

**JAIME EGUIGUREN**

ARTS & ANTIQUES

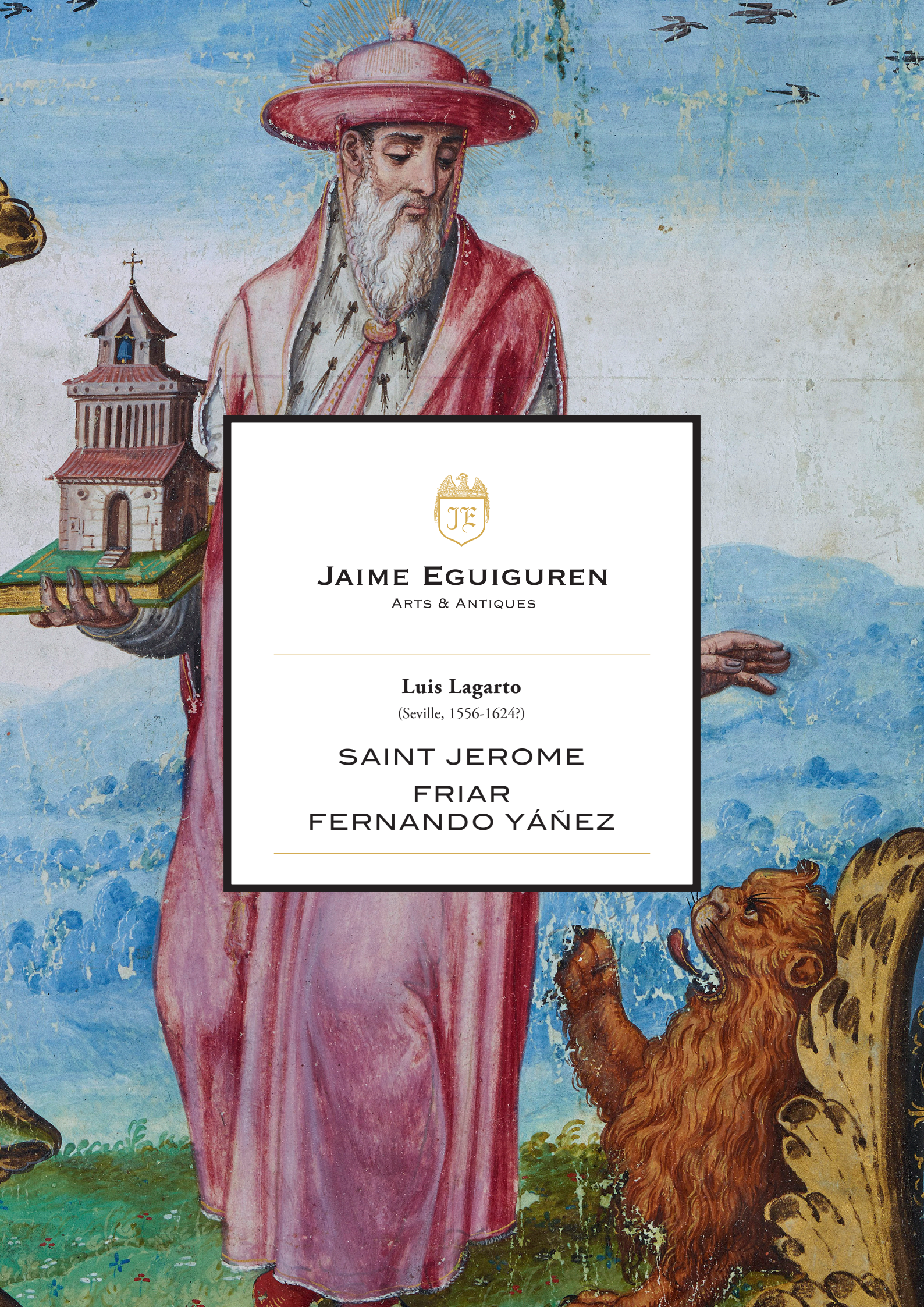
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**Luis Lagarto**

(Seville, 1556-1624?)

**SAINT JEROME  
FRIAR  
FERNANDO YÁÑEZ**

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*Saint Jerome*

*Friar Fernando Yáñez*

Vellum paper, a term derived from the old French *vélin*, meaning 'calfskin' or 'calf leather', is a type of parchment which is very useful for printing highly detailed images.

27,5 cm x 22 cm / each

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Enrique Valdivieso González, Professor Emeritus at the University of Seville, reports on two paintings on vellum (27,5 x 22 cm.) which come from a choir book. An initial capital letter is the frame for a scene lead by characters of the Saint Jerome order. Both works on vellum bear the authentic signature of Luis Lagarto.

The documented references on this artist allow us to trace a concise biography that begins in 1556 when he was born in Spain, most likely in Seville. His artistic education took place in Granada, where he was a disciple of Lázaro Velasco, a master choir book illuminator. Around 1586 he moved to the Viceroyalty of New Spain. Initially he resided in Mexico working as a choir book illuminator. Later, in 1600, he is located in Puebla where he worked for ten years illuminating books for its Cathedral. The precise date of his death is unknown but estimated around 1624.

Luis Lagarto's technique as a choir book illuminator is very perfectionist, allowing him to capture physical forms and aspects of nature with remarkable precision and with intense and bright coloring, giving great ornamental force to his works. The present two works on vellum show great technical quality and can be counted among the most accomplished works in the production of the artist.



The first work depicts Saint Jerome, dressed as a cardinal and carrying the model of a temple in his right hand, alluding to his condition of founder of monasteries of his order. At his feet lies the lion that was his companion during the many years when he was a penitent in the Holy Land. His figure stands out against a blue background which shows a subtle landscape of trees.

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The second painting represents a friar of the Order of St. Jerome who seems to be Friar Fernando Yáñez, according to the interpretation of the flames that appear to the right, coming from behind a column.

These are undoubtedly the flames from Purgatory, where this friar spent some time after committing negligence during his government of the Order. The presence of an angel, who is pointing at the flames and is about to place a crown of laurels on the friar's head, alludes to those who reach eternal salvation and indicates that, after some time in Purgatory, he was received into heavenly glory. The intention to portray the figure of the friar is worth noting, as well as the beautiful and elegant figure of the angel who shows him the redemption of his penances in Purgatory and his entrance in Paradise.

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