



JOSÉ MARÍA QUESADA

# JUAN BAUTISTA MAÍNO

Introducing Two New Masterpieces

**JAIME EGUIGUREN**

ART & ANTIQUES





**JAIME EGUIGUREN**  
ART & ANTIQUES



# JUAN BAUTISTA MAÍNO

Introducing Two New Masterpieces

JOSÉ MARÍA QUESADA



## PREFACE

During 2020, in the midst of the Covid pandemic, two original works by Friar Juan Bautista Maíno appeared on the art market, in both cases attributed to two different Italian painters.

This phenomenon was quite underheard of, given Maíno was not a prolific artist, due on the one hand to his many obligations at the Court of Philip IV, to whom he served as drawing master, and on the other to his position as a Dominican monk. Even the treatise writers of his day mention the lack of paintings by him on display in public places, the majority of which were intended for the churches and monasteries of his Order and to decorate the royal residences, such as the Buen Retiro Palace.

Throughout the 20<sup>th</sup> century, and in the first years of the 21<sup>st</sup>, the Maíno corpus has seen its ranks gradually swell, though often with works whose definite authenticity has divided the critics. As we will see, the two paintings we are revealing here are unquestionably Maíno originals. The first of these, an *Adoration of the Magi*, is the pendant of another previously-published and exhibited work, despite being in private hands. The other, our *Visitation*, is a documented and photographed work, or at the very least an exact replica of the one that was displayed on the since-lost altarpiece from the Hieronymite Monastery in Espeja (Soria).

This extraordinary situation, with the almost simultaneous appearance of two original paintings by Maíno in the same year, was the inspiration for us to publish this book, thereby allowing us to unveil both of these recently-discovered works from the Maíno oeuvre. It has also enabled us, through an extensive article whose main goal is to provide an updated synthesis of what has been written before, to introduce them into his artistic corpus. We should bear in mind that twelve years have already passed since the Prado Museum held the last major anthological exhibition of work by Maíno (20 October 2009 – 17 January 2010).

It is worth highlighting the enormous interest attracted by the figure of Friar Juan Bautista Maíno. This is a Spanish artist that documentary sources place in Rome during the decisive years of the *Caravaggisti* revolution; someone who was undoubtedly in contact with Caravaggio himself, and who also studied his main rivals, Annibale Carracci and Guido Reni. In short, an artist of enormous importance in the subsequent evolution of Spanish Golden Age painting, and by whom sadly very few original works have survived, though some are preserved in major public gallery spaces such as the Prado, Barcelona's Museo Nacional de Arte de Cataluña, the Louvre in Paris, Dresden's Gemäldegalerie Alte Meister, the Meadows Museum of Art in Dallas, Texas and the Hermitage in St. Petersburg.

I would like to take this opportunity to thank the following for their collaboration and commitment to making this book possible:

To the authors of the two texts: José María Quesada Valera, who has provided a detailed and analytical insight into Maíno's artistic career, offering a clear vision of this extraordinary artist, painting a picture of his life and oeuvre, and contextualising the two canvases we are revealing here within it; and Adelina Illán Gutiérrez, Rafael Romero Asenjo and Angélica Pediconi, who have shed light on fundamental technical aspects through the process of examination and restoration of both the *Visitation* and *The Adoration of the Magi*. It would also be remiss of me not to mention Fernando Rayón Valpuesta, who is always so selflessly generous in providing his valued opinion, helping me to dispel the fog in which so many anonymous old masters are shrouded.

*Jaime Eguiguren*



**CONTENTS**

16

**From Pastrana to Toledo (1581-prior to 1605)**

28

**His Italian Years: the Caravaggisti Artist (prior to 1605-1610)**

38

**Revealed Oeuvre I: *The Adoration of the Magi***

45

**The Return to Spain  
Maíno's First Documented Work and His Vocation  
as a Dominican (1611-1619)**

47

**First Preserved Paintings in Toledo (1612-1625)  
*San Pedro Mártir Ensemble***

54

**Other Paintings from this First Period in Toledo**

61

**Maíno: Master of Drawing to Philip IV  
The Artist at Court and His Final Years**

65

**Main Works from His Years in Madrid (1619-1649)**

74

**Revealed Oeuvre II: *The Visitation***

86

**Technical Study: *The Adoration of the Magi***

100

**Technical Study: *The Visitation***

## Juan Bautista Maíno

(Pastrana, 1581 – Madrid, 1649)

### *The Adoration of the Magi*

---

Oil on canvas

77.3 x 49.6 cm

Jaime Eguiguren Art & Antiques



## Juan Bautista Maíno

(Pastrana, 1581 – Madrid, 1649)

### *The Visitation*

---

Oil on canvas

168.5 x 116 cm

Jaime Eguiguren Art & Antiques





## From Pastrana to Toledo (1581- prior to 1605)

### Juan Bautista Maíno

(Pastrana, 1581 – Madrid, 1649)

*“Admirable painter and famous artist”*<sup>1</sup>

During his own lifetime, Friar Juan Bautista Maíno inspired verses and even sonnets among his peers.

One of the first was Lope de Vega, who penned praise of our painter on at least a couple of occasions. In Epistle Eight of *El Iardin de Lope de Vega*, he writes: “Fray Iuan Bautista a su pinzel valiente, / Hallò vn Titiano en jaspes de colores, / Menos el rostro de cristal luziente.”;<sup>2</sup> in Miscellany number nine from his *Laurel de Apolo* he writes as follows: *Iuan Bautista Maino/ A quien el Arte deue/ Aquella accion que las figuras mueue.*<sup>3</sup>

Another Anonymous poet, possibly Elisio de Medinilla, dedicated the following sonnet to him:<sup>4</sup>

*“No, admiro, Maíno, en ti esa excelente  
Y superior idea acá en el suelo,  
Tanto como saber que te dio el cielo  
Mano que pueda ser della obediente.  
Cuánto naturaleza, variamente  
En sus obras reparte, aún lo que el velo  
Encubre de su industria con recelo,  
En un breve pincel tienes presente.  
No solo resplandor, fuego a la llama  
Parece que le das, son perfecciones  
Cuántas formas coloran tus matices;  
Tus pinceles son lenguas de tu fama;  
Voces son de sí mismas tus acciones  
Que en lo bien que las haces, bien las dices.”*

The fact is that during his lifetime Maíno reaped the fruits of his artistic career, garnering fame, prestige and recognition. Artistic sources from the Golden Age also dedicated notes to him that provide us with enough information to at least piece together a partial biography of the artist.

In chronological order, the first of these was Francisco Pacheco, Diego Velázquez’s father-in-law, who must have personally known our artist, as in his treatise *The Art of Painting* he includes an important piece of information regarding the central role played by Friar Juan Bautista Maíno in terms of artistic tastes in the Madrid court of the 1620s. On the occasion of an open invitation in 1627 for some of the city’s best painters to submit their works (which included the candidacy of his son-in-law Velázquez) for a commission to paint an allegorical canvas to mark the expulsion of the Moors during the reign of Philip III (the father of Philip IV, the current monarch), Pacheco jubilantly writes that Velázquez’s bid proved successful, as decided by the judges, whom he describes in the following terms: “... *the persons named by His Majesty (who were the Marquis Juan Baptista Crecencio, of the Order of Santiago, and Friar Juan Baptista Mayno, of the Dominican Order, both extremely learned in the art of painting)*...”<sup>5</sup>

Not long after, Pacheco refers to one of our artist’s best-known biographic details, which serves once again to confirm the influence he had at the Madrid court: “*Not even from Fray Juan Bautista Maino, a famous painter from the order of preachers who taught our Catholic King Philip IV (while prince) how to draw.*”<sup>6</sup>

We need hardly mention that this exceptional circumstance was constantly referred to from that point on, firstly to demonstrate the nature of painting as a liberal art, as it had been practised by both princes and members of the cloth, but also to illustrate the close relationship between Maíno and the king, a recognition he earned by having been drawing “master” to the future Philip IV, the person who taught the rudiments of the art of painting to one of the greatest collectors and patrons seen throughout history.

When Lázaro Díaz del Valle<sup>7</sup> devotes a paragraph from his 1656-1659 manuscript<sup>8</sup> to lauding the figure of Friar Juan Bautista Maíno, he once again mentions his activity as drawing master to the future king. When recounting the honours garnered by painting and painters over the centuries, on reaching the part where he mentions the favours granted by the kings of Spain, he cannot but refer to that same circumstance which, in his eyes, puts the noble nature of the Art of Painting beyond all doubt: that the kings themselves practised this liberal art, starting with Philip IV. The specific reference reads as follows: *“And all the more so when we realize that His Majesty who lives today [Philip IV] and who reigns over the Spanish empire, painted with his own Royal hands as a child, as an oil painting housed today in the royal treasury demonstrates and bears witness. His painting master was Father Friar Juan Bautista [Maíno], of the Dominican Order, and admirable painter on canvas and rare talent working on metal panels where, as with everything else, he was a famous artist”*.<sup>9</sup>

This reference is of particular interest in that it sheds light on a less well-known aspect of his artistic corpus: his skills in painting on little copper panels, something he would have surely learnt in Italy. And the fact is, that if there is one conclusion to reach regarding Juan Bautista Maíno,<sup>10</sup> it is that he was one of the most prominent painters of the first half of the Spanish 17<sup>th</sup> century. His training in Italy, and in Rome in particular, during the crucial 1600-10 period, made him a genuine pioneer of Caravaggisti Naturalism, which he imported from Rome to Toledo and the Madrid court.

The person who probably provides the most information about his time in Italy was Jusepe Martínez.<sup>11</sup> He writes as follows:<sup>12</sup> *“A few years before a dazzling genius bloomed called Fr. Juan Bautista Maíno, who was a student and friend of Anibal Caracho [sic]<sup>13</sup> and great companion of our own great Guido Reni, who always followed his way of painting. Where he most excelled was in executing medium-sized figures of beautiful taste and perfection, surpassing himself in the undertaking of*

*little portraits in which he left behind all those we have seen to date. He showed a particular skill in making portraits, which beyond attaining a great likeness, he infused with great love, sweetness and beauty, that even in the case of ugly subjects, while still achieving a likeness, he would add a certain beauty, which gave great pleasure, all the more so with women of a certain age: no small gift and worthy of all manner of praise. His renown reached the ears of His Majesty Philip III, may his memory be glorified, who sent for him and for him to bring some of his work, and on seeing it was so pleased that he then chose him as master and teacher of this noble profession. Our great Philip IV, may his memory be glorified, loved him greatly, doing him the favour of a gift of two hundred silver ducats<sup>14</sup> a year, not counting other considerable gifts. This noble man of the cloth was a friend to his friends, and treated his teachers with great reverence. He did not carry out many works, as he did not aspire to anything more than he had and took no more care than of his own comfort”*.<sup>15</sup>

He then goes on to tell an anecdote about his skill at “improving” the physical appearance of his depicted subjects, ending with a claim we now know to be completely false: *“He is not known to have made more than two paintings, one being Saint Dominic in Soriano, which is said to have been burnt in the great fire at the College of Atocha, and another preserved by the nuns of Santa Ana in Madrid, executed with that sweetness and amiability by which he is characterised, leaving those learned quite satisfied that he was capable of everything...”*.<sup>16</sup>

Nowadays Maíno’s catalogue raisonné has expanded considerably, and though he may not have been prolific, we also know that he continued to practise his profession during his entire life, even once he had taken his vows as a Dominican monk and when working for the Madrid court.

Finally, in the biographical notes he devoted to our painter, Palomino<sup>17</sup> not only drew on what Pacheco and Lázaro Díaz del Valle had already written, but also provided new information regarding some of his works, especially those still on display in public places in the second half of the 17<sup>th</sup> century and early 18<sup>th</sup> century. For instance, he mentions the four great canvases from the retablo of the high altar of San Pedro Mártir; a *Tears of Saint Peter* (Fig. 1), which may be the one currently housed at the Louvre in Paris, the paintings from the Sottocoro, as well as others from the same monastery. He also refers to the *Recapture of Bahía de Todos los Santos*, painted for the Buen Retiro Palace and preserved today at the Prado, and which he praises at some length.<sup>18</sup> And finally he mentions a series of paintings, since lost,

for the Dominican College of San Esteban in Salamanca, particularly for the Novitiate at said monastery, “executed with great taste and skill”.<sup>19</sup> But perhaps the greatest revelation of the Palomino text comes when he claims Maíno was a pupil of El Greco before taking the Dominican habit, a surprising assertion, and something he presumably felt took place before the artist set sail for Italy, a journey he does not, as it happens, mention at all.<sup>20</sup>

Research and documents published in the modern era have completely reconstructed a part of the painter’s biography that contemporary essayists had forgotten. And they are not minor matters, as we shall see.

We now know that Maíno was born in Pastrana on 15 October 1581. In 1958 his fellow Dominican published a certificate of baptism, which was at first thought to have been that of the painter.<sup>21</sup> However, first Fernando Marías and then Francisco Cortijo Ayuso would subsequently rectify this date, identifying one dating from 1581 as the true certificate.<sup>22</sup>

The reason behind the confusion, which was explained at the time,<sup>23</sup> is that there were really two different people whose parents had very similar names and, as Leticia Ruiz also went on to point out, led extremely similar lives in the Guadalajara town. The parents of our painter were, once they were finally identified, Juan Bautista Mayno, with exactly the same name as his son, of Milanese origin, and Ana de Figueredo, from Portugal. As part of the painter’s act of profession when entering the Dominican monastery of San Pedro Mártir in Toledo, their real names came to light, as well as the fact that they were living in Pastrana when Maíno was born.<sup>24</sup> The painter was the last of four children, two sons and two daughters, of which only three lived to adulthood.

His parents had settled in Pastrana in about 1571, drawn by the booming fabric industry that had developed around the little court of the princes of Éboli. The records would seem to suggest that the father worked in the fabrics trade. This detail has served some to explain why the painter showed such skill depicting the cloths and fabrics worn by his subjects.

In about 1590 or possibly 1591, the family must have left Pastrana, moving to Madrid. On 19 November 1591, Juan Bautista Maíno senior and Ana de Figueredo signed over a power of attorney to Ruy Gómez de Silva y Mendoza, 3<sup>rd</sup> Duke of Pastrana, so he could manage the assets the family still had in their old hometown.



**Fig. 1** Juan Bautista Maíno, *Tears of Saint Peter*, c. 1612, oil on canvas, Musée du Louvre, Paris.

The published document states that the couple's initial intention was to leave with their only male son, that is to say our painter, with a course set for the "Kingdom of Angola".<sup>25</sup> The end result of the sale of said estate was to be allocated to pay the dowry of one of the two daughters, Ana Magdalena, aged 14, who had set sail for Italy to live with her paternal grandmother.<sup>26</sup>

As pointed out by Leticia Ruiz,<sup>27</sup> something must have caused their original travel plans to change because, on 5 December 1592, the father at that time in Lisbon (the point of departure for the passage to Angola), issued a power of attorney for his wife, Ana de Figueredo, who was still in Madrid, to take over management of the family estate. The future painter, who was 11 at the time, had also stayed behind with his mother, while his father, who was part of the entourage of the Captain-Governor of Angola, is subsequently recorded in the Portuguese colony.<sup>28</sup> Two years later, in 1594, the mother was evidently still living in Madrid given she declared herself legally empowered by her husband to provide their daughter Ana Magdalena with a dowry of 1,400 ducats, as she was preparing to marry a merchant by the name of Roque del Espino. The same document also states that both she and her absent husband were residents of Madrid.<sup>29</sup> This is the last mention we have of the father, with no other references to him until Ana de Figueredo declared herself a widow in 1609.<sup>30</sup>

One year earlier, documentation published by Leticia Ruiz mentions a Juan Bautista Maíno making a census payment on the family house in Pastrana. This has given rise to the hypothesis that we could well be dealing with the painter, and not the father, who might have made a brief return to Spain, given the surviving records from that period (as we shall see shortly) place the painter in Rome both before 1609 and after.

As such, from 1594, when Maíno was 12, until 1605, by which point he is recorded in Rome, we do not know where he was or what he was doing. And it is here that we return to one of Palomino's most polemic claims. If, as the essayist from Cordoba argues, Maíno started out his career as a pupil of El Greco, then he must have been in Toledo in the final years of the 16<sup>th</sup> century, with the added difficulty of working out just how long he spent at the Cretan master's workshop.<sup>31</sup> Palomino wrote his biographies with the little documentary information available to him but, and this is the key, paying close attention to everything he heard during his long stay in Madrid. We should always be sceptical with regard to dates in general, and particularly those he included

on births and deaths, given they are peppered with discrepancies. As the life of one artist disappeared into the mists of time, his dates were estimated based on the comments of other artists but, as has been demonstrated on numerous occasions, the comments and anecdotal evidence Palomino included tended to have some basis in truth and were reliable. He did not know Maíno personally, but he did mix with a number of older master painters, who the young Palomino, a recent arrival at court, listened to carefully, paying attention to the stories they told him about the Madrid painters of the early decades of the 17<sup>th</sup> century. For example, we need only consider his own master, Juan Carreño de Miranda, born in 1614, who would have been 35 when Maíno died in 1649. He may well have heard references and anecdotes directly from the Dominican friar about his training or early years, or at the very least from other artists who knew him, such as Velázquez, who could easily have spoken about him. Palomino, of course, had the opportunity to meet people who would have known Maíno. The question, then, is clear. If, as I suspect, it turns out he really did study under El Greco at the master's Toledo workshop, what mark did that leave on his painting?

There is one remarkable detail. Maíno, born in 1581, would have been a little younger than Jorge Manuel Theotocópuli, almost a contemporary of Luis Tristán (Toledo, c. 1580-1585 – Toledo, 1624), and practically the same age as Pedro Orrente Pedro Orrente (Murcia, 1580 – Valencia, 1645). Other than Jorge Manuel, whose movements are a mystery, we know that these artists travelled to Italy; Luis Tristán after 1606, and Pedro Orrente in about 1602. The fact is that Tristán would settle in Rome and Orrente in Venice, where he developed links with the Bassano workshop. In any case, the three came back to Spain painting in a Naturalist style, inviting clear parallels with the Caravaggisti who were at that time adopting this revolutionary artistic lexicon, though they continued to maintain elements from their previous style, the result of their early training. Maíno's Naturalism is patently obvious, but so is his study of earlier Roman Mannerism and the contemporary Classicism of the Bolognese variety. Tristán developed his own style, also a blend of Naturalist elements, but clearly reminiscent of the art of his Toledo master, El Greco. Lastly, Orrente did his own thing with a style combining Naturalist and Tenebrist elements from Caravaggio with other aspects characteristic of the Bassanos and, as such, late 16<sup>th</sup>-century Venetian painting. That ambivalence regarding tradition and the aesthetic of Caravaggio, the real *cri de guerre* of the young talents of the age, is really what we find in Doménikos Theotokópoulos himself.



El Greco also abandoned his native Candia (Crete) as an adult. We now know that he had already set up his own workshop and clientele when he made the decision to travel to Venice. Following a ten-year period during which he got established in Italy, first in Venice and then in Rome, he travelled Spain, settling in Toledo for good. It is therefore only logical that El Greco would have encouraged his best students to also share in that learning process of travelling to Italy. There must surely have been many more apprentices at his workshop, given the sheer number of works attributed to the El Greco circle or inspired by his original style, but the fact is that we know of two for certain, Tristán and Orrente, and another I consider at least probable, Maíno, who made the decision to follow in the Cretan's footsteps. Always, of course, based on Palomino's assertion, with all of them travelling to Rome or Venice, places El Greco knew well.

**Fig. 2** Juan Bautista Maíno, *Adoration of the Shepherds*, 1612-1614, oil on canvas, Museo Nacional del Prado, Madrid.

**Fig. 3** Juan Bautista Maíno, *Adoration of the Magi*, 1612-1614, oil on canvas, Museo Nacional del Prado, Madrid.

**Fig. 4** El Greco, *Adoration of the Shepherds*, 1612-1614, oil on canvas, Museo Nacional del Prado, Madrid.



But, beyond any curiosity El Greco may have inspired in his pupils, what might have lived on in Maíno from his early Toledo training with the Cretan? Well, there may be two characteristics that provide a perfect link between him and his first master: the way he approached some of his larger compositions for San Pedro Mártir, and his style of portraiture. There is no better illustration of the former than the four large-scale canvases from the high altarpiece of San Pedro Mártir, particularly the two included in the lower section: the *Adoration of the Shepherds* (Fig. 2) and that of the *Magi* (Fig. 3). Although it is true that the style is clearly and emphatically inspired by his experience in Italy and, in particular, Rome, the composition and nocturnal setting are reminiscent of similar paintings by El Greco, including the burst of glory towards the top of the canvas, closely associated with Mannerist tradition.

The “cavalier” projection presented by Maíno’s *Adoration of the Shepherds* is similar to the one adopted by the Cretan in his painting of the same subject (Fig. 4).<sup>32</sup> at the bottom edge he arranges one of the figures in the foreground, in the middleground the rest of the subjects, and above their heads the burst of glory from which angels playing musical instruments are descending. Maíno’s approach in his *Adoration of the Magi* follows the same model, with a foreshortened Melchior in the foreground, at the lower edge, the scene then developing into the middle of the composition with the rest of the main characters, and then at the top the star of Bethlehem, which projects a shaft of light onto the group, framed by a series of architectural ruins.

El Greco’s impact on Maíno’s portrait work, meanwhile, has already been noted by other authors.<sup>33</sup> Leticia Ruiz admits that the style presented by the only portrait signed by Maíno,<sup>34</sup> the Prado’s *Portrait of a Gentleman* (Fig. 5), “might even be described in terms of an updating of the portraits executed by El Greco, with their sober imagery, focussed on the face and with enormous pictorial efficacy”.<sup>35</sup> In effect, this portrait has a “familiar air”, reminiscent of the works of the Cretan and his school: the austere approach to the three-quarter-length model against a neutral grey background, exuding much the same atmosphere.



Fig. 5 Juan Bautista Maíno, *Portrait of a Gentleman*, 1618-1623, oil on canvas, Museo Nacional del Prado, Madrid.

