we present, four of them from a particular valencian collection and the two other from the Real Academia de Bellas Artes de San Carlos de Valencia, are the only image that have been conserved of same works by José Camarón.

**LAS SEDAS ENCARGADAS A VALENCIA POR CARLOS III PARA LA DECORACIÓN DEL PALACIO REAL DE MADRID,**  
por **José Luis Sancho**

The Royal Palace in Madrid was superbly decorated in the 1760s for Charles the III, according to its symbolic importance. Main features of that lavish furnishing were the silk wall coverings made in Valencia, and directed by count Gazzola. This essential supporter of Tiepolo in the Spanish Court displayed Chinese upholstery in the private rooms, and provided the Valencian Manufactures with precise instructions, following the samples from Lyons previously asked for, and thence unfairly rejected: a picturesque episode of Rococo taste, and royal protection of the national manufactures developing in Enlightened Spain.

**EL MONASTERIO JERÓNIMO DE SANTA MARÍA DE LA MURTA, DE ALZIRA, TRAS DE LAS DESAMORTIZACIONES DEL SIGLO XIX. LA DISPERSIÓN Y PÉRDIDA DE SU LEGADO ARTÍSTICO Y CULTURAL,**  
por **Javier Delicado y Carolina Ballester**

This article is about the monastery of Santa María de la Murta, sited close to Alzira (Valencia).

It is a Jeronim foundation of the 15th century, which building was amplified in the sixteenth century thanks to the patronage of Vich family, with important painting works (authors like Orrente, Ribalta, Ribera,...) and sculpture. The whole building was dismantled (between 1821-1823), where some artworks pass, to belong to the Royal Academy of San Carlos and the Fine Arts Museum of Valencia, thus as another quantity of missed pieces, as well as files and books properties.

Since 1838 once the building has been despoiled, the monastery is transferred into private hands, becoming all the cultural property in wreck. To sum up, nowadays, the building is trying to be rescued.

**FRANCISCO MARTINEZ, RESTAURADOR DE LA REAL ACADEMIA DE SAN CARLOS,**  
por **Pilar Ineba.**

Francisco Martínez Yago born in Valencia in 1814. He studied painting under the direction of Francisco Llacer y Posso. He was very known as conservator and learned the methods of other countries.

Francisco Martínez Yago was named conservator of the Royal Academy in the years 1856-60.

He wrote different informs about the conservation of the paintings of the Academy and he, also, restored it.

Finally, he died in 1895.

**SOBRE LA CONCEPCIÓN Y EJECUCIÓN DEL MONUMENTO AL REY JAIME I EL CONQUISTADOR EN EL PARTERRE DE VALENCIA,**  
por **Fernando Pingarrón**

The fundamental object in this work is the issue of the documentation and the appropriate stylistic value of one of the most important equestrian pieces, made of brass, of the Spanish Statuary in the end of the 19th century: the statue of the king Jaime I at El Parterre in the city of Valencia.

Resumen: El objeto fundamental del presente trabajo es dar a conocer la documentación, junto con su pertinente valoración estilística, de una de las más importantes obras de la escultura ecuestre y broncea en España a fines del siglo XIX: la del rey Jaime I en el Parterre de la ciudad de Valencia.

**DOS CUADROS DE JOAQUÍN SOROLLA EN GENOVA,**  
por **Armando Pilato and Rossana Vitiello**

In this work the authors present two interesting canvases, very little known, from the Valencian painter Joaquín Sorolla and Bastida that are exhibited in the Museum Raccolte Frugone at the city of Genoa (Italy). *Niño durmiendo en una barca* (Boy sleeping on a boat), 1895, and *Regreso de la pesca* (Return from fishing), 1904, which belonged to the collection held by the business man Luigi Frugone, who purchased them in a still undetermined date between 1928 and 1936, year in which they first appeared as catalogued. Both pictures were donated by their owner, as well as the rest of his very important art collection, to the Comune di Genova in 1953; in 1935 his brother Lazzaro G.B. had exactly done the same with his.

The article points out the facts that have been discovered in what respects to these two excellent canvases and states several hypotheses about their probable origin and history before their entrance in the Genoese collection. Our main work has focused on promoting these two magnificent paintings and verifying some vestiges relating to them so that in a near future together with other Sorolla's and Valencian art specialist re-

searchers, conclusions about their existence can be obtained. But mainly, we have desired to share our fascination for these two paintings located by the deep and dark sea of Liguria, that illuminate the spectator's eyes with the inexorable solar clarity of the thin and golden sand lying at the Valencian beaches.

**LA CENTRAL DE HIDROELÉCTRICA ESPAÑOLA DE NOU MOLES EN VALENCIA,**  
Alex Amorós Hernández

The academic rationale of this article is concern with the historical analysis of Industrial Architecture. The research is focused upon a power station located now in one of the most intensively urbanised areas of the city of Valencia. Five main analytical trends are here undertaken in relation to the historic meaning and structural development of this particular building: (1) the architect, member of the Real Academia de Bellas Artes de San Carlos; (2) the intellectual/professional dispute between ingeniers and architects; (3) historical appearance of buildings to cover new industrial demands; (4) the development of electricity power in the city of Valencia at the beginning of the 20th century; (5) the birth of the electricity companies within the spanish state along side with the disappearance of the pre-industrial mills (eg. Noumoles).

**LA MUJER COMO DONANTE DE OBRAS A LA REAL ACADEMIA DE SAN CARLOS,**  
por Angela Aldea

From the establishment of the Academy 1768 up to the 20th Century, womens' contribution of art items of the Real Academia de San Carlos de Valencia has been arstanding.

During the 18 th. and 19 th. Centuries, about one hundred names of great women could be recalled. who all donated several itens, souch as paintimngs, sketches, archaeological pieces, medals, etc., from well known artist - Goya, Ribera, the Pinazo, the Benlliure, Muñoz Degrain. Francisco Domingo, etc... By their generosity this ancient and magnificent Institution has significantly increased its fine collection of works.

**EL PINTOR JOSÉ VILAR Y TORRES: APROXIMACIÓN AL ESTUDIO DE UN PAISAJISTA,**  
por Alicia Larrey

José Vilar y Torres was born on October 25 in the year 1848. He was the fifth son out of the seven siblings of Luis Vilar Torres and Francisca Torres Piñol, who were famous jewelers in Valencia. When he was 35 (which is rather late for an artist) he started taking painting lessons. He was taught by Javier Juste, a well-known landscape artist. When José Vilar had completed his learning period, he participated in diverse exhibitions; he recieved awards and mentions. In 1891 he achieved the "Landscape Chair" in "Popular Teachings" (Enseñanzas Populares) for the Escuela de Bellas Artes de San Carlos. While a professor in the former Academy, he also gave a great number of private lessons. Vilar published two very successful exercise books containing elemental landscape drawing models. He had quite an active and outstanding social life and hence, was called to Madrid to organize the "Flower Battle" (Batalla de flores) for King Alfonso XIII. The work-pieces of this famous Valencian artist lead us through countless rural and mountain landscapes. He also dedicated an important part of his artistic production to the sea. Vilar gained the ability to capture the sea's movement thanks to Juste, his master, who was an expert in maritime landscapes.