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Storia dell'arte e Accademie di Belle Arti Origini, sviluppi, prospettive

Atti del convegno internazionale di studi
(Firenze, Accademia di Belle Arti, 12-13 novembre 2025)

a cura di
Gerardo de Simone, Cristina Frulli



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The San Fernando Royal Academy of Fine Arts was founded in 1752 to train artists: painters, sculptors and architects. A century later, in 1844, art teaching was discontinued at the academy and was transferred to the Special School of Noble Arts. From that point onwards the academy and the school coexisted in the Goyeneche Palace until 1967, when the school moved to the Madrid university campus. The school's new study programme, proposed by the academy, incorporated art theory and history as a subject called art theory, sacred and profane history, mythology, costumes, practices and customs of peoples. This article examines in depth the first two competitive examinations held in 1846 and 1860 to fill the related teaching posts. It surveys all the professors who taught the subject, from the time it was created to when the school was relocated: from Valentín Carderera, who was appointed by the queen, to Joaquín Gurruchaga, and including Francisco José Fabre, the painters Juan José Martínez de Espinosa and Manuel Arroyo y Lorenzo, the critics and historians Rafael Domenech and Enrique Lafuente Ferrari, and Leopoldo Soler y Pérez and Rafael Láinez Alcalá. It also studies the 1899 competitive examination for the post of assistant professor of theory and history of fine arts, artistic anatomy and perspective.

Introduction

The San Fernando Royal Academy of Fine Arts in Madrid was founded in 1752 for the purpose of training artists – painters, sculptors and architects. It retained this primary function until the mid-nineteenth century, when the Spanish teaching system was reorganised and special schools for technical studies were established. In 1844 teaching was discontinued at the institution and was transferred to the Special School of Noble Arts, which remained under the academy's supervision and control, sharing the same building (fig. 1): the former Goyeneche Palace.¹

In 1848 the school split into the Madrid Special School of Architecture, which moved into different premises,² and the Higher School of Painting, Sculpture and Printmaking, which remained on Calle de Alcalá until being transferred to the city's university campus in 1967. In 1975 the latter was incorporated into the Complutense University in Madrid and was finally converted into the faculty of fine arts by means of a Royal Decree of 14 April 1978.

After losing its teaching function, the San Fernando Royal Academy of Fine Arts took on new responsibilities. Foremost artists, both Spanish and foreign, representing the dominant trends of each period had belonged to the institution since its establishment. However, in the twentieth century it was harshly criticised for remaining on the sidelines of the avant-garde and clinging to traditional approaches. Even so, it played a key role in the field of official art: its members

provided advice and took part in artistic activities, issuing reports and opinions on artworks offered to the State for purchase, as well as on historical heritage monuments. They also sat on the juries of various competitions, besides being involved in legislative projects for the government. Many of its members held important positions in the cultural and artistic fields.

Despite ceasing to offer classes, the academy continued to exert considerable influence on education, as many of its members also taught at the School of Fine Arts.

The institution is currently made up of fifty-six full members who are nationally and internationally renowned figures in the fields of painting, sculpture, architecture, printmaking, music and newer arts including cinema, photography and design.

The institution is organisationally structured around several main agencies and sections. Firstly, its museum houses an excellent and varied collection of paintings, sculptures, drawings, photographs and decorative arts. In addition, the archive-library contains a valuable collection of documents relating to the history of the academy from its origins to the present day. The plaster casting workshop, still in operation, played a fundamental role in reproducing classical works for educational purposes, contributing decisively to the dissemination of artistic heritage. And the National Chalcography, organisationally responsible to the academy since 1932, currently constitutes the most important collection of graphic works in Spain. Lastly, it is worth highlighting the work of the monuments and historic heritage committee, which is responsible for issues relating to the protection, conservation, restoration and rehabilitation of Spain's historic heritage.

The beginnings of Art History in Spain

The process of institutionalising art history in Spain³ began in the second half of the 1700s and the early 1800s, when artistic thought was transmitted in a broader range of media in order to reach a wider audience. Newspaper articles, dictionaries of artists and travelogues accordingly appeared alongside traditional texts such as treatises.

Authors linked to the academy proved that besides an art teaching establishment the institution was also a space for intellectual production that promoted art historiography in Spain. Prominent among them were Gaspar Melchor de Jovellanos (1744-1811), who wrote *Elogio a las Bellas Artes* [Praise of the Fine Arts] (1781); Juan Agustín Ceán Bermúdez (1749-1829), the author

of *Diccionario histórico de los más ilustres profesores de Bellas Artes de España* [Historical Dictionary of the Most Illustrious Professors of Fine Arts in Spain] (1800) and *Historia del arte de la pintura* [History of the Art of Painting] (1823), a manuscript held in the academy's archive and currently available in digital format on its website; Antonio Ponz (1725-1792), with his *Viage de España* [published in English as *Journey through Spain*] and Isidoro Bosarte (1747-1807), with his *Disertación sobre monumentos antiguos pertenecientes a las Nobles Artes de Pintura, Escultura y Arquitectura que se hallan en la ciudad de Barcelona* [Dissertation on Ancient Monuments belonging to the Noble Arts of Painting, Sculpture and Architecture found in the City of Barcelona] (1786).