## His Italian Years: the Caravaggisti Artist (prior to 1605 – 1610)

The family's parental relations must have remained unchanged over the years, at least during the period in which the father lived with them. This, at least, is what one can conclude from the aforementioned power of attorney granted by Maíno's mother and father to the Duke of Pastrana so that the latter could manage their estate while they were living in Madrid. Let us not forget that the oldest child, Ana Magdalena, was in Milan with her paternal grandmother, Isabel Lobata.<sup>36</sup> Ana Magdalena was 14, so it is not inconceivable that Maíno would have undertaken a similar journey to the one made by his sister some years earlier.

In 2009, a crucial document came to light, placing Maíno in Rome.<sup>37</sup> On 17 October 1605, Juan Bautista Maíno christened his son Francesco, who he had had with Ana de Vargas, a Spanish woman, at the parish church of San Lorenzo in Lucina in Rome. Acting as godfather was another person of Spanish origin, Francisco Arias Picardo, though that was not the case for the godmother, Isabella de Castiglione.<sup>38</sup> This is the first major reliable reference to our artist in Italy and, specifically, in Rome, which makes it reasonable to posit that the artist lived there at least from 1604, a time at which Caravaggio was still working in the city, while Annibale Carracci was also completing his *alfresco* works for the Farnese Gallery.<sup>39</sup>

To this document we should add two further discoveries regarding Maíno in Rome. Thanks to the research work of Rossella Vodret, we know that Maíno appeared in two *Status animarum*<sup>40</sup> documents, from 1609 and 1610. In both he is listed as residing in the parish of Sant'Andrea delle Fratte, in the Campo Marzio

district, where a lot of artists must have been living at the time, although in the two years studied no other Spanish painter appears. In 1609 Maíno was living with a certain Matteo Serrari, or perhaps "Serran",<sup>41</sup> whereas a year later he was house-sharing with a young man named Giovanni Maria Treguagni, a *garzone* who fulfilled the role of artist's assistant. And here the Roman references end, as the next document, dated 8 March 1611, now places Maíno in Toledo.<sup>42</sup> The name Maíno does not appear in any other Italian sources either from that time or later, only in Spanish ones. And, of course, in the records left by Maíno himself.

Without doubt the most important surviving piece of documentation recording his time in Italy is Jusepe Martínez's manuscript.<sup>43</sup> Said text describes him as a pupil and friend of Annibale Carracci and Guido Reni, a detail that can be traced back in terms of influences we can identify in certain works by Maíno. In particular, two aspects of his art: his ever-idealised Virgins, especially in his later works, and in the landscape backgrounds of many of his compositions, which undoubtedly owed a debt to the idyllic landscapes created at the time by Annibale Carracci.

In the light of his known work, I do not think we can pinpoint his influences to one single artistic movement in vogue in the early 17<sup>th</sup> century, or to one or several artists. What lived on in his memory, in terms of the things he saw and learnt in those crucial years, would last him his entire life. Later, when we address Maíno's *Visitation*, one of the original paintings published here, and a very late work linked to a 1636 altarpiece, we will see that the closest visual link I have found is an *alfresco* work by Orazio Gentileschi and his workshop, from about 1598.

Maíno is an enormously complex melting pot of influences, and any consideration of his known oeuvre calls for constant ratification on our part.

What we do know for sure is that Maíno was in Rome from at least 1604 until 1610, which by no means rules out his having arrived earlier. In other words, he experienced the central years of the revolution initiated by Caravaggio; simultaneously, the birth of Classicism, led by the two Bolognese artists Carracci and Reni, who our earliest sources linked to Maíno; and secondly, to judge by what we can observe in some of his works (particularly the murals from the sottocoro of the church of San Pedro Mártir in Toledo), late Roman Mannerist mural decorations reminiscent of artists such as the Cavaliere D'Arpino, Il Pomarancio or, as commented by Benito Navarrete, Giovanni Battista Pozzo.<sup>44</sup>



**Fig. 6** Caravaggio,  
*Rest on the Flight into  
Egypt*, 1597, oil on  
canvas, Palazzo Doria  
Pamphilj, Rome.

The central element of Maíno's art is Caravaggesque Naturalism. Specifically, his style is best understood through Caravaggio's work from the late 1590s, those the genius from Lombardy was yet to imbue with his Tenebrist atmosphere, increasingly dramatic and intense in his mature years, and the calling card of his works painted after 1600, such as the Saint Matthew canvases from the Contarelli Chapel in the church of San Luigi dei Francesi in Rome. Certainly, in Maíno's painting one can always identify flashes and motifs of inspiration in figures, in ways of depicting, or in the visual approach to objects that take us back to late Roman Caravaggio. The Louvre's *Saint Peter* cannot be understood without reference to early-17<sup>th</sup>-century Caravaggio, and the same can be said for works beginning to emerge from workshops across an entire international community of followers who were diligently adopting that direct realism of the Caravaggisti. And yet the painting that comes closest to the lyrical and poetic aesthetic of Maíno is, in my opinion, the *Rest on the Flight into Egypt* (Fig. 6).<sup>45</sup>

Elements Maíno takes from this painting include the landscape in the background, subtly illuminated by the last light of day, visible in the distant horizon and spilling over the ever-darkening countryside; the inclusion of figures in the foreground, with an old real-life model Saint Joseph, his face marked by wrinkles, grey beard, sheet music in his hand and looking fixedly and with a certain melancholy at the angel who has descended to play his viol and soothe the Infant Christ's slumber. The angel, a youth with blond hair and classical body and, above all, the group made up of Virgin and Child, where the mother leans over and affectionately cradles her chubby sleeping son, seen in profile, are images whose idealised appearance stands in contrast to what we see with Saint Joseph, lacking the realist framing of later works. This combination of two opposing and, at first glance conflicting, visions of how to depict reality, is exactly what we find in Maíno's canvases from San Pedro Mártir, executed on his arrival in Toledo. All these paintings feature that vibrant and meticulous description of reality. Just like Caravaggio, Maíno captures every detail, every object, every gesture, the textures, the colour of the carnation, with a precise drawing accompanied by a chiaroscuro that heightens the sense of volume, the material body of each person or object painted. That same landscape reappears in two little landscape works with the Sts. John from the same San Pedro Mártir altarpiece; in particular, the landscape opening out on the right opposite Saint John the Baptist, also illuminated by a sky from which the last light of day is departing. The effect of great beauty seen in the reflection of that very sky in the waters of the River





Jordan, the way the artist captures the shadowy atmosphere of the trees on the bank to the rear, this all produces the same sensation of deep poetic feeling and melancholy as the Caravaggio landscape.

Enriqueta Harris suggested there might be one influence common to both artists, namely the realist painters from Brescia in the second half of the 16<sup>th</sup> century, particularly figures such as Savoldo or Moretto da Brescia. She even identified the influence of Simone Peterzano on Maíno himself.<sup>46</sup>

Of the rest of the Caravaggisti painters with stylistic links to Maíno, I would highlight two: The Tuscan Orazio Gentileschi (Pisa, 1563 – London, 1639)<sup>47</sup> and the Venetian Carlo Saraceni (Venice, 1579 – 1620).<sup>48</sup>

Almost all those who have written about Maíno and his time in Italy have agreed that the influence of Orazio Gentileschi was most probably the major one. To show this, one example has been chosen that beyond any doubt presents close similarities with Maíno's most important canvases: *Circumcision* (Fig. 7)<sup>49</sup> from the Church of Gesù in Ancona (now on long-term loan at the Pinacoteca Comunale).

The points of convergence between this work and the canvases from the high altarpiece of San Pedro Mártir are so obvious that the comparison has almost become a shared meeting point for recent scholars of our painter. The approach to the fabrics, the chiaroscuro of the characters, the burst of glory with the angels, the musicians in the upper lefthand corner, or the child angels with their hands held together and eyes raised in adoration of God the Father and the Christogram, emblem of the Jesuits, find their perfect counterparts in the mural decoration of the San Pedro Mártir sottocoro, as well as in the canvases Maíno painted for the altarpiece. Even the use of "light naturalism", as once defined by Roberto Longhi, one of whose main exponents was Orazio Gentileschi himself. Another close parallel worth noting is from the main altarpiece canvas, *The Vision of Saint Cecilia* (Fig. 8)<sup>50</sup> which, though displaying a more tenebrist-style chiaroscuro, presents human models highly reminiscent of those used by Maíno, particularly the youthful angel who descends from glory to crown the saint and hand her the palm frond.

One of the Gentileschi canvases that has attracted most attention among scholars on account of its similarities regarding certain specific motifs is one of his versions of *Rest on the Flight into Egypt* (Fig. 9).<sup>51</sup>

**Fig. 7 Orazio Gentileschi, *Circumcision*, 1605-1607, oil on canvas, Church of Gesù, Ancona.**

**Fig. 8 Orazio Gentileschi, *The Vision of Saint Cecilia*, c.1620, oil on canvas, Pinacoteca di Brera, Milan.**

**Fig. 9 Orazio Gentileschi, *Rest on the Flight into Egypt*, 1628, oil on canvas, Birmingham Museum and Art Gallery.**

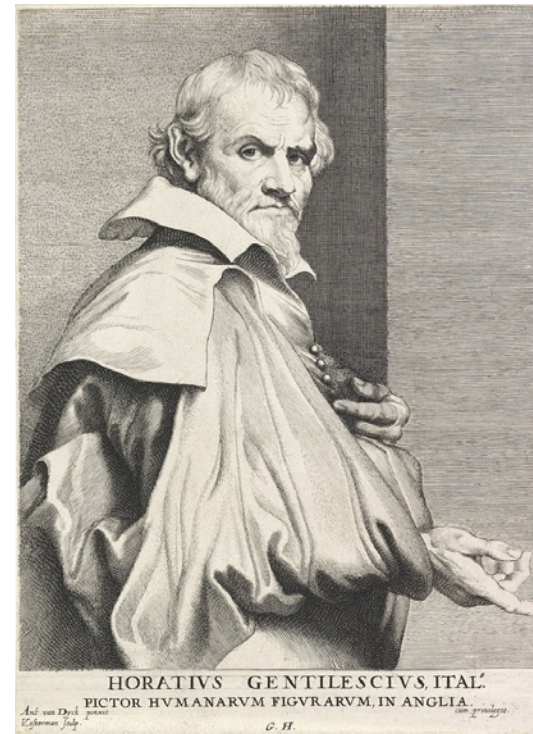


The Birmingham version is the only original one by the artist with the donkey peeking over the top of the wall at the back, reminiscent of the one half-hidden behind Saint Joseph in Caravaggio's painting but, even more so, the one in the San Pedro Mártir *Adoration of the Shepherds*. In addition, another closely-related model used by both is the prototype for the Infant Jesus. Perhaps Maíno's models are a tad rougher than those of Gentileschi, but they present shared features such as rounded heads, often barely covered by fuzzy hair, showing their knowledge of real newly-born infants, or those under six months old. One can but wonder whether they drew on memories of real babies, and we should not forget that Maíno had his son christened in 1605, while the first of Orazio's children, Artemisia, was born in Rome in 1593.

Finally, and this is something I am positing as conjecture<sup>52</sup> when we come to analyse the *Visitation*, the enduring presence, after many years, of models reminiscent of the young Gentileschi (Fig. 10) in the paintings of the mature Maíno, as well as the similar artistic evolution of the two, supports the theory, in spite of the distance, given their careers took place a long way from each other, that there was some kind of lasting bond between Gentileschi and Maíno, perhaps through correspondence that has since been lost, and that this was born more out of friendship than a relationship of colleagues with some occasional contact.

Another Naturalist painter who also left his mark on Maíno's style was Carlo Saraceni, who shared his taste for "light naturalism" and for painting on copper panels where the landscape acquired its own leading role, something that also characterises our artist. It is revealing to note that the *Adoration of the Magi*, which we shall be studying shortly, was described as the work of a follower of Saraceni at the auction in which it was presented in 2020, as the chiaroscuro and the precise drawing of the figures, as well as the Virgin's broad face, once again an idealised model, have much in common with the works of Saraceni from the period. Specifically, the nocturnal atmosphere of Maíno's *Adoration of the Magi* is the same we see in works by Saraceni, such as his *Saint Roch nursed by an Angel*,<sup>53</sup> dated to 1605-1606.

But the similarities between the two are clearest in the landscape scenes they painted, many of which were on copper panels. If we take as an example the copper work *Saint John* (Fig. 11) from the Prado, and signed



**Fig. 10** Lucas Vorsterman I, Orazio Genileschi, engraving after a sketch by Anthony van Dyck. Rijksmuseum, Amsterdam.

**Fig. 11** Juan Bautista Maino, *Saint John the Baptist*, c. 1613, oil on copper, Museo Nacional del Prado, Madrid.





**Fig. 12** Juan Bautista Maíno, *Saint John the Evangelist in Patmos*, 1612-1614, oil on canvas, Museo Nacional del Prado, Madrid.

**Fig. 13** Juan Bautista Maíno, *Saint John the Baptist in a Landscape*, 1612-1614, oil on canvas, Museo Nacional del Prado, Madrid.

**Fig. 14** Guido Reni, *The Assumption and Coronation of the Virgin*, 1602-1603, oil on canvas, Museo Nacional del Prado, Madrid.

by Maíno, or the two panels from the predella of the San Pedro Mártir high altarpiece, the landscapes with *Saint John the Evangelist* (Fig. 12) and *Saint John the Baptist* (Fig. 13), the links with Saraceni are unmistakable in the use of chiaroscuro and, most of all, the approach to presenting the landscape backgrounds, where the Venetian skyscapes, clusters of trees and water surfaces play a major role in the composition.

Scholars of art history have always emphasized the influence on our painter of Guido Reni and, to a lesser extent, Annibale Carracci. This was the line taken by Jusepe Martínez, as we saw. In addition, Pérez Sánchez also revealed a number of elements Maíno had borrowed, taken directly from Reni engravings and pictures.<sup>54</sup> This is particularly striking in the mural paintings from the San Pedro Mártir sottocoro where he literally copies some groups of child angels from Reni compositions, such as the *Assumption and Coronation of the Virgin* (Fig. 14), one of the original examples of which is preserved in the Prado.<sup>55</sup>

In short, Maíno was active during the culmination of the two most important stylistic movements of Seicento painting, and in precisely the city where said revolution was taking place.

There has long been speculation regarding the paintings Maíno may have executed in Italy. Recently the number of putative original works from that period has increased.<sup>56</sup> There have even been works published as possible copies based on works attributed to Caravaggio,<sup>57</sup> and Caravaggisti works that have been attributed from a formal point of view to our painter. Sadly, all of this lacks the documentary evidence that would enable us to reconstruct what was such a core period in the artist's career.<sup>58</sup>

## Revealed Oeuvre I: *The Adoration of the Magi*

This *Adoration of the Magi* is almost certainly the partner piece to the *Adoration of the Shepherds* (Fig. 15), from a private Italian collection, and which we had the chance to view at the exhibition held at the Prado Museum in 2009. In the first place, the dimensions are very similar.<sup>59</sup> Furthermore, both present vertical strips of canvas of a similar width added to both sides of the canvas and another thinner one along the lower edge, which would confirm that they were formerly together. Secondly, in both we observe the same sort of gloomy, nocturnal atmospheres which, despite their open background spaces, present a chiaroscuro with tenebrist overtones, very reminiscent of the approach employed by Caravaggio himself, both in the final works from his Rome period and in those during his travels through the south of Italy. The intense chiaroscuro serves to model the main characters in a similar fashion. Maíno even turns to real-life models, for the Magi, the shepherds and for Saint Joseph himself. The Virgin and Infant Jesus, on the other hand, are two idealised models we can find exact replicas of in his later work.

The *Adoration of the Shepherds* was first uncovered by Mina Gregori,<sup>60</sup> before our painting appeared on the market. Due to its relatively small size and its composition, in which the figures crowd around the Infant Jesus in the foreground, thereby compressing the entire scene, it was once thought it must have been painted for a small private oratory. With the appearance of our painting, along with their original vertical and, therefore, narrow format, it would now seem that these are two paintings from an altarpiece. In other words, this would be a previous version, perhaps even the original, of at least part of the altarpiece of the Four Feasts of San Pedro Mártir, and therefore these would not be *modellini* for the Prado paintings as once claimed.<sup>61</sup>





There not being any other canvases we can link to these two suggests they may have been *pendants*. Unfortunately, we do not know what the structure of the altarpiece featuring the two paintings was like, or how they were complemented, whether they were simply framed or part of the altarpiece itself. In my opinion, the most appropriate way to display them together would be with the *Adoration of the Shepherds* on the left and the *Adoration of the Magi* on the right, as we can see in the canvases depicting the same subject from the high altarpiece of San Pedro Mártir in Toledo.<sup>62</sup>

**Fig. 15** Juan Bautista Maino, *The Adoration of the Shepherds*, oil on canvas, private collection, Italy.

In both ensembles, the central compositional figure, more than the Infant Jesus, is the Virgin Mary, whose presence marks out the position of the rest of the characters: in the *Adoration of the Shepherds*, Mary appears slightly to the right, over the Infant Jesus, whereas in the *Adoration of the Magi* she is located on the righthand side, opposite the rest of the figures, presenting the Christ Child to them and closing the composition. Her central role is, of course, underlined by the greater chromatic intensity of her clothing, particularly the deep red of her robe, under which we can barely make out her feet, and the navy blue cloak. In our canvas, the white cloth swaddling the Infant Jesus become a focus of bright light directing everyone's attention, both inside and outside the painting.

There is a substantial change in the Virgin Mary from one painting to the other. Although I think one could quite well say they are the same female model, they are depicted in different positions. Whereas in the *Adoration of the Shepherds* the Virgin is almost facing the viewer, in our painting she is in three-quarter profile. Furthermore, in the *Adoration of the Magi* she has partially removed her veil, allowing us to see her dark brown hair.

For Leticia Ruiz,<sup>63</sup> the idealised model of the Virgin was a "synthesis of the female models of Gentileschi along with Guido Reni's Mary in a veil, which Maino would once again depict in his *Our Lady of Bethlehem* from the Mercedarian Convent of Fuentes de Andalucía, Seville". This same model, similar if sketched, is the one we see in the central decorative border of the intrados of the vault of the San Pedro Mártir sottocoro.

When it comes to our *Adoration of the Magi*, we are dealing with a closed composition, with a throng of figures in the foreground. A wall, which only reaches halfway up, and the smooth shaft of a column that disappears out of the top of the painting on the righthand side, are identical to those seen in the *Adoration of the Shepherds*, and separate the main group from the open background made up of a landscape illuminated by the deep red light of dusk, interspersed by the gold brilliance of a concealed sun, and an intense, dark blue sky heralding night. That sky serves as a backdrop for ruins seen against the light, and which fade into the distance beyond the main scene.

Melchior, who we see in the foreground, is the only one to have taken off his turban, revealing his bare head with its clumps of limp white hair. The group seem to be pushing him up against a wall closing off the lower edge of the foreground.

They have almost forced him out of the scene in such a way that he has had to rest his right hand on the top of the little wall to keep balance. On that ledge he has also placed the receptacle he was carrying, a gold incense jar, the lid of which sits next to it. Next to him and just above, pictured in profile and with his back to the viewer is Caspar, dressed in a red tunic and wearing a white turban, who appears to have just handed over a silver cup, decorated with a series of garlands and boasting a gold lid. To his side, the Infant Jesus, lean and with a taut body, takes the cup and looks at it closely. Above the Child we find the Virgin Mary and behind and just next to her Saint Joseph. The Holy Family's gestures are both serene and serious, displaying a certain melancholy, perhaps reflecting the dramatic ambience of the entire scene, particularly the intense red, an allusion to, and perhaps foretaste of, the Passion. Finally we come to Balthasar, who presides over the pyramid formation made up by the three magi, standing up and leaning slightly towards the Holy Family on the right. He is also carrying what would appear to be a gold cup, which we can just make out behind Caspar's turban. His turban is decorated with a series of feathers in colourful red, yellow, white and black tones.

If we compare this *Adoration of the Magi* with the one Maíno painted for San Pedro Mártir, we might immediately reach the same conclusion put forward by Mina Gregor when publishing the *Adoration of the Shepherds*: that our painting was a *modellino*. But there are enough differences between one composition and the other to realize that there was sufficient time between the two for numerous changes to be made. We have already said that we feel they were independent of each other. They are paintings intended for two different spaces. But I think what most backs up the assertion that our *Adoration of the Magi* is an original version is the fact that the composition presents certain details that have been resolved more satisfactorily in the Prado one. Viewing the two works together you get the impression you are looking at a first version and then a second more mature one.

To start with, in the Prado version Maíno gives greater breadth to the space around the figures, and has even introduced two extra characters: behind the two kneeling magi there is a black child holding onto the base of a cup made up of the shell of a nautilus; and another, a second page, standing up and with his back to Balthasar, gazing over at something or someone outside the composition, while also pointing his index finger in the direction of the Virgin and Child. Furthermore, the entire space is fuelled with great protagonism,



among other things because Maíno has eschewed the pronounced chiaroscuro of our earlier version. Now we see that the scene is taking place beneath an architectural structure made up of great stone blocks, with an arch or vault above them, through which one sees an expanse of ruins opening up. This time the scene's illumination comes from the shining Star of Bethlehem, which has guided the magi. The nocturnal ambience of our painting has also disappeared. Now we can clearly see that the Virgin is resting, sat on what appears to be a large stone block with two steps, leaning her back against one of the walls.

And yet the similarities between the two *Adorations* are clear: the composition of the one we are presenting here is essentially the same as that of the Prado. The main group adopt similar poses and positions: the two magi in the foreground are pictured on their knees, though on this occasion Caspar does not have his back to the viewer but is looking at the face of the Infant Jesus with a certain tenderness; Melchior, this time, does not appear to be constrained by the wall at the bottom edge, as it has now disappeared, and is thus seen in a more balanced posture. Furthermore, his hand, which previously rested on the ledge, is now pressed against his chest. Balthasar remains standing, with a gesture that is identical to the one in our painting, but the scene's illumination enables us to see him more clearly, with his well-defined profile and clothing. Particularly noticeable is the patterned cloak wrapped round him, where we observe a broader palette, as seen earlier in the flowers adorning his turban.

