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***On Art and Painting: Vicente Carducho and Baroque Spain.*** Edited by Jean Andrews, Jeremy Roe and Oliver Noble Wood. Cardiff: University of Wales Press, 2016. Studies in Visual Culture. xxvi + 386 pp. 43 black-and-white illustrations.

Carducho has been much overlooked in the modern period, and often, rather patronisingly, characterised as a conservative and scholarly painter who was overshadowed by the arrival at Philip IV's court of the dazzling genius of the young Velázquez. The present book, as Jeremy Roe observes in his Preface, is one of several recent contributions to the ongoing process of reappraisal of his significance as painter, draughtsman and theorist. These have included the ambitious reinstallation project of Carducho's major series of religious paintings in the former Carthusian monastery at El Paular, northwest of Madrid (2011), and an exhibition and catalogue raisonné of his drawings (BNE/CEEH: Madrid, 2015). The present publication centres on his *Diálogos de la pintura* (1633) which, along with Francisco Pacheco's *Arte de la pintura* (1649), was one of the most important treatises on painting written in Spain in the Golden Age. Its thirteen essays by historians of art and literature cover a range of different aspects of and approaches to this unique and fascinating book, enabling contextualisation of it within the substantial discourse on art in Spain in this period.

In an extended opening essay 'Carducho and the Spanish Literary Baroque', Jeremy Lawrance introduces the principal themes and characteristics of the *Diálogos* and provides a valuable outline of the eight dialogues. As he points out, the format of a dialogue between Maestro and Discípulo underlines the book's didactic and academic intent, though the fact that the pupil here is a young nobleman reveals Carducho's ambitions as regards readership. Indeed, Lawrance contends that the real subject (unlike Francisco Pacheco's in his *Arte de la pintura* of 1649) is not the aesthetics or practice of painting but the social status of painters. In 'Painting and Poetry in *Diálogos de la Pintura*', Javier Portús examines the close relationship between text and images in Carducho's book, both through the many works of art and literature alluded to in the text and, more specifically in its inclusion of poems by, among others, Lope de Vega, Herrera Manrique and José de Valdivielso, and the etchings by Francisco Fernández and Francisco López, as well as in its referencing of emblematic literature. Altogether, as Portús observes, the *Diálogos*' interweaving of literature and art created a 'complex allegorical discourse on painting' that 'has no equivalent in art treatises published until then' (77). Colin Thompson's piece on 'Carducho the *conceptista*' follows on seamlessly, but is beautifully conceived in its own right. Focusing on the fourth dialogue, in which Carducho expounded his view of the relationship between the inner *concepto* and its outward manifestation as a physical work of art, and offered comparative analysis of *conceptista* poets such as Luis Góngora, Thompson shows how the connection Carducho established between visual and verbal imagery in the fourth dialogue is made visible throughout the book itself, in its conception as an organic whole to which prose dialogue, poems and etchings each contribute. Several contributors relate Carducho's aims in his *Diálogos* to the image of the scholar-artist at work on his book in his *Self-Portrait*, c. 1633 (Stirling Maxwell Collection, Glasgow Museums), a detail of which is incorporated in the cover design, whilst both Marta Cacho Casal, in her 'On Readership and Circulation', and Portús also discuss another Stirling Maxwell Collection painting, the *Portrait of Philip IV*, 1667, by Juan Martínez de Gradilla, in relation to Carducho's aspirations for the foundation of a royal academy. Marta Bustillo likewise uses evidence of artists' libraries, in this case to explore Carducho's ideas on religious art, whilst Juan Luis González García and Jean Andrews examine specific aspects of Carducho's role as religious painter and the important relationship between art and religion in post-Tridentine Spain. The contributions by Macarena Moraleja Ortega and Rebecca J. Long both examine the art and ideas of Carducho, Florentine by birth and proud member of the academy of St Luke there, within the context of the Italian artists, including Federico Zuccari, drawn to Spain in the late sixteenth century, notably to work on Philip II's Escorial.

Moving beyond the discourse on the Golden-Age word/image theme treated in many of the essays, Karin Hellwig offers welcome insight into the *paragone* between painting and sculpture as debated in seventeenth-century Spanish treatises on art, noting that though Carducho, as a painter, unsurprisingly focuses mainly on his own branch of art, his conciliatory tone and relatively prominent coverage of sculpture reflect the new significance granted to that art in the reign of Philip IV. Only two of the essays here relate the *Diálogos* to its author's artistic practice and technique in any detail. Zahira Veliz brings her considerable expertise in the field of Spanish drawings to bear in 'Carducho and the Eloquence of Drawing', noting that the expression of the artist's 'deeply rooted theoretical precepts' in the 'means of making' of his large graphic oeuvre has yet to receive the attention of a 'close reading' (246). Jeremy Roe considers the use of the artistic technique of *pintura de borrones*—illusionary effects of light and colour—in Carducho's monumental series at El Paular, which were clearly made to be seen from afar, comparing this with some of the statements in the *Diálogos*. Examples include the scene of the *Vision of St Hugh, Bishop of Grenoble*. Comparison of the finished painting with the small painted study for it now in the National Galleries of Scotland, and others studies for the series in the Louvre and elsewhere would, no doubt, yield further insights in this promising area for future research.

This is a most welcome book for students and scholars of Spanish Golden-Age art, Spanish art theory and the relationship between art and literature in Spain in this period, and will be especially useful for anyone involved in learning and teaching in these fields in the Anglophone world. The overlaps in content are far from being an irritant; rather they usefully **serve to** emphasise key themes in a collection that has cross-disciplinary relevance, as well as the different approaches of scholars whose backgrounds range from literature and history to art, museums and conservation. The paper used is not ideal for illustrations, resulting in poorer quality reproductions than would have been desirable in a publication focusing on one of the most important illustrated books of the Golden Age. That said, the illustrations do provide useful visual references, particularly the inclusion of full-page plates of each of the *Diálogos*' ten etchings. This publication comes nearly forty years after Calvo Seraller's modern critical edition of the *Diálogos* (1979). Perhaps, given the new interest in Carducho as a scholar-artist, we might not have to wait so long for an English edition of his remarkable book.

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