Art History as a subject at the School of Noble Arts

The first attempt to establish art history as a discipline taught at the academy took the form of a proposal for the 1799 study programme, promoted by Cosme de Acuña. That year fourteen members of the teaching staff sent a letter to the vice-protector of the academy with suggestions for improving teaching at the academy. Among these improvements, they recommended that young people read about the history of fine arts, paying special attention to their own speciality.⁴ The programme was shelved, though it was taken up again in the revised programmes of 1805, 1816 and 1842.⁵

As part of the government's overhaul of the education system, in 1844 the academy was asked to draw up a programme for art teaching at the new Special School of Noble Arts. This programme included a subject called art theory, sacred and profane history, mythology, costumes, and practices and customs of peoples. However, in the decree passed by the ministry of governance on 25 September 1844, it was divided into two: art theory, comparison and analysis of different schools; and general history of fine arts, mythology, practices, costumes and customs of peoples. In the end the academy's opinion was followed, and they were merged into a single chair.⁶ The syllabus was very wide-ranging and was especially useful to history painters.

The school's regulations passed in 1845 defined both the teaching offered and its organisation. They established that professors would be appointed by the government on the academy's recommendations. Likewise, the academy's collection of paintings, sculptures, drawings and prints became part of the study materials available to students.

Professors of Theory and History of the Arts. Competitive examinations

The new educational programme was implemented in the 1845–46 academic year. Given the academy's doubts and difficulties proposing teaching staff, Queen Isabella II designated them directly.

The professor (fig. 2) she appointed to teach art theory and history was Valentín Carderera (1796-1880).⁷ As well as her honorary court painter, he was a scholar, collector and traveller. He was knowledgeable about medieval art, had authored numerous articles on the history of printmaking, collecting and artists' biographies, and had been a full member of the academy since 1832. However, at the time of his appointment he was in Paris and therefore requested permission to stay there to gather essential materials for preparing his classes. With the queen's approval, he was able to delay the start of teaching until 1 February 1846,⁸ and handed in his resignation that May.

The academy's archive-library⁹ houses a file containing documentation and information relating to the appointment of the first professor of art theory and history and to the first two competitive examinations held to fill the position.

The 1846 and 1860 competitive examinations

The academy had to propose to the ministry how to announce the first competitive public examination¹⁰ for the chair.

The rules of the examination were published in the official gazettes.¹¹ They stipulated that candidates were to mention their studies and career in the applications they submitted. Two exercises were established. For the first, each candidate had to choose one of three topics drawn by lot.¹² After writing an essay, they then had between twenty and forty-five minutes to read it. Subsequently, they had to respond to their opponent's comments and, on the following day, answer questions the academicians could ask on any subject covered by the syllabus.

The announcement specified that if two or more candidates obtained the same result, preference would be given to one with practical drawing skills, as this ability was considered essential for illustrating explanations.

The board of examiners¹³ was made up of three members from each section of the academy – painting, sculpture and architecture – to guarantee a collegial artists' decision.

There were two candidates for the vacancy: Francisco José Fabre, about whom little is known. In 1829 he published *Descripción de las alegorías pintadas en las bóvedas del Real Palacio de Madrid*¹⁴ [Description of the Allegories painted on

the Ceilings of the Royal Palace of Madrid] and in 1839 he became professor of geography at the Madrid Athenaeum, a private cultural institution where various general subjects were taught.

The other was José Siro Pérez (1809-1887), who had trained with the French sculptor David d'Angers (1788-1856) around 1839 and later worked as a sculptor at Toledo Cathedral.

The examinations began on 28 September 1846. In the draw Francisco José Fabre was assigned the following topics, from which he chose number 20:

- No. 4: Concerning the sublime style and the beautiful style. Which Greek monuments of both styles still exist, and to which periods do they belong?
- No. 20: Causes which influenced the development of good taste in the arts in the 15th and 16th centuries. Distinguishing features of Renaissance architecture.
- No. 24: The state of the noble arts in Europe in the 12th and 13th centuries. Causes that produced it.

José Siro chose topic number 27 out of the three assigned to him:

- No. 3: Origin and causes of the decline of the three noble arts from the mid-16th century onwards.
- No. 16: What is the constitutive principle of analogy between the three noble arts, and in what ways do they resemble and relate to each other?
- No. 27: How the religious ideas and doctrinal precepts of the Muslims may have influenced the noble arts which the Arabs practised in Spain and the state of the latter during their domination, especially in painting and sculpture.

The questions asked by the academicians in the last exercise were highly varied: about the sublime and the beautiful styles, and examples; the Florentine school in general and Michelangelo in particular; Christian buildings of the fourth, fifth and sixth centuries and the rites performed in them; the most brilliant period of Greek sculpture and the materials in which works were crafted; the distinctive features of Renaissance architecture; the differences between Greek and Roman military costumes; the origin of the eagle in military insignia; the difference between Greek and Roman shields and between the Roman and Greek cloaks and how they were fastened; and the use of Roman battering rams. They were also asked to analyse works from the academy's collection – *Saint Augustine between Christ and the Virgin* by Rubens and *Christ between Two Executioners* by Luis de Morales (figs. 3 and 4) – as well as to examine a sword and place it in its historical context.

