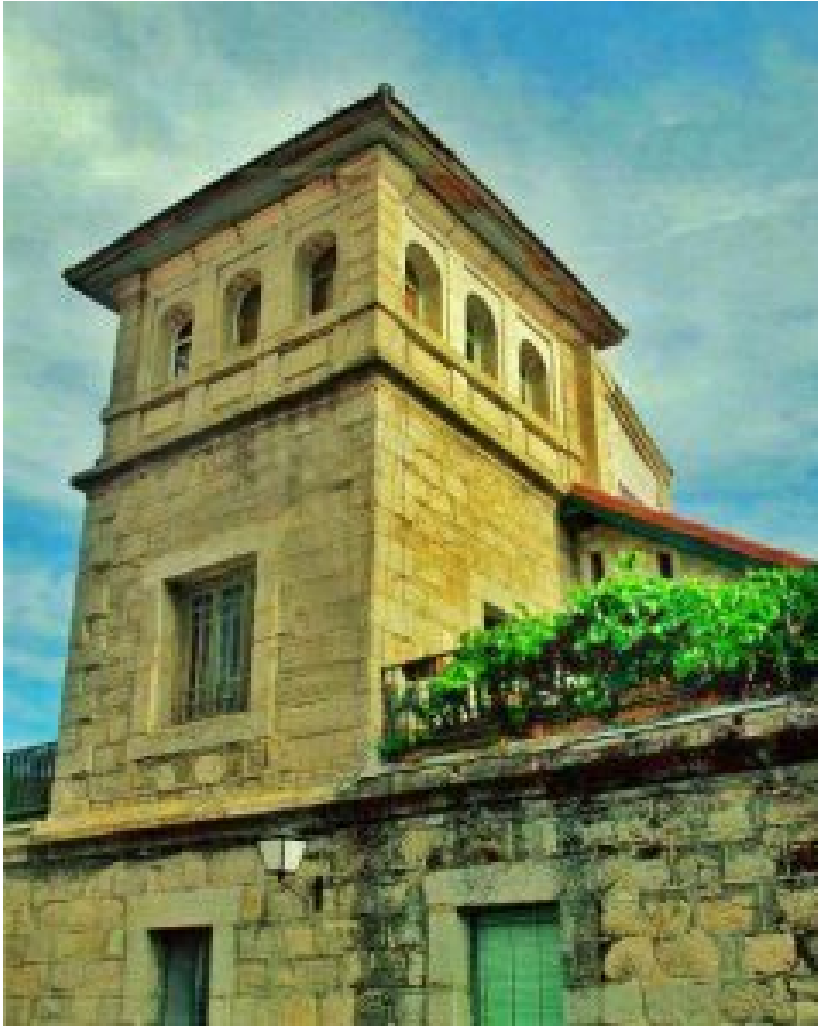


## WHO BUILT EL TORREÓN ?



*The contents of this article are the result of a free translation into English and a partial rewrite of the text and images to clarify many details to family members not familiar with the history behind the draft article "EL TORREÓN (LOS MOLINOS) JOSÉ DOMÍNGUEZ CARRASCAL" written by:*

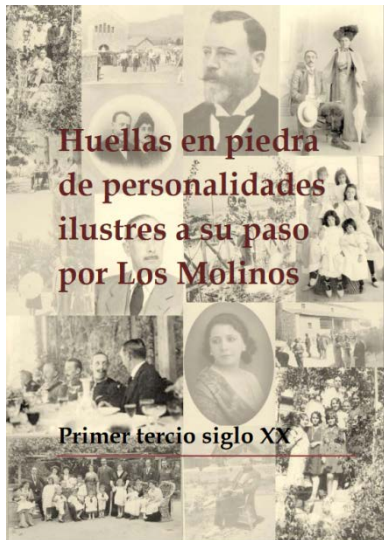
*Marta Martin Fdez.  
Departamento de Cultura  
Ayuntamiento de Los Molinos, Madrid*

*Recognition is offered to Marta's efforts researching and investigating the true history of El Torreón.*

## What and where is El Torreón ?

The summer house known as El Torreón, originally called Villa Marujita, is located in the town of Los Molinos in the Sierra de Guadarrama about 54 miles North-West of Madrid. The name molinos comes from several old mills which operated in that area. Today a few ruins still remain and can be seen there. The beginning of Los Molinos can be traced as far back as the 14<sup>th</sup> century.

From the catalogue published by the Ayuntamiento de Los Molinos in 2018:



**Stone footprints  
of famous personalities  
as they pass  
through Los Molinos**

**First third of the 20th century**

One of the first personalities and the house they built in Los Molinos was described as:

### 1. EL TORREÓN (CALLE JUEGO DE PELOTA, 6)

Los primeros forasteros -según cita el archivo histórico- que se asentaron en Los Molinos fueron el Barón del Castillo Chirely y, posteriormente, don Enrique Faura Gaviot, apodado "El General" (1849 - 1921), Marqués de la Regalía. Fue este último quien mandó construir este edificio entre 1905 y 1908, poniéndole el nombre de Villa Marujita. Posteriormente, a su muerte en 1921, se lo legó a su mujer doña María Álvarez de Abreu (1860 - 1938) y su hija doña M<sup>a</sup> del Sagrario Faura Álvarez de Abreu (1883 - 1981). Debido al matrimonio de ésta con el escritor Julio Escobar del Cubo (1901 - 1994) en 1930 y tras su muerte el 24 de enero de 1981, se lo dejó en herencia a su marido junto con la actual Casa-Museo y otras posesiones como La Huerta.

