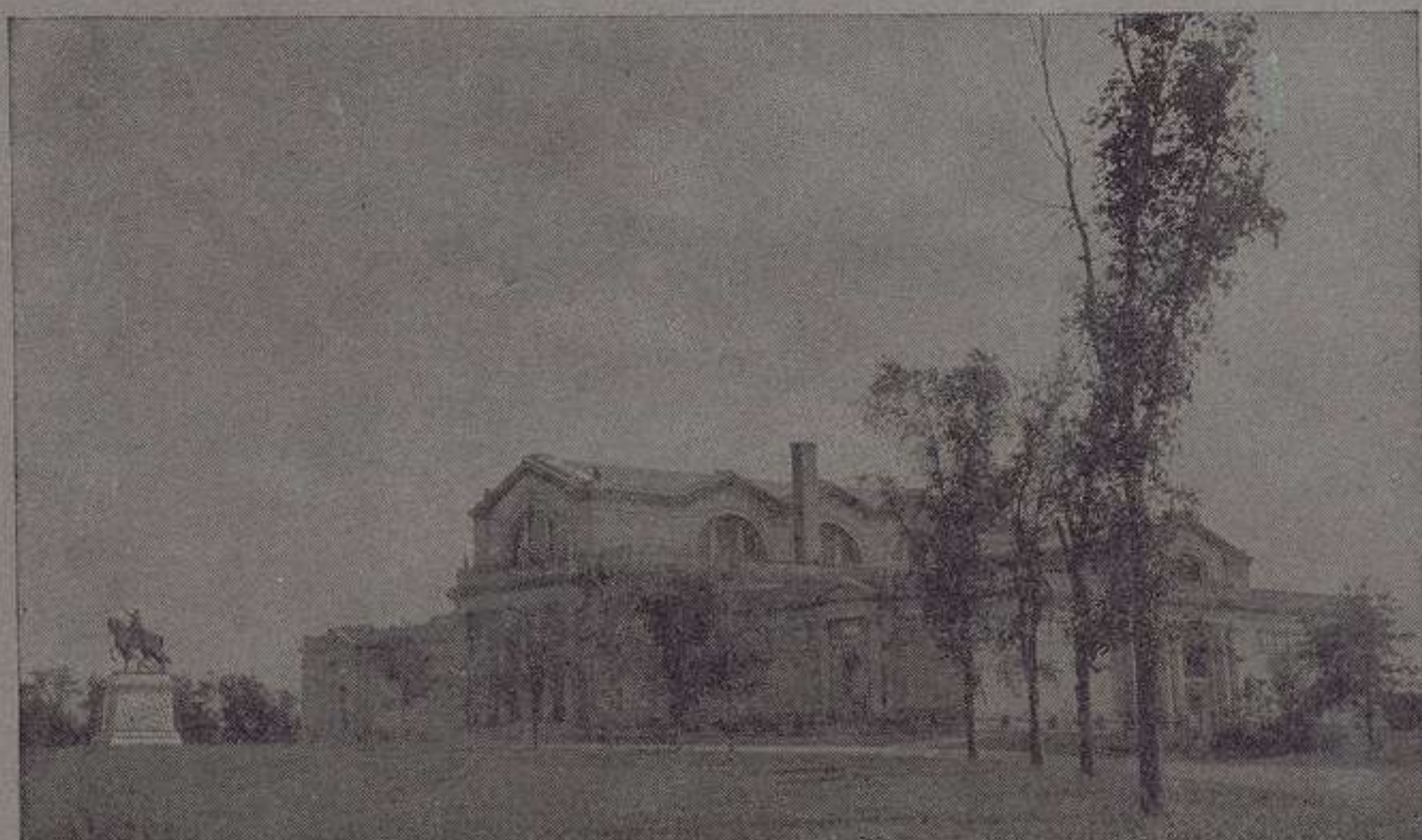


SPECIAL EXHIBITION CATALOGUE

**CITY ART MUSEUM  
OF ST. LOUIS**



**A COLLECTION OF OIL PAINTINGS  
By JOAQUIN SOROLLA Y BASTIDA**

**UNDER THE AUSPICES OF THE  
HISPANIC SOCIETY OF AMERICA**

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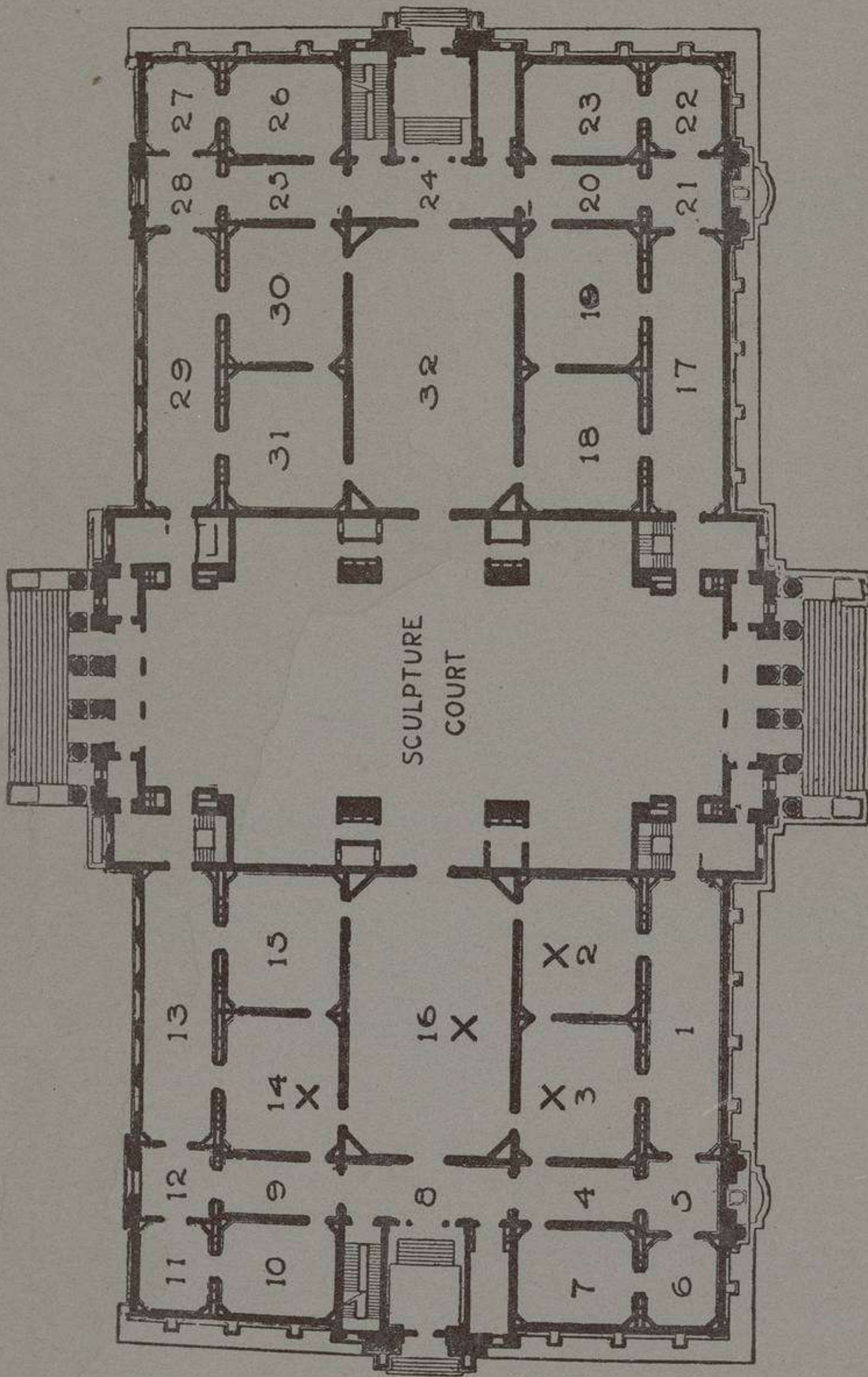
**Opening Wednesday, March 22nd, 1911  
At the Forest Park Art Building  
Continuing for three weeks**

