DELA MANO
Old Masters

at

TEFAF MAASTRICHT



March 14-19, 2026
Stand 624
TEFAF MAASTRICHT

FRANCISCO DE GOYA (1746-1828). Antecedents, contemporaries and legacy

Francisco de Goya represents a true turning point in the history of Spanish art, bringing together the legacy of the great masters of the Spanish Golden Age with his role as a forerunner of modern art. We are pleased to announce that DELAMANO Old Master's project for TEFAF Maastricht 2026 will be a nod to Lafuente Ferrari's 1932 exhibition, '*Antecedentes, coincidencias e influencias del arte de Goya*'. A curated stand that aims to convey Goya's art historical importance, not only through carefully selected pieces by this artist but through the work of his influences, his contemporaries and his legacy. In line with Goya's reverence for Spanish masters, we will showcase a carefully curated selection of 16th- and 17th-century Spanish drawings, including works by Antonio del Castillo and Juan de Uceda, among others. The presentation will also include drawings by Goya's contemporaries, whose artistic paths closely intersect with his own. Prominent figures such as Anton Raphael Mengs, Francisco Bayeu and Mariano Salvador Maella will be represented. Lastly, in recognition of Goya's profound influence on later generations, the exhibition will conclude with a selection of 19th-century works by artists inspired by his legacy, notably Eugenio Lucas Velázquez and Mariano Fortuny.

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FRANCISCO DE GOYA Y LUCIENTES (Fuendetodos, Spain, 1746 – Bordeaux, France, 1828)