Fue la segunda casa colonial que se estableció en el pueblo, después de La Cerca o como se conocía entonces, la Casa Grande, pues todas las casas de veraneo que se construyeron más tarde, se ubicaban cerca de la estación de ferrocarril.

Según la descripción que de él da el PGOU, se trata de un "Edificio de gran prestancia en piedra, con dos plantas. En la segunda planta terraza. Cubiertas a cuatro aguas en el torreón que surge en el centro, también en piedra, rematado en sus lados con ventanas con arcos de medio punto, con una edificación posterior adosada. Terrazas renetidas de la fachada en la planta primera, cerradas con bamiñilla de forja. Ventanas verticales recercadas de sillares de piedra granítica".

### 1. EL TORREÓN (JUEGO DE PELOTA STREET, 6)

The first outsiders—according to the historical file- who settled in Los Molinos were the Baron del Castillo Chirely, later Don Enrique Faura Gaviot, nicknamed "El General" (1849 –1921), Marqués de la Regalía. It was the latter who ordered the construction of this building between 1905 and 1908, giving it the name of Villa Marujita. Subsequently, upon his death in 1921, he bequeathed it to his wife, María Álvarez de Abreu (1860 –1938) and his daughter, M<sup>a</sup> del Sagrario Faura Álvarez de Abreu (1883 –1981). She married the writer Julio Escobar del Cubo (1901 –1994) in 1930 and after her death on January 24, 1981, she left El Torreón as an inheritance to her husband along with the current Casa-Museo and other possessions such as La Huerta.

It was the second colonial house that was established in the town, after La Cerca or as it was then known, the Casa Grande. All the summer houses that were built later were located near the railway station.

Description given by the PGOU, *It is a building of great prestige in stone, with two floors. Terrace on the second floor. Gabled roofs in the tower that appear in the center, also in stone, topped on its sides with windows with semicircular arches, with a back-to-back building. Tiled terraces of the facade on the first floor, closed with a wrought iron railing. Vertical windows covered with blocks of granite stone.*

In the spring of 2020, due to the above reference about the original owner of El Torreón, the following story unfolded. But first, let us discover a personality missing from this article.

## Who is José Domínguez Carrascal ? (J.D.C.)

My grandfather José Domínguez Carrascal was born in 1878. His parents had an antiques business and he grew up in that life surrounded by art and thus acquired a deep affection for art. His passion was the Prado Museum and classical painters, especially Spanish artists. He studied at the Faculty of Sciences and later at the School of Architecture; I remember many architectural drawings that he had in his house, but it seems to me that art was his destiny. He married Maria Alonso Bermejo on January 30, 1905.

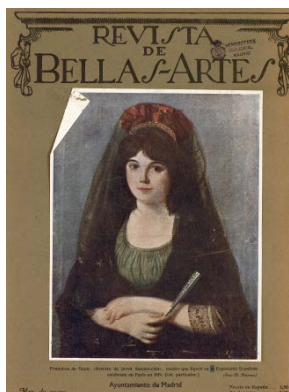


I am sure that my grandfather had his business in Plazas de las Cortes, 8. The business belonged to his mother Felipa Carrascal (widow of Domínguez).

I suppose the business was started by my great-grandfather and after his death his wife and children continued the business, until my grandfather took over the Art Gallery.

## J.D.C. Antique dealer, art expert and writer.

He published the REVISTA DE BELLAS ARTES with his colleague Francisco Pompey in which he wrote many articles about art and the profession of antique dealers. In the magazine he attacked all those responsible for the poor conditions in which the Prado Museum found itself at that time. He dedicated his life to art, antiques and writing about what he knew.

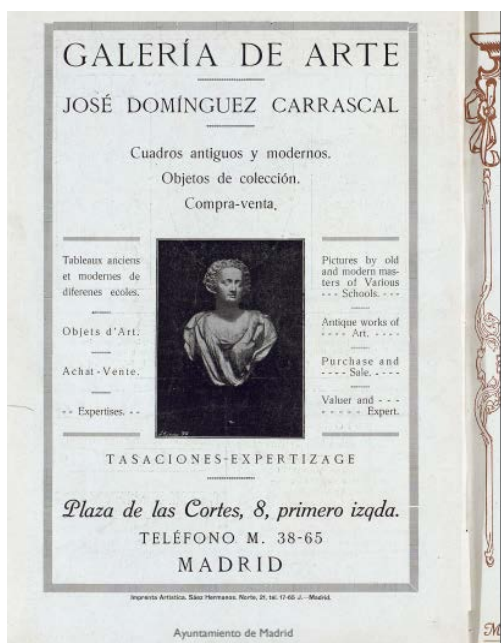


As a writer, he actively participated in Art magazines with articles in various publications in the magazine ARTE ESPAÑOL, published by the Spanish Art Society, J.D.C. wrote about art, artists, museums and exhibitions.

In the monthly publication REVISTA DE BELLAS ARTES, circulated from November 1921 to June 1923, cataloged in the archives of the National Library of Spain and in the Memoria Digital Library of Madrid, he appears as the administrator. Drafting and Administration have their headquarters in Plaza de las Cortes, 8 in the antique shop.