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**Series 1911; No. 8**

**Price 25 cents**





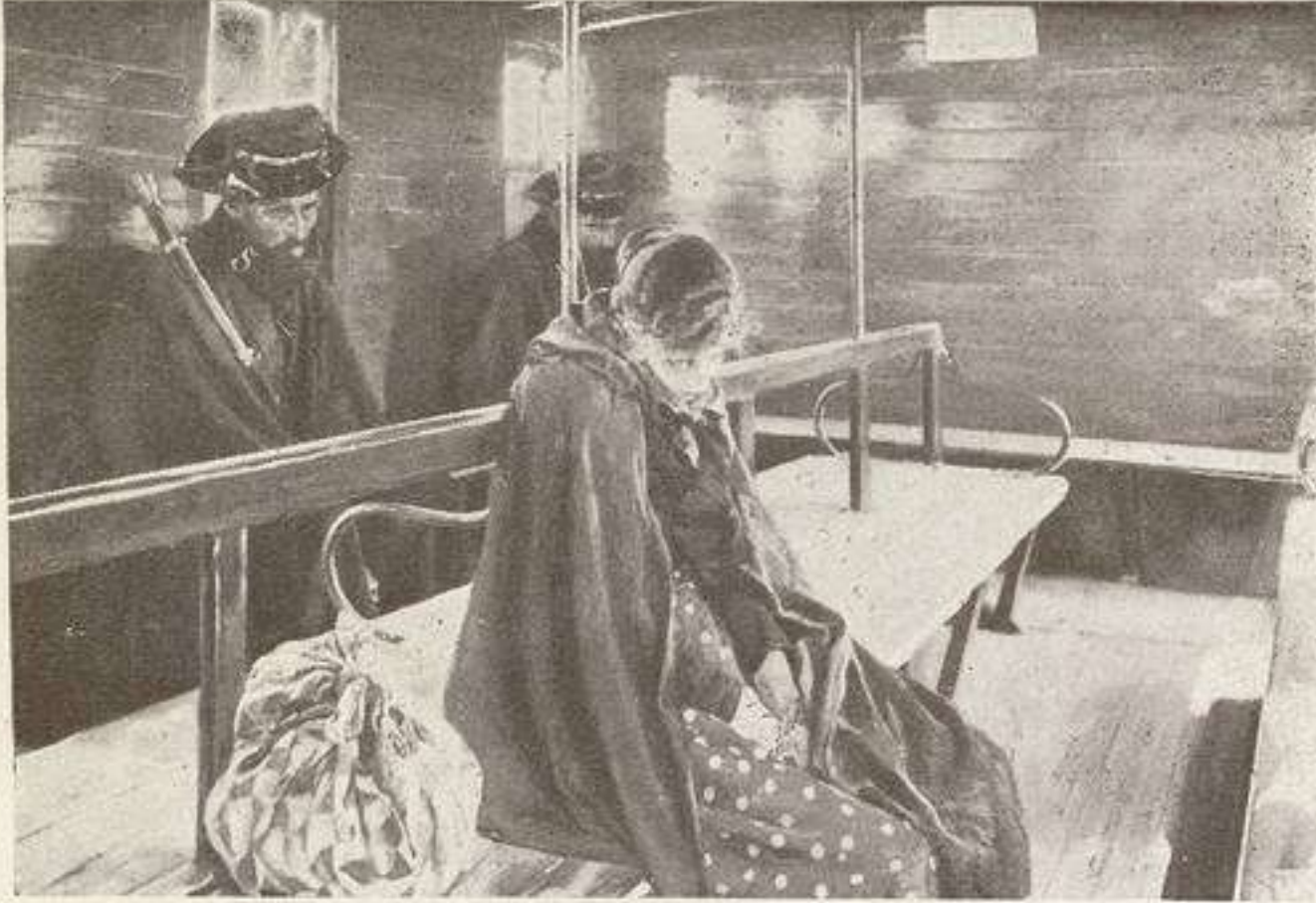
GALLERY PLAN OF FOREST PARK ART BUILDING

The Exhibition of Paintings by Senor Sorolla is installed in Galleries 16, 2, 3 and 14, as indicated by cross (X) marks



THE CITY ART MUSEUM IS OPEN  
TO THE PUBLIC, FREE, EVERY  
DAY, INCLUDING SUNDAYS, FROM  
TEN O'CLOCK A. M. UNTIL FIVE  
O'CLOCK P. M.

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JOAQUIN SOROLLA Y BASTIDA: ANOTHER MARGUERITE  
Presented by Mr. Charles Nagel, 1893



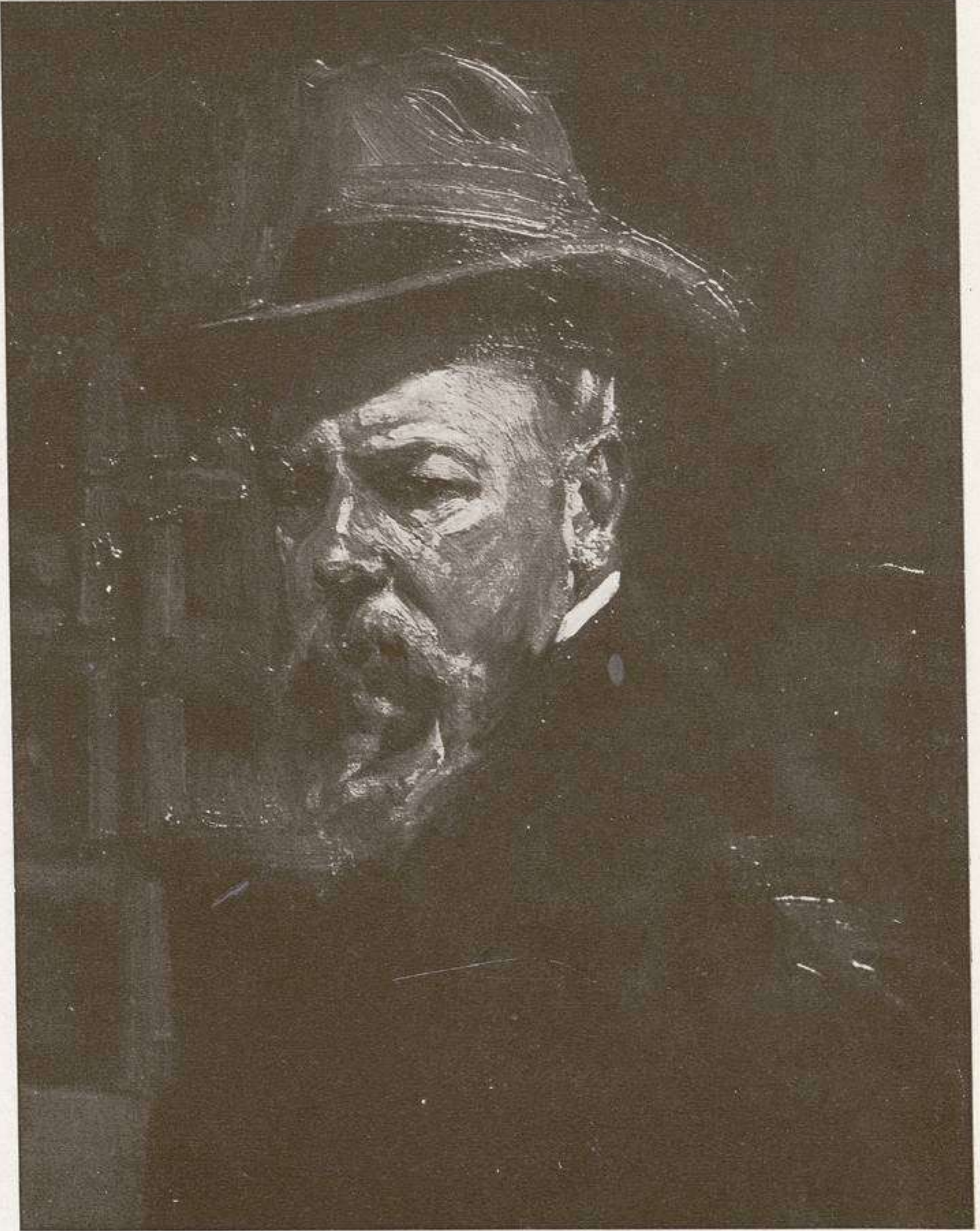
MUSEO SOROLLA

P-37



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132

SELF-PORTRAIT



**JOAQUIN SOROLLA**







P. 793

P-37

SPECIAL EXHIBITION CATALOGUE

Series 1911; No. 8

THE  
CITY ART MUSEUM  
ST. LOUIS



A COLLECTION OF PAINTINGS BY  
JOAQUIN SOROLLA Y BASTIDA,  
EXHIBITED IN THE UNITED STATES  
UNDER THE AUSPICES OF THE  
HISPANIC SOCIETY OF AMERICA

OPENING WEDNESDAY MORNING, MARCH 22ND, 1911,  
AT TEN O'CLOCK, IN GALLERIES 16, 2, 3 AND 14 IN THE  
EAST WING, AT THE FOREST PARK ART BUILDING  
AND CONTINUING FOR THREE WEEKS

1874

HALSEY C. IVES, LL. D., DIRECTOR

1911



# THE CITY ART MUSEUM, ST. LOUIS

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## BOARD OF CONTROL

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## THE SPECIAL EXHIBITIONS OF THE CITY ART MUSEUM

**I**N its special exhibitions, supplementing its more permanent collections, the City Art Museum aims to bring before the people of St. Louis a presentation of the World's Art; especially that of their own country.