Saint Joseph also undergoes a change of posture: whereas in our painting he remains silent, here he is seen turning his face to start a conversation, an act reinforced by the hands that gesticulate in front of his chest. The Virgin and the Infant Jesus, despite occupying the same space in the scene, adopt different positions: now the Virgin is sitting down, whereas in our painting she appears to be standing; this sitting position enables Mary to cradle the Child in her lap in such a way that her hands are wrapped around his little body, and he is sitting up straighter. In our painting, meanwhile, the Infant Jesus is less securely held by the Virgin. The Christ Child also presents changes in posture: here he is blessing the new arrivals, whereas in the work we are presenting he was holding the cup offered to him by Balthasar.

All of this allows me to posit that the work we have before us here is a first version which, after some time had passed, the artist painted once again with adjustments tailored to the size of the ensemble and, as such, responding to the need for the scene to be more easily read and understood, due to it being displayed at a greater distance from the viewer.

Having reached this juncture, I wonder whether we are dealing with two works painted in Spain or, on the other hand, whether they were executed in Italy. Unfortunately, neither of these two paintings I believe to be earlier works are signed, and we do not have sufficient information on their provenance.<sup>64</sup>

Of course, one might hypothesise that they were part of some church altarpiece in Toledo, recently arrived from Italy, and in that case there is one possible candidate. In my opinion they could have been part of the altarpiece at the old parish church of San Marcos, destroyed during the Peninsular War, though we should add that Sisto Ramón Parro categorically claimed that the canvases and all other works in the church were lost in the fires that destroyed the old Mozarabic building, and that there was nothing left there at the time he was writing.<sup>65</sup>

## The Return to Spain Maíno's First Documented Work and His Vocation as a Dominican (1611-1619)

On 8 March 1611, Maíno was paid two hundreds “reales” for a series of works executed in the cloister of Toledo Cathedral. Everything seems to indicate this was for the restoration of a painting depicting the *Circumcision*. This is the first record we have definitely placing the artist back in Spain, and provides irrefutable proof that he had returned. That same year, the Cathedral Chapter hired him once more to paint an *Imposition of the Chasuble on Saint Ildephonsus* intended for the sacristy.<sup>66</sup> It is clear he had settled in Toledo and so, assuming Palomino's claim about his training with El Greco is correct, he would have come full circle. Meanwhile, El Greco's workshop was fully active, which may well have encouraged Maíno to set up his own workshop in the city. In fact, the aforementioned works recorded at the cathedral might well indicate that Maíno had some kind of protection or patronage as soon as he arrived.

A few months later, on 29 January 1612 to be exact, he received two hundred ducats to execute the paintings that were to decorate the high altarpiece of the convent of San Pedro Mártir in Toledo, a clearly extraordinary commission in terms of the major importance it had in Maíno's life, but also because it was for one of the most important convents in the city. And for the high altarpiece, no less. A few days later, on 14 February, he signed the final contract to carry out the paintings, in which he undertook to complete the project within eight months. Thus began what would become his masterpiece.

This commission would constitute a major turning point in his life, given the period during which he was carrying it out he made the decision to take holy orders with the same community for which he was working. In September he started to make investigations into the purity of his bloodline, to find out whether or not he descended from converted Jews or Moors, and therefore decide whether to take his vows. Witness statements were gathered from family members and acquaintances in Portugal,

where his mother's family was from, as well as from Lombardy, Madrid and his native Pastrana. The painter's own statement constitutes a document that has since helped us to clarify many aspects that further research has subsequently corroborated.<sup>67</sup> Finally, at 7pm on 27 July 1613, he took holy orders as a Dominican monk at the convent of San Pedro Mártir. In 1614 he completed his work and signed one of the main canvases, the *Adoration of the Magi*, as Friar Juan Bautista Maíno.<sup>68</sup>

We do not know exactly at what moment his relations with the Madrid court started. What we do know is that in April 1620, during a court hearing with guilders in Madrid, Friar Juan Bautista Maíno stated that he was living in the College of Santo Tomás, meaning he had already settled in the city. His own mother, in a power of attorney from August the year before aimed at selling the houses they had in Lisbon, stated that her son was master of painting to the Prince of Asturias, the future Philip IV. In the court hearing with the guilders Maíno confessed that due to his status as Dominican friar his painting activity had diminished considerably. We now know that, although it is true he was never exactly prolific, he did continue to be active, painting more works than we might have imagined, to judge from his own comments and by the assertions put forward by Jusepe Martínez regarding the dearth of known works in public establishments, which the Aragonese treatise writer reduced to just two.<sup>69</sup>

It is highly likely that Maíno continued to paint on a regular basis, both canvases depicting religious subjects and, above all, portraits, a genre in which his peers considered him especially adept. Thanks to his Italian training, he left us not only works painted on canvas but also, as we now know, various pieces on copper panels and an alfresco mural decoration, techniques that were uncommon among Spanish artists of the day, particularly oil painting on copper.

In his later years there are records of him accepting a number of commissions, some of which have not survived or have been lost while others, the minority, have been identified. On 7 May 1620 Alonso and Ginés Carbonell entered into agreement with Juan Banes for the execution of an altarpiece in the church of Santa Catalina de Siena in Madrid, for which they were to receive 1,300 "reales". The document stipulates that they were to carry it out "in accordance with a sketch design" by our painter.<sup>70</sup>

Between February 1621 and September 1625, the convent of San Pedro Mártir made further payments to Maíno. One of these, dated 17 January 1622, records that it was for the alfresco paintings being executed at the entrance to the church, in other words the sottocoro, a work that remains there to this day.<sup>71</sup>

## First Preserved Paintings in Toledo (1612-1625) *San Pedro Mártir Ensemble*

Apart from the recorded works that Maíno undertook in the cathedral dated 1611, the first documented work still preserved today was, as we have already mentioned on various occasions, the project painting the high altarpiece of the church of the Monastery of Preachers, or the Dominicans of San Pedro Mártir, in Toledo. Following the disentanglement of Mendizábal, the entire series of altarpiece paintings was moved to the since-disappeared National Museum of Painting and Sculpture, known as the "Trinidad" as the building was formerly the Convent of the Calced Trinity (1837). The only Maíno works recorded there, however, were the four major canvases from the first (lower) and second (upper) sections of the altarpiece. Subsequently, in 1872, the museum closed its doors for the last time and its permanent collection was sent to the Prado, which had become the national museum. However, the altarpiece itself was not taken down, and it remains in the church to this day, where it is currently decorated with high-quality reproductions of the four original canvases, allowing us to get an accurate idea of how the entire ensemble looked. From 1872 on, many of the original paintings were variously lent out by the museum until they were brought back to its headquarters. As such, the reconstruction of the ensemble published at the time by Juan Miguel Serrera was key both to shedding light on the exact number of paintings and rediscovering this masterpiece of early Spanish Naturalism.<sup>72</sup>



On 13 March 1607, the sculptor Juan Muñoz signed a contract for a commission involving the assembly of the altarpiece itself, along with the side wings, in accordance with a design drafted by Juan Bautista Monegro, who undertook to finish it in time for Easter 1609.<sup>73</sup> For the complete project he was to receive 1,200 ducats. In the end, the altarpiece was not completed until 1611. In addition to Maino's paintings, Girado de Merlo, working with another sculptor, Miguel Tomás, was responsible for the carving and relief work decorating the structure. It presented an architectural style that drew on El Escorial, using gilt and polychromed wood with two main sections and three side panels or wings, one double predella and the attic. It occupies the entire front of the flat facing wall up to the height of the vault, being raised up on a plinth.

The paintings were arranged on the varying panels, from left to right, as follows:

Predella:

- *Saint John the Baptist in a Landscape*.<sup>74</sup>
- *Saint John the Evangelist in Patmos*.<sup>75</sup>

First section:

- *The Adoration of the Shepherds*.<sup>76</sup>
- *The Adoration of the Magi*.<sup>77</sup>

Signature on the stone block or ashlar on which the Virgin is sitting: "F, IO", BAT tista maino, F,"

Second section:

- *Pentecost* (Fig. 16).<sup>78</sup>
- *The Resurrection* (Fig. 17).<sup>79</sup>

Second predella in the attic:

- *Saint Anthony Abbot in a Landscape* (Fig. 18).<sup>80</sup>
- *The Penitent Magdalene in the Grotto of Sainte-Baume* (Fig. 19).<sup>81</sup>

Both painted on pine panel.

Crowning the two sides of the attic:

- *Saint Dominic of Guzmán* (Fig. 20).<sup>82</sup>
- *Saint Catherine of Siena* (Fig. 21).<sup>83</sup>

Both also painted on wood panel.



**Fig. 16** Juan Bautista Maino, *Pentecost*, 1615-1620, oil on canvas, Museo Nacional del Prado, Madrid.



**Fig. 17** Juan Bautista Maino, *The Resurrection*, 1612-1614, oil on canvas, Museo Nacional del Prado, Madrid.



It is worth adding that the painting, as well as the free-standing and relief sculpture work, were all conceived of as a single ensemble, with the elements linked to each other in such a way that there was a connection between each figure, each canvas and each sculptural group, not just iconographically, but in terms of the gestures and movements of the figures depicted, whose poses and positions acquire complete coherence with the altarpiece as a whole. The best example of this is the page behind Balthasar in the *Adoration of the Magi*, who is looking at someone to the left, outside the canvas. It has often been speculated that it might be a self-portrait of the painter. Whether or not this is the case, if we look at him in the context of the altarpiece, the character is directing his gaze towards the statue of Our Lady of the Rosary, which originally presided over the niche in the central section of the corpus. Taken as part of the ensemble, this gesture that today seems somewhat distracted and alien to the rest of the group intent on adoring the Infant Jesus, regains its coherence. Furthermore, that complicity with the viewer supports the hypothesis that this is a self-portrait, as it seems to “freeze” the moment at which the artist felt the call of his religious vocation. Likewise, we also note that in *Saint John the*



**Fig. 18** Juan Bautista Maíno, *Saint Anthony Abbot in a Landscape*, 1612-1614, oil on panel, Museo Nacional del Prado, Madrid.

**Fig. 19** Juan Bautista Maíno, *The Penitent Magdalene in the Grotto of Sainte-Baume*, 1612-1614, oil on panel, Museo Nacional del Prado, Madrid.

*Evangelist* the apostle also raises his gaze onto a diagonal plane, towards the niche where Our Lady of the Rosary once stood.<sup>84</sup>

The ensemble was subsequently completed between 1621 and 1625, as demonstrated by the aforementioned payments, with the mural paintings in the sottocoro, at the foot of the church<sup>85</sup>. The paintings are arranged underneath the choir, in the upper arch over the entrance wall and continuing into the next vault. They are separated from the rest of the wall and the vault by a decorative border featuring classical geometric motifs similar to those found on the murals of numerous churches and palaces in Rome in the early Seicento. On the lunette of the entrance wall, Maíno painted an entire “Glory”, made up of angels interpreting or singing heavenly songs. The ensemble results highly attractive in the variety of postures and gestures displayed by the adolescent and child angels crowding the scene. The middle is presided over by a sculpture of the Virgin and Child by Girardo de Merlo,<sup>86</sup> in a space decorated with a frame made of cherubim heads. The whole array of images is structured around that axis of symmetry.

For the vault, Maíno arranged two large, full-length Old Testament figures on each side: Moses on the right of the entrance and Aaron on the left. Both are depicted as old men, a male model that appears time and time again in numerous works by the artist. Over their heads, following the curve of the vault, he inserted two related paintings in gilt frames, similar to those used by Annibale Carracci in his al fresco work in the Farnese Gallery, each one held up thanks to the efforts of three naked little angels. The gestures of each of these are different, yet each one strikes a compositional balance between the two groups. In the painting above Moses, Maíno depicted the prophet and the *Burning Bush*, while in the one above Aaron's head the latter appears encountering Moses. Both present landscape backgrounds, reminiscent of those he had seen in Rome.

Above our heads, the vault is presided over by a depiction of the Holy Spirit in the form of a Dove, *di sotto in sù*, which is literally descending from a blazing burst of glory over the head of whoever is entering through the church doors. On the inside of the intrados the artist inserted a decorative border with niches featuring the four Cardinal and the three Theological Virtues. In the middle of this decorative border, and symmetrically aligned with the depiction of the Holy Spirit, there is an oval medallion with an orange background containing a painting of the Virgin and Child, reminiscent of *Our Lady of Bethlehem*, lost today but of which there is photographic evidence from the Mercedarian Convent of Fuentes de Andalucía,<sup>87</sup> as well as bearing similarities with the Virgin from the *Adoration of the Shepherds*, preserved in a private Italian collection.

There are two further mural paintings that are not recorded and of uncertain chronology, in the Main Chapel, on each side of the high altarpiece, inserted within the arch over two niches housing the funerary monuments of the Counts of Cifuentes. In both cases these are allegorical depictions of, once again, the cardinal virtues. Marías and De Carlos Varona believe these to have been executed at the outset, either just before or just after the paintings from the high altarpiece, which would put them at about 1611-1613.<sup>88</sup> The painter provided two compositions made up of pairs of women with clear nods to Roman painting. In the niche to the left of the main altarpiece we find *Justice and Prudence*, and to the right *Fortitude and Temperance*. The intrados of the two arches is also decorated with geometric motifs and little figures of classical inspiration, bearing witness to the artist's knowledge of contemporary Roman decoration.



**Fig. 20** Juan Bautista Maíno, *Saint Dominic of Guzmán*, 1612-1614, oil on panel, Museo Nacional del Prado, Madrid.



**Fig. 21** Juan Bautista Maíno, *Saint Catherine of Siena*, 1612-1614, oil on panel, Museo Nacional del Prado, Madrid.

In *Justice and Prudence*<sup>89</sup> in particular, that influence may be perfectly discerned in the positions adopted by each of the two women with regard the other, and in the role played by the convex mirror held by Prudence, where unmistakable similarities have been identified with Caravaggio's 1598 canvas *Martha and Mary Magdalene*,<sup>90</sup> which it appears Maíno must have known.

Also in the church was the canvas of *The Tears of Saint Peter*, recently purchased by the Louvre, and a work that also appears to be from Maíno's early period in Toledo. This may be the best example of Maíno's most Tenebrist work, in the style of Caravaggio after 1600.<sup>91</sup>

## Other Paintings from this First Period in Toledo

If we leave the San Pedro Mártir paintings to one side for a moment, there are other works which, either due to their formal similarities with the ones from the Toledo convent, or because of the compositions' apparently close link to Italian models, or simply on the grounds of the technique or support used, invite us to date them to this same early period.<sup>92</sup>

From these first years there are a number of works on copper attributed to the artist either because they are signed or because of the formal parallels with other Maíno originals. Generally these are small panels bearing a close resemblance to other similar works also being executed in Rome at the time by artists such as Annibale Carracci, Carlo Saraceni and Adam Elsheimer. Maíno is once again drawing on his Italian experience and, as a result, it is sometimes difficult to determine whether we are dealing with a work executed in Italy or, alternatively, one from the first years after his return to Spain. This is the case for the copper panel recently purchased by the Prado Museum, titled *Saint John the Baptist in a Landscape*,<sup>93</sup> where the artist's signature does not include the *Fr.* to denote he had joined the Dominicans, therefore suggesting it was painted before 1613. There are two versions of this composition: one, in Malaga Cathedral, considered a copy, and a second version, somewhat larger than the Prado one in which, in contrast to the latter, the painter has introduced a shepherd's crook in the foreground. It forms a pair with *Mary Magdalene in a Landscape*.<sup>94</sup>

Also from this period is a copper panel discovered in 2002 in Dresden's Gemäldegalerie, titled *Resurrection* (Fig. 22).<sup>95</sup> Weniger dates it to between 1610 and 1615, due to its close compositional similarities with the grisaille work depicting the same subject, housed at the Louvre, by Giovanni Baglione (Rome, 1566-1643), from about 1603. It is particularly striking that the resurrected Christ presents exactly the same posture in the two paintings.



**Fig. 22** Juan Bautista Maino, *Resurrection of Christ*, oil on copper, Gemäldegalerie, Dresden.



The 2009 exhibition also unveiled a *Crucifixion*,<sup>96</sup> on copper, from a private collection in Zaragoza, which undoubtedly displays enough formal similarities with Maíno's known oeuvre to be taken into account. The chromatic range used in the work is perhaps somewhat surprising, with duller tones than we normally see in Maíno, as well as a loose approach to rendering the crowds in the background that is uncharacteristic of our painter.

Said to be another of his copper paintings is the elegant *Our Lady of Bethlehem*, which belonged to the Mercedarian Convent of Fuentes de Andalucía,<sup>97</sup> and which we know of through a photograph. As commented by Angulo, this must have been from the time the painter was working on the sottocoro, given the Virgin and Child are literally copied from the decorative border on the intrados, as are the groups of angels accompanying the Glory scene.

**Fig. 23 Juan Bautista Maíno, *The Adoration of the Shepherds*, c. 1613, oil on canvas, Hermitage Museum, St. Petersburg.**

Among the canvases from these early years, I think we can highlight the paintings from a small altarpiece which, when it was discovered in 1977,<sup>98</sup> was preserved in the Franciscan convent of the artist's native Pastrana. The altarpiece was made up of one single central panel and an attic, and the main canvas was a *Holy Trinity*<sup>99</sup> in a burst of glory, with God the Father, his resurrected Son sat next to him and, above their heads the dove representing the Holy Spirit. The three figures are surrounded by a host of angels whose *fattura* is reminiscent of those seen in the sottocoro. In that attic there is an *Annunciation* with a simple composition, pared down to the very essence, but of great beauty. In this case, what is most striking is that, in the large window towards the back, between the visible buildings, we can make out the so-called Torre delle Milizie, a fortified tower still standing in Rome. Judging by the surviving documentation, let us not forget that Maíno may have returned to Spain sporadically while he was living in Italy, as stated by his mother, specifically to resolve issues related to the family estate in Pastrana, so these could be works painted during those times. In any case, it is my belief that this is an early work, whether he painted it in Spain during or shortly after his time in Italy.

Two of Maíno's *Adoration of the Shepherds* paintings may also date from that period. I am referring here to the one in the Hermitage in St. Petersburg (Fig. 23),<sup>100</sup> and the one from the Meadows Museum in Dallas (Texas) (Fig. 24).<sup>101</sup> The former is one of the artist's few signed works where he is recorded as a friar (F IV<sup>o</sup> BAT). Some details, such as the basket of eggs, practically lifted from the Prado canvas depicting the same subject, or the position adopted by the shepherd with his back to us, in the foreground, copied from the classical statue of the *Dying Gaul*, and taken from the soldier of the *Prado Resurrection*, allow us to establish a date fairly close to that of the San Pedro Mártir altarpiece paintings. Another detail that has not gone unnoticed by scholars of the artist is the introduction of a number of portraits of his contemporaries, concealed under the appearance of shepherds. Specifically, the two on the left, visible above the seated aged Saint Joseph, in addition to the head of the old shepherd with his back to the Virgin. Another possibility is the shepherd seen in profile, just behind the Virgin. This is a device dating back to the Italian Quattrocento, where the painter would introduce contemporary figures, including friends, other painters, patrons and even self-portraits. This is something we can even find in El Greco, in his *Burial of the Count of Orgaz*. The couple with their two heads on the left is reminiscent of the two figures depicted in Domenico Ghirlandaio's *Adoration of the Magi*, painted for the Ospedale degli Innocenti in Florence, the righthand one of which is a self-portrait of the artist.

With Maíno's record of literal borrowings, it would not surprise me greatly if we were not dealing with a gallery of friends close to the artist from the time he was joining the convent in 1613. Some critics have tried to identify the head of the old shepherd as a portrait of the aged Cretan, though this isn't necessarily the case as none of the supposed self-portraits of El Greco that have been published has been definitively confirmed as such. That said, this way of depicting a head peeking out from among a multitude of figures is something we also find in El Greco's *Burial of the Count of Orgaz*. The face is reminiscent of the younger man just above the head of Saint Stephen, along the same axis, and who also stares out at the viewer. What I do believe is that one of them may be a self-portrait of the artist. Perhaps the shepherd seen in profile, as the signature is just above his head. But what I am really inclined to believe is that if Maíno ever made it to Florence, he may have seen Ghirlandaio's painting, in which tradition tells us the artist painted himself in the couple of figures on the left. That might lead us to posit that Maíno was the young man with a moustache and brown goatee-beard gazing fixedly beyond the composition. Curiously, of this couple, the one staring at the distracted youth is the elder of the two, with his hand pressed to his chest. The interplay of glances and the complicity the painter demands of the viewer undoubtedly lends weight to any hypothesis regarding the original location of the canvas.

The Dallas version, however, I believe to be later because we can discern the artist's transition from a style very close to the Naturalism and Classicism of Rome to a painting more in line with the artistic approach of the Madrid of the day, a school still stylistically anchored in late-Mannerist models inherited from the painters working on El Escorial at the end of the 16<sup>th</sup> century. We should bear in mind that a major number of these artists were of Italian origin, and relatives of those arriving in Spain during the reign of Philip II: a younger brother, in the case of Vicente Carducho, or sons as with Eugenio Cajés or Félix Castello, to mention just a selection. Maíno gradually abandoned his Italian style and adapted, undoubtedly in very much his own way, aspects belonging to the hegemonic Madrid painting grounded in the El Escorial tradition, such as the tendency to use increasingly idealised figures or a softer chiaroscuro without the pronounced contrasts of his Toledo period. In the canvas from the Meadows Museum, we see a certain inequality in the ensemble not previously seen, or at least not so markedly identifiable. There are fragments of the painting that seem rooted in his characteristic Naturalism, such as the shepherd standing on the left holding a dog on a chain, or Saint Joseph, depicted here as a younger man.



**Fig. 24** Juan Bautista Maino, *Adoration of the Shepherds*, 1615-1620, oil on canvas, Meadows Museum, Dallas (Texas).

Some fragments are also prodigious in their capacity to capture the real qualities of the objects: the basket of eggs, once again, the manger with logs arranged in such a way as to hold the straw in place, the mastiff or the sheep.