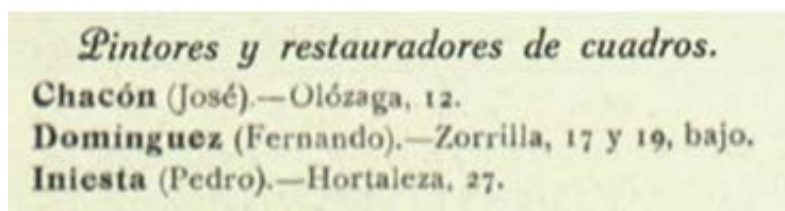


In number 3 of this magazine, J.D.C. writes an article on the importance of antique dealers in the protection of art and then again a multi-page article "Let's protect the Prado Museum." He is very critical of the abandonment and the laziness with which art is treated in Spain; he criticizes the forms of exhibition and the management of the Prado Museum. He denounces the disappearance of jewelry and paintings such as a drawing by Velázquez. He is a connoisseur of the world of antiques, art, and expands on the pillage of the art in the museum.



In the magazine in the advertising section, the best antique house in Madrid is announced: Antigüedades Domínguez (José) and on the back cover of the full-page commercial magazine in Spanish, French and English: GALLERY OF ART José Domínguez Carrascal, Ancient and modern paintings.

His brother, Fernando Domínguez Carrascal, a disciple of Joaquín Sorolla, has a reference in the painters' advertisements section.



## J.D.C. Art lover, defender and promoter of Spanish art.

In the REVISTA DE BELLAS ARTES January, 1922 my grandfather wrote:

[From a very young age, born among works of art and educated by my parents among them, I went with great frequency to visit the Museums of Madrid, and especially the Prado, for which I have always felt, and feel, a true veneration]

He was a member of the SPANISH SOCIETY OF FRIENDS OF ART, which was founded in 1909 and was still active until 1969. The Society published the magazine ARTE ESPAÑOL, and José Domínguez Carrascal wrote about art, artists, museums, exhibitions, etc.

Lista de socios de la Sociedad Española de Amigos del Art		
<b>PRESIDENTE HONORARIO</b>	Biblioteca Universitaria de Valladolid.	Dampierre, D. Carlos R.
Alba, Duque de.	Biñasco, Conde de.	Dangers, D. Leonardo.
	Biosca, D. Juan.	Daurella Rull, D. Santiago.
<b>SOCIOS PROTECTORES</b>	Blanco Soler, D. Luis.	Daza y Pérez de Madrazo, Srta. Milagro
Alba, Duque de.	Bordejé Garcés, D. Federico.	Díaz Rodríguez, D. Juan Bautista.
Bauza, Viuda de Rodríguez, D.ª María.	Bosch Tintorer, D. Juan Pablo.	Díez, D.ª Josefina L.
Lerma, Duquesa de.	Bouyousse de Montmorency, Marqués de	<b>Domínguez Carrascal, D. José.</b>
March, D. Bartolomé.	Bóveda de Limia, Marqués de.	Domínguez de la Fuente, D. Carlos.
Medinaceli, Duque de.	Broye, M. Eugène.	Dorrell Menéndez, D. José Manuel.
	Cáceres de la Torre, D. Toribio, Conde	Dulken, Viuda de Laau, D.ª Lucy Va

In the REVISTA DE BELLAS ARTES, October, 1922 my grandfather wrote an article about the current situation of Art in Spain.

[It is sadly painful to have to write once again censuring the apathy, abandonment and lack of orientation that prevail in our country in everything that is related to Art, and particularly to the ancient art. Years go by, new budgets are approved, without a sum destined exclusively for the purchase of works of ancient art; the directors of our Museums must suffer the shame of rejecting everything that is proposed to them for their acquisition and thus enrich the existing collections, the only and true way to increase the national artistic treasure and avoid the emigration of works of art]

### Creating the SOCIEDAD DE AMIGOS DEL MUSEO DEL PRADO.

Again, in January, 1923 my grandfather wrote a long second article about the deterioration of the Prado Museum. At that point he embarked on creating a society called Society of Friends of the Prado Museum as can be seen in several articles. It would be interesting to know if some of those efforts gave us the splendid Prado Museum that we have now. Here he continues in his criticism of the leaders of the Prado:

[With this same title, I published in this magazine, just a year ago, an article, in which was manifested the abandonment in which our great Museum is located, and particularly the lack of funds to acquire pictorial works from different ancient schools not represented in so beautiful a collection, and particularly from our Spanish school. As neither the Governments nor the general directors of Fine Arts has ever done anything in this regard, I proposed, as a remedy for such a chronic evil, the formation of a Society of Friends of the Prado Museum, dedicated exclusively to collecting, by public subscription and as many other means as appropriate, an annual fund that would allow the purchase of one or more important works, giving them to the Prado Museum. I offered this project to the gentlemen who form the Museum Board of Trustees, believing that they would put it into practice, since, having great relationships in high society, and also many of them due to their personal position, could contribute powerfully to carry out this patriotic work.

A year has passed, and despite not having insisted again on other articles, my idea has not been taken into consideration, their silence clearly shows that the patrons of the Prado Museum, in fear of failure, do not decide to try. I think they do wrong. I, fulfilling what I promised, will try to put into practice my project, and if it fails, the fault will not be mine, but all those who do not attend my call. REVISTA DE BELLAS ARTES requests all its readers to send their support to make this project a reality in a short time, it is enough for today to send them to these offices, Plaza de las Cortes, no. 8, the attached subscription newsletter, the minimum annual fee being one hundred pesetas, paid in one installment.