In the year just closed, 1910, twenty-two special exhibitions were held, including many hundred paintings, sculptures and other art works, and bringing to St. Louis many of the more noteworthy artistic productions of this country. Among the several hundred artists who exhibited in those twenty-two collections were nearly all the present leaders of American Art; and undoubtedly the future leaders were well represented also.

As in this work the City Art Museum is greatly indebted to the artists and owners who lend their valuable treasures, it seems appropriate to call attention to the fact that in these collections nearly all the examples borrowed from the artists' studios are for sale. Information may be obtained from the Museum staff or from the artists represented.

Talks on the exhibitions are given in the galleries regularly on Saturday afternoons at three-thirty o'clock, by the Docent, Miss Alice More, for teachers, students, and the public generally. All are welcomed. A series of historical lectures, also by Miss More, is given in the galleries, on Tuesday afternoons, at the same hour. Arrangements may be made with the Docent for gallery talks, at other times, to groups of visitors who may desire to avail themselves of the educational features of the Museum's work. In the case of clubs or parties or classes wishing to consider exhibits systematically and equally for visitors who desire to get the best idea of an important exhibition in a limited time, this service of the Museum should be valuable. This and all the facilities of the City Art Museum, and all service of its staff, are free to the public at all times.





II HER MAJESTY VICTORIA EUGENIA CRISTINA.,  
QUEEN OF SPAIN



An Exhibition of Paintings by Joaquin Sorolla

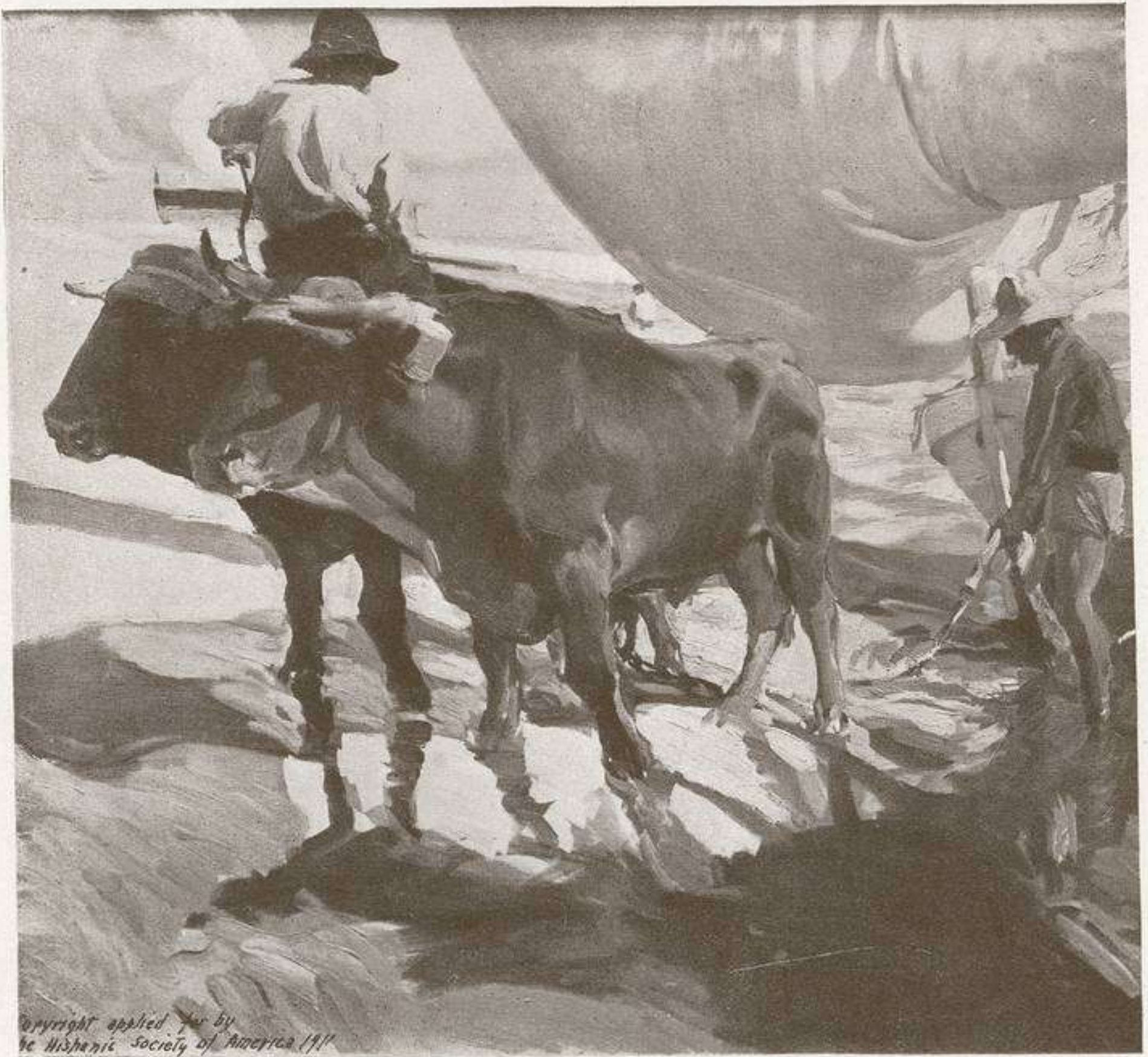
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I

HIS MAJESTY ALFONSO XIII, KING OF SPAIN







## A SPANISH MASTER IN ST. LOUIS

JOAQUIN SOROLLA Y BASTIDA,  
"PAINTER OF LIGHT"

To describe the pictures, or characterize the art, of Senor Joaquin Sorolla y Bastida, is not within the province of a foreword, if indeed it is within the province of contemporary criticism. Before an adequate estimation can be made of an expression so subtle and so strong, so vital and so comprehensive, so astounding, even, as is this still rapidly developing art of Sorolla, much study, comparison and analysis, and therefore, time, will be necessary, and many voices, evidently, will be heard. But, at this time, it does not seem possible that Joaquin Sorolla can fail to exert a powerful influence among the world's artists and in the world's art appreciation.

In presenting this exhibition to the people of St. Louis, therefore, the authorities of the City Art Museum feel that it is performing its mission of education and enlightenment in the highest and most effective way, and earnestly bespeak the co-operation of the public in making the most for St. Louis of a remarkable opportunity which so far is shared by only four other cities of the United States.

The marvelous thing which will first strike the visitor in this collection is the intense realism of this vivid and personal interpretation of light. The diversity of theme and treatment, the range of color, the unlimited development of composition, are extremely impressing to students of art; the technique excites despair. And a



## The City Art Museum, St. Louis

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factor in one's feeling in the presence of these pictures is the wonder that they are the product of one worker, and chiefly of a few short months.

It will be interesting to note that through the generosity of the Hon. Charles Nagel, the St. Louis Museum was the first in America to possess a masterpiece by Sorolla; and that from the painting of this early picture, "Another Marguerite", in 1892, the artist's biographers date the important period of his career.