Once the exercises were completed, the committee responsible for holding the tests submitted its report to the academy.¹⁵ It stressed the importance of the new chair and warned of the impossibility of covering such a vast syllabus in depth, recommending that it be narrowed down. It praised Fabre's clarity of exposition and historical judgement, proposing him for a provisional two-year appointment,

though this caution sparked an internal debate. Some academicians argued that the academy should limit itself to passing or failing candidates and informing the government. The matter was put to a vote and Fabre was appointed.¹⁶

There is no information on whether Professor Fabre used any kind of manual to teach his classes. However, we do know which publications he consulted to prepare for them and to copy the designs of costumes, furniture and monuments to help students understand his classes, since in 1848 he requested access to the academy's library and the following year again submitted a list (fig. 5) of publications he needed to consult.¹⁷

In this connection it should be noted that in January 1862¹⁸ a publications committee was set up at the academy for the purpose of publishing ancient works and new studies on the theory, history and criticism of the arts in general, as well as for producing educational manuals.¹⁹

In July 1860 the director general for public education informed the academy of the need to fill the vacancy in the theory and history of fine arts and requested that it set the exercises for the exam.²⁰ At the proposal of the academy's examinations committee,²¹ with the ministry's approval, the existing structure of the tests was maintained, but a second exercise was introduced, which consisted of having four hours to prepare a one-hour lecture simulating a class taught to students. When a candidate had finished, his opponents could make any comments they deemed relevant; if they did not, the board of examiners would do so. It was specified that in the second and third exercises diagrams and sketches should be drawn on the blackboard to help describe forms, costumes or human types. Candidates' ability to communicate visually and through means of representation such as drawing was therefore taken into consideration as well as their knowledge.

The director general for public education informed the academy of the designated board of examiners²² that December. Eight candidates applied, significantly more than the previous year.

After the candidates completed the exercises, the board of examiners shortlisted Juan Facundo Riaño, Juan José Martínez de Espinosa and Manuel de Assas. The government appointed Martínez de Espinosa (fig. 6), a painter specialising in genre themes.²³

The 1890 and 1903 competitive examinations

To complete the list of professors who taught the subject of theory and history of fine arts at the school until 1967, the year it moved to its new premises, I turned

to the digital newspaper library at the Biblioteca Nacional de España, where I consulted official gazettes such as the «*Gaceta de Instrucción Pública*» and other periodicals, as there is no surviving record of them in the academy's own archives.

In 1890 the directorate general for public education announced the vacancy for the chair. However, the board of examiners was not formed until October of that year. The number of candidates increased compared to previous calls for applications: there were eighteen applicants.²⁴

The exercises concluded on 18 December of that same year. The board proposed the painter Manuel Arroyo y Lorenzo (1854-1902) for the position (fig. 7). Its decision took into account the candidate's ability to draw the clothing, traditions and customs of different peoples, as well as architecture and sculpture, to make the changes they underwent over time more understandable to students.²⁵

Arroyo was already working as an assistant professor due to the long illness of the incumbent, Martínez de Espinosa,²⁶ and therefore brought to the post extensive teaching experience in addition to his graphic skills.

After Manuel Arroyo died, the vacancy was publicly announced in 1902.²⁷ From that year onwards the exercises were verified in accordance with the 11 August 1901 regulations on competitive examinations for university professorships, which brought about significant changes. On the day the exercises began, candidates had to submit an original research paper and a complete syllabus for the subject. This was an essential requirement. The board of examiners was made up mainly of professors and lecturers from various disciplines and universities.²⁸ Seventeen candidates applied.²⁹ Rafael Domenech y Gallisa (1874-1929), a Spanish art critic and historian, was appointed to the post and joined the academy in 1924 with an inaugural address entitled 'Art Criticism'.

In December 1910 the subject was divided³⁰ into theory and history, which was taught by Domenech, and history of the fine arts. No competitive examination was held for this subject, as the government appointed Leopoldo Soler y Pérez (1853-1929),³¹ who was then director of the Barcelona School of Industries and Fine Arts, to teach it until 1926. From that year until 1929 both subjects were taught by Domenech.

From 1932 to 1941, the subject – by then called general history of art – was taken over by Rafael Láinez Alcalá (1899-1982), a writer and poet with a bachelor's degree and a PhD in historical sciences from the faculty of humanities.

The 1941 and 1967 competitive examinations

The Higher Schools of Fine Arts were reorganised pursuant to a decree of 30 July 1940.³² The one in Madrid was renamed San Fernando Central School of Fine

Arts, and the subject studied there came to be called theory and history of fine arts and liturgy and Christian culture.

