

HISPANIC NOTES
& MONOGRAPHS



SEO SOROLLA CATALOGUE SERIES
SOROLLA—PORTRAITS

P-32/III

**HISPANIC
NOTES & MONOGRAPHS**

ESSAYS, STUDIES, AND BRIEF
BIOGRAPHIES ISSUED BY THE
HISPANIC SOCIETY OF AMERICA

CATALOGUE SERIES



A28

64 cm.-53 cm.

PORTRAIT OF THE ARTIST

P-32/III

P. 787

0052

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SOROLLA

IN

THE COLLECTION OF
THE HISPANIC SOCIETY
OF AMERICA

PORTRAITS



THE HISPANIC SOCIETY
OF AMERICA

NEW YORK

1926

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PLATES

PORTRAIT OF THE ARTIST *Frontispiece*

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HISPANIC NOTES

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	HISPANIC NOTES

P R E F A C E

I

P R E F A C E

Joaquín Sorolla y Bastida was born at Valencia on February 27th, 1863. His mother, a Valencian by birth, was the daughter of Catalan parents, and his father, an Aragonese, was a native of Cantavieja, in the province of Teruel. In 1865, when Sorolla was two years old, his parents died during a cholera epidemic which swept Valencia. He was then adopted by his maternal aunt, Doña Isabel Bastida, and her husband, Don José Piqueres.

In his youth, Sorolla attended the normal school of Valencia, from which he was subsequently removed, when it became apparent that he devoted his time to sketching, rather than to the pursuit of his regular studies. He worked for a time in the shop of his uncle who was a locksmith, mean-

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while attending classes in drawing at a local school for artisans where he carried off every prize. Encouraged by the unusual aptitude of his nephew, who was later to become one of Spain's foremost artists, Señor Piqueres finally permitted the boy, at the age of fifteen, to enter the Academy of Fine Arts of San Carlos, Valencia, where he devoted himself to the study of art. He won, almost immediately, the triple prize for colour, drawing from the model, and perspective. It was about this time that a keen friendship developed between Sorolla and Don Antonio García, a well-known Valencian photographer who became the artist's patron and whose daughter, Clotilde, Sorolla subsequently married. During the period of his training at the Academy the artist made three visits to Madrid, one of his visits being for the purpose of copying the masterpieces of Velázquez and Ribera in the *Museo del Prado*.

The spirit of independence which dominates the work of the artist began to reveal itself, when at the age of twenty he painted

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The Second of May, which figured in the Exposition of 1884, at Madrid. This painting, which was awarded the second prize, represents the struggle between the people of Madrid and the French invading army during the Spanish War of Independence. It was painted in the open bull ring of his native town, where in full sunlight, with his models enveloped in smoke, he was able to produce a dramatic and realistic portrayal of the battle. The painting was acquired by the state and now hangs in the *Museo Balaguer* at Villanueva y Geltrú. Returning to Valencia after this his first triumph, Sorolla received a scholarship to Rome, awarded by his native city. He left Spain in 1885 for Italy, and after spending several months in Rome where he became acquainted with the Spanish artists, Pradilla, Villegas, and Sala, he proceeded to Paris accompanied by his friend the distinguished artist, Don Pedro Gil. It was in Paris that the young painter was inspired by the naturalism of Bastien-Lepage and Menzel, whose works were then on ex-

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hibition. After a sojourn of six months in France he returned to Italy and there painted *The Burial of Christ*, one of his few religious pictures, and the canvas entitled, *Father Jofré Protecting a Madman*, which is now in the Provincial Hospital at Valencia. His scholarship in Rome having terminated, he returned to Spain and established himself at Valencia where his marriage to Clotilde, the daughter of his patron, was soon after celebrated. Three children, Elena, María, and Joaquín, were born of this marriage.

Between the years 1889 and 1892 Sorolia was engaged in painting various works of Valencian costume. During this time he painted many water colours and made drawings for newspapers and illustrated magazines. Two important works of this period are *After the Bath* and the famous *Another Marguerite*. The latter painting was awarded a medal of the first class at the International Exposition at Madrid in 1892, and was acquired by the City Art Museum in Saint Louis. At the Salon in

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Paris where Sorolla exhibited for the first time in 1893, he was represented by his painting, *Kissing the Relic*. First place was given to the canvas, *Blessing the Fishing Boat*, which formed part of the exhibition of Sorolla's works at the Exposition of 1895, in Madrid. While this work was receiving much admiration in Madrid, the artist was acquiring fame in Paris by the exhibition of his two canvases, *The Return from Fishing* and *White-Slave Traffic*. The former painting, which portrays a scene on the beach, is illuminated with the brilliant sunshine of Valencia and is in strong contrast to the latter which presents a melancholy scene. *The Return from Fishing* was acquired by the Museum of the Luxembourg in Paris.