The present collection, representing the latest word of an extraordinary genius, includes also some examples dating a few years back, which for the most part may be distinguished readily. Most of the pictures now shown were painted after the artist's return to Spain from his former visit to the United States; or, in the latter half of 1909 at Valencia, in the winter of 1909-10 at Burgos and Seville, later in 1910 at Zaraus and Madrid, and in 1911 prior to his departure for the present visit to this country. A few were painted in 1904, at Valencia, in 1905 at Jabea, or in 1906 at Biarritz, and one at La Granja in 1907. The canvases are dated, and this helps one to study the development of the painter's technique, and of his artistic trend. The collection comes to us from Chicago, where it was seen in February-March, the two cities, Chicago and St. Louis, sharing the privilege of this exhibition, through the public spirit of the Hispanic Society of America, under whose auspices it is seen in the United States.

The former collection exhibited in the United States, also shown under the auspices of the Hispanic Society of America, was seen in New York, Buffalo and Boston, in 1909, Senor Sorolla arriving in this country in January and leaving in June to paint in Valencia; and that



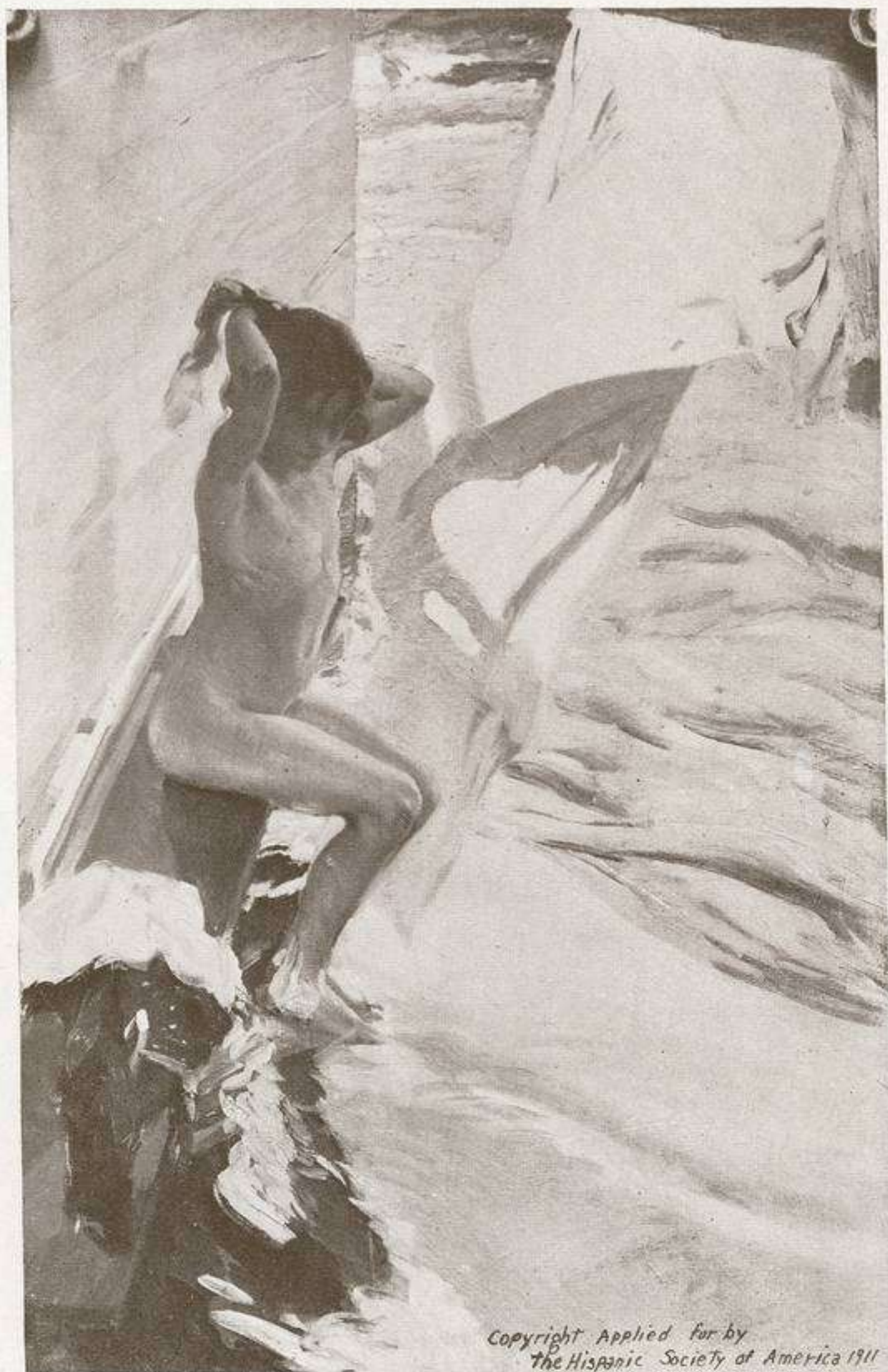
## A Spanish Master in St. Louis

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exhibition, which numbered 356 examples, is represented in the present collection, seen in Chicago and St. Louis, by about a dozen pictures. Another large exhibition was held in London at the Grafton Galleries in 1908. In 1906, a collection of about five hundred pictures was shown in Paris.

The City Art Museum is indebted, and a debt should be acknowledged on the part of American art lovers, and friends of American education, to the Hispanic Society of America, for the opportunities which its large public spirit has afforded us,—an indebtedness increased by the presents of Senor Sorolla in person, and the privilege of knowing how single-minded, unaffected and simple, how optimistic and enthusiastic and appreciative, too, is this artist who has such a genius for work, and such daring in expression. To admire and study this wonderful collection of Joaquin Sorolla, representing as it does the furthest attainment of the world in an important field of art, is to enjoy a great privilege. Also, it is a matter of educational importance to Americans, to know that this victory of modernity in art, achieved for the world through Joaquin Sorolla, is an expression of the constructive modernity of the progressive Spain of today, building upon glorious traditions and in the most advanced knowledge of our own times. It is becoming generally recognized that the work of the Hispanic Society of America, with its Museum at 156 street in New York City, is a very notable addition to the forces making for artistic and educational development in American life.







## A MODERN MASTER

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JOAQUIN SOROLLA Y BASTIDA

BIOGRAPHICAL NOTE BY LEONARD WILLIAMS

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JOAQUIN SOROLLA, the son of humble parents, was born at Valencia, Spain, on February 27, 1863. Two years later, the cholera epidemic, which was raging in that city carried off both his father and his mother, and the orphan, together with his infant sister, was adopted by his aunt upon the mother's side, Dona Isabel Bastida, and her husband Don Jose Piqueres.

When Joaquin was of an age to go to school, he manifested little inclination for his studies proper, though he revealed a stealthy and incorrigible craze for scrawling embryonic drawings in his copy-books, until, impressed by the precocious merit and persistence of this extra pedagogic labor, one of his masters was intelligent enough to overlook his inattention to the tasks appointed him, and even made him surreptitious presents of material for the prosecution of his hobby.

In course of time, since young Sorolla made no visible progress at his lessons, his uncle, who was by trade a locksmith, removed the boy from school and placed him in his work-shop, while yet allowing him to attend some drawing-classes, held at a local school for artisans; and here his resolution and his talent swept off all the prizes; so that, on reaching his fifteenth year, he was permitted to renounce the locksmith's shop, and finally devote himself to studying art.

He now became a student of the Academia de Bellas Artes of San Carlos, which is also at Valencia, and won,



## The City Art Museum, St. Louis

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almost immediately, the triple prize for coloring, drawing from the model, and perspective. About this time, too, he received assistance from a philanthropic gentleman named Garcia (whose daughter, Dona Clotilde, he subsequently married), and so was able to remain for several years at the academy. During these years he visited Madrid on three occasions, and exhibited, first of all, three paintings, which aroused no curiosity, and afterward his earliest important work, namely, a canvas of large dimensions entitled "The Second of May." The second visit to the Spanish capitol was longer than the other two, and young Sorolla utilized it to his best advantage by copying the masterpieces of Velazquez and Ribera in the Prado Gallery.

"The Second of May," which represents the desperate resistance of the Madrilenos to the French invading army, during the Spanish War of Independence, is by no means a flawless work, although the drawing is correct and spirited; nor is it even an unusually precocious effort for a painter who was more than twenty years of age. Yet it contained one striking innovation; for it was painted in the open air, Sorolla choosing for his natural and informal studio the arena of the spacious bull-ring of Valencia, where he enwreathed his models with dense smoke in scrupulous reconstitution of authentic scenes of war.