The following year a competitive public examination was held for the vacant professorship.³³ The post was awarded to Enrique Lafuente Ferrari (1898–1985), a prominent Spanish art historian, critic, archivist and museologist. The author of key works such as *Breve historia de la pintura española* [A Brief History of Spanish Painting] and *La pintura española del siglo XVII* [Spanish Painting of the 17th Century], he joined the architecture section of the San Fernando Academy in 1951 with an inaugural lecture entitled 'The Foundations and Problems of the History of Spanish Art'.³⁴

Lafuente Ferrari retired from teaching in 1967, and the vacancy was announced that year.³⁵ The board of examiners³⁶ unanimously chose Joaquín Gurruchaga (1910–2000). They considered that his record was so outstanding that there was no need for a competitive examination.³⁷ Gurruchaga had studied philosophy and literature and political science and had taken courses at the School of Cinematography. He had also been an assistant professor with Lafuente Ferrari.

1899 Competitive examination for assistant professor of theory and history of fine arts, artistic anatomy and perspective

One of the problems discussed at the school since its creation was finding substitutes for professors of the subjects (theory and history of fine arts, artistic anatomy and perspective) that were common to the three specialities – painting, sculpture and printmaking. The substitutes had to have sufficient training to replace any of the tenured professors. To resolve this issue, the 1893 Regulations provided for the creation of five posts of assistant professor, which were always to be filled through competitive examinations. Of these, two had to have sufficient knowledge to cover absences of professors of the common subjects.

To fill a vacancy for assistant professor of theory and history of fine arts, artistic anatomy and perspective, a competitive examination was held in February 1899.³⁸ The programme, drawn up by the San Fernando Academy,³⁹ consisted of four exercises. The first consisted of giving a lecture lasting at least an hour on an art theory and history topic chosen at random from those on the syllabus. In the second exercise, candidates had to draw a figure copied from a live model on Ingres paper in four-hour sessions over the course of eight days. In the third, they had to make a detailed anatomical drawing of part of the previously drawn figure, in life size and in colour, in an eight-hour session, and then explain their work to the board of examiners. Finally, candidates were asked to produce 'a perspective view of the

floor plan of a building designated by the board of examiners'. For the first, third and fourth exercises, they were allowed to use a blackboard for visual demonstrations.

The names of the members of the board of examiners and the candidates for the position were published in May.⁴⁰ After the exercises were completed, the board proposed⁴¹ Francisco Javier Abienzo y Poupart, a pupil of the painter and writer Manuel Arroyo. He served as an assistant professor during Arroyo's illness and, after his death, as temporary professor of art theory and history.⁴²

The first woman to be awarded first prize in Art History and Theory (1901)

Moving away from the subject of the competitive examinations, I would like to highlight a news item published on 18 July 1901 in the *«Diario Oficial de Avisos»*: the student Elena Camarón y Navarro (1866-1942) became the first woman to win the First Prize in Art History and Theory awarded by the school. She also received a medal in Anatomy.

The chair in Aesthetics

While the chair in theory and history of fine arts was created at the School of Fine Arts in 1844, as we have seen, the chair in aesthetics was established in 1916, broadening artistic training from a philosophical and theoretical perspective. A renowned writer was chosen for this post: Ramón María del Valle-Inclán (1866-1936). Besides being a famous novelist, playwright and poet, Valle-Inclán (fig. 8) had a profound knowledge of the most important museum collections and had served as a critic at the National Fine Arts Exhibitions.⁴³

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* Real Academia de Bellas Artes de San Fernando.

** This work stemmed from research carried out on the aesthetic evolution of the academy throughout the twentieth and twenty-first centuries. One of these studies is R.M. Recio, *Arte en la Academia. Pintores en la Real Academia de Bellas Artes de San Fernando (siglo XX)*, doctoral thesis, Universidad Complutense de Madrid, 2015, supervisors F.J. Portela and V. Nieto, available at: <http://docta.ucm.es/entities/publication/3f1e879151b1-413f-8133-9b8a7783b77b> (last accessed 30 August 2025). Another is the research project *La renovación de la pintura en la Real Academia de Bellas Artes de San Fernando en el último cuarto del siglo XX*, HAR-2017-89945-P, funded by the ERDF / Ministerio de Ciencia e Innovación – Agencia Estatal de Investigación, carried out between 2018 and 2020 under the direction of A. Bonet and, after his death, V. Nieto and R.M. Recio. The results were compiled in two volumes: *La Academia y su renovación artística en el siglo XX. Conversaciones con los académicos*, by R.M. Recio, Madrid, 2021; and *La Academia y su renovación artística en el siglo XX. Aportaciones estéticas de los académicos*, by R.M. Recio, Madrid, 2022.