No payment will be required until the Society of Friends of the Prado Museum is legally constituted, being an indispensable requirement for this that the amount of the subscribed fees amount to at least twenty-five thousand pesetas.

Once the above condition has been met, the first meeting of the associates will be convened, to choose from among its members and by vote, the Board of Directors that is to govern the Company. This will be made up of a president, a vice president, a treasurer and two members, the youngest of whom will act as secretary.

The Board of Directors thus constituted will be in charge of drafting the corresponding Statutes, and take whatever steps it deems necessary for the proper running of the Company, submitting its approval to the first General Meeting. If during the whole of this year I did not manage to raise, at least, the 25,000 pesetas, basis for the foundation of this Society, I will acknowledge my failure, without fear of ridicule, since this will be exclusive to people who do not lend their support to my draft.

Now gentlemen patrons of the Prado Museum, artists and many people who love ancient art and are interested in our great Museum, the time has come to show your face, showing it, not in vain words, but with deeds. The list of generous donors will be published monthly. Subscription is open, on behalf of which I subscribe with 500 pesetas per year.]

My grandfather dedicated his life to the arts as an antique dealer, expert, and critic, as did his parents. In many of the articles he published he went after politicians, nobility, museums administrators and the Spanish population in general for the lack of attention or interest to protect and appreciate all the valuable works of art in Spain that were being allowed to disappear, deteriorate or, worse yet, exported to other nations. He also made the case by writing about some of the problems in Spain:

[Now I am going to deal with an embarrassing case. A few years ago there was a beautiful drawing by Velázquez in the Prado Museum, the photograph of which we published.

Where has this drawing gone, which today does not appear anywhere? I have done some research in the Museum asking if it would be kept in a closet or abandoned in any corner, which would be a good as long as it existed; but, unfortunately, it does not appear anywhere. The secretary kindly told me that he had been in the Museum for twelve years and that he had not seen the drawing and that he could assure me that there is no such drawing in the Museum.

Lord Count of Romanones, current Minister of Grace and Justice: it is all right to pass laws so that works of art do not come out of Spain, but I think it is much more accurate to take the necessary provisions so that what is in the custody of the inventory does not disappear, as has happened with the drawing that I saw years ago in the Prado Museum, being director of the same Mr. Luis Álvarez. The drawing was kept in a narrow black frame, placed with its "passe-partout" and covered with a glass, which shows that it was held in high esteem when it was preserved. Don Aureliano Beruete (father) asked the photographer Mr. Moreno if he would like to reproduce it, since he was in the Museum taking photographs of the paintings of that author, and thanks to that chance today there is proof of this work, whose whereabouts are unknown and whose search must be immediately undertaken. I'm afraid it will happen as with the theft of the enameled jewels, in this same Museum. How many have been jailed? What penalties have been imposed? Today almost nobody remembers it anymore. To allow the works of art to be stolen or destroyed by abandonment, I believe that it is preferable that they be sold abroad, to those who know how to conserve and value them, and not deposit them in the hands of entities that are always irresponsible for occupying official positions covered by impunity, protective armor against laws.]



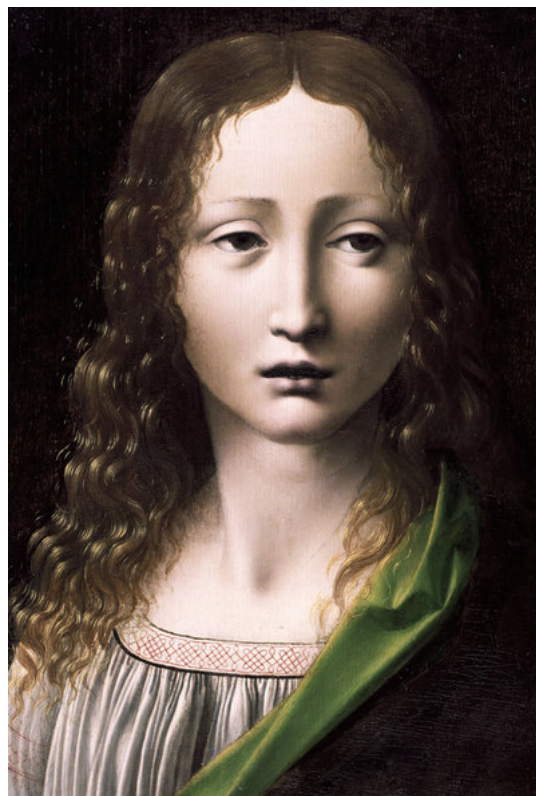


Another detail of my grandfather's personality is in this letter that he sent to MUNDO HISPANICO magazine in 1955 to correct an error on the date a lithography was published (1851 instead of 1878) Born in 1878 he was 77 years old and indicates the significance of that year. He forgave no one. He always said "People can walk in a straight or crooked line, never bend, neither for money nor for anyone"

As an art lover he was in contact with great Spanish painters of his time, such as Sorolla, Ignacio Zuloaga, José Benlliure, Gregorio Prieto, Aureliano de Beruete y Moret, J. Colom, Martín Rico, Vicente López, Santiago Rusiñol, José Bermejo Sobera, Fernando Álvarez Sotomayor, José Pinazo, Manuel Bedito, Eduardo Chicharro, French painters such as Desparmet Fitz Gerald and with writers of the stature of Rubén Darío, Miguel de Unamuno, Carrere... As an antique dealer, he had business relationships with great collectors, dealers, other antique dealers in Spain, Europe and America such as José Lázaro Galdiano, Alejandro Pidal, Pedro y Pablo Bosch, Ignacio Zuloaga, José Palús, Romualdo Nogués, conde de las Almenas, marqués de Casa Torres, marqués de la Vega-Inclán, Traumann, Harris, Sedelmeyer, Goldschmidt, Spitzer, Anderson, los Rothschild, Pierpont Morgan, Hearst...