This painting is now in the Biblioteca-Museo Balaguer, founded by the eminent Catalan poet, historian and statesman, Victor Balaguer, at Villaneuva y Geltru, a town in Cataluna.

In the same year (1884), another of his paintings won for him the scholarship offered by his native town for studying art in Italy. Accordingly, he repaired to Rome and stayed there for some months, proceeding



## Joaquin Sorolla—By Leonard Williams

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thence to Paris, and returning not long afterward to the Italian capitol. However, at the exhibitions, held in Paris, of the works of Bastien-Lepage and Menzel, "Sorolla's eyes were opened to the revolution, which was being effected in the history of modern painting," and even after his return to Italy, this novel and regenerative movement in French art continued to engage his preference. Already, therefore, in the opening stage of his career, the youthful and spontaneous realist of Valencia—the compatriot of Goya and the fellow-citizen of Spagnoletto—was captivated and encouraged by the parallel yet independent realism of a German and a French contemporary.

On his return to Rome, where false and academic methods still pretended to their old supremacy, Sorolla, led by duty rather than by desire, produced a large religious painting titled "The Burial of the Saviour," marked by his wonted excellence of color and of line, but not appreciably inspired by any sentiment of deep devotion. This work, upon its exhibition at Madrid, in 1887, attracted some attention, but was not rewarded with a medal. Two other paintings, also shown about this time, disclose the true direction of Sorolla's sympathy. The one, titled "Un Boulevard de Paris," somewhat impressionistic in the manner of Pissaro, depicts a busy evening scene outside a large cafe. The other subject is a sketch of a Parisian girl, treated in the simple, realistic style of Bastien-Lepage, and therefore quite emancipated from the harsh eclecticism of the Roman school.

While visiting Italy, for the second time, Sorolla made a long sojourn at Assisi, copying the old Italian masters, as well as doing original work subtly, yet happily associated with the peasant-author of the "Saison



## The City Art Museum, St. Louis

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d'Octobre." During the next three years he painted, among a number of other works, "A Procession at Burgos in the Sixteenth Century," "After the Bath," (a life-sized female figure, standing nude against a background of white marble), and the well-known "Otra Margarita" (Another Marguerite). This latter, now at St. Louis, U. S. A., represents a girl belonging to the humblest class, who has been guilty of infanticide, and whom the Civil Guard convey as a prisoner to receive or to perform her sentence. The scene is a third-class railway wagon, bare, uncushioned, comfortless—such as is still not obsolete in Spain. The head of this unhappy "Marguerite" is drooping on her breast and, with her blanched, emaciated face and limp, dejected form, denotes the utmost depth of human woe. Her hands are bound, but a fold of her coarse shawl has partly fallen or been drawn across them. A bundle lies beside her on the seat, which contains her change of clothing. Though it is painted with care, this work has scarcely any scope for detail. Nothing relieves its melancholy bareness, save the spots upon the prisoner's cheap print dress, and the pattern on the kerchief.

This pitiful and somber scene is treated with a poignant realism, yet with an equally eloquent restraint. Emotion here is not obtruded, as in the case of mediocre genre; it is not ostentatious, but suggestive. Flawless in technical fidelity, the figure of the girl discloses that her moral weariness has overcome her physical. Her attitude of collapse proceeds, not from a muscular fatigue, as much as from an agony of remorse, which has its fountain in her very soul. One of her two custodians marks her with a meditative and compassionate eye, puzzled, it may be, at the vagaries of the law devised by man,



## Joaquin Sorolla—By Leonard Williams

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and speculating why its undivided wrath must here be visited upon the frail accomplice.

Other important paintings executed by Sorolla at this time are named "The Happy Day," "Kissing the Relic" and "Blessing the Fishing Boat." The subjects of these two great paintings offer an extraordinary contrast. The figures in the first are weary women, huddled together, dozing and lethargic, in a narrow, low-toned, somber railway carriage. But in the other work, the busy characters that splash and plunge about the water's edge inspire a very surfeit of vitality; fishermen and cattle bringing in the boat are enlivened and illuminated by the glorious sunshine of Valencia.

Between that period and the present day, we are confronted, in Sorolla's art, with marvelous, well-nigh miraculous fecundity and quality, interpreting all aspects and developments of contemporary Spain—portraits of royal personages, nobles, commoners, the artist's wife and children, statesmen, novelists, poets, scientists or soldiers; landscape and prospects of the naked sea; the bright and tender joys of infant life, the playful scenes of boyhood and of girlhood, sorrows and problems and anxieties of later age, the sordid schemes of evil-doers, the strenuous toilers of the deep, the simple cultivators of the soil, the village cares and pastimes of the peasantry.

Such paintings are (to quote the titles of a very few), "Sewing the Sail," shown at Madrid, the Salon, Munich (Gold Medal). Vienna (Gold Medal), and the Paris Exhibition, where the artist was awarded the Grand Prix for his "Triste Herencia." This is now the property of the Venice Corporation. "The Beach of Valencia," "A Scientific Experiment," "The Raisin-dressers," "The



## The City Art Museum, St. Louis

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Wounded Fisherman," "A Sad Inheritance and "The Bath."

This latter represents the seaside at Valencia, "whose manifold charms this artist renders so felicitously. A woman with her back to us unfolds a sheet, in which she is about to wrap a baby, whom another woman holds. The little one is naked, and his limbs are stiffened by the cold sensation of his bath. Behind them is the sea, furrowed by fishing boats with swollen sails, illuminated by the golden glory of a Spanish summer's morning."

This jocund theme presents a striking contrast with "A Sad Inheritance." Here also is the fore-shore of Valencia, though it is specked and vivified no longer by those dancing sails and animated figures. An air of sudden and depressing gloom seems to have overcrept the water and the sunshine. Even so quick are natures moods to echo back our own. For here are not the vigorous fisher-folk, able to work and strive, able to win their independent bread. Instead of such, we contemplate a score or so of imbecile or crippled boys, the inmates of a house of refuge for the cast-off children of depraved and unknown parents. The stern, robust figure of a priest, towering above this orphaned and pathetic gathering of frail humanity, extends a shielding arm over some two or three. Weighed down by helplessness and shame, these joyless creatures are not scurrying through the sand or blithely splashing in the breakers. The gaiety of healthy boyhood is denied to them. Their drooping attitudes are inert, morose and plaintive, while, as it were, infected by the agony and pity of it all, the color of the sea is leaden, and the sun throws out no cheerful and invigorating radiance, but is merely sultry.

LEONARD WILLIAMS.