However, in the Virgin we can observe features that are becoming increasingly idealised compared to his earlier works, and the same can be said for the Infant Jesus. The mule and the ox, whose heads are visible at the back on the left, are certainly not of the standard seen in other works by Maíno. Also falling somewhat short is the gesture of adoration presented by the shepherd leaning in on the righthand side, in front of the manger. In short, this painting gives the impression of having been done in fragments. The nocturnal setting with the twilight landscape in the background, visible through the gap of the doorway, and the blend of earthy colours, is reminiscent of the works of Pedro Orrente, and also the artist who, according to Jusepe Martínez, was Orrente's master, Leandro Bassano. In all events, it is certainly one of the artist's most "Toledan" paintings.

During this period Maíno would also have been executing numerous portraits, a genre in which he excelled, according to documentary sources. And within this genre he must have been the skilled author of miniatures, as we can conclude from the court case against Isabel de Bringas, as we will see later.<sup>102</sup> Saying that, of all the portraits attributed to him over the years, some more convincing than others, there are only a few that I feel are definitely Maíno's. And there is just one, I feel, that was painted during this period in Toledo. This is the only signed one, the Prado's *Portrait of a Gentleman*,<sup>103</sup> which came from the former collection of the Infante Don Sebastián Gabriel de Borbón.

It does, of course, go without saying that Maíno was always a portrait artist, and not just in his painting from the genre. In all his religious canvases, especially those from this early period, we are witnessing depictions of real people, contemporaries of the artist and figures from his circle. Furthermore, some of his models, as was the case with the works of the followers of Caravaggio (including our artist), appear time and time again in his paintings over the years, and seem very much to have been inspired in real models that at one time or another posed for him. Some of his male prototypes, for example, some of the old men, those depicted as bald, with white beards, and which he often used when portraying Saint Peter, would continue to make an appearance throughout his entire artistic career.

## Maíno: Master of Drawing to Philip IV The Artist at Court and His Final Years

The painter's connections at Court must have dated to before 1619, when he became master of drawing to Philip IV. In fact, in a royal letters patent sent by Philip to the Duke of Albuquerque, ambassador to Rome, he grants Maíno a pension of 200 ducats, drawn on the income of the Bishopric of the Canary Isles,<sup>104</sup> a sum specified as being due to *"the consideration in which he has served me and his current need"*.

In spite of the fact that until 1625 he had to return sporadically to Toledo to complete the commission for the Sottocoro murals, Maíno remained in Madrid and was in regular attendance at the Alcázar palace. We know that his regular lodgings were in the College of Santo Tomás, located at the beginning of Atocha street, from which it took its popular soubriquet, the College of Atocha. From there, we can imagine Maíno making his way on foot to the Alcázar. He was also quite conveniently located close to the Palace of Buen Retiro, with the College of Santo Tomás basically halfway between the two royal residences.

As we have been able to learn, either through written sources or published documents, Maíno's artistic output dropped off during this period, so it could never have been prolific. Let us not forget that Jusepe Martínez only attributed two paintings to him. And within that meagre corpus, perhaps what was most significant was that he continued to paint miniature portraits, something that did not constitute much of an effort for him and may even have been a source of diversion among his other tasks.

From that time on we find a series of documents linking him to figures from Court as important as the Count-Duke of Olivares and, most of all, the noble Roman and fellow painter, Giovanni Battista Crescenzi (Rome, 1577 – Madrid, 1635), with whom he appears to have maintained a relationship of what one might call close friendship. Furthermore, their proximity in age, with a difference of just four years, would also have helped to foster the close relationship that would last until the death of the Italian. As such, it seems no coincidence that they were both judges selected by Philip IV to sit on the panel to choose the winner of the 1627 competition to paint the *Expulsion of the Moors* canvas. In addition, the Marquis De La Torre, that is to say Crescenzi, was head of the Board for Public Works and Forests, and responsible for hiring painters, as well as for purchasing paintings intended for decorating the royal residences such as, for example, the Palace of Buen Retiro, one of the decorative enterprises being worked on most assiduously in the 1630s. As such, it is no surprise that one of the artists chosen to depict contemporary battles for the Hall of Realms at the palace was Maíno, as demonstrated by the painting itself and the payments recorded for said commission. The painting in question is another of his masterpieces, the *Recapture of Bahía de Todos los Santos* (Fig. 25), the 500-ducat payment for which was dated June 1635.<sup>105</sup> Another example of the close relationship between the two may be observed in their collaboration on the high altarpiece in Espeja de San Marcelino, for the church in the Hieronymite monastery of Santa María. The altarpiece was designed by Crescenzi and the canvases decorating it were painted by Maíno (1636).

Two years later, in April 1638, Maíno had to give evidence in the Inquisition's open trial of Isabel de Bringas,<sup>106</sup> accused of the crime of being an "Iluminada". It appears the charges against her included pretending to work all sorts of miracles, revelations and prophecies, states of mystic ecstasy and having relations with a Dominican friar from the College of Santo Tomás, Prior Fray Domingo Daza, no less, who at that time was applying for a senior position at the palace, an accusation one might well assume could easily have been a false claim aimed at the friar by his enemies. Our friar Juan Bautista Maíno was one of the witnesses giving evidence in the attempt to determine whether the accused party was guilty or not, as the inquisitors had confiscated two miniatures from her that were the work of our painter. One of these was of Isabel de Bringas herself, which she apparently used as an amulet to cure the sick, slipping it in between their bedclothes. One year later, in October 1639, Maíno was called back once more to ratify his earlier statement,



**Fig. 25** Juan Bautista Maíno, *The Recapture of Bahía de Todos los Santos*, 1634-1635, oil on canvas, Museo Nacional del Prado, Madrid.



which had been transcribed by the tribunal. In the hearing, Maino found out who was being accused, his statement being highly favourable to her:

*“This is true, but regarding the lady going by the name of Isabel de Briñas, my understanding is that she is a very good woman, Devout and God-fearing, takes good care of her soul and is a stranger to hypocrisies and ostentations of sanctity; she lives a decent life and respects divine and human laws, and neither of her, nor by her, have I heard of any revelations or purgatories or anything involving the mystery of the Holy Trinity, or any other sort of thing that might introduce new changes in the Catholic style, and these and other similar reasons to this regard that by lack of memory or the time passed may have been forgotten by accident but not of substance.”<sup>107</sup>*

Finally, in the words of Ceán Bermúdez:

*“Fr. Mayno died, not as Palomino says, in his convent in Toledo in 1654, but in the College of Santo Tomás in Madrid, on 1 April 1649, as is recorded in the burial records, on the reverse of Folio 21, and not at the age of 60, as that writer claims but at 80, as stated in the minutes of the provincial chapter of his order, held in Benavente that same year, 49.”<sup>108</sup>*

From 1636 until his death there is no recorded or signed work by Maíno that we would include in a catalogue raisonné of the artist.

## Main Works from His Years in Madrid (1619-1649)

From this final period, and with the cautionary note that the majority are not signed or documented, there are some surviving religious paintings that could be attributed to him, along with some more portraits and, from the non-religious genre, one of his best paintings, the *Recapture of Bahía de Todos los Santos*.<sup>109</sup>

In all of these we can observe the artist's evident evolution, though of course he would not abandon any of the aesthetic principles of his formative years. He kept close to Naturalist tenets, but we can identify a heightened tendency towards the use of increasingly idealised models or, to put it another way, a gradual shift away from models taken from real life. His prototypes now appear to have been filtered through the prism of the artist's "idea" of beauty. Of course, that undoubtedly helped him to move definitively away from intense chiaroscuro, with a marked contrast between shaded and illuminated areas, so characteristic of his early work. His emphatic forms would give way to a softer, more colourist style, with Venetian resonances. His skyscapes, landscape backgrounds and the figures themselves are presented in a less dramatic ambience and, of course, a more brightly-lit one, where we can easily discern the influence of numerous Venetian canvases from the royal collection,

as well as nods to Bolognese Classicism, which now played a more central role in his “maniera” than ever before. As commented by Rafael Romero in the following article, that shift is reflected in the way his canvases were prepared, similar to the way artists from the same period, such as Cajés or Carducho, prepared theirs.

One can hardly fail to note the simultaneous evolution experienced by both Orazio Gentileschi and Maíno. It was Gentileschi himself who sent his canvas *The Finding of Moses*<sup>110</sup> as a gift from London. Currently preserved in the Prado, the signed painting arrived in Madrid in the summer of 1633, and would be hung in the New Hall of the Alcázar Palace, surrounded by some of the masterpieces from the royal collection.

There is no doubt that Maíno trod a path that ran in parallel to the one walked by Gentileschi, who painted this canvas as the age of 70, making a clear and emotional homage to the colourist beauty of Venetian painting, in particular that of Paulo Veronese. One year later, with the painting now hanging in the Alcázar to universal praise, not least that of the king himself, Maíno embarked on his *Recapture of Bahía* and, in 1636, painted the Espeja paintings, of which we are presenting the *Visitation*, whether it is the one originally installed on the altarpiece or a version by Maíno himself, and which displays a marked debt to Gentileschi. Furthermore, if we consider the likely long-term relationship between the two painters, probably by letter, it does not seem beyond the realms of possibility for it to have been Maíno who suggested Gentileschi make a gift of his painting to the king, or perhaps Crescenzi at our artist’s behest.

### Major paintings from this period

Of his religiously-themed paintings, the most important from this period, perfectly described and documented at the time, was the one he painted for the College of San Tomás, depicting the *Miracle of Saint Dominic in Soriano* (Fig. 26).<sup>111</sup> Although the original version commissioned from him was destroyed in a fire in the 17<sup>th</sup> century, Maíno came back to the same iconography on various occasions, one being for the Dominican sisters of the convent of Santa Ana in Madrid. Some of these original later versions have survived, including the one from the Prado and another housed at the Hermitage in St. Petersburg.<sup>112</sup> It is my opinion that there is no doubt about the attribution of these two.

**Fig. 26** Juan Bautista Maíno, *Saint Dominic in Soriano*, c. 1629, oil on canvas, Museo Nacional del Prado, Madrid.





**Fig. 27** Juan Bautista Maíno, *The Pentecost*, 1612-1614, oil on canvas, Museo Nacional del Prado, Madrid.

To this group of paintings I would also add the Prado's *Pentecost* (Fig. 27),<sup>113</sup> which formerly presided over the high altar of the convent of Discalced Carmelites in Toledo. This version, in contrast to the one from the high altarpiece of San Pedro Mártir, is closer in style to Bolognese Classicism than to the clear Naturalism that impregnated Maíno's early works. I think we should date it to about 1625. It is a work of the highest quality, with certain aspects of great beauty, such as the figure of Mary Magdalene in the foreground, which taken on its own could have come from the brush of Gentileschi.

From this later period, in the 1630s, we have the *Conversion of Saint Paul* (Fig. 28), housed at the Museo Nacional de Arte de Cataluña in Barcelona,<sup>114</sup> which came to light after the restoration the canvas underwent in 2012. A *modellino* of this work is currently preserved in a private collection, the only surviving one by Maíno. The angel on which the resuscitated Christ rests his hand presents the same posture as one of the children in the *Recapture of Bahía*, specifically one of the two hugging each other behind the woman who is sitting in the foreground with a child in her lap, a coded allegory to Charity.

We could also include his two versions of *Mary Magdalene*, the one from the Museo de Bellas Artes de Asturias in Oviedo, and another preserved in a private collection,<sup>115</sup> both taking inspiration from an engraving by Jan Sadeler.<sup>116</sup>

Also belonging to this group are the paintings for the Espeja altarpiece (1636-1637), to which we will return when we come to examine our *Visitation*. This is one of his last works, painted far from the Madrid Court, for the high altarpiece of the church in the Hieronymite monastery in Espeja de San Marcelino (Soria), since lost, but of which a photograph taken prior to 1932 has survived, featuring two major compositions: a *Visitation* and an *Assumption of the Virgin*.<sup>117</sup> The work was executed on commission from the 2<sup>nd</sup> Count of Castrillo.

Recent published works have added two further paintings to the Maíno corpus, both of a markedly devotional nature. One is *Saint James the Great and Saint Teresa of Jesus, Patrons of Castile and Leon*,<sup>118</sup> a simple composition in which the two saints are seen on either side of the shield held up by two little angels that are typical of our artist. The arrangement is reminiscent of the pairs of saints from the El Escorial Basilica, executed at the end of the previous century. The second painting is a so-called *Divine Trompe l'oeil*, to use Professor Pérez



**Fig. 28** Juan Bautista Maino, *Conversion of Saint Paul*, c. 1614, oil on canvas, National Art Museum of Catalonia, Barcelona.

**Fig. 29** Juan Bautista Maino, *Portrait of a Monk*, oil on canvas, Ashmolean Museum, Oxford.



Sánchez's ingenious expression. What we have is a depiction of the sculpture of *Our Lady of Atocha*,<sup>119</sup> as it stood on its altar, with Maíno executing an exact copy of the image so fervently worshipped by the monarchy, on this occasion due to the devotion of Cardinal Cesare Monti, papal nuncio in Madrid from 1630 to 1634.

Prominent among the artist's portraits from this period are the pair of works from the predella of the Miranda altarpiece, painted in about 1628.<sup>120</sup> But worthy of particular attention is the painting preserved in Oxford's Ashmolean Museum, the extraordinary *Portrait of a Monk* (Fig. 29).<sup>121</sup> Méndez Casal, who suggested the work be attributed to Maíno, posited the possibility that it might be a self-portrait and as such, given the age of the subject depicted, this would have to be an extremely late work, from the 1630s or even the early 1640s. It is unfinished, which has given rise to confusion, as the whiteness of the monk's white hood rather suggested he was not from the Dominican order. However, the white colour is the result of the use of white lead when preparing the canvas, and was used for the purposes of illuminating the face against the neutral dark background. If this was indeed a self-portrait, judging by the age of the friar it would be the last known work by Maíno.

With regard to his miniature portraits, Leticia Ruiz identified a number of possible Maíno originals, including the miniature of Philip IV and another supposedly depicting Duke Wolfgang Wilhelm de Pfalz-Neuburg, both belonging to the Bayerisches Nationalmuseum in Munich.<sup>122</sup>

Concluding this section is the *Recapture of Bahía de Todos los Santos*,<sup>123</sup> another work preserved at the Prado, about which we have a wealth of information as it has always been considered one of the painter's most iconic paintings, executed as part of the series of victorious battles from the reign of Philip IV intended to decorate the Hall of Realms in the new Buen Retiro Palace. The painters commissioned to commemorate these military feats with their brushes were practically all well-established figures from the Madrid court. The list ranged from veteran artists such as Vicente Carducho and Eugenio Cajés to their direct pupils, Félix Castello and Jusepe Leonardo, as well as other luminaries including Diego Velázquez, author of the *Surrender of Breda*, Francisco de Zurbarán, the former's Seville colleague, or the extremely young Antonio de Pereda, at that time the protégé of Giovanni Battista Crescenzi. They all submitted works to hang alongside that of Maíno, whose canvas stood in contrast to the rest.

The subject he chose drew inspiration from the Lope de Vega play *Brazil Restored*, first performed at the Alcázar playhouse in 1625. For his painting, Maíno decided to depict the result of the battle, camouflaged as a celebration of the victorious Hispano-Portuguese forces.

He split the scene into three parts: a foreground occupying practically the entire lefthand side of the composition, whose main figure is a wounded soldier receiving treatment; the righthand side of the canvas, with a middleground featuring the surrender of the Dutch troops and the commemoration of the victory and, finally a background drawing inspiration from Flemish paintings and prints depicting a similar subject, and which gives Maíno the chance to show off his skills portraying a landscape including the eponymous bay, the ships at anchor, the shore along which troops continue to disembark and a series of hills speckled with the blue of the distant horizon, above which Maíno offers one of the best evening skiescapes to have come from his brushes, occupying the upper register of the canvas. As such, the main subject is relegated to a secondary level, partially obscured by rocks in between which our artist has depicted various groups of men, women and children, most of whom appear to be civilians. The viewer's attention is thus first drawn to the group attending to the moustachioed soldier on the left, whose recumbent pose is reminiscent of the sculpture of the *Dying Gaul*, a copy of which Maíno would most certainly have seen in Rome, and which was present throughout his career. One man supports the soldier in his lap and leans into him, holding his head by the chin, while a veiled woman tries to clean the wound on his chest. One might almost describe the scene as a secular Pietà with the soldier symbolising Christ, whose chest wound reminds one of the one inflicted on the Messiah by the spear of Longinus. To their left a young woman sat on a rock looks on while cradling a child in her lap. Behind her we witness the moving scene of two children hugging each other while behind them another child is seen sobbing. There is no doubt that this group symbolises Christian Charity. The viewer's eyes are then drawn to the young woman standing holding the soldier's clothes in a bundle we can identify as belonging to one of the defeated. Behind her, three men are captured in conversation while one of them stares fixedly at the dying soldier, just like the young woman who appears just behind what looks like a parapet above the main group. This is a prodigious example of the transformation of a scene of military violence into an evocation of Christian sentiment for the defeated and fallen. There is no heresy, no victory or defeat, just humanity and the virtues of Christian

chivalry. Maíno's approach here is reminiscent of his statement in the Isabel de Bringas trial. It is the attitude of a man who puts the goodness and charity of the human condition before all else.

To the right, Don Fadrique Álvarez de Toledo, the victorious general, is depicted standing in front of the Dutch troops who are on their knees in surrender, begging their victors for mercy. The Spanish general has set up a sort of throne under a carpeted canopy with a tapestry featuring the portraits of King Philip IV and behind him, but at the same level, his favourite minister, the Count-Duke of Olivares, who is crowning him in the presence of Minerva. At their feet there are allegorical representation of Heresy, Rage and Hypocrisy, the latter two being iconographical images taken from Cesare Ripa's book.

## Revealed Oeuvre II: *The Visitation*

In this case, what we have before us is one of the artist's later works. If it is not this very one, he painted an identical copy for the altarpiece at the Hieronymite monastery of Santa María in Espeja de San Marcelino (Soria), as we can see from an old photograph in which one can make out the high altarpiece itself along with two paintings from the panels on the second, or upper section, one of which would appear to be ours, in the lefthand wing (Fig. 30).<sup>124</sup> Studies undertaken by *Icono I&R* make it quite clear that this would, in any case, be the first version, as it is full of *pentimenti* and corrections to the positions of some of the figures.

Given the aforementioned photograph, it is no surprise to see just how simple the composition of this painting is, particularly taking into account the fact that it was intended for the upper section of the high altarpiece of the church in a major monastery. The height at which it would have been hung would have meant that visitors would only be able to see the essential elements clearly, without being able to make out the less significant details. The artist took much the same approach for the other major altarpiece whose canvases he painted, the San Pedro Mártir one. Judging by the dimensions of the two altarpieces, Maíno would have paid more attention to the details of the canvases from the first or lower section, whereas for those of the second or upper level he limited himself to the main figures and a highly schematic layout succinctly placing them in their context. As such, for example, in the San Pedro Mártir altarpiece, which is far better known, both the *Adoration of the Shepherds* and the *Adoration of the Magi* are more meticulous and descriptive, as can be seen in details such as the basket of eggs, the animals surrounding the main figures, the close attention to architectural elements, such as cracks or broken fragments, at times with painstaking precision, or the objects carried by the subjects.



**Fig. 30** Altarpiece of the Hieronymite Convent in Espeja de San Marcelino, Soria, Spain.



The works from the upper section, on the other hand, which is where our *Visitation* would have been, in this case a *Pentecost* and a *Resurrection*, are much simpler, and the figures take on more monumental proportions, and the perspective clearly raises them up, in a type of representation that takes into account the fact that the viewer is looking up at it. The only object that has a major role is Saint Peter's fallen key, depicted in the foreground, from the *Pentecost* scene. And Maíno has made sure it stands out and is clearly visible by painting it on its own on the ground.

Going back to the *Visitation*, we can discern a similar idea. The scene is dominated by two women, the real focus of the painting. Arranged in the foreground, slightly to the left, they take up practically the entire height of the painting. Their two well-illuminated figures stand out against the stone wall behind them, which further highlights their monumental stature. Saint Elizabeth, the old woman on the left as we look, is portrayed in a gold cloak, dark robe and white veil, her left hand pressed to her bosom while her right hand is clasping that of her cousin. Maíno has put the Virgin Mary just next to her, dominating the painting on its central axis, her face lit up and resplendent. She is looking intently into Elizabeth's eyes with a look full of tenderness. She also wears a dark cloak and her robe is of a deep red, a colour that is characteristic of our artist, along with a semi-transparent veil pulling her hair back, itself also pushed back slightly so we can see her whole face. Behind them and to the right, on a secondary level we can spot Zechariah, the old man seen in profile with white hair and beard, and Saint Joseph, a young man with black hair and beard, carrying a pilgrim's staff or walking stick in his right hand while listening carefully to old Zechariah. Finally, behind the two male figures and just above their heads, Maíno has inserted an open space with a fragment of blue sky broken up by little clouds and a simple architectural backdrop evoking El Escorial or, more specifically, the Temple of Solomon as imagined by the Jesuit Juan Bautista de Villalpando in his *Treatise on Perfect Architecture* according to the vision of the prophet Ezekiel.<sup>125</sup>

In the published photograph of the high altarpiece from the Hieronymite monastery in Espeja de San Marcelino (Soria), which dates from prior to 1936, we can clearly see that along with our *Visitation*, the second-level section of the altarpiece still housed an *Assumption of the Virgin* in the right-hand wing, whose whereabouts are currently unknown.



**Fig. 31** Orazio Gentileschi, *Visitation*, al fresco painting, Fara in Sabina, Italy.

Of course, whether our painting is the one from the altarpiece or a copy of it, both compositions seem identical. And the fact Maíno's work on the canvases is documented dates our painting to 1636.