La Escuela de Bellas Artes, Museo del Prado, Museo de Artes Decorativas and other museums were his workspaces .In summary José Domínguez Carrascal was an excellent connoisseur of the culture of his time. Paintings of great masters passed through his hands and his extensive collection of works of art, such as:

**The Adolescent Savior, Leonardo Da Vinci ?.**



In 1898-99, at the age of twenty, the Madrid antique dealer moved to a town in Valladolid with the intention of acquiring silk bedspreads from the 19th century. XVII. Then he saw this masterpiece only 25 centimeters high by 18.5 wide, unsigned. The painting came from a convent and had been sold to a private individual after the expulsion of the religious communities from Spain. It is not known for how much the Madrid antique dealer obtained it, but it is known that he offered it to the then director of the Prado Museum, Luís Álvarez, for 1,500 pesetas. But in those years, El Prado had no budget for acquisitions, so the antique dealer offered it to Lázaro Galdiano for 1,000 pesetas. The financier and patron obtained the work for 850, paid in two installments.

The Lázaro Galdiano Foundation, one of the richest, most attractive and heterogeneous museums in Madrid, is located at 122 Serrano Street, just on the corner with López de Hoyos. And on the second floor, in room 15, there is an oil painting on a small panel, painted over the years 1490-95, attributed today to the Milanese artist Giovanni Antonio Boltraffio and on which the authorship of the great Leonardo da Vinci always plans.

Every work has its own history and that of this young Salvador was made known by Rubén Darío, highlighting the Lázaro Galdiano collection, which refers to it, undoubtedly, as the best museum exhibition in Madrid with a wonderful range of objects. As for the painting collection that he could contemplate, there were works by Tiepolo, Ribera, and a small portrait made by the master Leonardo da Vinci, the only example of Italian in those years in Spain, which he described as enigmatic and wonderful. This article will awaken a particular interest in a work that, close to Leonardesque aesthetic criteria, will finally be attributed to his disciple Giovanni Antonio Boltraffio ". In REVISTA DE BELLAS ARTES nº 3 of 1922, José Domínguez recounts (with the pseudonym Esquiceda) the purchase of El Salvador Adolescent.

In the articles:

**Leonardo o no, una obra maestra. Ángeles García. 2011. El País**

Despite the eternal questions about its authorship, 'The teenage Salvador' from the Lázaro Galdiano Museum will be one of the attractions in the National Gallery exhibition.

**Un Da Vinci y El Bosco en el museo Lázaro Galdiano. Cumulus and Limbus blog**

Posted in her blog Cumulus and Limbus, July 16, 2012 Pepa Montero.



Museo Lázaro Galdiano C/ Serrano 122, 28006 Madrid



## Condesa de Baena. Francisco de Goya, 1819



Fundación Zuloaga, Zumaia, España (2020)

This work painted by Goya comes from the Domínguez Carrascal collection in Madrid. It was later acquired by the painter Ignacio Zuloaga in 1900.

It is vertically signed on the left edge. 92cms x160 cms. The compositional resemblance to La Maja Vestida is more than evident, although its technical style, as the inscription says, indicates that it is a later work. Ignacio Zuloaga was reputed to be an expert at tracking Goyas and prided himself on authenticating them with the naked eye better than some scholars. The truth is that in this he had the luck of the beginner, because he hit the nail on the head as soon as his passion for Goya began in earnest, when he came expressly from France to Madrid to visit the great exhibition of works by this artist mounted in 1900 in the newly created Ministry of Public Instruction and Fine Arts, which marked a historic milestone in so many ways. It was, of course, for Zuloaga, not only because he was able to appreciate pieces from private collections very different from those he had previously seen in the Prado Museum, including some small vein paintings and also portraits of dark ranges, but also because he learned that the organizers had rejected as false a portrait of the Countess of Baena, whose owner was willing to get rid of him for little money, and Zuloaga bought it for him, believing that it was authentic. Then many experts would agree with him, when he came to occupy a preeminent place in his collection, since the painter was fascinated by the black eyes of the portrayed woman and by her pose leaning on one elbow, which she imitated in many paintings. His particular crusade for separating authentic Goyas from false attributions also began there.



Castillo de Pedraza



Zuloaga Museum

## Portrait of the Countess de Monte-Rey painted by Velázquez in 1630.



The portrait came into the possession of the antique dealer José Domínguez Carrascal in 1927, when he published the portrait study with the color image. Trying to determine if Velázquez painted this portrait in Rome or Madrid, José Domínguez Carrascal defends his position that the Portrait of the Countess of Monte-Rey was painted by Velázquez in the Italian capital of Rome