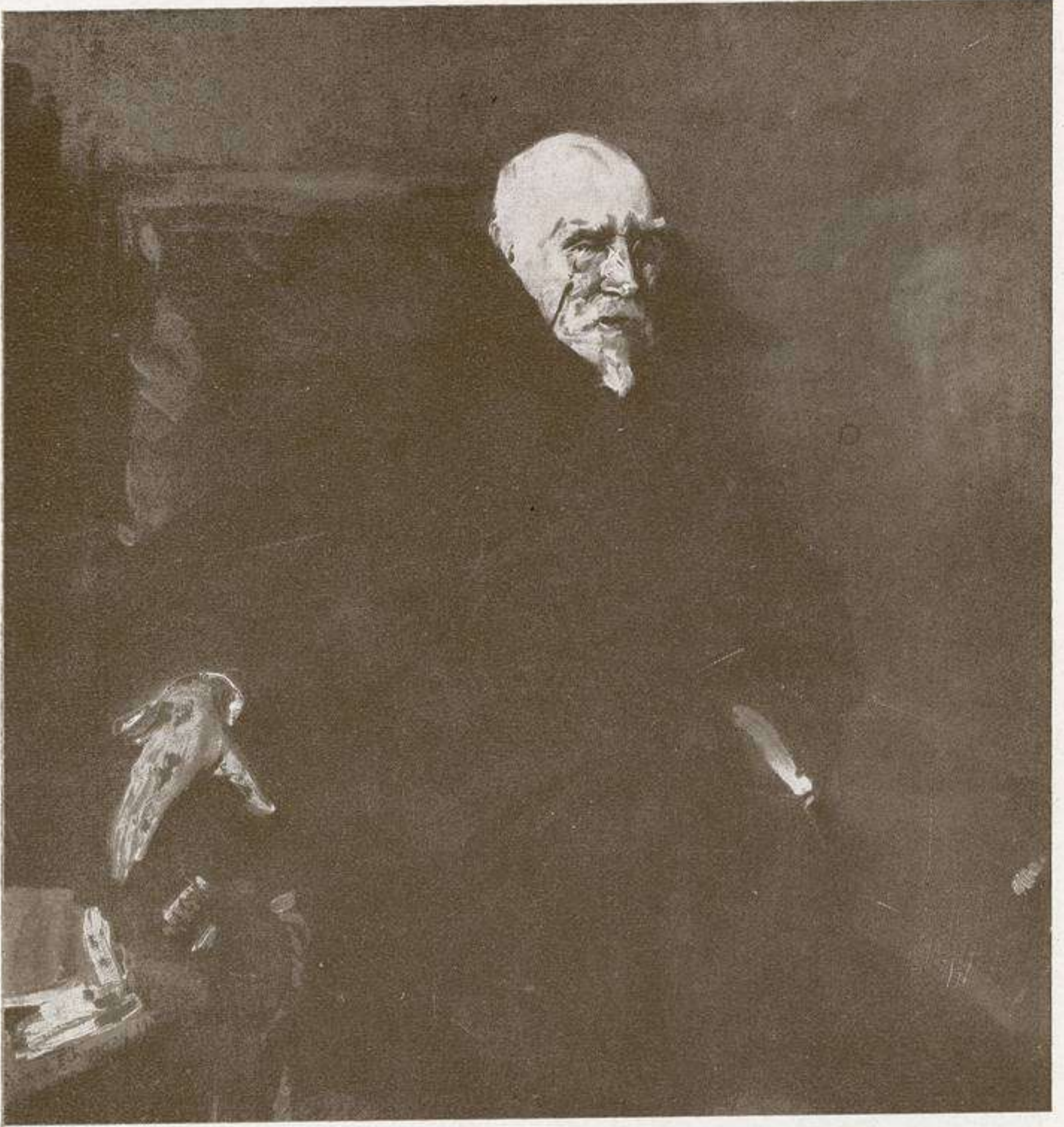


An Exhibition of Paintings by Joaquin Sorolla

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An Exhibition of Paintings by Joaquin Sorolla

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**THE PICTURES EXHIBITED**







\* Vendidos en Chicago

- Existentes en el Museo Sorolla.

An Exhibition of Paintings by Joaquin Sorolla

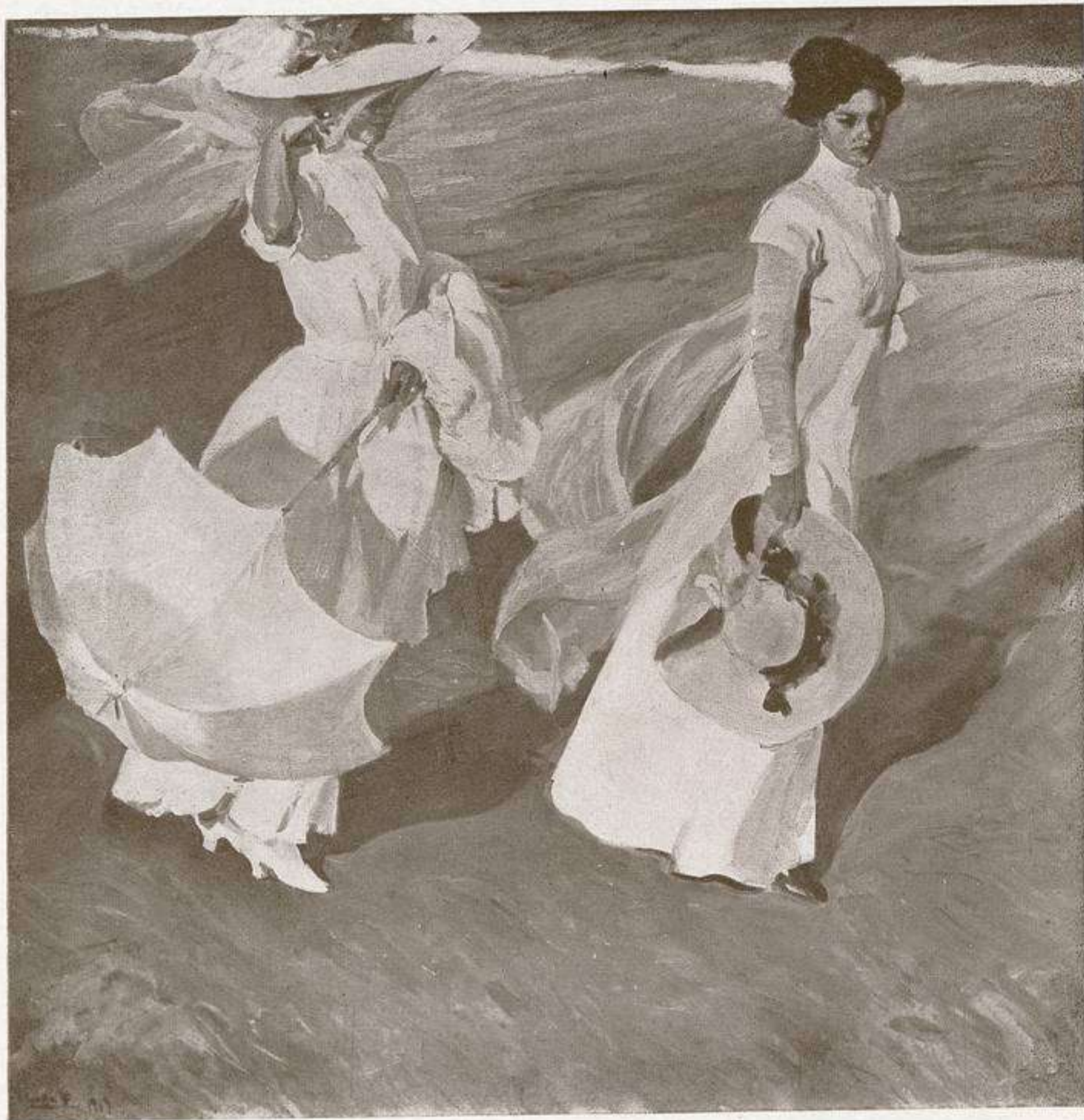
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- \* I His Majesty Alfonso XIII, King of Spain H.S.
- \* II Her Majesty Victoria Eugenia Cristina, Queen of Spain H.S.

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NOTE—These portraits were commanded by the King and Queen of Spain and are to be presented by their Majesties to the Hispanic Society of America.







## An Exhibition of Paintings by Joaquin Sorolla

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- ✱ 1 Señora de Sorolla y sus hijas  
 Señora de Sorolla and her daughters
- ✱ 2 Pescadores vascos *Col. Pons-Sorolla*  
 Basque fishermen
- 3 Después del baño, Valencia *A-13*  
 After the bath, Valencia
- 4 Hora del baño, Valencia *A-14*  
 Hour of the bath, Valencia
- ✱ 5 Pepilla y su hija. Gitanas *Art. Insti. Chicago*  
 Pepilla and her daughter. Gypsies.
- 6 Joaquin *-T-21*
- ✱ 7 Antes del baño, Valencia *City Art. M<sup>o</sup>, San Luis*  
 Before the bath, Valencia
- ✱ 8 Una gitana *Col. Pons-Sorolla*  
 A gypsy
- ✱ 9 Niños sobre la arena, Valencia *M<sup>o</sup> Arte Moder. Madrid*  
 Children upon the sand, Valencia
- 10 Señora de Sorolla *-S-1*
- 11 El gato y el perro *S-33 - No puede ser (1-XII-00)*  
 The cat and the dog
- 12 Señora de Sorolla en la playa, Valencia *-S-27*  
 Señora de Sorolla on the beach, Valencia



## The City Art Museum, St. Louis

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- 13 Niños en el mar, Valencia *77-16*  
Children in the water, Valencia
- \* 14 Pescador de Lequeitio *Col. Pons - Sorolla*  
A fisherman of Lequeitio
- 15 Elena saltando, La Granja *- J-82*  
Helen jumping rope, La Granja
- \* 16 Elena en la playa *Col. Elena Sorolla*  
Helen on the beach
- 17 Maria de mantilla *Depósito*  
Maria in mantilla
- 18 Tirando de la barca, Valencia  
Hauling in the boat, Valencia
- \* 19 Luz plateada en la playa, Valencia  
Silvery light on the beach, Valencia
- 20 Sol matutino, Valencia  
Early morning sun, Valencia
- 21 Sol de la tarde, Valencia  
Afternoon sun, Valencia
- 22 Dia gris, Valencia  
A grey day, Valencia



## An Exhibition of Paintings by Joaquin Sorolla

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- 23 El balandrito, Valencia - J-56  
The toy boat, Valencia
  
- 24 Elena  
\* Helen Depósito. Col. Elena S.
  