From a compositional point of view, the canvas clearly reflects the way the subject was traditionally approached in the Italian painting of the Cinquecento and early 17<sup>th</sup> century. What is certain is that despite the years that had passed since his return to Spain, Maíno's work still bore the imprint of the models he saw in Italy. One cannot help noticing the obvious similarity the painting bears to an al fresco of the same subject painted by Orazio Gentileschi for the Santa Ursula chapel in the Abbey of Santa Maria di Farfa in Farina in Sabina (Lazio, Italy) (Fig. 31)<sup>126</sup> in about 1598. In both, the women are on the left, while on the right we once again see Zechariah and Saint Joseph in conversation, all displaying similar poses. The main difference is that Maíno reversed the positions of Saint Elizabeth and the Virgin, possibly in order to clarify which of the two was the most important figure in the scene. Furthermore, for the space behind the women, Maíno opted for a neutral space, a wall in shadow, as opposed to Gentileschi's landscape.

It is also revealing to discover that, to judge by the old photograph, the *Assumption* that accompanied our *Visitation* on the Espeja altarpiece is also reminiscent of a Gentileschi composition on the same subject<sup>127</sup> from about 1605-1608, in other words the years Maíno spent in Italy. As opposed to Maíno's *Assumption*, in the Gentileschi painting Mary, who is the focus and centre of the composition, appears underneath a burst of glory with the Holy Trinity, Christ, the Holy Spirit in the form of a dove and God the Father. The rest of the composition maintains the clarity in the arrangement of the Virgin and the angels we saw in the Maíno painting. Perhaps, and this is where we might observe some distancing from the Gentileschi model over the years, Maíno lent his Virgin greater dynamism, with one of her hands clasped to her breast, her clothes in some disarray and with the angels arranged beneath her to underline the Virgin's upward trajectory. On the other hand, the Virgin's gesture, the head held high, looking towards the heavens, is very similar. Maíno has once again simplified a composition for which he drew inspiration from his experience in Italy, paring the subject down to its essence, very much in line with the adoption of a Counter Reformation aesthetic, and eschewing the complex symbolism of Mannerist religious art prior to the introduction of the Council of Trent guidelines regarding how devotional subjects could be depicted.

The decoration of the grotesques from the vaults of the church of Santa Maria di Farfa (painted in 1572) in Fara in Sabina also appears to have been a source of inspiration for the decorative border and intrados of the arch from the Sottocoro of San Pedro Mártir in Toledo. I think it is quite plausible that Maíno would have seen these al fresco paintings from the late 16<sup>th</sup> century, about 1598, and may even have been in Italy at the time. It may well be that that was his first contact with Orazio Gentileschi, when the latter received the commission to undertake the paintings for the Chapel of Santa Ursula. According to the documentation recording these al fresco works, Gentileschi had collaborators, and it is worth wondering whether one of them might not have been the teenage Maíno. In 1598 he would have been 17, which might seem a little young from a modern perspective. But in any case we should not forget that the family's Italian roots facilitated Maíno's departure for Italy at an early age, and it would hardly be so very out of the ordinary. Jusepe Ribera, for example, travelled to Italy as an adolescent of much the same age as our Maíno,<sup>128</sup> assuming he really was born in 1581. And then we have the case of his sister, Ana Magdalena, who was already in Milan by the age of 14.

There is no doubt, from a formal point of view, that our *Visitation* should be considered one of the painter's mature works. The similarities in the Virgin's face with those found in the versions of *Saint Dominic in Soriano* that have been reliably attributed to Juan Bautista Maíno, painted from 1628 on, are extremely compelling. The Virgin that bears the closest parallels with ours is the one that appears in the *Saint Dominic in Soriano* housed in the Hermitage State Museum in St. Petersburg (Fig. 32).<sup>129</sup> If we put the two heads side by side we see that they present exactly the same female model.

One of the characteristics we have already mentioned with regard to these later canvases, and which we once again see clearly in our *Visitation*, is the distance the artist has put between himself and the Naturalism he learnt during his time in Italy. Although in terms of composition he would always remain true to what he learnt in his formative years. In the *Visitation* we observe once again the initial Naturalism of his work from the period in Toledo. And, above all, his approach to chiaroscuro, moving away from the highly-contrasted chiaroscuro with which he modelled the outlines of his figures, objects and architectural backdrops. The precise, almost plastic, modelling of his early known works, where each object and character was painted with a definite drawing bearing the clear stamp of Caravaggio, has given way to a style in which the drawing does not serve the purpose of modelling



**Fig. 32** Juan Bautista Maíno, *Appearance of the Virgin to Saint Dominic in Soriano*, Hermitage Museum, St. Petersburg.





his figures. Quite the reverse; the subjects are no longer highlighted against the space surrounding them but, rather, are more seamlessly integrated into it, in a manner reminiscent of what we might find in contemporary Classicist painting. In much the same way as we saw in other paintings from the same period, such as the known versions of *Saint Dominic in Soriano* or his *Recapture of Bahía de Todos los Santos* from the Prado, in this *Visitation* Maíno seduces us with a generally light and joyful palette featuring pleasant colouring very much in the vein of the followers of Annibale Carracci, artists such as Francesco Albani or Domenichino. Of course, his painting has also softened, and although the real human models of his early years continue to appear, he now tends towards idealisation. That is the case for the figures we find in our *Visitation*. The Virgin was always an exception and an idealised female model, but that tendency is further heightened here, much like in the known versions of *Saint Dominic in Soriano*. Her face is somewhat undefined, a product of the artist's own imagining, an expression of his notion of female beauty. The same is the case for Saint Elizabeth, whose face (that of an old woman) is more conventional and stereotypical. And we can say much the same for the two male figures, Zechariah and Saint Joseph. The case of the former is paradigmatic because this is a prototype we can trace in other Maíno works, to depict Saint Peter, for example. But here it looks somewhat imprecise, lacking any specific reference to an individual face we might identify in earlier versions. The Saint Joseph seen in profile is perhaps the figure who remains closest to one of the artist's earlier and still recognisable models, presenting a face reminiscent of the real-life models Maíno made his own as a young artist.

In this case, the documentation also vouches for the chronology suggested by the formal study of the painting. Firstly Pérez Sánchez,<sup>130</sup> and subsequently Cruz Yábar, revealed all the contracts for the Espeja altarpiece. The one Maíno signed on 6 February 1636 includes a number of specifications that throw considerable light on his commission. According to said document, Friar Juan Maíno undertook to paint six paintings for the high altarpiece of the monastery of Espeja de San Marcelino, as commissioned by the 2<sup>nd</sup> Count of Castrillo, at that time the president of the Council of the Indies (Consejo de Indias), and whose family tombs were in said building. The contract stipulates that four of these should be of larger dimensions, that is to say the ones to be placed on the first and second (lower and upper) sections of the side panels or wings of the altarpiece, also specifying the subjects to be depicted, relating to the life of the Virgin Mary to whom the monastery was dedicated. The contract also set out the subjects and positions they should occupy: in the lower section a *Nativity* on the left and an *Annunciation* on the right; in the upper section a *Visitation* on the left and an *Assumption of the Virgin* on the right. Finally, Maíno undertook to paint two smaller works for the predella, on either side of the tabernacle: on the left, a *Manna in the Desert* and, on the right, *Abraham and Melchizedek*.

As mentioned earlier, the altarpiece was still standing as late as 1932, when the tomb of Don Diego de Avellaneda, Bishop of Tuy, was moved to the Museo Nacional de Escultura in Valladolid, preserved and visible on the left of the photograph. Subsequently, after the Spanish Civil War, the church was demolished and we do not know what happened to the high altarpiece.<sup>131</sup> Unfortunately, there are no surviving records specifying the measurements of the canvases. However, Cruz Yábar did provide some approximate figures based on the photograph and the size of the tomb preserved in Valladolid. According to her, the approximate dimensions would be three "varas" high and two wide, which means 232 x 166 cm. Our painting measures 168.5 x 116 cm (corresponding to two "varas" high rather than three, and about one and a third wide). These measurements are insufficient to confirm whether or not ours really is the painting from the Espeja high altarpiece. In any case, we should hardly be surprised to find what we have here is a reduced scale version, as that is something Maíno is known to have done on other occasions.<sup>132</sup>

## Notes

- Extract from a manuscript by Lázaro Díaz del Valle, 1656.
- The text is dedicated to the Seville poet Francisco de Rioja (Seville, 1583 – Madrid, 1659). LOPE DE VEGA (1621): *La Filomena con otras diversas Rimas, Prosas y Versos*. Barcelona, Sebastian de Cormellas Press, p. 178. As was often the case with our poet, the book was dedicated to Doña Leonor Pimentel.
- LOPE DE VEGA (1630): *LAVREL DE APOLO con otras Rimas*. Madrid, Juan González Press, p. 80. The book is dedicated to Don Juan Alfonso Enriquez de Cabrera, Admiral of Castile (Modica, Italy, 1597 – Madrid, 1647).
- As quoted by ANGULO-PÉREZ SÁNCHEZ (1969), p. 302. According to footnote no. 20, it also appears in Francisco Javier Sánchez Cantón's *Fuentes Literarias para la Historia del Arte Español*. Vol. V. Madrid: Instituto Diego Velázquez-CSIC, 1941, p. 430. This is an anonymous sonnet from a manuscript Sánchez Cantón attributes to said poet.
- As quoted in Bonaventura Bassegoda i Hugos' modern edition of Pacheco's treatise: PACHECO, Francisco (1990): *Arte de la Pintura*. Madrid, Cátedra, p. 206.
- IDEM, p. 220.
- Here we quote Lázaro Díaz del Valle using the modern edition of his 1656 manuscript: GARCÍA LÓPEZ (2008).
- Titled *Origen y Yllustración del Nobilísimo y Real Arte de la Pintura y Dibuxo con vn Epilogo y Nomenclatura de sus mas ilustres o más insignes y mas afamados Profesores*.
- GARCÍA LÓPEZ (2008), pp. 228-229.
- For a good biographical summary, see RUIZ GÓMEZ (2009), pp. 215-216; also ANGULO IÑIGUEZ; PÉREZ SÁNCHEZ (1969), pp. 299-325; and PÉREZ SÁNCHEZ (2010),
- Jusepe Martínez (Zaragoza, 1600-1682) was an Aragonese painter who wrote a treatise that was not published in his lifetime, titled *Discursos practicables del nobilísimo arte de la pintura*. It was written when the painter was an old man, in about 1672, and dedicated to the then Viceroy of Aragon, who had commissioned it, Don Juan José de Austria (Madrid, 1629-1679)
- Here we are quoting the manuscript as it appears in Julián Gállego's modern edition: MARTÍNEZ (1988), p. 198.
- Annibale Carracci.
- This detail has been confirmed by subsequent research.
- MARTÍNEZ (1988), pp. 198-199.
- MARTÍNEZ (1988), pp. 200-201.
- Here we quote from the modern edition of the third volume of the treatise written by Antonio Acisclo Palomino y Velasco, *Museo pictórico y escala óptica*, that is to say, *El Parnaso Español Pintoresco Laureado*, published with the second part in 1724, a compendium of the lives of Spanish artists and foreign ones with links to Spain, in very much the same style as Giorgio Vasari had done for Florence and Italy. By this we mean the Nina Ayala Mallory edition: PALOMINO, Antonio (1986), see bibliography.
- He describes it as a "truly stupendous and wondrous thing", PALOMINO (1986), p. 132.
- Idem, p. 132.
- Idem, p. 132.
- GARCÍA FIGAR (1958), pp. 11-12. What he actually published was the baptism certificate of another Juan, son of one Juan Bautista from Milan and Ana de Castro, not Ana de Figueredo, who we know was the painter's mother from his own will and testament.
- MARIAS (1976), pp. 468-470; CORTIJO AYUSO (1978), p. 289.
- RUIZ GÓMEZ (2009), p. 32.
- RUIZ GÓMEZ (2009), p. 31.
- Exhibition catalogue (2009), pp. 220-221. Indicating that it had been partially transcribed by MORALES Y MARÍN, José Luis (1982): "Noticias documentales sobre pintores del siglo XVI", *Boletín del Museo e Instituto Camón Aznar*, Vol. IX, pp. 41-45.
- RUIZ GÓMEZ (2009), p. 35.
- RUIZ GÓMEZ (2009), pp. 35-36.
- Idem, p. 36.
- Idem, pp. 36-37. Her daughter finally moved to Manila, dying there at the end of 1609, where her husband had also died.
- Idem, p. 37.
- PALOMINO (1986), p. 132.
- The best known of the versions by El Greco is the one preserved in the Prado. Oil on canvas, 319 x 180 cm. 1612-1614. Museo Nacional del Prado, Madrid (inv. no. P002988). Note that by the date given for this painting, Maino was already in Toledo.
- In my opinion, the best appraisal of this aspect of the artist is provided by Leticia Ruiz. See RUIZ GÓMEZ (2009 b), p. 96.
- Portrait of a Gentleman*. Oil on canvas, 96 x 76 cm. Signature indicating his religious status. Prado Museum, Madrid (inv. no. P002595).
- RUIZ GÓMEZ (2009 b), p. 96.
- See note 19.
- FINALDI (2009), pp. 42-43.
- FINALDI (2009), pp. 42.
- Idem, pp. 42.
- The *Status Animarum* was the annual census parishes undertook to find out whether parishioners were complying with their religious obligations, so they provide extremely accurate information on said parishioners. Both documents had previously been uncovered by Sonia Amadio, yet it would appear that she did not identify our artist among the lists of parishioners published. See AMADIO, Sonia (2005): "Demografia artistica: Ricerche negli stati delle anime. I. Artisti famosi e nomi senza opere nella parrocchia di Sant' Andrea delle Fratte" in *Arte e immagine del papato Borghese (1605-1621)*, Bruno Toscano (ed), Beatrice Cirulli and Federica Papi (joint). Rome, Dipartimento di Studi Storico-Artistici, Archeologici e sulla Conservazione, Università Roma Tre, pp. 17-31.
- Finaldi suggests the surname also points to the origin of the unknown artist. FINALDI (2009), p. 42.
- Quoted from the exhibition catalogue (2009), p. 223. Said document had already been published by Zarco del Valle.
- See note 11 in this text.
- NAVARRETE PRIETO, Benito (2008): "Flandes e Italia en la Pintura Barroca Madrileña" in *Fuentes y Modelos de la Pintura Barroca Madrileña*. Madrid, Arco libros, p. 14 et seq.
- Oil on canvas, 135.5 x 166.5 cm. 1597. Galleria Doria Pamphilj, Rome (inv. no. FC 241).
- The notion of these masters' influence was based at that time on the belief that Maino was a painter from Lombardy. Years later his baptism certificates were found in Pastrana. Even so, the Maino family maintained relations with their relatives in Lombardy, so I do not think that Harris was so far off the mark when she suggested the possibility that Maino may have spent time in Milan, where he would have become acquainted with these artists' paintings. See HARRIS (1935), p. 335.
- Orazio Gentileschi was in Rome as early as 1576 or 78. In about 1600 his artistic style shifted towards the Naturalism of Caravaggio.
- He moved to Rome in 1598, where he developed his artistic career until the year he died, when he travelled to Venice.
- Oil on canvas, 390 x 252 cm. 1605-07. Church of Gesù, Ancona (on long-term loan to the Pinacoteca Comunale, Ancona)
- Oil on canvas, 350 x 218 cm. Ca. 1606-07. Pinacoteca di Brera, Milan (inv. no. 588).
- Oil on canvas, 176.6 x 219 cm. Ca. 1610. Birmingham Museum and Art Gallery, Birmingham (inv. no. P. 5'47).
- As noted by Enriqueta Harris, see bibliography HARRIS (1935).
- Oil on canvas, 190.5 x 127.5 cm. 1605-1606. Galleria Doria-Pamphilj, Rome (inv. no. FC 261).
- PÉREZ SÁNCHEZ, Alfonso E. (1993): "Reni y España" in *De pintura y de pintores: La configuración de los modelos visuales en la pintura española*. Madrid, Alianza Editorial, pp. 102-104.
- Oil on panel, 77 x 51 cm. Ca. 1602-03. inv. no. P000213.
- Since this was first done by Enriqueta Harris, up until the 2009 exhibition catalogue itself, and subsequent to it, works have been attributed to our painter with varying levels of success.
- The hypotheses put forward by Ángel Aterido in this vein are extremely suggestive. See ATERIDO, Ángel (2016): "Tras la huella de Caravaggio: 'Sagrada Familia con San Juan'", *Ars Magazine*, no. 32, pp. 68-71.
- To quote just a few publications dealing with Maino in Italy, see the following articles: PAPI, Gianni (2016): "Entre Roma y Toledo. Un nuevo 'San Mateo y el ángel'", *Ars Magazine*, no. 32, pp. 74-76; also, WILLER, Jacob (2021): "Un Maino en Italia", *Ars Magazine*, no. 49, pp. 142-143.
- Our canvas measures 77.2 x 49.6 cm; the *Adoration of the Shepherds*, 72 x 49.5 cm.
- GREGORI, Mina (1984): "Un'inedita *Adorazione dei pastori* di Juan Bautista Maino", in *Scritti di Storia dell'arte in onore di Federico Zeri*. Milan, Electa, pp. 615-618.
- Gregori thought this was a first version of the canvas that subsequently occupied the altarpiece of the "Cuatro Pascuas" (Four Feasts) in San Pedro Mártir. I feel there are no grounds to think that, and even less so with the appearance of our painting.
- SERRERA (1989) p. 35 et seq. On page 36 of the article Serrera illustrates what he believes was the exact position of the canvases on the San Pedro Mártir altarpiece. Currently copies of each of Maino's paintings have been arranged in the exact positions suggested by Serrera in the original altarpiece, which still stands in situ.
- Exhibition catalogue (2005), p. 210. Prado exhibition.
- The *Adoration of the Shepherds* belongs to a private Italian collection, and the *Adoration of the Magi* was sold at auction, where it was said to have come from a private British collection where it had been for at least the past 150 years: <https://www.bonhams.com/auctions/26203/lot/43/>
- It would not be the first time that works thought to have been lost in a fire reappeared. PARRO, Sisto Ramón (1857): *Toledo en la Mano, tomo II*. Toledo, Imprenta y librería de Severiano López Fando, pp. 185-186. San Marcos was one of the city's little Mozarabic churches.
- Angulo and Pérez Sánchez uncovered a painting depicting this subject in a private Seville collection, and it certainly appears to be the work of our artist (ANGULO-PÉREZ SÁNCHEZ (1969), p. 316, no. 35).
- Published in full in the exhibition catalogue (2009), pp. 224-229, document no. 36. This statement was what put researchers on the trail of the name of his parents and his origins in Pastrana. Until this point it was thought that Juan Bautista Maino was from Milan.
- For more on this major ensemble, see: ANGULO IÑIGUEZ-PÉREZ SÁNCHEZ (1969), pp. 308-309; SERRERA (1989); RUIZ GÓMEZ (2009), pp. 110-141.
- Jusepe Martínez himself confirmed this as follows: "...; he did not carry out many works, as he did not aspire to anything more than he had, and took no more care than of his own comfort" MARTÍNEZ (1988), p. 199.
- Quoted in the exhibition catalogue (2009), p. 233. Document 46.
- Idem, p. 233. Doc. 47
- SERRERA (1989), p. 35 et seq.
- MARIAS, Fernando (1981): "Giraldo de Merlo. Precisiones documentales", *Archivo Español de Arte*, no. 214, p. 166 et seq.
- Oil on canvas, 74 x 163 cm. inv. no. P003212.
- Oil on canvas, 74 x 163 cm. inv. no. P003128.
- Oil on canvas, 314.4 x 174.4 cm. inv. no. P003227.
- Oil on canvas, 315 x 174.5 cm. inv. no. P000886.
- Oil on canvas, 285 x 163 cm. inv. no. P003018.
- Oil on canvas, 295 x 174 cm. inv. no. P005080
- Oil on panel, 61 x 155 cm. inv. no. P003126.
- Oil on panel, 60.6 x 154.8 cm.
- Oil on panel, 118 x 92 cm. inv. no. P003130.
- Oil on panel, 118 x 92 cm. inv. no. P003129.
- At some point prior to the 19<sup>th</sup> century, the sculpture of Our Lady of the Rosary was replaced by the current carving, depicting St. Dominic of Guzmán.
- Fortunately, it is preserved in perfect condition.
- It would appear the sculpture is currently housed in the Assembly Room of the Toledo provincial government building. MARTÍNEZ-BURGOS GARCÍA (2009), p. 62.
- ANGULO-PÉREZ SÁNCHEZ (1969), p. 312.
- MARIAS-DE CARLOS VARONA (2009), p. 59.
- Exhibition catalogue (2009), p. 142. Critical analysis by Fernando Marías, who in note no. 5 commented that the similarity between the two depictions had already been identified by Cristina Terzghi and, before that, by Sergio Benedetti.
- Oil on canvas, 100 x 134.5 cm. Ca. 1598. The Detroit Institute of Arts (inv. no. 73.268; donation from the Kresge Foundation and Mrs. Edsel B. Ford).
- It was on display at the Prado exhibition in 2009; at that time, it belonged to a private collection in Barcelona: exhibition catalogue (2009), pp. 106-109. Catalogue notes written by Leticia Ruiz Gómez. In 2011, it was purchased by the Louvre (inv. no. RF 2011 58).
- The two written attempts to provide a complete overview of the preserved, documented or destroyed works are the 1969 book by Diego Angulo and Pérez Sánchez and the catalogue from the 2009 Prado exhibition.
- Oil on copper, 19.3 x 14.4 cm. Signed on the rock on the left where the saint is resting his hand. Inv no. P008277. In all likelihood this is the one originally published at the time by Enriqueta Harris: HARRIS (1935), p. 336.
- Both were part of the 2009 exhibition. They belong to a private collection: exhibition catalogue (2009), pp. 78-82. Catalogue notes written by Leticia Ruiz Gómez.
- Oil on copper, 34.5 x 28 cm. Gemäldegalerie Alte Meister, Dresden. WENIGER, Matthias (2012): *Sattatliche Kunstsammlungen Dresden. Gemäldegalerie Alte Meister. Bestandskatalog Spanische Malerei*. Munich, Prestel, p. 63.
- Oil on copper, 25 x 20.8 cm. exhibition catalogue (2009), pp. 86-88. Catalogue notes written by Leticia Ruiz Gómez.
- ANGULO-PÉREZ SÁNCHEZ (1969),