- 1 The current premises of the San Fernando Royal Academy of Fine Arts on number 13 Calle Alcalá.
- 2 The School of Architecture was initially based in some of the classrooms of the former Imperial College on Calle de los Estudios in Madrid.
- 3 On this subject, see: A. Úbeda, *Pensamiento artístico español del siglo XVIII. De Antonio Palomino a Francisco de Goya*, Madrid, 2001.
- 4 This programme has been studied extensively by A. Úbeda, *Pintura, mentalidad e ideología en la Real Academia de Bellas Artes de San Fernando: 1741–1800*, doctoral thesis, Universidad Complutense de Madrid, 1988, supervised by E. Arias, and by E. Navarrete, *La Academia de Bellas Artes de San Fernando y la pintura en la primera mitad del siglo XIX*, Madrid, 1999.
- 5 Ibid.
- 6 Royal Order of 10 February 1845, art. 8.
- 7 «Boletín Oficial de Instrucción Pública», 15 April 1845, pp. 198-199. He was appointed professor of theory and history of fine arts with a salary of 9,000 *reales de vellón*.
- 8 Ordinary meeting, 4 January 1846, Archivo de la Real Academia de Bellas Artes de San Fernando (hereinafter ARABASF, sig. 3-90, f. 193v).
- 9 (ARABASF, leg. 1-32-2)
- 10 General meeting, 12 July 1846 (ARABASF, sig. 3-90, f. 213v).
- 11 Minutes of 5 June 1846 (ARABASF, leg. 1-32-2).
- 12 General meeting, 2 August 1846. The committee appointed in August 1846 selected twenty-eight examination topics, which were bound for later use and are not currently preserved in the ARABASF (ARABASF, sig. 3-90, f. 215v).
- 13 Members of the board of examiners: J. de Madrazo (1781-1859), F. de Madrazo (1815-1894), V. Carderera, F. Pérez del Valle (1804-1884), S. de Medina (c. 1812-1888), J. Piquer (1806-1871), J.M. de Inclán (1774-1853), A. Álvarez Bouquel (1809-1870), M. de Mesa (c. 1806-1850), (ARABASF, leg. 1-32-2).
- 14 In the introduction to the publication, the author expresses his desire for it to be of use to fine arts students. This work has been the subject of several studies: R. López, 'El significado

de la obra de Fabre en la historiografía artística', in *VII Jornadas de Arte. Historiografía del arte español en los siglos XIX y XX*, Madrid, 1995, pp. 253-260; M.J. López – F. Jerez, *La alegoría de la Orden de Carlos III, de Vicente López. Anotaciones al texto de Francisco José Fabre*, in «Goya», 258, 1997, pp. 322-332.

- 15 General meeting, 13 December 1846, (ARABASF, ref. 3-90, f. 226r)
- 16 General meeting, 7 February 1847. The appointment of F. J. Fabre by Royal Order of 3 February 1847 is reported (ARABASF, sig. 3-90, f. 232r)
- 17 Letter dated 31 August 1849, (ARABASF, leg. 1-32-2). The books he referred to, which are currently held by the academy, could be: C.-C.-F. D'Albon, *Discurso sobre Historia, Gobierno, Usos, Literatura y Artes de varias naciones de Europa*, 1782; P. Ciacconius, *De Triclinio Romano*, 1588; J. Barbault Peintre, *Los más bellos monumentos de la Roma antigua*, 1765; A. Félibien, *Principios de arquitectura, escultura, pintura y otras artes dependientes de ellas: con un diccionario de términos propios de cada una de estas artes*, 1690; G.B. Cipriani, *Índice de figuras relacionadas con los principios de arquitectura civil de Francesco Milizia*, 1800; I. Bosarte, *Disertación sobre los monumentos antiguos pertenecientes a las nobles artes de la pintura, escultura y arquitectura que se hallan en la ciudad de Barcelona*, 1786; A. Donato, *Roma antigua y reciente, con edificios de ambos, expuestos a un conocimiento erudito*, 1648; G. De Choul, *Los discursos de la religión, castromentación... baños y ejercicios de los antiguos romanos y griegos*, 1579; C. Pliny, *Historia natural* [Spanish version of the *Natural History*] (volume comprising book 36), volume II, 1629; all the works of J.J. Winckelmann; J.B. Dubos, *Reflexiones críticas sobre la poesía y la pintura*, 1746.
- 18 General meeting, 19 January 1862 (ARABASF, sig. 3-93, f. 1r).
- 19 General meeting, 23 February 1862 (ARABASF, ref. 3-93, ff. 10r-11v).
- 20 General Law on Public Education, 1857, art. 226.
- 21 Committee made up of: F. de Madrazo, painter; V. Carderera, painter; P. Colón de Larréategui Ramírez de Baquedano, 13th Duke of Veragua (1801–1866), academician; P. Ponzano (1813–1877), sculptor; M. Laviña (1796–1868), architect; J. Morán Lavandera (1798–1868), architect (ARABASF, leg. 1-32-2).
- 22 Letter from the director general for public education to the president of the San Fernando Royal Academy of Fine Arts, 4 December 1860. Members of the board of examiners: Marquis of Molins (1812-1889), writer and politician, president; A. Gil de Zárate (1793-1861), writer and politician; V. Carderera, painter; C.L. de Ribera (1815-1891), painter; J. Piquer (1806-1871), sculptor; J. Amador de los Ríos (1816–1878), painter; J. Espalter (1809-1880), painter (ARABASF, leg. 1-32-2)
- 23 «*La Correspondencia de España*», 14 February 1861, 886. It published the list of candidates: J.F. Riaño (1829-1901), graduate in philosophy and arts, and law; M. de Assas y Ereño (1813-1880), trained in philosophy, law and comparative linguistics, who had travelled to Russia, Germany, Switzerland and France (1852); J. Galofre (1819-1877), painter and writer; A.F. Però (1828-1879), architect; J.J. Martínez de Espinosa (1826-1902), painter; E. de Mier y Barbbery (1829-1914), jurist, expert in classical languages and German; F. de Sales Mayo, writer and journalist; L. Cabello y Aso (1833-1914), architect.
- 24 «*Gaceta de Instrucción Pública*», March 1890, p. 307.
- 25 R. Balsa de la Vega, 'Crónica de arte', in «*La Ilustración Artística*», 14 August 1893, 609, p. 554.
- 26 J. Parada, 'El pintor Manuel Arroyo', in «*El Liberal*», 27 July 1902, and new information in F.J. Portela, 'Nuevas aportaciones a la biografía de varios artistas del siglo XIX', in «*Anales de Historia del Arte*», 15, 2005, pp. 247-268, in particular pp. 247-248 and 268. The author