The beach of Valencia was the scene and inspiration of many of Sorolla's gay and brilliant paintings. Among them we have *Valencian Fishermen*, which was acquired for the Museum of Modern Art of Berlin, in which city it was exhibited in 1896. *Mending the Sail*, exhibited in the Salon of

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Paris in 1897, in Munich in the same year, in Vienna and in Madrid, was awarded gold medals at Munich and at Vienna. In 1899 Sorolla painted *The Bath*, a scene full of life and happiness, and *A Sad Inheritance*, a canvas which depicts the miseries of afflicted children. The latter canvas, which won for the artist the grand prize in Paris and in Madrid, was acquired by the Church of the Ascension in New York City. Of Sorolla's painting *Beaching the Boat*, which is in the collection of The Hispanic Society of America, William Starkweather has said: "his rendering of sunlight has reached a point of luminous splendor and beauty beyond which he himself, nor any other man indeed, has ever gone. The craftsmanship of the picture is masterly. The tremendous vigor, abundance, and fine sanity of the man's art find in this canvas one of its greatest expressions."

We have from his brush numerous portraits of royal personages, nobles, of his family, of statesmen, novelists, and poets.

Sorolla steadily rose to fame. The ex-

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cellence of his exhibits at the Paris Universal Exposition in 1900 won for him a medal of honour and his nomination as knight of the Legion of Honour. An exhibition of his paintings at the Georges Petit Galleries, Paris, in 1906 led to his appointment as Officer of the Legion of Honour. He was elected a member of The Hispanic Society of America on May 20th, 1908, and was made a medallist of the Society on March 10th, 1909. His paintings were exhibited at the Grafton Galleries, London, in 1908. In the following year Sorolla made his first visit to the United States, where, under the auspices of The Hispanic Society of America his works were exhibited at the Society's building in New York City, from February 4th to March 8th. They were later exhibited at the Buffalo Fine Arts Academy and at the Copley Society of Boston. In 1911 he again visited America, remaining four months, during which time he held exhibitions of his works at Chicago and Saint Louis. A third visit planned for 1920 was

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postponed when the artist was suddenly stricken with paralysis, an illness which finally resulted in his death on August 10th, 1923.

The crowning work of Sorolla's brilliant career was the fulfillment of a commission for The Hispanic Society of America, undertaken by the artist in 1911 and completed just before his illness. It consisted of the painting of fourteen large mural canvases representing the customs and costumes of the various provinces of Spain. These paintings now form part of the permanent collection of the Society for which they were executed.

Aureliano de Beruete, the famous Spanish critic, writes of the artist, "Sorolla saw quickly and with great keenness of discernment that which was agreeable and truthful in the various phases of Impressionism. For works painted in the open air he discarded from his palette brown and black non-transparent colours, which until then had been preferred by painters for rendering shadow. He used on his canvases a