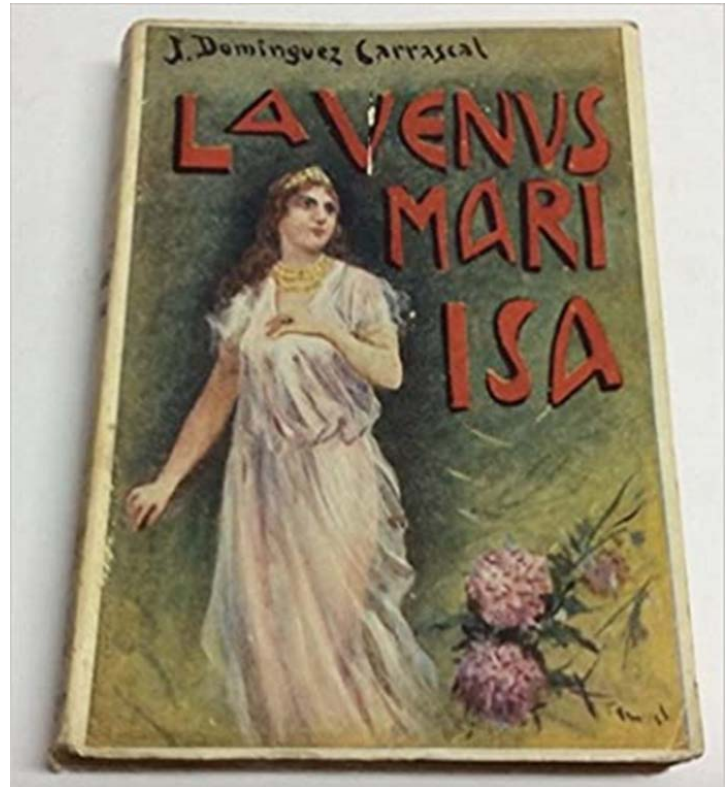
After the publication of the study and based on an article by the Friends of the Prado Museum Foundation, it is recognized that the portrait could have been painted in Rome or Madrid.

In a letter published by Domínguez Carrascal, the Countess de Monte-Rey hand wrote the following: [ ... the large portrait that the painter Velásquez made on the advice of my late brother, the Count-Duke, the Marquis of Leganés wanted at my death]. The testimony of the Countess is reliable proof that Velázquez made a portrait of him, that it was "large" in size (and that perhaps there must have been another small one) and that he did it on behalf of Olivares, whom the painter also portrayed, as is It has been known on several occasions. In addition to Domínguez Carrascal, other authors have pointed out, without a documentary basis, that it is probable that the painter made the portrait of the countess from the Leganés collection in Rome. "

## J.D.C. A novel's writer

As a writer of novels, José Domínguez Carrascal wrote two novels:

La Venus Mari-Isa  
Reina de un país ignoto. Madrid 1949



Amor Eterno  
Novelas de Costumbres Madrileña 1896-1899  
Segunda Edición en Madrid  
Editorial Reus, calle Preciados en 1950

## The Domínguez Carrascal Family and Joaquín Sorolla.

My grandfather's parents had a social/business relationship with Sorolla. My grandfather's brother, Fernando Domínguez Carrascal was a disciple of Sorolla.

In 1912, my great grandmother, Fidela Carrascal, gave Sorolla a manuscript of the work "Pilatos" signed by the writer José Zorrilla.

In an article written by John O'Neill, "a gift made by Fidela Carrascal to Joaquín Sorolla" is cited: page 218 of Money and Spanish Comedy: XXXVII Theater Days ... Felipe B. Pedraza Jiménez, Rafael González Cañal, Elena E. Marcello - 2016 "