notes that in 1881 he applied for the position of unpaid substitute at the school; in 1887 he announced that he was beginning to serve as assistant professor of art theory and history. In the 1896 *Guía Oficial de España* he was listed as a temporary professor.

- 27 «*Gaceta de Instrucción Pública*», 6 October 1902, p. 324.
- 28 «*Gaceta de Instrucción Pública*», 24 January 1903, p. 461. It published the names of the members of the board of examiners: president, E. Nieto (1845-1906), an academican of the San Fernando Royal Academy; members: J.C. García (1845-1911), professor of numismatics, epigraphy and archaeology (University of Madrid); A. Ovejero y Bustamante (1871-1954), professor of theory of literature and the arts (University of Madrid); V. Lampérez y Romea (1861-1923), lecturer in theory of architecture (School of Madrid); J.E. Lozano (1842-1921), lecturer in intaglio engraving (Special School of Painting, Sculpture and Printmaking); L. Soler y Pérez, lecturer in theory and history of fine arts (School of Arts and Industries of Barcelona); Á. Barcia y Pavón (1841-1927), archivist. Substitute members: M. Sales y Ferré (1843-1910), professor of sociology at the faculty of humanities in Madrid; M. A. Álvarez (1850-1930), lecturer in building composition studies at the School of Architecture in Madrid; A. Font (1845-1924), lecturer in assembly drawing at the School of Architecture in Barcelona; J. Parada y Santín (1857-1923), lecturer in artistic anatomy at the Special School of Painting, Sculpture and Printmaking; A. Vera (1934-1923), lecturer in colour and composition at the same school; J.R. Mérida (1856-1933), a person of recognised competence.
- 29 «*Gaceta de Instrucción Pública*», 12 January 1903, p. 446. Applicants: F. Borrás; F. Murillo Herrera (1878-1951); N. Sentenach y Cabañas (1853-1925); J. Delgado y Centeno; A. Cotarelo y Valledor (1879-1950); J. Pomar y Fúster (1868-1910); R. Domenech y Gallisa; F. J. Abienzo; R. Balsa de la Vega (1859-1913); F. Aznar y Sanjurjo (1879-1952); E. Tormo y Monzó (1869-1957); J. Bahamonte y Agudo (c. 1845-active in 1903); J. Rodríguez Salgado; J.M. Castilla y Garrote; A. Hernando Rodrigo (1861-1923?); R. Rivas y Llanos; and F. Alcántara (1854-1930).
- 30 «*Gaceta de Instrucción Pública*», 30 December 1910, p. 557.
- 31 L. Soler y Pérez, with a law degree and PhD from the Central University of Madrid. At a young age he completed elementary studies in fine arts and the history of fine arts at the School of Advanced Studies. A tireless traveller, he was interested in archaeology, hiking and photography, of which he was a renowned collector.
- 32 «*Boletín Oficial del Estado*», 11 August 1940, 224, pp. 5574-5577.
- 33 «*Boletín Oficial del Estado*», 11 December 1941, p. 9664.
- 34 A. Cabrera, *Enrique Lafuente Ferrari (1898-1985)*, Madrid, 2018, p. 58.
- 35 «*Boletín Oficial del Estado*», 26 June 1967, 151, pp. 8911-8912. Order of 1 June 1967 announcing a competitive public examination for the art history professorship at the Higher School of Fine Arts in Madrid.
- 36 «*Boletín Oficial del Estado*», 24 January 1968, 21, p. 1045. Board of examiners: President: Enrique Lafuente Ferrari, member of the Academy of Fine Arts; member, professor of the subject: Felipe María Garín y Ortiz de Taranco; members appointed on the proposal of the National Education Council: Luis Mosquera Gómez, academican of the Academy of Fine Arts, Teresa Gil Ameijeiras, professor at the School of Fine Arts in Barcelona, Fernando Chueca Goitia, professor at the School of Architecture in Madrid. Substitutes: Xavier de Salas Bosch, academican of the Academy of Fine Arts; members appointed on the recommendation of the National Education Council: José María Azcárate Ristori, Luis Díez del Corral y Pedruzo, Rafael Manzano Martos and Enrique Marco Dorta, professors at the

University (the first two and the last) and at the School of Architecture (the third).