PREFACE

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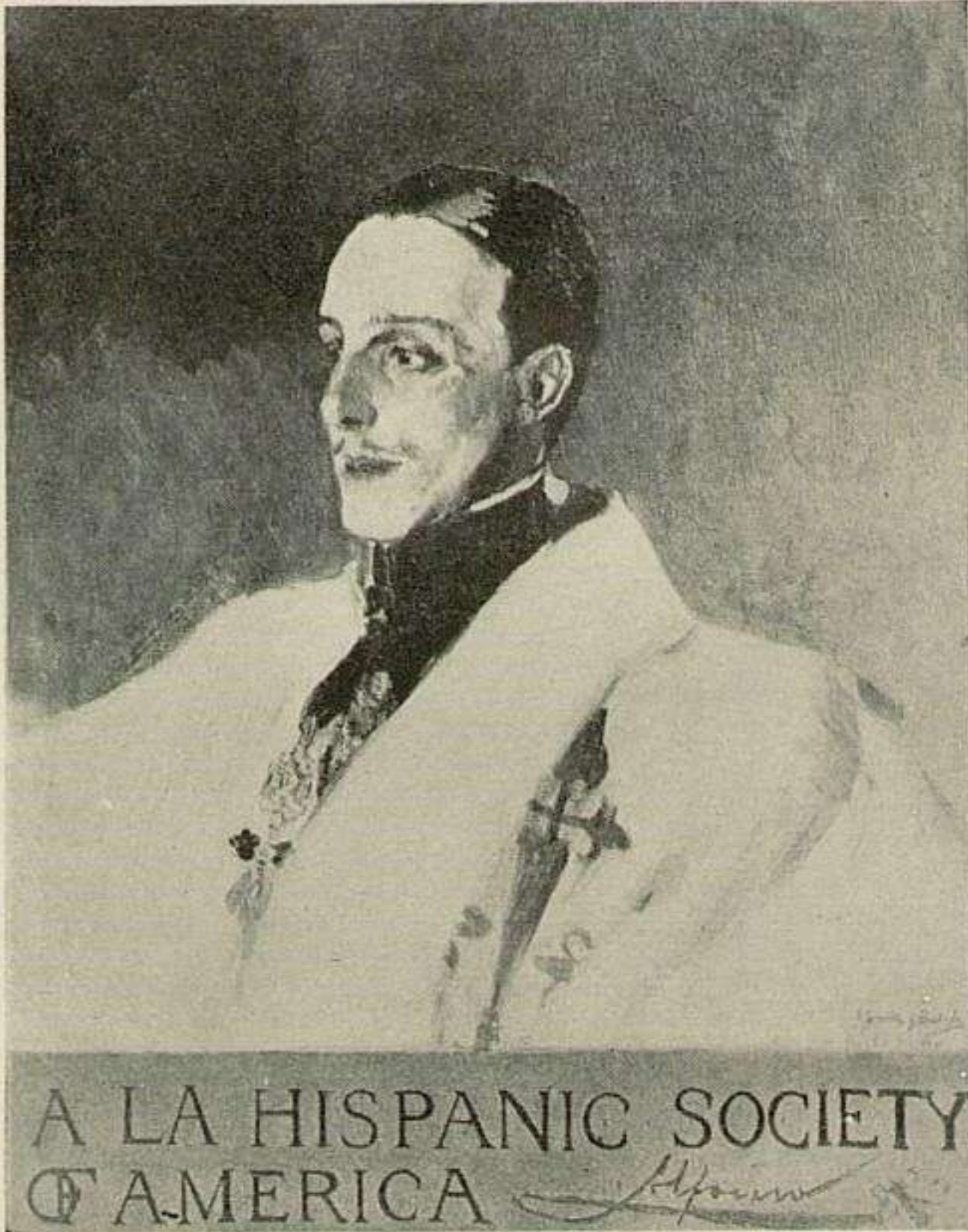
great variety of blues, violets, yellows, and reds. With these and the judicious use of white, he obtained successful and effective harmony of colours, very brilliant and vigorous.”



PALETTE OF SOROLLA

AND MONOGRAPHS

PLATE I



A58

86.5 cm.-67.5 cm.

HIS MAJESTY ALFONSO THE THIRTEENTH,
KING OF SPAIN

PLATE II



A56

109.5 cm.-94.6 cm.

HER MAJESTY VICTORIA EUGENIA,
QUEEN OF SPAIN

PLATE III



A49

114 cm.-77.6 cm.

DON AURELIANO DE BERUETE

PLATE IV



A53

125.2 cm.-87.7 cm.

DON VICENTE BLASCO IBAÑEZ.



A3I

99 cm.—60 cm.

DON MANUEL BARTOLOME COSSIO

PLATE VI



A51

114 cm.—109 cm.

DON JOSE ECHEGARAY Y EIZAGUIRRE

PLATE VII



A44

61 cm.-49.5 cm.

JOSEPH FLORIMOND, DUKE OF LOUBAT



A151

91 cm.-111.5 cm.