- 25 En la sidrera, Zarauz  
In the cider mill, Zarauz
  
- \* 26 La herida del pie, Valencia  
The wounded foot, Valencia
  
- 27 El baño en La Granja D-10  
The bath at La Granja
  
- 28 Nadador, Jávea - O-56  
Swimmer, Jávea
  
- \* 29 Juan Angel, Zarauz N.º B.A. Málaga
  
- 30 Nadadores, Jávea  
\* Swimmers, Jávea - O-51
  
- 31 Moscorra O-61  
The drunkard
  
- \* 32 Después de la pesca Col. Pons-Sorolla  
After fishing, Zarauz
  
- \* 33 Maria Col. Pons-Sorolla



The City Art Museum, St. Louis

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- \* 34 Excelentísimo Señor Don José Echegaray *H.S.*
- \* 35 Don Benito Pérez Galdós *H.S.*
- \* 36 Excelentísimo Señor Don José Ramón Melida *H.S.*
- \* 37 Pescadoras Valencianas  
Valencian fisherwomen
- \* 38 Cosiendo la vela, Valencia *Col. Elena Sorolla*  
Sewing the sail, Valencia
- \* 39 Regreso de la pesca, Valencia  
Return from fishing, Valencia
- \* 40 Jardín del Alcázar, Sevilla *Col. Pons-Sorolla*  
Garden of the Alcazar, Seville
- \* 41 Las tres hermanas en la playa, Valencia  
The three sisters at the beach, Valencia
- 42 Patio del Rey Don Pedro, Alcázar, Sevilla  
Court of the King Don Pedro, Alcazar,  
Seville *M.-17*
- \* 43 Subida al jardín alto, Alcázar, Sevilla  
Stairway to the upper garden, Alcazar,  
Seville
- 44 Antiguo jardín del Alcázar, Sevilla *M.-35*  
Old garden of the Alcazar, Seville



## An Exhibition of Paintings by Joaquin Sorolla

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- \* 45 Patio de las danzas, Alcázar, Sevilla  
Court of the dances, Alcazar, Seville
- 46 Palacio de Carlos V, Alcázar, Sevilla  
Palace of Charles V, Alcazar, Seville
- 47 Castillo de Málaga  
The castle of Malaga
- \* 48 Jardines del Alcázar, Sevilla  
Gardens of the Alcazar, Seville
- 49 Higueras del Generalife, Granada - M-48  
Fig trees of the Generalife, Granada
- 50 Rincón de la Victoria, Málaga  
Corner, the Victory, Malaga
- 51 Patio de Doña Juana, Alhambra, Granada D.-15  
Court of Doña Juana, Alhambra, Granada
- 52 La caleta, Malaga M-26  
The cove, Malaga
- 53 Patio de la Alhambra J-67  
Court of the Alhambra, Granada
- 54 Sierra Nevada en invierno, Granada O.-39  
Sierra Nevada in winter, Granada
- 55 Sierra Nevada en otoño, Granada - O-45  
Sierra Nevada in autumn, Granada



The City Art Museum, St. Louis

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- 56 Torre de la Cautiva, Alhambra, Granada  
The Cautiva tower, Alhambra, Granada O-28
- 57 Torre de Siete-Picos, Alhambra, Granada K-73  
The Tower of the Seven-Peaks, Alhambra,  
Granada
- \* 58 Alhambra Col. Pons-Sorolla
- 59 Una puerta de la Catedral de Sevilla O-43  
A door of the Cathedral of Seville
- 60 Albaicin, Granada O-60
- 61 Patio de los arrayanes, Alhambra, Granada  
Court of the myrtles, Alhambra, Granada
- 62 Puerta de San Vincente, Avila O-33  
Door of Saint Vincent, Avila
- 63 Fuente de la Mezquita, Córdoba K-75  
Fountain of the Mosque, Granada
- 64 Fuente de Carlos V, Granada O-34  
Fountain of Charles V, Granada
- 65 Catedral de Burgos - O-36  
Cathedral of Burgos
- 66 Pinares de La Granja - O-40  
Pines of La Granja



## An Exhibition of Paintings by Joaquin Sorolla

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- 67 Barcas Valencianas - K-52  
Valencian boats
- 68 Generalife, Granada
- \* 69 Estanque grande, Alcázar, Sevilla  
Large basin, Alcazar, Seville
- 70 Jardin del Alcázar, Sevilla  
Garden of the Alcazar, Seville
- 71 Granada O-32
- 72 Calle de Granada - O-29  
Street of Granada
- \* 73 Generalife, Granada Col. Pons-Sorolla
- \* 74 Sierra Nevada desde el cementario, Granada  
Sierra Nevada from the cemetery, Granada
- 75 Catedral de Avila O-30  
Cathedral of Avila
- 76 Patio de Doña Juana, Alhambra, Granada  
Court of Doña Juana, Alhambra, Granada
- 77 Puente viejo de Avila D-77  
Old bridge of Avila
- \* 78 Jardin de los Adarves, Alhambra, Granada Saint-Louis  
Garden of the Adarves, Alhambra, Granada



The City Art Museum, St. Louis

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- T. Col. Pons-Sorolla*
- \* 79 Jardin de Lindaraja, Alhambra, Granada  
Lindaraja garden, Alhambra, Granada
  - 80 Capilla del Condestable, Catedral de Burgos *K-59*  
Chapel of the Constable, Cathedral of Burgos
  - 81 El viejo nogal de la Alhambra *O-44*  
The old walnut tree of the Alhambra
  - 82 Catedral de Burgos *O-38*  
Cathedral of Burgos
  - 83 Puerta antigua del Claustro, Catedral de Burgos *O-43*  
Ancient door of the Cloister, Cathedral of Burgos
  - 84 Doña Isabel de Portugal, Cartuja, Burgos *J-65*
  - \* 85 Arco y puerta de Santa Maria, Burgos *M.S.*  
Arched gate of Santa Maria, Burgos
  - 86 El ciprés de la Sultana, Generalife, Granada  
The cypress of the Sultana, Generalife, Granada
  - 87 Habitaciones de los Reyes Católicos, Alhambra, Granada  
Apartments of the catholic kings, Alhambra, Granada
  - 88 Casa de los gitanos, Sacro Monte, Granada  
The house of the gypsies, Sacro Monte, Granada *- O-31*



## An Exhibition of Paintings by Joaquin Sorolla

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- 89 Estanque del ciprés de la Sultana, Generalife,  
Granada  
Basin of the cypress of the Sultana, Gen-  
eralife, Granada
- \* 90 Generalife, Granada *Col. Pons-Sorolla*
- 91 Mirador de Lindarja, Alhambra, Granada *K 60*  
Lookout of Lindaraja, Alhambra, Granada
- 92 Catedral de Burgos *O-26*  
Cathedral of Burgos
- 93 Patio de la Justicia, Alhambra, Granada *K-78*  
Court of Justice, Alhambra, Granada
- 94 Casa señorial, Avila *O-46*  
A mansion, Avila
- 95 Puerta de Valencia  
Port of Valencia
- 96 Alberca, Alcázar, Sevilla *K-82*  
Pool, Alcazar, Seville
- 97 Clotilde en el estudio *S-10*  
Clotilde in the studio
- 98 Fuente de Felipe II, Alcazar, Sevilla *D-16*  
Fountain of Philip II, Alcazar, Seville
- \* 99 Peunte de Alcántara, Toledo *Col. Elena Sorolla*  
Alcantara bridge, Toledo