- 37 Pursuant to the Organic Decree on the Higher Schools of Fine Arts, 21 September 1942, art. 18. «*Boletín Oficial del Estado*», 1 April 1968, 79, p. 4835
- 38 «*Gaceta de Instrucción Pública*», 23 February 1899, p. 1.
- 39 «*Gaceta de Instrucción Pública*», 28 February 1899, pp. 59-60.
- 40 «*Gaceta de Instrucción Pública*», 23 May 1899, 411, p. 147. Board: president, B. González Valledor (1846-1924), physician, public education advisor; members: M. Arroyo Lorenzo; J. Parada Santín; T. Ávila (1843-1932), lawyer, painter, teacher and politician; S. Martínez Cubells (1845-1914), painter and restorer; J. Garnelo Alda (1866-1944), painter; J. Blanco Coris (1862-1946), painter. Substitutes: J. Samsó (1834-1908), sculptor; L. Soler Pérez; J.M. López Pascual, painter; A. Somoza. Candidates: S. Casilari; C. Vallcorba; J. López Tomás; E. Fernández Hidalgo; J. Almara y Vicent; M.M. Menéndez; F. Alberti; M. Crespo; F.J. Abienzo; R. Rivas Llanos; R. Leza.
- 41 «*El Día*», 18 April 1900, 7088. Appointment of F.J. Abienzo as tenured assistant professor of *Theory and History of Fine Arts, Artistic Anatomy and Perspective*.
- 42 «*Gaceta Oficial de España*», 1903, p. 695.
- 43 J. García-Luengo, *La promoción de 1915 de la Escuela Especial de Pintura, Escultura y Grabado de Madrid: una visión global*, in «BSAA arte», 2013, pp. 227-246, cited on p. 236.



Fig. 1: Diego de Villanueva, *Façade of the San Fernando Royal Academy of Fine Arts*, 1773, Light chickpea-toned laid paper. Black ink, gray and yellow wash. Madrid, Museo Real Academia de Bellas Artes de San Fernando. Courtesy of the Real Academia de Bellas Artes de San Fernando, Museo [inv. D-2376].



Fig. 2: Alejandro Ferrant y Fischermans, *Portrait of Valentín Carderera*, 1870–1880, oil on canvas. Madrid, Museo Real Academia de Bellas Artes de San Fernando. Courtesy of the Real Academia de Bellas Artes de San Fernando, Museo [inv. 0567].



Fig. 3: Peter Paul Rubens, *Saint Augustine between Christ and the Virgin*, c. 1615, oil on canvas. Madrid, Museo Real Academia de Bellas Artes de San Fernando. Courtesy of the Real Academia de Bellas Artes de San Fernando, Museo [inv. 0685].



Fig. 4: Luis de Morales, *Christ between Two Executioners*, c. 1570, oil on panel, Madrid, Museo Real Academia de Bellas Artes de San Fernando. Courtesy of the Real Academia de Bellas Artes de San Fernando, Museo [inv. 0613].

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 Lista de los libros q. necesito p.ª de
 pino de la asignatura q. me está con-
 fiada en la R.ª Academia de S.º Fernando.
 Alon. Sobiano, Usos, costumbres y ar-
 tes de las Naciones.
 Ciaconii - Triclinio Romano.
 Banduari - Antiqued. Bizantinas.
 Barbault - Monumentos Romanos.
 Cipriani - Fabricas Antiguas.
 Felicien sob. Arquitectura.
 Rosarte - Monumentos Barcelonenses.
 Donati. Roma Antigua y Moderna.
 Francini. idem.
 Choul - Religion de los Romanos.
 Dictionario de las R.ª en Frances.
 Winckelman todas sus obras.
 Plinio: el tomo q. comprende el lib. 36.
 Dubos. sob. los Antos.

Por de pronto solo necesito el Alon
 y despues ire pidiendo uno á uno hasta
 recibir sin perjuicio de pedir otros en
 lo sucesivo. con la misma condicion
 Madrid 25 de Enero del año 1849.
 Fran- José Fabre

Fig. 5: Letter from Francisco José Fabre to the Academy listing the books he needs to borrow from its Library in order to prepare the subject he teaches at the Special School of Fine Arts. Madrid, 25 January 1849. ARABASF. Courtesy of the Real Academia de Bellas Artes de San Fernando, Archivo, [sign. 1-32-2].



Fig. 6: Juan José Martínez de Espinosa, *Study of a Nude Male Model*, 1844, Brown vellum paper. Red chalk with touches of red lead. Madrid, Museo Real Academia de Bellas Artes de San Fernando. Courtesy of the Real Academia de Bellas Artes de San Fernando, Museo [inv. P-1339].