DON ANTONIO GARCIA

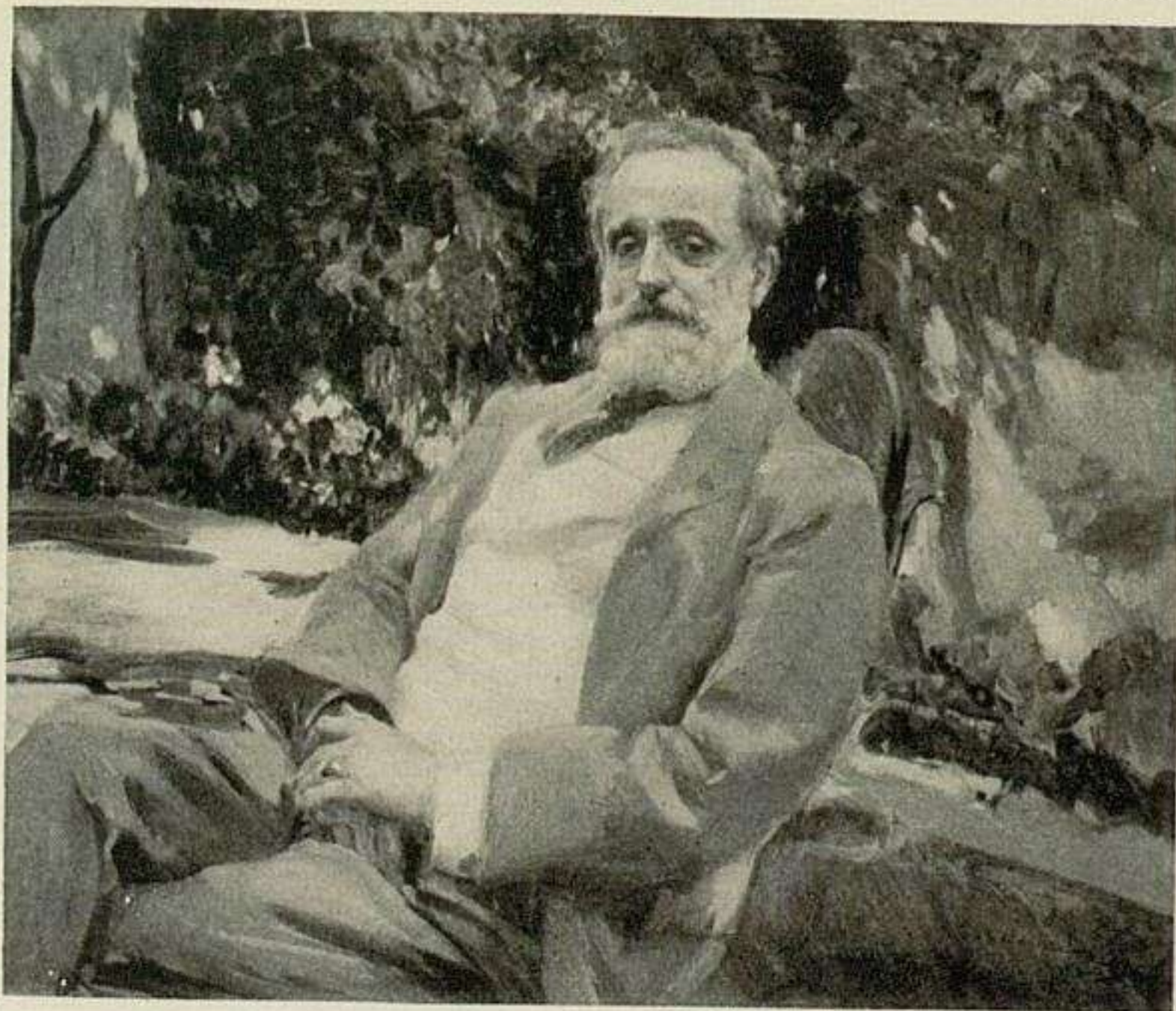
PLATE IX



A43

60 cm.-54 cm.

DON JOSE GESTOSO Y PEREZ



A36

96 cm.-113 cm.

DON RAIMUNDO DE MADRAZO Y GARRETA



A27

63 cm. - 73.8 cm.

MARIA AND HER GRANDMOTHER



A30

95 cm.-59 cm.

DON JOSE RAMON MELIDA Y ALINARI

PLATE XIII



A50

112 cm.-77.7 cm.