## The City Art Museum, St. Louis

---

- 100 Costas de Asturias - 0-18  
Asturian coast
- 101 Antes del baño, Valencia  
Before the bath, Valencia
- 102 Teresita sentada en la arena, Valencia  
Teresita seated on the sand, Valencia
- \* 103 Después del baño, Valencia Col. Elena Sorolla  
After the bath, Valencia
- 104 Sol de la tarde, Valencia  
Afternoon sun, Valencia
- 105 Niña en la playa  
Girl on the beach
- 106 Playa de Zarauz - J-85  
Beach of Zarauz
- 107 Al agua, Valencia - J-52  
In the water, Valencia
- 108 Cordeleros, Valencia - J-52  
Rope-makers, Valencia
- \* 109 Excelentísimos Señores de Granzow M.º B. A. Vaker  
Maria D.º Pons-Sorolla
- 111 Fuente Arabe, Alcázar, Sevilla D-36  
Arab fountain, Alcazar, Seville



## An Exhibition of Paintings by Joaquin Sorolla

---

- 112 El Grutesco, Alcázar, Sevilla *D-14*
- 113 Azoteas, Alcázar, Sevilla  
Flat house-tops, Alcazar, Seville
- 114 Catedral de León *J-70*  
Cathedral of Leon
- \* 115 Peunte de San Martin, Toledo *Col. Elena Sorolla*  
Saint Martin's bridge, Toledo
- \* 116 Patio de las Danzas, Alcázar, Sevilla *Col. Pons-Sorolla*  
Court of the Dances, Alcazar, Seville
- \* 117 Dia gris en la playa, Valencia *Col. Elena Sorolla*  
A grey day at the beach, Valencia
- 118 Jardines de Carlos V, Alcázar, Sevilla *-M-47*  
Gardens of Charles V, Alcazar, Seville
- 119 Estanque de Carlos V, Alcázar, Sevilla *-O-37*  
Basin of Charles V, Alcazar, Seville
- 120 Buscando mariscos en el playa, Valencia  
Searching for mussels at the beach, Valencia
- \* 121 Bajo el toldo, Zarauz *City Art n.º. Saint-Louis*  
Under the awning, Zarauz
- 122 Sobre la arena *-J-59*  
Upon the sand



The City Art Museum, St. Louis

---

- 123 Playa de Zarauz *O-54*  
Beach of Zarauz
- \* 124 Excelentísimo Señor Don Enrique Repulles
- \* 125 Los dos amigos *Col. Elena Sorolla*  
The two friends
- \* 126 Puerto de Guetaria  
Port of Guetaria
- \* 127 Puerto de Zarauz  
Port of Zarauz
- 128 Playa de Zarauz *J-84*  
Beach of Zarauz
- \* 129 El tío Pancha *(vendido en 1914)*  
Uncle Pancha
- \* 130 Juan Angel
- 131 Playa de Zarauz *-J-72*  
Beach of Zarauz
- \* 132 Auto-retrato de Sorolla *H. S.*  
Auto-portrait of Sorolla
- \* 133 Miedo al agua, Valencia *Col. Elena Sorolla*  
Afraid of the water, Valencia
- 134 Alhambra



## An Exhibition of Paintings by Joaquin Sorolla

---

- \* 135 Patio de Alberca, Alcázar, Sevilla  
Court of the Pool, Alcazar, Seville
  
- \* 136 El alga, Valencia *Col. Elena Sorolla*  
Sea-weed, Valencia
  
- 137 Rosa - *J-69*
  
- 138 Playa de Valencia  
Beach of Valencia
  
- 139 Playa de Valencia  
Beach of Valencia
  
- \* 140 Señor Don José Gestoso y Perez *H.S.*
  
- 141 Después de puesto el sol, Valencia  
After sunset, Valencia
  
- \* 142 Dibujando en la arena, Valencia *Col. V.S.A*  
Drawing in the sand, Valencia
  
- 143 Vela á secar, Valencia  
Sail drying, Valencia
  
- 144 Playa de Valencia  
Beach of Valencia
  
- \* 145 Playa de Valencia  
Beach of Valencia
  
- \* 146 España pintoresca, Segovia *Hispanic S.*  
Picturesque Spain, Segovia



## The City Art Museum, Saint Louis

---

- 147 El caballo blanco, Valencia — D-31  
The white horse, Valencia
- 148 Paseo por la playa, Valencia D-21  
A walk upon the beach, Valencia
- 149 Treinta pequeños apuntes .....  
Thirty small sketches
- 150 Cordeleros — K-29  
Rope-makers
- 151 Toros á enganchar la barca  
Hitching the oxen to the boat
- \* 152 Sevilla desde Triana Col. Pons Soro Ua  
Seville from Triana



An Exhibition of Paintings by Joaquin Sorolla

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## An Exhibition of Paintings by Joaquin Sorolla

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### ILLUSTRATIONS

	No.	PAGE
ANOTHER MARGUERITE .....		1
SELF PORTRAIT.....	132	4
MARIA IN MANTILLA .....	17	6
HER MAJESTY, VICTORIA EUGENIE CRISTINA: Queen of Spain .....	II	11
HIS MAJESTY, ALPHONSO XIII: King of Spain.....	I	10
HITCHING THE OXEN TO THE BOAT .....	151	12
BEFORE THE BATH .....	7	16
PICTURESQUE SPAIN; Segovia ... ..	146	23
EXCELENTISIMO SENOR DON JOSE ECHEGARY.....	34	24
SENORA DE SOROLLA.....	10	26
A WALK UPON THE BEACH; Valencia .....	148	28
CATHEDRAL OF BURGOS .....	92	43
THE WOUNDED FOOT: Valencia .....	26	44



## COLLECTIONS NOW INSTALLED IN THE ART MUSEUM

### CURRENT SPECIAL EXHIBITIONS

- Paintings by Joaquin Sorolla y Bastida .....galleries 16, 2, 3 and 14
- Paintings by Three American Artists: Messrs. Hermann  
Dudley Murphy, Augustus Vincent Tack and William  
Baxter Closson .....gallery 18
- Paintings by Mr. F. K. M. Rehn, N. A. ....gallery 19
- Paintings by Mr. William C. Stevens.....gallery 19
- Etchings, etc., by Mr. C. F. W. Mielatz, A. N. A. ....gallery 25  
Recently purchased for the permanent collections.
- Etchings, etc., by Mr. Joseph Pennell, N. A.....gallery 20  
Recently purchased for the permanent collections,  
(A special catalogue is issued for each of the above-named collections.)
- Central American Antiquities (Expedition of the St. Louis  
Society of the Archaeological Institute of America)..gallery 12

### OTHER INSTALLATIONS

- Paintings lent by Mr. George B. Leighton.....gallery 14
- Paintings belonging to the W. K. Bixby American Art Acquisi-  
tion Foundation.....gallery 15
- Paintings lent by Mrs. O. E. Forster .....gallery 22
- Other paintings, in,.....galleries 32, 6, 7, 14, 15, 23, 28, 30 and 31
- Drawings and sketches .....galleries 4, 5 and 9
- Arundel prints, of masterpieces of painting.....gallery 1
- Greek sculpture .....galleries 17 and 24
- Roman and Renaissance sculpture.....gallery 8  
and northwest alcove of central sculpture hall.
- Modern sculpture, principally installed in the central sculpture hall.
- Antique and classic bronzes, installed decoratively in various galleries.
- Egyptian and Assyrian antiquities, including sculpture.....gallery 21
- Medallions in cases .....gallery 1
- Japanese and Chinese Art, chiefly in.....galleries 6 and 7  
also .....galleries 13 and 1
- Metal work, chiefly in .....gallery 29  
also.....galleries 15 and 1
- Pottery, etc., chiefly in .....gallery 13
- Glass .....galleries 13 and 20  
also.....galleries 21, 23, 20, 1, 6, 7, etc.
- St. Elizabeth Mosaics (presented by Mr. Adolphus  
Busch, 1905).....central sculpture hall
- Fabrics, etc., chiefly in .....galleries 29 and 7  
also in Indian and other collections.
- American Indian Handiwork—  
The Dyer Collection.....galleries 5, 4 and 9  
The Andrew Collection and other exhibits.....galleries 1 and 4
- Louisiana Purchase Exposition Memorial Collection, lent by  
Hon. David R. Francis.....galleries 10 and 11
- Architectural models, etc.....galleries 17 and 8  
and central sculpture hall.









M.E.C.D.