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

- JUNQUERA, Juan José (1977): “Un retablo de Maíno en Pastrana”, *Archivo Español de Arte*, Vol 50, no. 198, pp. 129-140.
- Trinity*: Oil on canvas, 159 x 126 cm; *Annunciation*: oil on canvas, 76 x 60.5 cm. Leticia Ruiz highlights the fact that the first of the two is painted on tablecloth fabric whereas for the second taffeta was used, which might suggest they were not painted at the same time. Subsequently, both paintings would have been adapted to the altarpiece as discovered. In effect, the *Annunciation*, a work of reduced dimensions, was not designed to be fitted onto the attic of an altarpiece, even a small one; its meticulous brushwork in each of the details of the painting lends weight to the hypothesis that it was originally painted as an autonomous work. See exhibition catalogue (2009), pp. 96-102. Catalogue notes by Leticia Ruiz Gómez.
- Signed work. Oil on canvas, 143.5 x 100.5 cm. inv. no. GE315.
- Inv. no. MM.94.01.
- Of course, for more on this aspect of Maíno, we suggest consulting RUIZ GÓMEZ (2009 b).
- Oil on canvas, 96 x 76 cm. Inv no. P002595.
- Quote taken from the exhibition catalogue (2009), p. 234. This is something already picked up on by Jusepe Martínez, which shows his sources had a good knowledge of Maíno's life.
- Idem, p. 236.
- The entire trial is described in PÉREZ DE GUZMÁN Y GALLO, Juan (2014): “Fray Juan Bautista Mayno en un proceso de la Inquisición de Toledo”, *Arte Español*, no. 2, pp. 55-72.
- IDEM, 67.
- CEÁN BERMÚDEZ, Juan Agustín (1800): *Diccionario histórico de los más ilustres profesores de las Bellas Artes en España. Tomo III*. Madrid, Imprenta de la viuda de Ibarra, pp. 99-100.
- Oil on canvas, 309 x 381 cm. Prado Museum, Madrid (inv. no. P000885).
- Oil on canvas, 242 x 281 cm. Prado Museum (inv. no. P000147).
- For more on the history behind this painting, as well as the tradition inspiring the iconography, see COLLAR DE CÁCERES, Fernando (2005): “De arte y rito. Santo Domingo en Soriano en la pintura barroca madrileña”, in *Anuario del Departamento de Historia y Teoría del Arte (UAM)*, vol. XVII, pp. 39-49.
- The first, oil on canvas, 228 x 124 cm, inv. no. P005773, dated ca.1629; the one from the Russian museum, oil on canvas, 203.5 x 134 cm, inv. no. GE-321.
- Oil on canvas, 324 x 246 cm. (inv. no. P003286). This was also a victim of disentanglement: exhibition catalogue (2009), pp. 162-165. Catalogue notes by Leticia Ruiz Gómez.
- QUÍLEZ, Francesc-MAESTRO, Mireia (2012): *La conversió de sant Pau. Atribució i restauració. La recuperació d'una pintura per al MNAC*. Barcelona, MNAC. Oil on canvas, 244.5 x 157 cm. Catalogue no. 050434-000. Ca. 1614. There is a smaller version of this canvas, also on canvas, SERRERA (1989), p.40. Addressing this painting, Rafael Romero confirms that the technique is extremely similar to that of our *Visitation*.
- The first of these is oil on canvas, 160 x 124 cm. The second: oil on canvas, 117.5 x 89.2 cm.
- NAVARRETE PRIETO, Benito (2003): “Juan Bautista Maíno y la Magdalena”, in *Archivo Español de Arte*, vol LXXVI, no. 304, pp. 425-428.
- MARIAS-DE CARLOS VARONA (2009), pp. 70-71.
- Oil on canvas, 145 x 103 cm. Auckland Castle, County Durham. RUIZ GÓMEZ, Leticia (2019): “Dos patronos para Maíno”, *Ars Magazine*, no. 41, pp. 140-141.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

- Oil on canvas, 100 x 80 cm. Private collection, Perugia: NAVARRETE PRIETO, Benito (2021): “La Virgen de Atocha, Maíno y el Cardenal Monti”, *Ars Magazine*, no. 51, pp. 62-70.
- RUIZ GÓMEZ, Leticia (2006): “Maíno en Pastrana: El Retablo de los Miranda” in *Boletín del Museo del Prado*, Vol XXIV, pp. 14-23.
- Oil on canvas, 47 x 33.3 cm. inv. no. WAI951.161: MÉNDEZ CASAL, Antonio (1933): “Un retrato inédito pintado por Fray Juan Bautista Maíno”, in *Revista Española de Arte*, no. 6, pp. 297-301.
- RUIZ GÓMEZ (2009 b), pp. 104-105.
- Oil on canvas, 309 x 381 cm. inv. no. P000885.
- See CRUZ YÁBAR (2011), p. 127 et seq.
- While this is hardly the place, Maíno was well acquainted with the engravings and three volumes by the Cordovan treatise writer. The architecture he introduces here owes a debt to the images in said treatise. Modern edition consulted: CORRAL, José (1990): *Juan Bautista Villalpando: El tratado de la arquitectura perfecta en la Última Visión del profeta Ezequiel*. Madrid, Colegio Oficial de Arquitectos de Madrid/Patrimonio Nacional.
- Link: https://catalogo.beniculturali.it/detail/HistoricOrArtisticProperty/1200113858A-1
- Oil on canvas, 366 x 226 cm. Ca. 1605-1608. Museo Civico d'Arte Antica, Palazzo Madama, Turin (inv. no. 0722/D
- There is speculation that Ribera may have been in Rome before going to Parma, as documented in 1611. As such, one might assume that he arrived in Italy before the age of 20. See FINALDI, Gabriele (2011): “*Se è quello che dipinse un S.Martino in Parma...Más sobre la actividad del joven Ribera en Parma*”, in the catalogue from the exhibition titled *El joven Ribera*. Madrid, Prado Museum, p. 17 et seq.
- Oil on canvas, 203.5 x 134 cm. Hermitage Museum, St. Petersburg (inv. no. GE 321).
- PÉREZ SÁNCHEZ (1997), pp. 117-119. The article also featured the contract by which the painter was commissioned to undertake the paintings.
- CRUZ YABAR (2011), p. 125 et seq. It is worth emphasizing that for the side altarpieces, located at the church transept, the paintings were commissioned from Pedro Nuñez del Valle (Madrid, 1597-1649) and Luis Fernández (Madrid, 1594-1654). The first of these two also trained in Rome, some ten years later than Maíno.
- The closest example to our *Visitation* is undoubtedly that of the original versions of *St. Dominic in Soriano*, but there are various others, many of which are smaller copies of his works, such as the aforementioned *Conversion of St. Paul*, a smaller version on copper from a private collection, and the larger scale canvas housed at the Museu Nacional d'Art de Catalunya in Barcelona.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

ANGULO INÍGUEZ, Diego; PÉREZ SÁNCHEZ, Alfonso E. (1969): *Historia de la pintura española: Escuela madrileña del primer tercio del siglo XVII*. Madrid: Instituto Diego Velázquez-Consejo Superior de Investigaciones Científicas, pp. 299-325.

BOITANI, Maria Consuelo (1995): *Juan Bautista Maino: Relazione sulla vita, le opere, i miracoli compiuti in pittura da un "lucidísimo ingenio" e su coloro che ne hanno scritto*. Roma. Fratelli Palombi Editori.

Exhibition Catalogue (2005): *Caravaggio y la pintura realista europea*. Barcelona, Museu Nacional d'Art de Catalunya.

Exhibition Catalogue (2009): *Juan Bautista Maíno 1581-1649*. Madrid, Museo Nacional del Prado.

CORTIJO AYUSO, Francisco (1978): “El pintor Juan Bautista Maíno y su familia”, *Wad-Al-Hayara*, no. 5, pp. 285-292.

FINALDI, Gabriele (2009): “Sobre Maíno e Italia”, in the *Juan Bautista Maíno 1581-1649* exhibition catalogue. Madrid, Museo Nacional del Prado, pp. 41-55.

GARCÍA FIGAR, Antonio, O.P. (1958): “Fray Juan Bautista Maíno, pintor español”, *Goya*, no. 25, pp. 6-13.

GARCÍA LÓPEZ, David (2008): *Lázaro Díaz del Valle y las Vidas de pintores de España*. Madrid, Fundación Universitaria Española.

HARRIS, Enriqueta (1935): “Aportaciones para el estudio de Juan Bautista Maíno”, *Revista Española de Arte*, year 4, no. 8, pp. 333-339.

MARIAS, Fernando (1976): “Juan Bautista Maíno y su familia”, *Archivo Español de Arte*, Vol XLIX, no. 196, pp. 468-470.

MARIAS, Fernando-DE CARLOS VAROMA, María Cruz (2009): “El arte de las ‘Acciones que las figuras mueven’: Maimo, un pintor dominico entre Toledo y Madrid”, in the *Juan Bautista Maíno (1581-1649)* exhibition catalogue. Madrid, Museo Nacional del Prado, pp. 57-75.

MARTÍNEZ, Jusepe (1988): *Discursos practicables del nobilísimo arte de la pintura*. Madrid: Akal. Julián Gállego’s edition of the Jusepe Martínez manuscript.

MARTÍNEZ BURGOS-GARCÍA, Palma (2009): *Los fondos artísticos de San Pedro Mártir*. Cuenca, Universidad de Castilla-La Mancha.

PALOMINO Y VELASCO, Acisclo Antonio (1724): *Museo pictórico y escala óptica: III. El Parnaso Español Pintoresco Laureado*. Madrid. Quoted here from the edition by Nina AYALA MALLORY (1986), Madrid, Alianza Editorial.

PÉREZ SÁNCHEZ, Alfonso E. (1997): “Sobre Juan Bautista Maíno”, *Archivo Español de Arte*, tomo LXX, no. 278, pp. 1-25.

PÉREZ SÁNCHEZ, Alfonso E. (2010): *Pintura barroca en España 1600-1750*. Madrid, Cátedra. Updated edition by Benito Navarrete Prieto.

RUIZ GÓMEZ, Leticia (2006): “Maíno en Pastrana: el Retablo de los Miranda”, *Boletín del Museo del Prado*, vol 24, no. 42, pp. 14-23.

RUIZ GÓMEZ Leticia (2009): “Juan Bautista Maíno en Pastrana. Sobre los orígenes de pintor

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

y sus primeros años de vida”, in the *Juan Bautista Maíno (1581-1649)* exhibition catalogue. Madrid, Museo Nacional del Prado, pp. 32-39.

RUIZ GÓMEZ, Leticia (2009 b): “Maíno, pintor de retratos”, *Ars Magazine*, no. 4, pp. 94-111.

SERRERA, Juan Miguel (1989): “Juan Bautista Maíno: Notas sobre el *Retablo de las Cuatro Pascuas*”, *Boletín del Museo del Prado*, vol 10, no. 28, pp. 35-41.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

Detail of the Annunciation, showing the Virgin Mary seated on the left and the Angel Gabriel kneeling on the right.

ANGELICA PEDICONI & FABIO MAZZOCCHINI

*Fine Art Conservation & Restoration, London*

## Technical Study

### *The Adoration of the Magi*

Juan Bautista Maíno

(Pastrana 1581 – Madrid 1649)

Oil on canvas

77.3 x 49.6 cm

### Introduction

A painting on canvas, measuring 77.3 x 49.6 cm, depicting the *Adoration of the Magi* with the Virgin Mary holding Baby Jesus and each King presenting their distinctive gifts wrapped in precious vessels against a background of classical ruins and a luminous sky, is thought to be a work of the Spanish painter Juan Baptista Maino (Pastrana 1581 – Madrid 1649). It was brought to the Conservation Studio to be restored and to better understand the physical nature of the image through examination and imaging, in context with other works by the same artist.

### Examination and imaging and analysis of the images

#### Investigatory methods

The painting was examined visually, recorded with a high-resolution digital image (Figs. 1 & 2) and was imaged both with digital X-rays by ArtDiscovery (Figs. 3 & 4)<sup>1</sup> and with Infrared Reflectography by Tager Stonor Richardson (Fig. 5).<sup>2</sup> These forms of imaging revealed some complementary aspects with respect to the structure and technique of execution of the painting, which, together with the visual examination, will be discussed below.



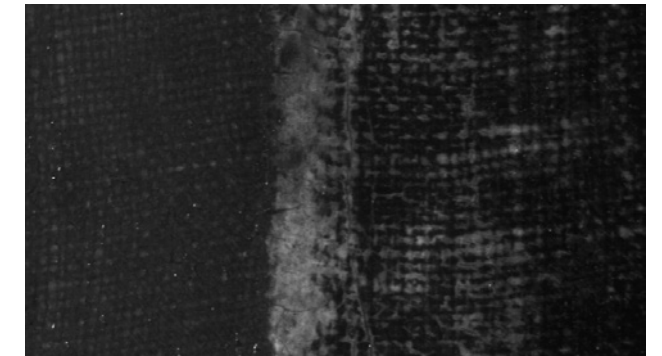
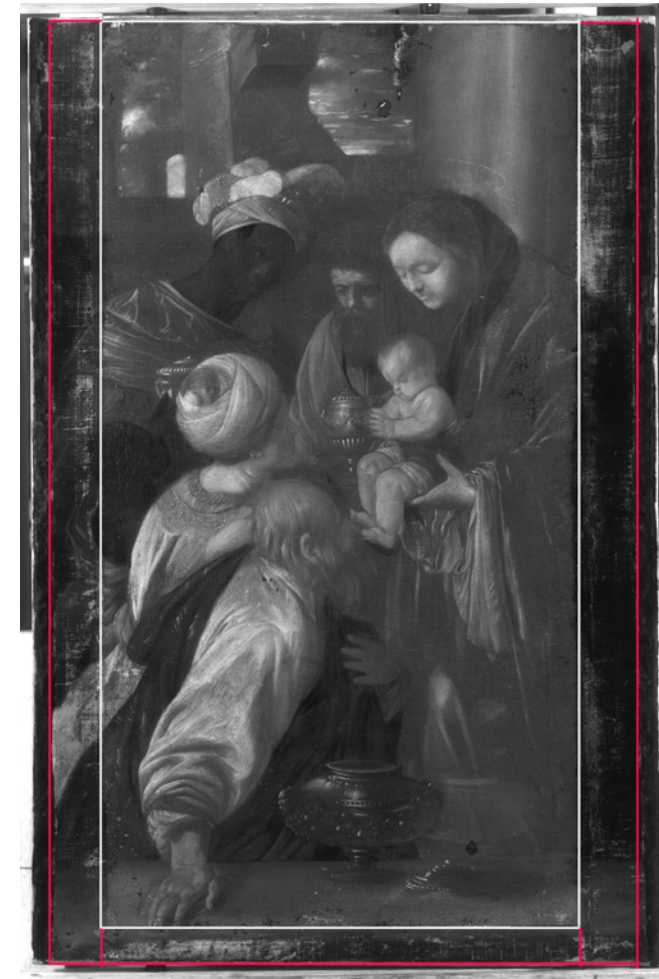
**Fig. 1** *The Adoration of the Magi*, oil on canvas, 77.3 x 49.6 cm, Jaime Eguiguren Art & Antiques.



Fig. 2 *The Adoration of the Magi*, verso.

Fig. 3 *The Adoration of the Magi*, digital X-ray, with compensation for the stretcher bars.





### Visual examination, observations and comparison

The painting is rendered on a canvas, which is quite thin, and of close weave nature. The Infrared Reflectogram showed three additional fabric lateral strips, on the left, right and bottom of the composition, the two vertical of similar size, the bottom one slightly narrower, held together by an old relining (Fig. 6). The appearance of these strips in Infrared suggests fabric of equivalent weight and weave. An approximate thread count indicates that these edge strips are similar to the central canvas, even though the central canvas appears more tightly woven (Fig. 7).<sup>3</sup> But the difference of their relative reflectance in the Reflectogram suggests the use of different ground/priming pigments and possibly different pigments on the strips with respect to the central canvas although the presence of fills and retouching could alter this reading.<sup>4</sup>

Visual examination indicates that the layer upon which the painting is realized is of a red colour, which is not uncommon in Maino's body of work.<sup>5</sup> This colour is somehow visible where the ground is left visible as a reserve and where paint

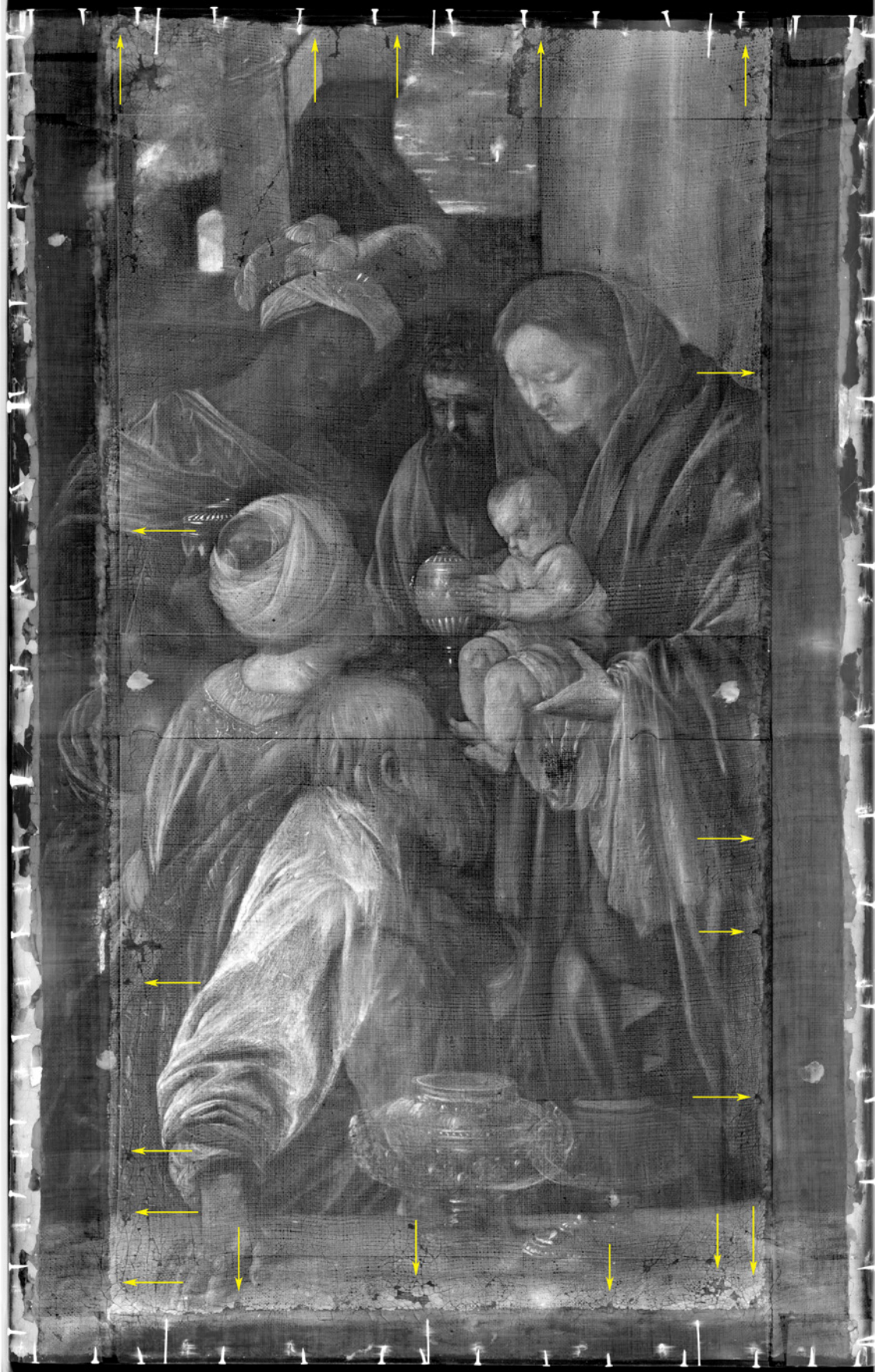
**Fig. 4** *The Adoration of the Magi*, digital X-ray, overview without compensation for the stretcher.

**Fig. 5** *The Adoration of the Magi*, Infrared Reflectography.

**Fig. 6** *The Adoration of the Magi*, Infrared Reflectography showing the central section outlined in red and the fabric strips in white.