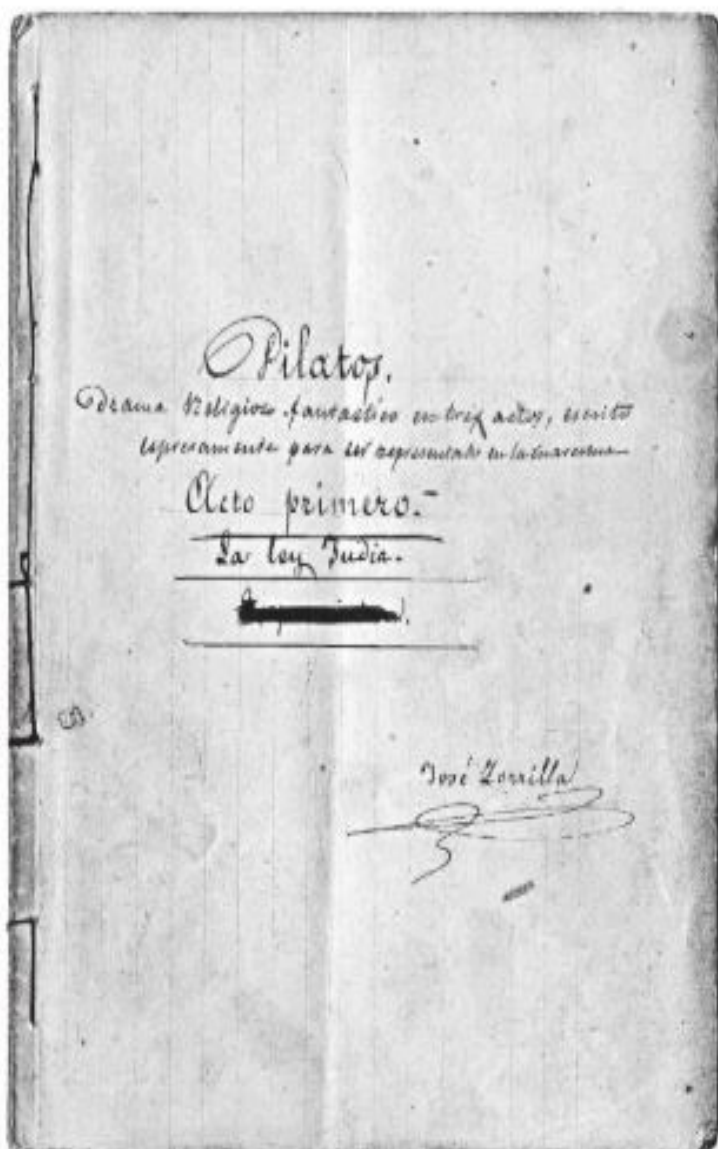


Ilustración 7: Portada de la obra «Pilatos» de José

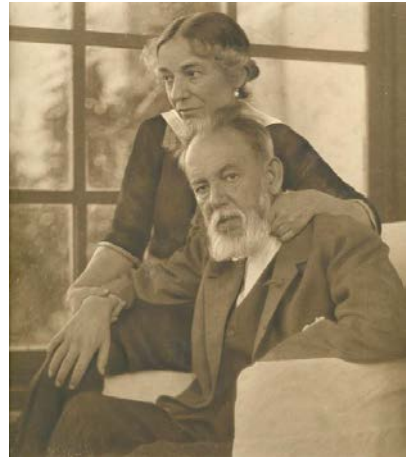
El manuscrito lo encontré entre los papeles del artista Joaquín Sorolla y va acompañado de una tarjeta de visita suya en que señala que es un regalo de la señora Fidela Carrascal (la viuda Domínguez)<sup>29</sup>. La tarjeta no lleva fecha, pero el regalo tuvo que entregarse antes de 1912, puesto que Sorolla visitó los Estados Unidos por última vez en 1911.

De los 15.000 libros impresos antes de 1701, aproximadamente 600 contienen obras de teatro; casi cien de estas son ediciones de obras de Lope de Vega que incluyen 18 ediciones diferentes de *La Arcadia*, y también un ejemplar del *Arte nuevo de hacer comedias* (Madrid, 1621). Entre los ejemplares únicos, destacan la edición de *La segunda comedia de Celestina* de Feliciano de Silva

"Looking for information about my grandfather, I found several letters in the archives of the Sorolla Museum with the name Domínguez during the years 1912-1915"

A relationship of friendship, business or both is demonstrated with these notes and the letters from Fernando Domínguez Carrascal to Joaquín Sorolla of the Sorolla Museum in Madrid.

Carta desde Madrid 11/05/1909  
Carta desde Madrid 20/02/1910  
Tarjeta Entero Postal El Escorial 19/08/1911  
Recibo de Madrid 19/07/1912  
Carta desde Madrid 22/09/1913  
Carta desde Madrid 24/08/1914  
A José Domínguez Carrascal  
Carta Madrid 11/05/1910  
Carta Madrid 22/09/1913  
Tarjeta de Hotel España de Barcelona 1915"



Sorolla y Clotilde en Cercedilla

In relation to the work that Sorolla was going to perform for the Hispanic Society of America, I found an article describing a trip to Salamanca by Sorolla travelling with his three disciples, José Benlliure Ortiz ("Pepito"), Fernando Domínguez Carrascal ("Domínguez", painter from Madrid) and Alfredo Carreras Cuesta ("Carreras", landscape painter from Madrid).

It must be assumed that the disciples helped Sorolla in the studies or sketches that he prepared for the final panels of Regions of Spain. They spent several weeks in Salamanca and I found a photo of that trip with Sorolla in a group and you can see a disciple painting. That disciple had to be Alfredo or Fernando because with that typical beret, he had to be from Madrid.



# 712.- Gombáu Santos, Venancio (Atribuido a) *Sorolla con unos amigos en Salamanca, 06/1912*

Gelatina DOP. 190 x 246 mm. Positivo antiguo  
Forma reportaje con el n.º cat. 713.  
N.º Inv. 80679  
El artista junto a varios desconocidos, uno de los cuales puede ser uno de los discípulos que le acompañó por tierras salmantinas.

Visions of Spain or Regions of Spain is considered one of his greatest works. This image, the final mural for the region of Castilla, came about as the result of the trip that Sorolla took with three of his disciples to prepare the preliminary drawings for that region of Spain.



*Castilla. La fiesta del pan* (1913)

Images of the 14 murals of Visions of Spain are available on:  
[https://en.wikipedia.org/wiki/Vision\\_of\\_Spain](https://en.wikipedia.org/wiki/Vision_of_Spain)



Venancio Gombau  
Sorolla pintando "Jinete a caballo" en Villar de los Álamos  
Fondo Gombau de José Luis de la Parra



Joaquín Sorolla was born in Valencia, February 27, 1863, he was a prolific artist, and he left more than 2,200 works cataloged. The painter had bought Casa Coliti (today Villa Sorolla) for his daughter, suffering from tuberculosis, and ended up being her last refuge for three long years, after suffering a hemiplegia and died in Cercedilla, August 10, 1923.



Casa Coliti

## El Torreón / Villa Marujita and José Domínguez Carrascal



El Torreón (circa MMXIX AD)

In his first email to the Department of Culture, the grandson of JDC questions the origins of El Torreón as stated in our document:

José Domínguez Carrascal was the owner of block 95799 as shown in the Catastro. El Torreón C / Juego de Pelota 6 in Los Molinos.

I always thought that my grandfather built the Torreón, but the document “Huellas en piedra de personalidades ilustres a su paso por Los Molinos” indicates that it was built not for my grandfather but rather for the gentleman known as “El General”. I also know that my grandfather sold a house on Calle Curato 6 in 1926. That house is on another block that is on the corner of the Torreón block. Considering that the family lived in Madrid, I deduce that my grandfather was associated in some way in the life of Los Molinos as early as the 1920s.