DON MARCELINO MENENDEZ Y PELAYO

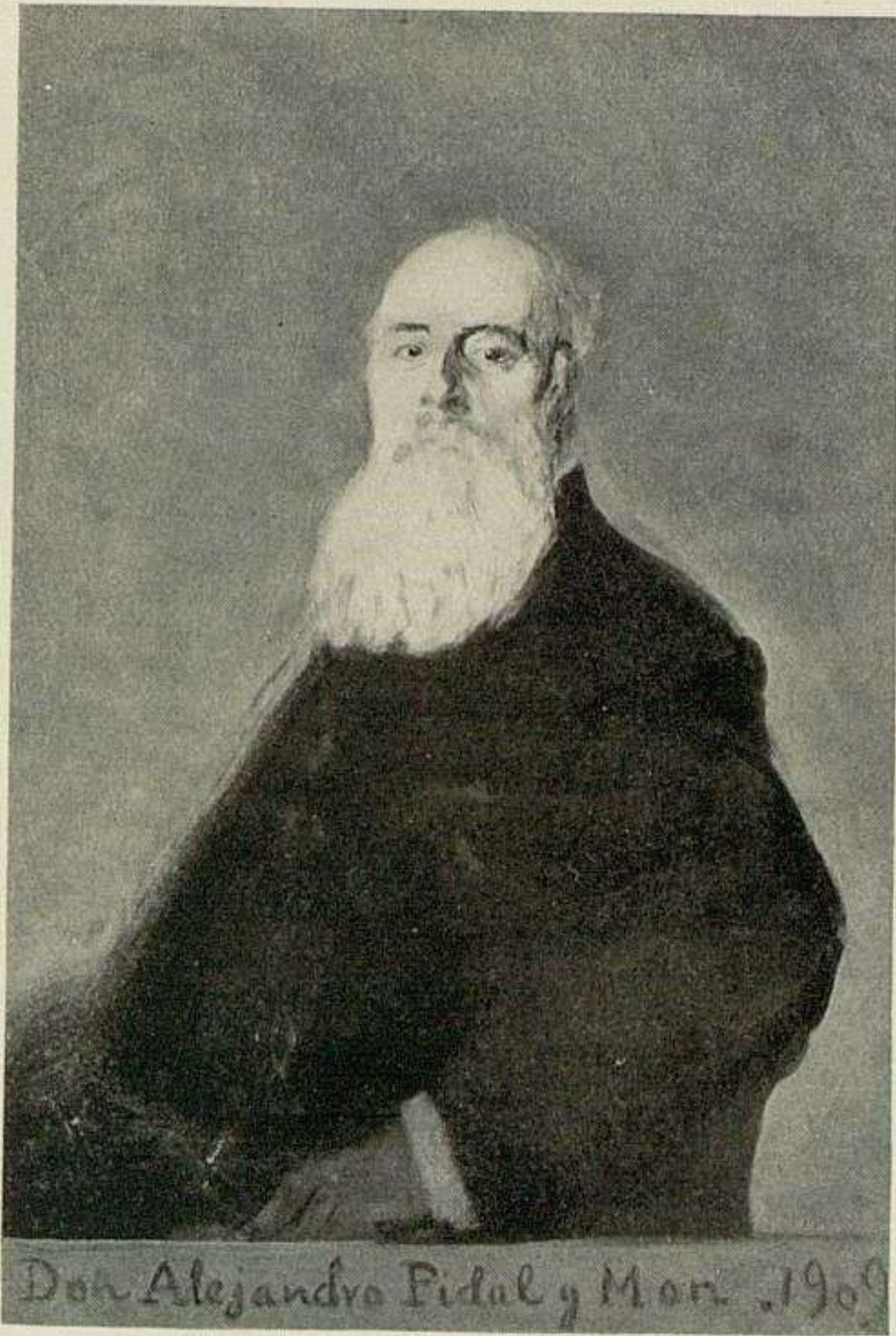
PLATE XIV



A47

108.8 cm.—113.8 cm.

DON BENITO PEREZ GALDOS



A54

110 cm.-75 cm.

DON ALEJANDRO PIDAL Y MON

PLATE XVI



A34

127 cm.-99 cm.

CHANDLER ROBBINS

PLATE XVII



A294

184.8 cm.-95.8 cm.

SEÑORA DE SOROLLA IN A SPANISH
MANTILLA

PLATE XVIII



A305

150 cm.-121 cm.

SEÑORA DE SOROLLA IN WHITE

PLATE XIX



A46

63.3 cm.-50.8 cm.

BENIGNO DE LA VEGA-INCLAN Y FLAQUER,
MARQUIS OF VEGA-INCLAN

MUSEO S

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SOROLLA

while attending classes in dra local school for artisans where off every prize. Encouraged by t aptitude of his nephew, who w become one of Spain's foreme Señor Piqueres finally permitted the age of fifteen, to enter the A Fine Arts of San Carlos, Valenci devoted himself to the study o won, almost immediately, the for colour, drawing from the r perspective. It was about this keen friendship developed betw and Don Antonio García, a v Valencian photographer who b artist's patron and whose daught Sorolla subsequently married. period of his training at the Ac artist made three visits to Mac his visits being for the purpose the masterpieces of Velázquez a in the *Museo del Prado*.

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