**Fig. 7** *The Adoration of the Magi*, Infrared Reflectography, detail, right-hand canvas showing weaves of central canvas (left) and weaves of addition strip (right).

has thinned over time. As observed with X-rays the ground density seems quite regular. No obvious use of a palette knife or similar that sometimes leaves distinctive marks. The condition of the painting is overall quite good but as X-rays confirmed the painting has been cut down along the four edges (mainly on the left, right and bottom edges) removing evidence of tacking margins (see fig. 3). Tacking edges would be common in Maino's practice judging by the depiction of unprimed edges with spaced holes in the unrolled canvas portraying *Saint Dominic in Soriano* at El Prado painted in 1629 (Fig. 8).<sup>6</sup> The X-rays also confirmed there has been surface losses and cracks mainly along the left, right, and bottom edges (Fig. 9), which, if caused by damage, offers an explanation for the reduction of the original format, later compensated by the addition of primed and painted extensions to the frayed edged fabrics. In the X-rays cusping is slightly present along each of the four edges but more evident along the top edge, which suggests that this side is closer to the original size than the others and that probably the amount removed from the original canvas on the other three sides is close to the size of the additions.<sup>7</sup> Close examinations of the canvas weave in the IRR reveals some upward distortion



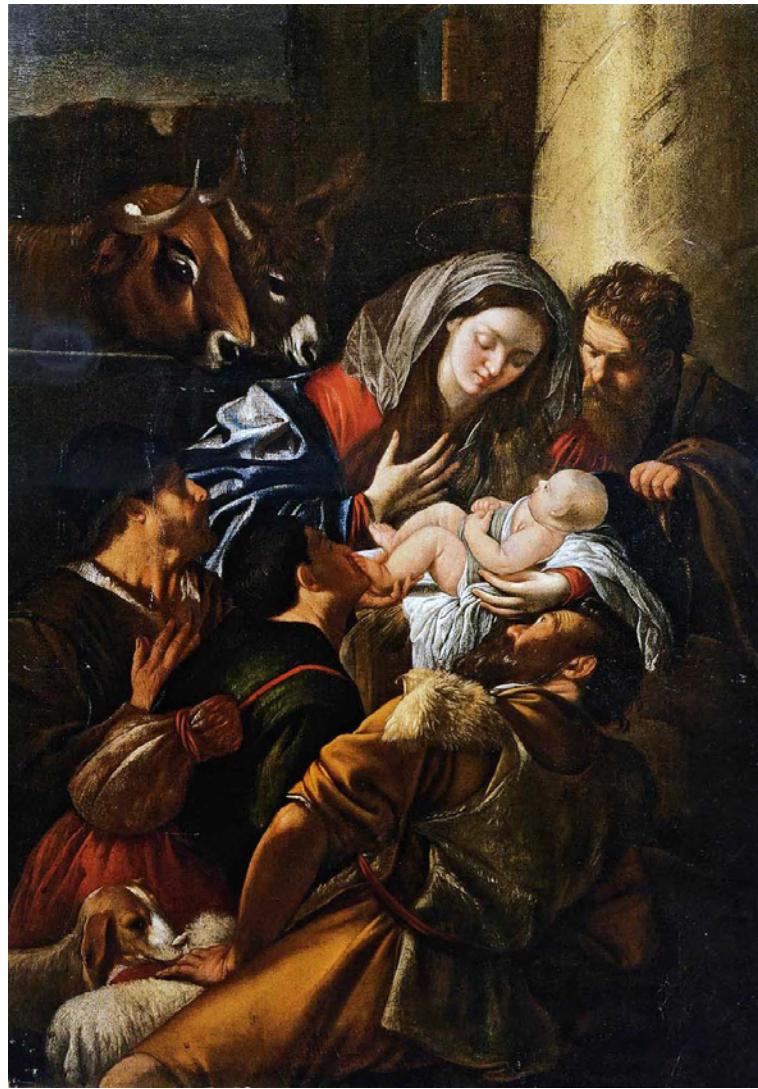
**Fig. 8** *Appearance of the Virgin to Saint Dominic in Soriano, Museo Nacional del Prado, Madrid.*

**Fig. 9** *The Adoration of the Magi, digital X-ray, with cracks and damage on the edges (yellow), Jaime Eguiguren Art & Antiques.*

**Fig. 10** *The Adoration of the Magi, oil on canvas, Museo Nacional del Prado, Madrid.*



on the right-hand side with the weave of both the central canvas and the right addition strip rising towards the join. This is a feature that has been observed along stitched canvas joints therefore suggesting the two fabrics may have been stitched together in the past. It was not uncommon practice for Maino to re-use and change the canvases format. The *Adoration of the Kings* (Fig. 10)<sup>8</sup> created for the monumental *Cuatro Pascuas* altarpiece in San Pedro Martir in Toledo between 1612 and 1614, now at el Prado, was painted over an unfinished *Adoration of the Shepherds*.<sup>9</sup>



**Fig. 11** *The Adoration of the Shepherds*, cm 72 x 49.5 cm, private collection, Spain.

**Fig. 12** *The Adoration of the Magi*, IRR detail of the Virgin painted preliminary outlines (white) and figure reserved against the background column (green).



**Fig. 13** *The Adoration of the Magi*, IRR with painted preliminary marks on King Balthasar and King Melchior (white), careful planning through the use of reserve (green) and pentimenti (yellow).



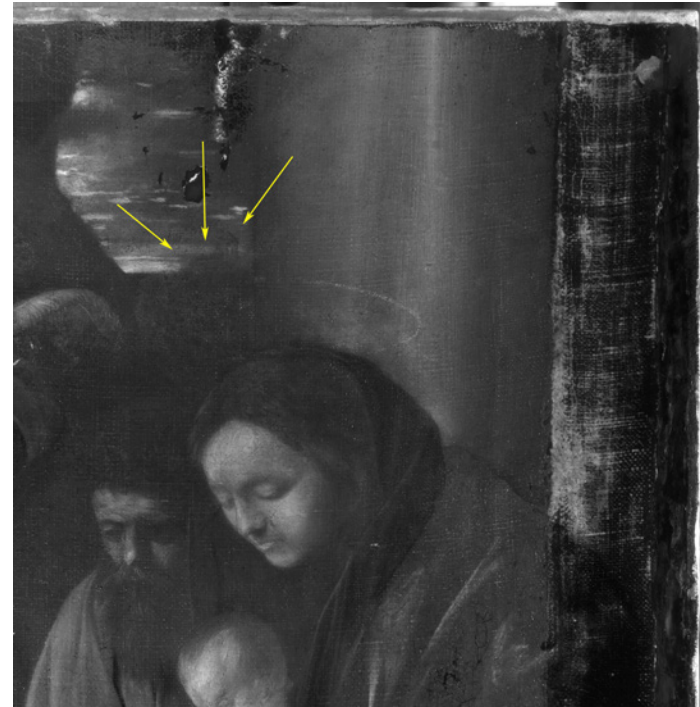
**Fig. 14** *The Adoration of the Magi*, IRR Detail of King Caspar changes of the head (yellow) and order of painting with the hair extending over the cloak (yellow), the ornaments of the fabric painted over the already realized fabric (red) and clear reserve (green).



The Museu Nacional D'Art Catalunya holds a recently restored *Conversion of Saint Paul* that changed dimensions several times by removing and adding strips of canvas from the top edge to the bottom.<sup>10</sup> The identification of a similar format and vertical strips on an *Adoration of the Shepherds* measuring 72 x 49,5 cm links the two paintings (Fig. 11)<sup>11</sup> suggesting they may have been created for a specific setting, like an altarpiece, which would explain also the unusual proportions of the composition, quite compressed horizontally, as to be viewed from below. If inserted in an architectural setting the presence of frames screwed through the front of the paintings could offer an explanation to cutting the edges in order to remove the canvasses from the setting once it was decided to disassemble it. In other areas, in particular in the main image area the paint is very well preserved and the master's skills to render the folds and quality of the fabrics is noticeable.

As per the painting technique X-rays revealed that most of the figures in the background have been planned and painted in reserve (without overlap). Even though the Infrared absorbing, coloured priming don't allow a distinctive reading of the underdrawing the IRR too showed a composition carefully planned with some preliminary painted contours i.e. in the Virgin profile and shoulder (Fig. 12) or in King Balthasar neck and in King Melchior profile (Fig. 13). The IRR also confirmed the Virgin is painted in reserve against the background column (see fig. 11) and so is the head and neck of the Black servant boy on the left (see fig. 12). The composition is painted from dark to light using the reddish priming to act as a mid-tone. Still, the painter was allowing himself some corrections and last minute variations. The dark outlining of Christ foot visible in the IRR may have been added to help it recede from being too close to King Caspar's face (see fig. 13). There also have been changes to King Caspar's head (Fig. 14) possibly due to the compression of this part of the composition if compared to the Prado larger *Adoration of the Kings* (see fig. 14).





**Fig. 15** *The Adoration of the Magi*, digital X-ray, showing pentimenti of King Caspar sleeve and cuff, changes to King Melchior turban, and to the vessel.

**Fig. 16** *The Adoration of the Magi*, IRR Detail of a building with a tower in the distance overpainted.

### Pentimenti

There are several *pentimenti* observed on the *Adoration*, amongst the most notable is the position of King Caspar right shoulder and arm, which was originally bent to his chest rather than positioned on the table (Fig. 15). This more intimate gesture is similar to King Caspar gesture in the large El Prado's *Adoration of the Kings* (see fig. 10). Other similarities between these two paintings include the position of King Balthasar and the presence of the young Black slave to the left of King Melchior. Other notable *pentimenti* include a new larger vessel/urn repositioned to the left of the ledge in the final version (see fig. 15) whereas a slightly smaller metal vessel has been totally overpainted by the Madonna purple skirt even though its top rim is still slightly visible on the painting itself. Other minor changes include a puffier cuff around King Caspar left sleeve which has also been overpainted (see fig. 15), an alteration to the shape of King Melchior's turban which has been painted out over the figure behind (see fig. 12 & 15) and the addition of the Virgin's right forefinger over the drapery (see fig. 12). Also as seen in IRR a distant building with a tower was visible on the horizon (Fig. 16).

### Conclusion

The painting is consistent with the work of Maino both as per visual evidence and imagining and in comparison with other works by him. It refers to a painting technique, which is systematically and economically planned from dark to light, with a few preliminary painted marks to place the figures generally painted in reserve, exploiting the priming colour as a mid-tone but also allowing *pentimenti* and artist's change.

## Notes

1. ArtDiscovery Inc carried out all X-Ray radiography images.
2. Tager Stonor Richardson TSR carried out all Infrared Reflectography images.
3. Written communication by Kate Stonor of Tager Stonor Richardson.
4. Time limitations meant it was not possible to carry out paint sampling which would contribute to compare other priming layers and clarify the date and nature of the strips.
5. See Maino's ground/ priming layers in the Prado essay on 'The evolution of preparations for painting on canvas in sixteenth century Spain' (Paragraph 4 & 5) <https://www.museodelprado.es/en/learn/research/studies-and-restorations/resource/the-evolution-of-preparations-for-painting-on/39cd7a1-b445-49da-9362-61dbc19c5ed8>.
6. See the Prado online catalogue <https://www.museodelprado.es/en/the-collection/art-work/saint-dominic-in-soriano/b44b5839-3029-45c9-bc29-9e91c84e5889>.
7. Written communication by Kate Stonor of TSR.
8. <https://www.museodelprado.es/en/the-collection/art-work/the-adoration-of-the-magi/3f1f4d63-0476-4ac0-904f-776713defe78>.
9. <https://www.youtube.com/watch?v=o74qEOmdYVs>.
10. <https://www.museunacional.cat/en/conversion-saint-paul-attribution-and-restoration>.
11. Juan Bautista Maino (1581-1649), Catalogue of the exhibition, Museo Nacional del Prado, n. 8, pag. 95, 2009. Judging by an image half of the dog's body corresponding to the added strip has been repainted as a sheep.

## Bibliography

GAYO, MARÍA Dolores & JOVER DE CELIS, Maite, Analysis lab, Museo Nacional del Prado, *The evolution of preparations for painting on canvas in sixteenth and seventeenth century Spain*, Boletín del Museo del Prado, Tomo XXVIII n. ° 46, pp. 39-59, 2010.

MESTRE, Mireia & QUÍLEZ CORELLA, Francesc, *J. Bautista Maino, La Conversio' De Sant Pau: 'Atribucio', 'Restauracio', 'La Recuperacio' D. una Pintura per al MNAC*, Museu Nacuional d. Art de Catalunya, 2012.

RUÍZ GÓMEZ, Leticia (Ed), *Juan Bautista Maino (1581-1649)*, Madrid, Museo Nacional del Prado and Ediciones El Viso, 2009.



RAFAEL ROMERO & ADELINA ILLÁN

*Icono I&R, Madrid*

## Technical Study

### *The Visitation*

Juan Bautista Maíno

(Pastrana 1581 – Madrid 1649)

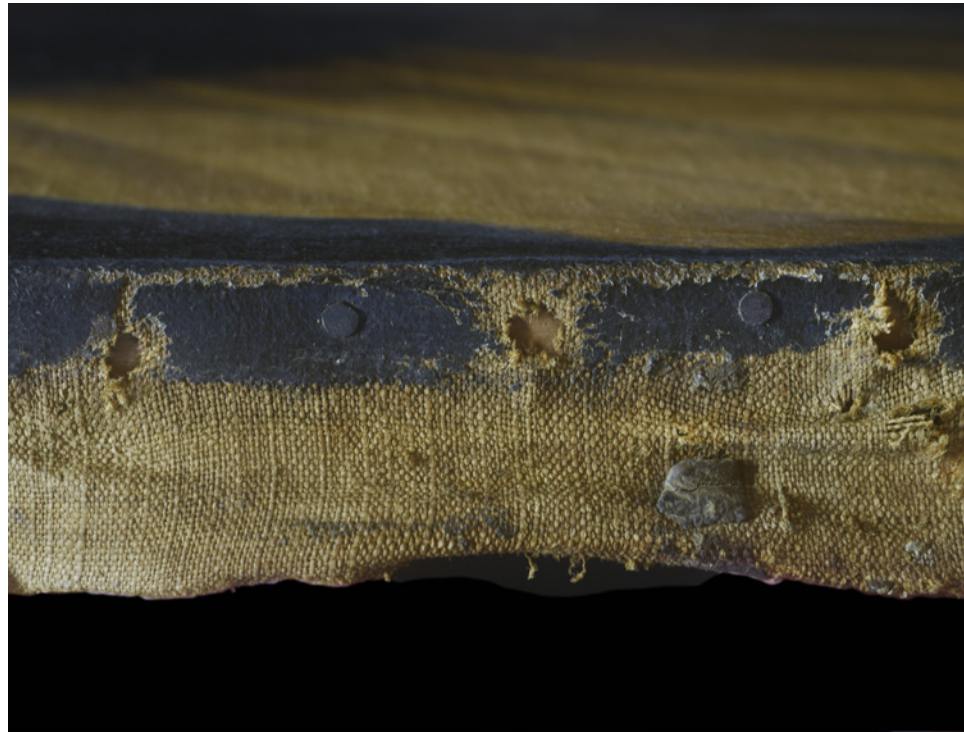
Oil on canvas

168.5 x 116 cm

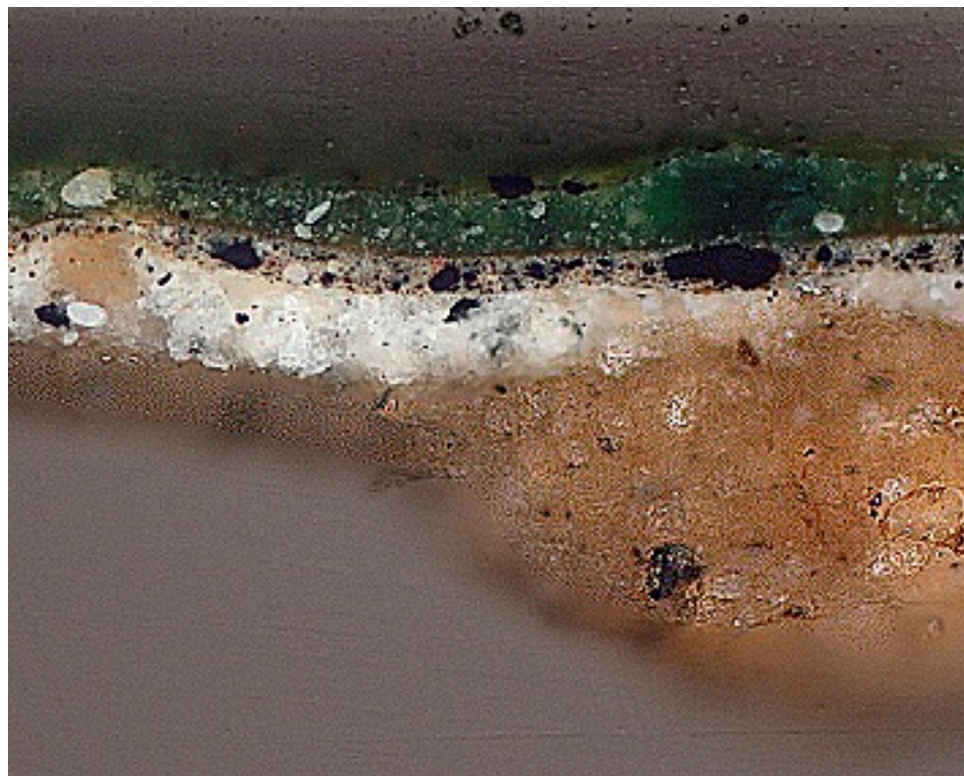
If there is a Spanish Golden Age artist who, in both stylistic and technical aspects, brings together all the influences and innovations originating from the fertile classical Italian world of Caravaggio, that artist would be Juan Bautista Maíno. Specialists have undertaken detailed studies of his refined style in recent years, and yet his painstaking pictorial technique has only just begun to be understood in reference to a very small number of works, with a dearth of publications spreading word of these findings. In our research, we provide new information on a recently-discovered work by the artist, a Visitation we can date to around 1636, and which may have been part of the altarpiece at the monastery of San Jerónimo de Espeja (Soria), or alternatively an independent piece possibly from the aforementioned monastery. In this publication, José María Quesada provides key information in this regard, helping to shed light on details of the historical/artistic investigation, including the work's probable provenance and chronology.

Few 17<sup>th</sup>-century Spanish artists show such conscientious attention to technical procedures as Maíno, which bears witness to his solid training and extensive contacts within the Hispanic and Italian art worlds. The degree of his personal relations and influence at the Spanish court is clearly demonstrated by the fact that he attained the position of drawing master to the future King Philip IV. Growing up in a wealthy and cosmopolitan family of fabric merchants from Pastrana, with Italian and Portuguese roots, would undoubtedly have meant he received a privileged education. His early move to Madrid would most certainly have led to his accessing a creative hub that was in full bloom at the time, with the presence of numerous artists arriving from Italy and Spanish artists of the first order immersed in a pictorial style close to “early naturalism”.



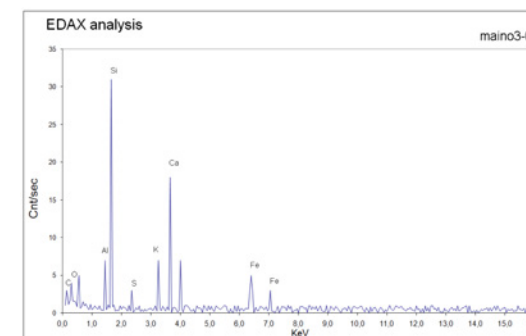


**Fig. 1** *The Visitation*, detail of the edge of the studding. Observe the original edge and the presence of the selvage of the canvas.



**Fig. 2** *The Visitation*, stratigraphic cross-cut of a sample from the work. Reflected light at 200X. The preparatory base is made up of a ground layer of a grey/ochre colour and a light grey imprimatura, both of an oily nature.

**Fig. 3** *The Visitation*, SEM-EDX microanalysis of the ground layer.

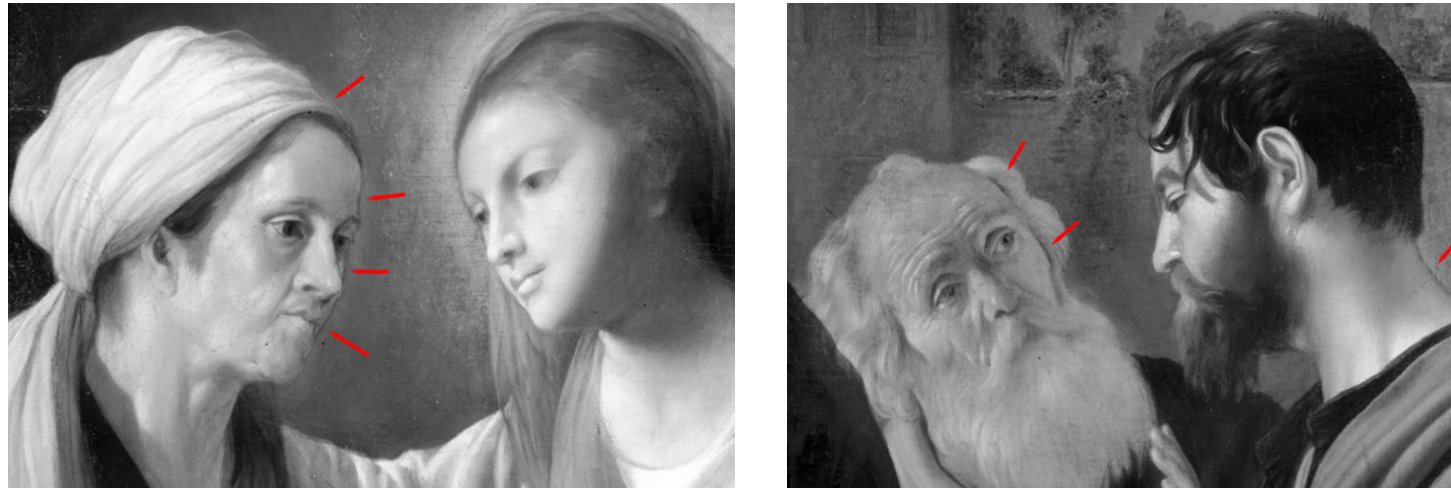


Although we do not know exactly what his early artistic apprenticeship consisted of, there are references to the artist visiting the Italian peninsula at a young age, specifically staying in areas of Lombardy, Rome, Genoa and Naples, but it was in the capital of the Tiber river where he was documented between 1604 and 1610, from which we can conclude he must have experienced times of particular artistic vitality in said city, where major creative projects were being undertaken by first-rate artists such as Caravaggio, Annibale Carracci and Guido Reni. At this point it is also worth mentioning the numerous foreign artists present in Rome who, arriving from the north of Europe and Spain, as in the case of José de Ribera, put their own personal stamp on the Caravaggio-influenced style predominating at the time.

Maíno would return to Toledo in about 1611, and in 1612 he carried out what would perhaps be his most important work, for a Dominican monastery in the city, the altarpiece of San Pedro Mártir de Toledo, whose canvases may be found today in the Prado Museum. Here he would embark on a brilliant artistic career, though admittedly with a somewhat limited corpus, which was always marked by high standards of quality and refinement. The fact that he took vows as a Dominican monk during this period (1613) at the aforementioned Toledo monastery restricted his artistic output considerably, but may also have meant that the artist would never set up his own workshop with assistants who might have led to his works suffering in terms of quality.

The *Visitation* was executed on a piece of unstitched linen, presenting the maximum width allowed for by the looms of the day for taffeta weaves: 12 threads of warp by 15 of weft per square centimetre. The fabric is of a very high quality, without defects, knots or imperfections, and has been preserved intact, without being relined and without excessive acidification, which underlines the exclusive nature of the canvas. The studded edging and the left and right selvage have also survived intact (Fig. 1).