Saint Anthony of Padua with the Infant Christ

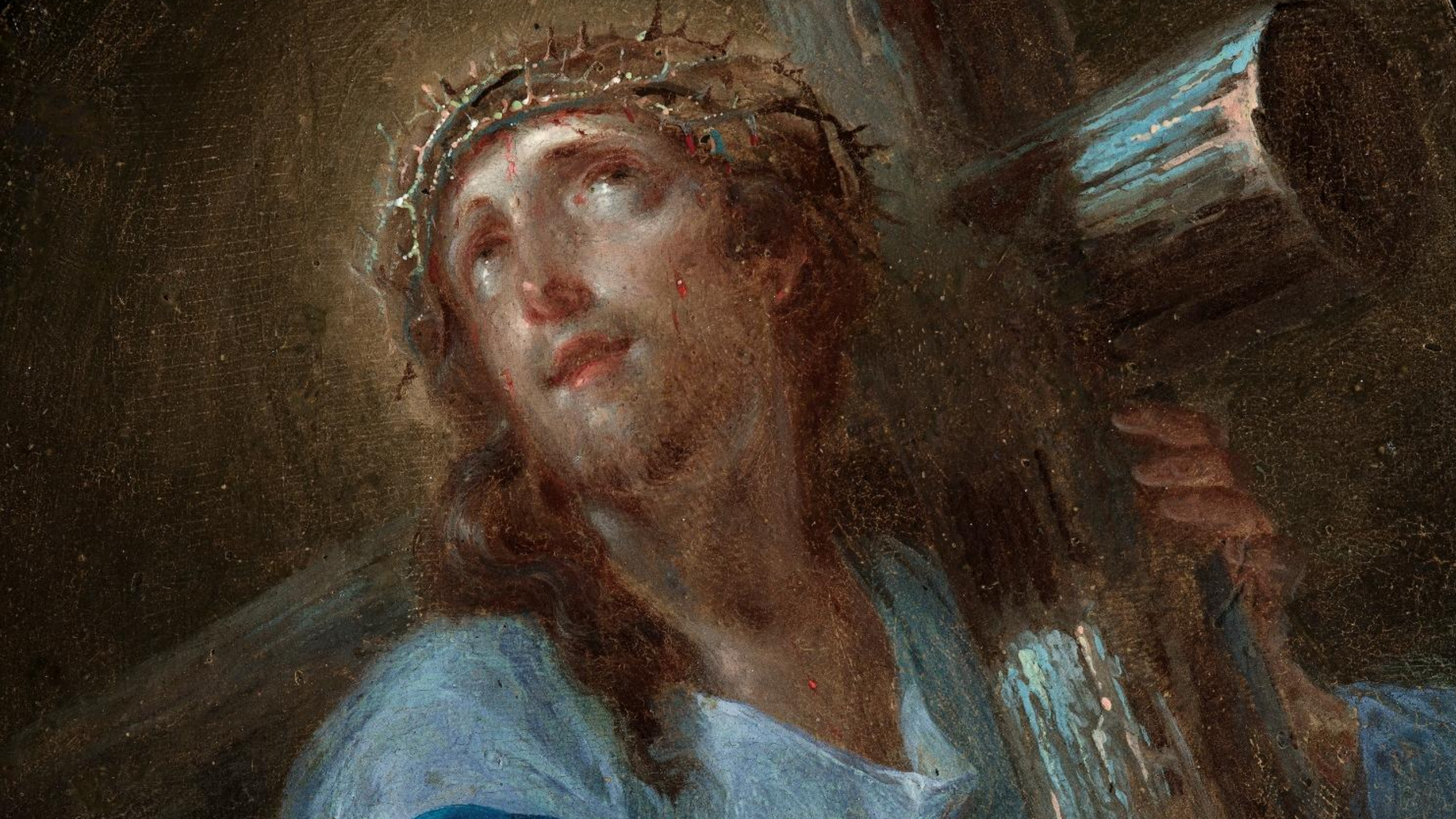
c. 1781 – 1785

Oil on canvas

55 x 45

BIBLIOGRAPHY: Gudiol 1970, p. 264, cat. 183; de Salas 1978, n. 726; Ansón Navarro 2008, pp. 133-135; Pérez Sánchez 2008, p. 149, nº 22; Rodríguez Torres 2010; VV.AA. 2022, pp. 322-329







LUIS PARET (Madrid, 1746 – Madrid, 1799)

Christ carrying the Cross

c. 1780

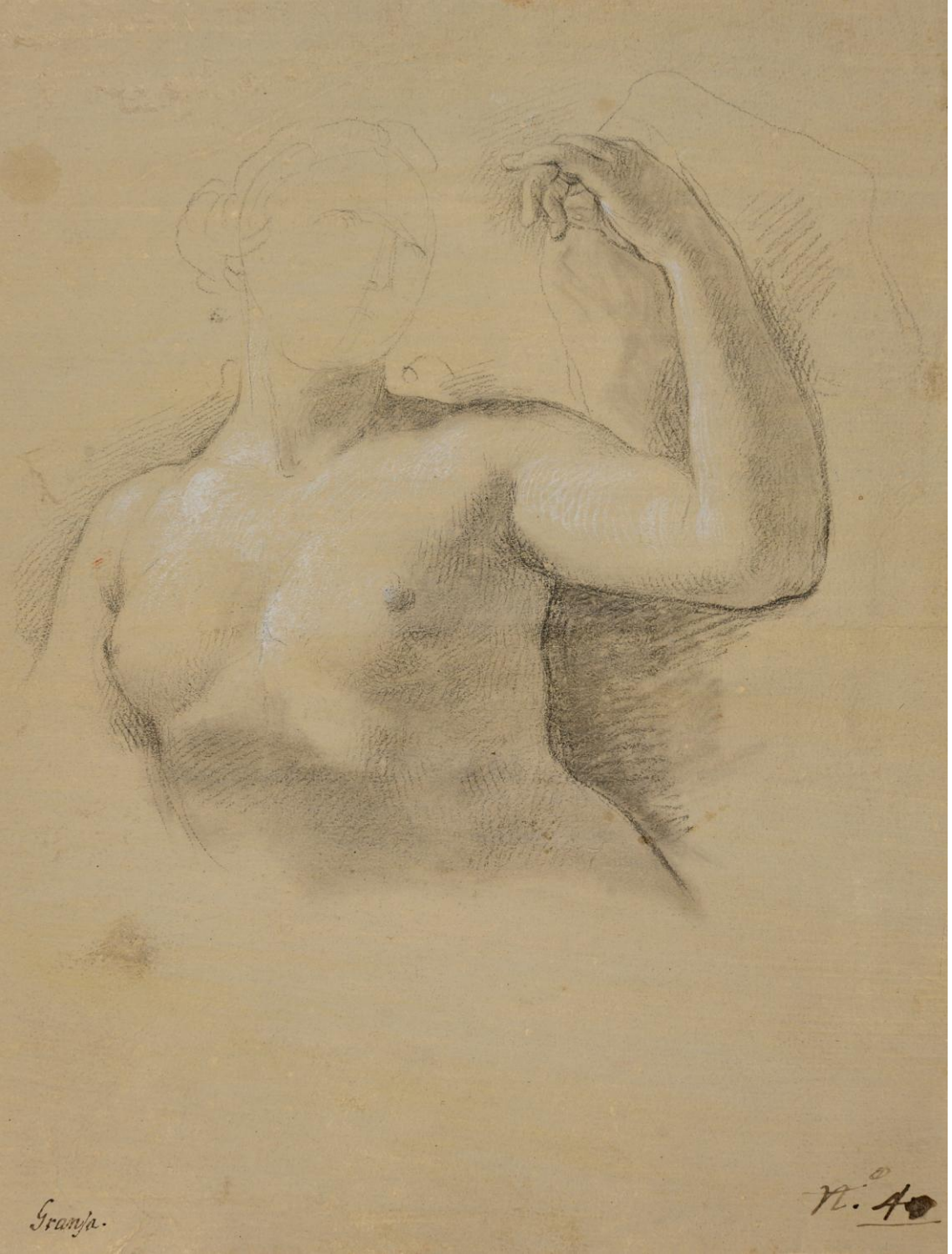
Oil on copper plate

15 x 12 cm

Signed *LP* on the center of the dorso

PROVENANCE: Madrid, private collection





ANTON RAPHAEL MENGS (Aussig, Bohemia, 1728-Rome, 1779)