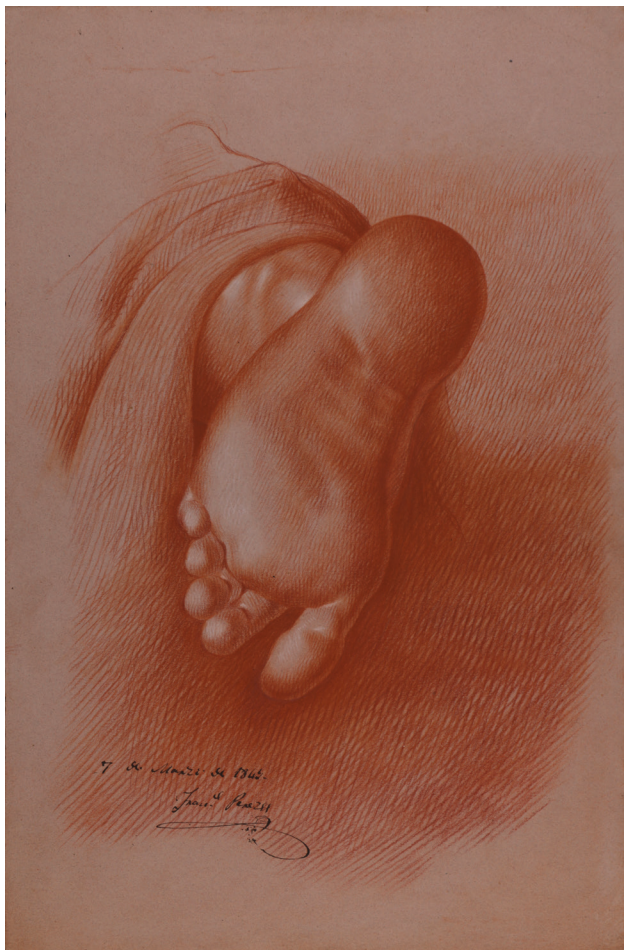


Fig. 7: Manuel Arroyo, *Study of Left Foot*, 1845, Chickpea-toned laid paper. Red chalk with touches of red lead. Madrid, Museo Real Academia de Bellas Artes de San Fernando. Courtesy of the Real Academia de Bellas Artes de San Fernando, Museo [inv. P-0657].

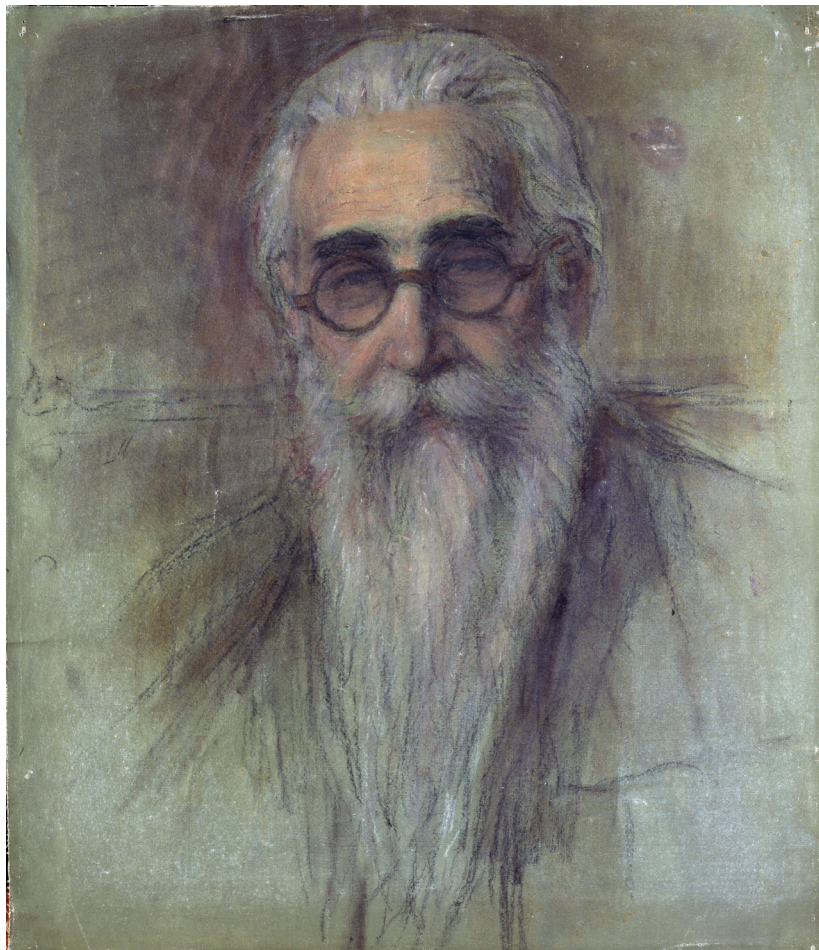


Fig. 8: Anselmo Miguel Nieto, *Portrait of Ramón del Valle Inclán*, Pencil and wash on canvas. Madrid, Museo Real Academia de Bellas Artes de San Fernando. Courtesy of the Real Academia de Bellas Artes de San Fernando, Museo [inv. 1411].