Onto this fabric a preparatory base was applied, a light greyish ochre-coloured ground made up largely of calcite, ash, ochre earth and traces of red earth and charcoal black, binding with the animal glue. Its thickness varies depending on the surface of the fabric. It could be an example of the so-called *cernada* ground layer described in the treatises of Pacheco and Palomino.<sup>2</sup> On top of it we can observe a white and slightly greyish imprimatura made up of white lead and traces of charcoal black, calcite and plaster. This layer presents a thickness that varies between 20 and 60  $\mu\text{m}$  (Figs. 2 & 3).<sup>3</sup>

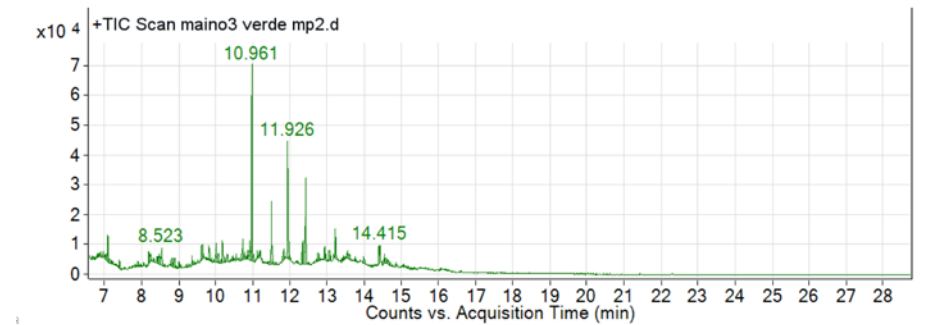


This dual preparatory base structure is common in Maíno's work, and has also been detected in *The Recapture of Bahía de Todos los Santos*, painted in 1634 for the Hall of Realms in the Palacio de Buen Retiro.<sup>4</sup> Although commonly found in his works, he did not use it exclusively; in a work analysed and restored at our Madrid studio in 2008, a *Tears of Saint Peter*, currently in the Louvre, we found a preparation of a browner tone of ochre of an oily nature. And in the Prado's *Saint Dominic in Soriano* (c. 1629) yet another variation may be found, with a preparation of red earth or red ochre.<sup>6</sup>

This combination between ground and white/grey imprimatura is precisely what lends Maíno's works their special luminosity and, without doubt, this light kind of base is derived from what was being used by certain Roman painters working in the early 17<sup>th</sup> century, in particular Orazio Gentileschi.<sup>7</sup> Perhaps the earlier dating of the *Tears of Saint Peter*, painted in around 1612, so probably prior to the aforementioned Toledo altarpiece, might explain the choice of the browner preparation, more closely linked to North Italian or Venetian procedures, and even typical of other Roman artists, but which was also being used by painters active in Spain, such as Eugenio Cajés.<sup>8</sup>

As we see, Maíno occasionally varied the techniques for priming his canvases, though we do not know whether this was on chronological grounds or simply due to the artist's personal choices.

One aspect not yet addressed by the technical literature on the artist is the presence of a previously-executed drawing on the aforementioned light imprimatura.<sup>9</sup> An infra-red examination of *The Visitation* revealed a precise sketching of the outlines and main details of the composition.<sup>10</sup> We can clearly make out brushwork in a dark medium outlining the forehead and face of Saint Anne and the veil covering her head, as well as in the ear and profile of Saint Joseph. Curiously, we find no evidence of underdrawing in the garments of the



subjects and the architectural background on the right. The precision and skill of the design is a characteristic of the artist's technique, and may be perfectly linked to the Italian academic training involving exactitude and delicacy when undertaking drawings (Figs. 4 & 5).

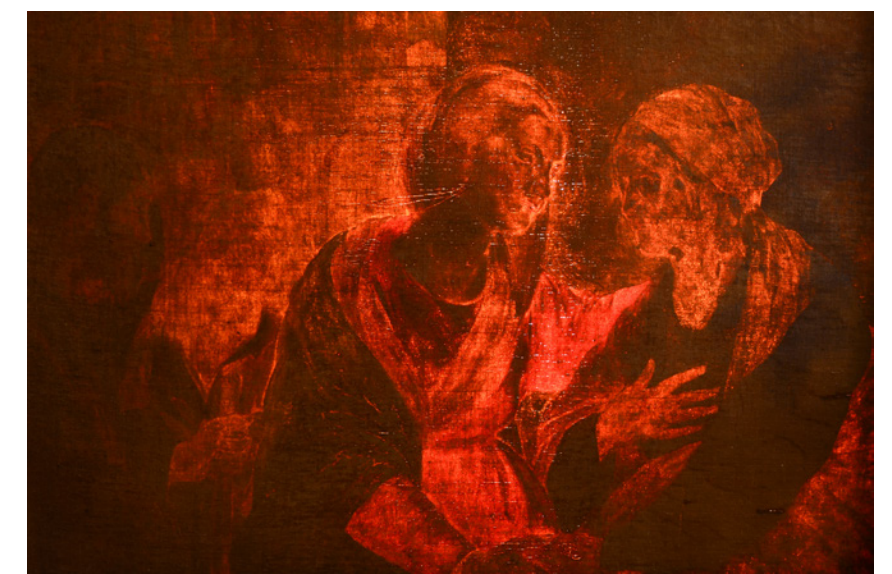
The pristine pictorial technique may be observed in the measured and precise application of colour to the oil (Fig. 6).<sup>11</sup> As the work has not been relined, transmitted light photography of it provides key information regarding the way the pictorial layers were built up (fig. 7). It is possible to appreciate how the artist significantly reduced the pictorial density in the shaded areas using delicate dark glazes which, over the light imprimatura, take on greater vibrance and luminosity. This technique may also be seen in the background and, in particular, the Virgin's red robe, where that base has been covered solely by a rich glaze of organic red lacquer and vermilion.<sup>12</sup>

The sparing colour used in the brushstrokes that make up the outlines of the figures, contrasting with the colour of the underlying imprimatura, may be clearly seen, as mentioned, in transmitted light photography, but also by X-ray, where these appear as dark outlines around the figures.

**Figs. 4 & 5** *The Visitation*, digital infrared photography. Details. The red arrows mark the location of the underdrawing in the outlines.

**Fig. 6** *The Visitation*, gas chromatography/mass spectrometry (GC-MS) of a sample taken from the green sack held by Saint Joseph. The spectrometry confirms the use of linseed oil as a binder for the paint.

**Fig. 7** *The Visitation*, transmitted light photography.



This perfection in the *fattura* and the precise care taken in his compositions, suggesting meticulous prior studies with drawings and cartoons, did not stop the artist from correcting and varying his compositions during the pictorial phase. It is well known that Maíno introduced variations, or *pentimenti*, in his works, such as the variation in the height of Philip IV's torso in *The Recapture of Bahía de Todos los Santos*, not to mention converting a canvas started as an Adoration of the Shepherds into the *Adoration of the Magi* from the aforementioned San Pedro Mártir altarpiece. Furthermore, several of the heads present in the *Adoration of the Shepherds* from the Meadows Museum in Dallas were altered, with their position and aspect varied.<sup>13</sup>

In the work before us here, a number of interesting changes were simply sketched out and subsequently modified, such as the head of Saint Joachim, which we can intuit was originally conceived of in profile, looking towards Saint Joseph. In addition, the latter's head was initially closer to that of his father-in-law. The artist must surely have felt that this arrangement left the two heads too close together, and opted to separate them as seen at first glance in the work (Fig. 8).

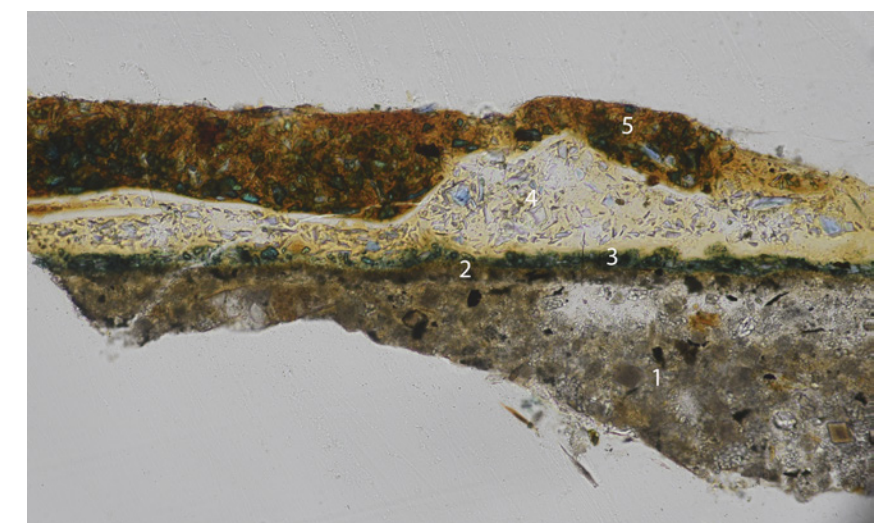
We can observe a significant technical variation in the Virgin's blue cape where, compared to the flimsy and transparent red robe, the artist sought to depict a more solid and dense blue fabric, where oxidation of one of the pigments included has now resulted in a blackish tone. To be exact, the artist opted for a markedly sophisticated technique: on a thin base of a greenish blue, mixing azurite with malachite, a thick layer of pure blue smalt, which has almost completely faded today and, on top of that, a final brushstroke of azurite with smalt (Fig. 9).

The generous use of cobalt glass (smalt) gave rise to the blackening of the cape, also interfering with the binding medium surrounding the particles of this vitreous material. Paradoxically, despite being warned against for oil painting by essayists of the time and later, smalt (ground cobalt glass and arsenic) initially produced a very similar colour to the rich and unique lapis lazuli, while costing considerably less. As such, good painters only used it for underlying layers, although time has shown that even then it could discolour or blacken the areas where it had been used.



**Fig. 8** *The Visitation*, X-ray detail of the heads of Saint Joaquim and Saint Joseph.

**Fig. 9** *The Visitation*, thin laminate obtained from a sample taken from the Virgin's black cape. Transmitted light at 200X. Note the practically complete discolouring of the vitreous particles of smalt in layer 4 and the marked discolouring of the binding agent in layer 5.





Undoubtedly, the challenges of working with cobalt glass, which does not cover well and has a low level of oiliness, forced the painter to use extra quantities of linseed oil, which led to the appearance of drying cracks as may be clearly seen in the X-ray details (Fig. 10).

In earlier works, such as the aforementioned *Tears of Saint Peter*, when executing these layers of blue the artist opted exclusively for high-quality azurite and ground gesso grosso bound, oddly enough, with a linseed oil containing a certain amount of protein, which suggests the use of a *tempera grassa*, a technical tradition used for these blues that went back to the 15<sup>th</sup> and 16<sup>th</sup> centuries.

Cobalt glass may also be identified in the sky in the upper right-hand corner, with lighter and more intense superficial brushstrokes of azurite and white lead, something the artist repeated in the skies of the *Conversion of Saint Paul*, from the Museo d'Art de Catalunya (Fig. 11).<sup>15</sup>

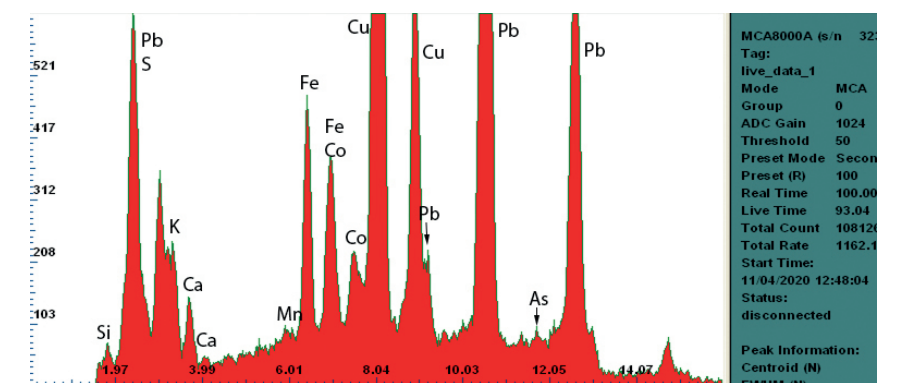
**Fig. 10** *The Visitation*, X-ray detail of the area of the Virgin's cape where we can observe cracking characteristic of excessive use of linseed oil when mixing the colours.

**Fig. 11** *The Visitation*, Energy dispersive X-ray fluorescence (EDXRF) spectrography obtained from a bluish patch of sky.

At this juncture it is interesting to mention that in the works studied by us, the artist does not use the exclusive lapis lazuli blue pigment, whereas it does appear to be present in the Virgin's vibrant blue capes from other Maíno compositions, such as in the canvases from the San Pedro Mártir altarpiece in Toledo and, probably, in the two versions of *Saint Dominic in Soriano*, housed at the Prado and the Hermitage. In all likelihood the landscape background of *The Recapture of Bahía de Todos los Santos* and many of the garments depicted in it were also painted using said pigment.

For certain colours the artist added a drying agent, specifically for the aforementioned red lacquer of the Virgin's robe, as it barely presents any white lead, a pigment that can encourage drying and the oil's polymerisation. This drying agent was also added to Saint Joseph's black hair, painted using charred bone black, a pigment that dries poorly in an oily medium. It has been specifically identified as a zinc drying agent, zinc sulphate, of the white vitriol variety, used since antiquity in varying artistic techniques.<sup>16</sup>

We may observe a particular complexity in the deep green sack held by Saint Joseph in his left hand, while it is true that areas of green are often particularly challenging for artists seeking the appropriate level of saturation and attempting to attain the maximum possible degree of chromatic intensity. In this case, Maíno opted to apply a localised imprimatura in a pinkish grey, with a complex mix of white lead, calcite, bone black, ochre earth, red earth and indigo. He applied linseed oil sparingly on top in order to seal this base and avoid "sinkage" in the next chromatic layer. The main green layer is based on



the combination of verdigris and copper resinate, with the latter not presenting its normal alteration. The colour was lightened using white lead, with traces of charcoal black also identified in the mix.

As we have commented, in this summary of the technical aspects observed when examining *The Visitation*, the artist's pictorial technique is complex and undoubtedly sophisticated, giving us some very clear clues regarding the complete nature of his artistic training, not limited to the traditional Spanish context of the day. From the earliest stages in which the composition starts to come together, from the underdrawing to the first compositional modifications, left only as sketches, the pictorial processes and materials used are always of the very highest quality.

It is interesting to observe the use of poorer pigments in the first layers of paint, which are then covered by brushstrokes introducing higher-quality pigments, this being an aspect we can see in the areas of blue, with the aforementioned use of smalt, employed as a chromatic base for the richer azurite applied in the pictorial layers closest to the surface.

Furthermore, the quality shown by the X-ray image of the work denotes a technique that builds volume by modelling it with just the right amount of oil paint. The corrections are only compositional and the drawing is perfect and correctly tailored from the outset. Few artists of the time would exhibit such technical delicacy and draftsmanship (Fig. 12).

There is little doubt that the early years of the 17<sup>th</sup> century constituted a transcendental artistic revolution in the Spanish context. The arrival of Italian artists working on El Escorial, the influx of avantgarde Italian stylistic movements such as Caravaggio's naturalism, the Spanish artists who trained there and then returned home, or the stamp left by the mythical model of the aesthetic theories of the Italian High Renaissance had a key impact on the renovation of artistic techniques in Spain at the time. Without doubt Maino represents the culmination of this entire process.



**Fig. 12** *The Visitation*, overall X-ray of the work.



## Notes

- Density of the fabric 13 threads x 15 threads per cm<sup>2</sup>. Microscopic identification of the fabric carried out at Icono I&R laboratory. The stretcher was replaced by a new one at some point during the first half of the 20<sup>th</sup> century. Its measurements (168.5 x 116.5 cm) are slightly less than those of the surface of the painting, meaning part of the painted surface is folded onto the edges of the stretcher. The original measurements were therefore 171 x 119 cm.
- The electron microscope images and the SEM-EDX microanalysis confirm the presence of wood ash bound to the animal glue. The use of pseudomorphic calcite from ash has been commonly identified in Spanish ground layers from the 17<sup>th</sup> century, matching references that appear in the treatises of Francisco Pacheco (published in 1649) and Antonio Palomino (published between 1715 and 1724). For more on this see Jover de Celis, M. and Gayo, M.D., "This they use in Madrid": the ground layer in paintings on canvas in 17<sup>th</sup>-century Madrid, in Ed. Dubois, H., Townsend, J.H., Eyb-Green, S., Nadolny, J., Neven, S. and Kroustallys, S., "Making and transforming art: technology and interpretation" Archetype Publications, London 2014, pp. 40-46; Centeno, S.A., Mahon, D., Caró, F. and Luna, L., New light on the use of ash in the ground preparations of baroque paintings from Spain, North and South America, in "Ground layers in European painting 1550-1750", CATS Proceedings, V, 2010, Ed. Christensen A.H., Jager, A. and Townsend, J.H., Archetype Publications, London 2020, pp. 21-30
- Analysis of the grey-white imprimatura revealed a certain amount of protein linked to the oil, which would confirm the use of *tempera grassa* in said imprimatura. Scanning with electron microscope / energy-dispersive X-ray (SEM-EDX) analysis, gas chromatography/mass spectrography (GC-MS) and Fourier transform IR spectrometry (FTIR) carried out by Enrique Parra Crego (Larco Química y Arte, SL); Energy dispersive X-ray fluorescence (EDXRF) spectrography, polarized light microscopy (PLM) and dyeing tests carried out at Icono I&R.
- Gayo, M.D., and Jover de Celis, M., Evolución de las preparaciones en la pintura sobre lienzo de los siglos XVI y XVII en España, in *Boletín Museo del Prado*, Tomo XXVIII, No. 46, 2010
- Ruiz Gómez, L., Juan Bautista Maino 1581-1649, Museo del Prado, Madrid 2009, pp. 106-109
- Op. Cit.* Gayo and Jover de Celis, 2010, p. 56
- Leonard, M., Khandekar, N. and Carr, D.W., "Amber varnish" and Orazio Gentileschi's "Lot and his daughters", in *Burlington Magazine* Vol. 143 No. 1174 London 2001; Sánchez-Lassa de los Santos, Technique and materials in the paintings of Orazio Gentileschi, in Ed. Finaldi, G., "Orazio Gentileschi at the Court of Charles I", The National Gallery, London 1999 pp. 79-97.
- With regard to the preparations used in Italy between the late 16<sup>th</sup> and early 17<sup>th</sup> centuries, see Russell, J., Melchiorre di Crescenzo, M., Padfield, J. and Spring, M., Experiments using image processing software (NIP2) to define the colour of preparatory layers in 16<sup>th</sup>-century Italian paintings, in "Ground layers in European painting 1550-1750", CATS Proceedings, V, 2010, Ed. Christensen A.H., Jager, A. and Townsend, J.H., Archetype Publications, London 2020, pp. 10-20; Stols-Witlox, M., A perfect ground. Preparatory layers for oil painting 1550-1900, Archetype Publications, London 2017; Ed. Bacariza, J. and Nieto, L., Caravaggismo y clasicismo en la pintura italiana del Museo Thyssen-Bornemisza. Un estudio técnico e histórico, RAYXART Investigación SL, Madrid 2008
- For more on this, see Romero, R. and Illán, A., El dibujo subyacente en la pintura española entre 1500 y 1700: singularidades e incógnitas a la luz de nuevos hallazgos, in Ed. Pascual Chenel, A. and Mancini, M., "Imbricaciones: paradigmas, modelos y materialidad de las artes en la España hausburgica", Valladolid 2019, pp. 45-62
- Details were taken by digital infrared photography using a modified Nikon D70 camera, eliminating the pass filter and carrying out an infrared filtration using Kodak Wratten 87 gelatin filter.
- Analyses using gas chromatography (GC-MS) confirmed the use of linseed oil.
- No analysis was undertaken to identify the type of red colouring agent, though it was possible to establish (by X-ray fluorescence) an inorganic layer for the alumina and plaster lacquer, and potassium as a by-product of its elaboration. As is traditionally the case, the colour of this paint layer was corrected adding a certain amount of copper blue.
- For more on this, see *Op. Cit.* Ed. Ruiz Gómez, L., 2009
- The azurite used presents a large quantity of cuprite and yellow and red earth impurities, perhaps partly added by the painter himself. The two main blue pictorial layers are separated from the more superficial lighter touch via a thin, translucent oil-resin layer.
- <https://www.museunacional.cat/es/la-conversion-de-san-pablo-atribucion-y-restauracion>
- Spring, M., New insights into the materials of fifteenth- and sixteenth-century Netherlandish paintings in the National Gallery, London, in "Heritage Science" 2017, 5:40, pp. 1-20





**Publisher**

Jaime Eguiguren Art & Antiques

**Project Director**

Jaime Eguiguren

**Author**

José María Quesada

**Technical Study**

Adelina Illán

Fabio Mazzocchini

Angelica Pediconi

Rafael Romero

**Design and Layout**

Laura Eguiluz de la Rica

**Project Coordination**

Sofía Fernández Lázaro

Ariel Yu Shi

**Translation**

Translation ASTI, S.L.

**Photography**

Matthew Hollow

Joaquín Cortés Noriega

**Printing & Binding**

Norprint Artes Gráficas

**Legal Registration**

501008/22

**Photocredits**

© 2014. RMN-Grand Palais (Musée du Louvre) / Mathieu Rabeau (Fig. 1)

© 2022. Image Copyright Museo Nacional del Prado © Photo MNP / Scala, Florence (Figs. 2, 3, 4, 5, 8, 9, 11, 12, 13, 14, 16, 17, 18, 19, 20, 21, 25, 26 & 27)

© 2022. Photo Scala, Florence/bpk, Bildagentur fuer Kunst, Kultur und Geschichte, Berlin (Fig. 22)

© 2022. Album/Scala, Florence (Figs. 23 & 32)

© Alinari (Fig. 6)

© Alamy (Figs. 7 & 24)

© Museu Nacional d'Art de Catalunya (Fig. 28)

© Ashmolean Museum, University of Oxford (Fig. 29)

© Wikiwand (Fig. 10)

ISBN: 978-84-09-41679-0

© 2022 All rights reserved.

No part of this publication may be transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any storage and retrieval system, without the prior permission in writing from the publisher.





**JAIME EGUIGUREN**  
ART & ANTIQUES