The block consisted of the Torreón, a garage (both built in 1920?) and a small house (built in 1930?). In the same block there were two other old houses (new construction since 2007). I do not know if those houses were rented or finally bought by neighbors who lived in Los Molinos. One of those neighbors took care of the Torreón during winters.

My grandfather studied at the Faculty of Sciences and later at the School of Architecture in Madrid. He liked to write and draw a lot; I remember many architectural drawings that he kept in his office. It would be possible that my grandfather, in addition to buying the land in Los Molinos, also designed the Torreón Building.

In the document **RELACIÓN SUSCRIPTORES AGUAS, de la SOCIEDAD de ABASTECIMIENTO DE AGUA S.A. 1920-1978** José Domínguez Carrascal appears as a partner, but also his grandson recognizes other residents of the Madrid house.

13		“ Agustín Candales		Barquillo 3		10		600
15		“ Jaime Nonell		Conde Xiquena 2		5		300
72		“ Juan Aguilar		Almirante 3		5		300
81		“ José Domínguez		Plaza de las Cortes 8		10		600

The interesting item (for me) is that my grandfather also lived in Almirante 3 until his death.

In Madrid, Barquillo and Conde Xiquena streets corner with Almirante and what is strange and coincidental is that four people from Madrid who lived so close also appear on those lists in Los Molinos. Juan Aguilar lived in the same building where my grandfather lived (4 floors with 2 neighbors per floor). I do not know if the two lived during the same time. I imagine that Juan Aguilar also had a house in Los Molinos. The newspaper, El Madrileño number 33 of May 19, 1918, indicates that Juan Aguilar was a lawyer and deputy of the Provincial Hospital of Madrid.



## El Torreón 1946-47

José Domínguez Carrascal spent his summers with his family in El Torreón

Why Villa Marujita?

I remember once, we found a watercolor of a girl and my sister told me it was of our grandparent's daughter who died as a young woman and her name was Maruja.

My grandmother was called Maria and it is possible that the girl was named Maria too, but they would call her Marujita, perhaps it is a coincidence or a question that has to wait until we find out the history of the Torreón.

I remember from Los Molinos that one of my favorite places was the slaughterhouse (I imagine it does not exist) where I went with one of my friends in town who had cattle and they used to let us help by killing the animals. I don't know if the procedure used at that time would be correct today.

The Matadero building does exist; it was built around 1920-1922; in the 1940s it was in full swing. The veterinarian of the area at that time was D. Jesús López. The Slaughterhouse ceased functioning as such in 1980; at the moment it is a warehouse of the city council.





The pool with its natural water from the stream, the walks to the station, Cercedilla, La Peñota or Mujer Muerta, during the festivities the bullring, almost as big as the one in Madrid (my grandfather did not appreciate the bullfights), the church and the Torreón with its storks. I also remember a summer when I was young and there was a great fire in the mountains and we were looking at it from the Torreón and wondering if we were going to have to flee the fire.



La Piscina también se conserva, aunque ahora es de uso privado y las cigüeñas siguen en el Torreón.



Primavera 2020. La Peñota

## The true history of El Torreón

- The Torreón or Villa Marujita was built as a new building on land purchased from the Casa Commission and Banking Society and from the Los Molinos City Council in 1933 by José Domínguez Carrascal and Maria Alonso Bermejo, as stated in the Extensive Note of the Guadarrama Property Registry. Possibly the plans were made by José Domínguez Carrascal himself.

In the EXPEDIENTE DE ARBITRIOS of the Municipal Historical Archive it appears that in 1933 they paid the current IBI (Impuesto sobre Bienes Inmuebles)

- |   |              |
|---|--------------|
| - Nº 81 Domínguez Carrascal                   | 246,22 Ptas. |
| - Nº 90 Faura, Sagrario                       | 62,56 “      |
| Nº 91 Faura Gabiot (El General died in 1921)  | 60,56 “      |
| - Nº 104 Frígola Palavicino (died in 1915 and |              |
| - his wife the countess de Salinas in 1922)   | 3.520,38 “   |
| -   |              |

This shows that General Faura had a house and J. Domínguez Carrascal another. That the sale was made when the baron and his wife had died, in addition to General Faura.

In the Civil War the Torreón was occupied by the republican troops, being deteriorated especially inside. In the 1960s, the family of Ángel Criado Morales, mayor and teacher, his wife Carolina Herero Carralón with their ten children rented that house with so many rooms.



El Torreón with the Criado brothers during 1961-62.

María Alonso Bermejo died in 1958 and José Domínguez Carrascal in 1959. In 1963, the sons of the antiquarian decided to sell the house. It was bought by Julio Escobar del Cubo and Sagrario Faura, who at the time had their house "Villa Angustias" today Casa Museo on Calle Concejo, 31.

After the death of Julio Escobar in 1994 El Torreón and other properties were bequeathed in his will to the Ayuntamiento de Los Molinos. Since then, El Torreón is owned by the Ayuntamiento de Los Molinos. The building and garage are protected by the "Patrimonio Histórico Español".

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*All the articles written by José Domínguez Carrascal in the REVISTA DE BELLAS ARTES are also available in PDF format in both languages, the original Spanish and translated into English.*

**List of all the original REVISTA DE BELLAS ARTES issues in Spanish only and the website:**

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