Study for the figure of Venus in the fresco of The Apotheosis of Hercules in the Royal Palace, Madrid

c. 1762

Black chalk, charcoal and white chalk on paper tinted with a greyish wash

264 x 202 mm

INSCRIBED: "Granja", in brown ink, upper left corner; "nº 40", in ink, lower right corner; "Carptª XVIII / 2329", in black chalk, on the reverse, upper centre; "43", in pencil, on the reverse, left side

PROVENANCE: Madrid, collection of the Marquis of Casa-Torres; Madrid, private collection

BIBLIOGRAPHY: V.V.A.A. 2022, pp. 46-51, cat. 10



FRANCISCO BAYEU (Saragossa, Spain, 1734-Madrid, 1795)

Saint Eulogius preaching

Preliminary sketch for the cloisters at the Cathedral of Toledo

1783

Black chalk and charcoal with touches of white chalk on blue paper

340 x 280 mm

PROVENANCE: Madrid, Marquis of Casa-Torres collection; Madrid, private collection

BIBLIOGRAPHY: Ansón 1996, p. 88







MARIANO SALVADOR MAELLA (Valencia, Spain, 1739 – Madrid, 1819)

Adoration of the Magi

1776

Pencil, ink and wash on laid paper

Provenance: Madrid, collection of Cesáreo Aragón y Berroeta, Marquis of Casa Torres (until 1954); Madrid, private collection

Bibliography: Núñez (2000) p. 283 (as Zacarías González Velázquez); de la Mano (2011), pp. 746-747, cat. VIII.13





MARIANO FORTUNY (Reus, Tarragona, Spain, 1838-Rome, 1874)

Composition (recto and verso)

c. 1870-1874

Watercolour on paper

123 x 205 mm

PROVENANCE: Private collection, Madrid



JOAQUÍN TORRES GARCÍA

(Montevideo, 1874 - 1949)

Portrait of Francisco de Goya

c. 1900

Pencil, charcoal and gouache on paper

490 x 380 mm

PROVENANCE: Barcelona, Torres-García family; Barcelona, private collection

BIBLIOGRAPHY: VV.AA. 1990, n. 18; Palau 2012, n. 8

Certificate of authenticity issued by the president of the Torres-García Foundation, Augusto Torres-García, in 1989







EUGENIO LUCAS VELÁZQUEZ (Madrid, 1817 – 1870)

Tauromachy

1862

Gouache

435 x 635 mm

SIGNED AND DATED: “E. Lucas / 1862”, lower left

PROVENANCE: Madrid, private collection

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2



3



4





NACHO CRIADO (Menjíbar, Jaén, Spain, 1943-Madrid, 2010)

Strip-tease

1975

Collage on cardboard

67 x 54 cm

INSCRIBED: “Strip-tease”, upper center; “6 disecciones para la conjunción de las majas de Goya.”, lower center.

SIGNED AND DATED: “Nacho Criado 75”

PROVENANCE: Barcelona, Spain, private collection



FRANCISCO DOMINGO MARQUÉS (Valencia, Spain, 1842-Madrid, 1920)

Portrait of Francisco de Goya

c. 1884

Charcoal and pastel on paper, laid on cardboard

600 x 450 mm

SIGNED AND DATED: “F. Domingo / 1884”, in charcoal, upper right

PROVENANCE: Valencia, Spain, private collection



DELAMANO
Old Masters

Founded in 1994, DELAMANO specialises in Old Masters, with a primary focus on XVI to XVIII century Spanish Old Master Drawings. Even though these have only recently become a subject of interest to international collectors, DELAMANO has been advising numerous private and institutional collections on their acquisitions for decades, attempting to break the traditional art-historical opinion that suggests that the brilliance of drawings by Spanish artists was exclusively confined to preliminary sketches for final compositions.

Scholarly research has always been a key concept within the philosophy of DELAMANO, and it has been crucial in their endeavour to internationalise Spanish art. Due to their thorough research and the rigorous criteria DELAMANO applies to attribution, conservation and provenance, the catalogues that they have regularly published since 2002, such as FECIT or Trazos de Luz, have presented an extremely large number of previously unpublished drawings by great Spanish artists and by foreign artists working in Spain.

In recent years, the gallery's active focus on the study of the 16th- to 18th-century Spanish school has expanded to include another school that has been totally overlooked by the art market and art historians, namely that of the artists active during the colonial period in the various Spanish viceroyalties in Latin America.

Throughout the years DELAMANO has carried out the sale of important drawings to institutions closely associated with Spanish art, including the Museo Nacional del Prado, The Hispanic Society and the Meadows Museum, in addition to many other European museums such as the Museu Nacional de Arte Antiga, the Ashmolean Museum, the British Museum and the Musée du Louvre, and finally to institutions in the United States including the Detroit Institute of Arts, the Museum of Fine Arts Houston, the Morgan Library and the Getty Museum.

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