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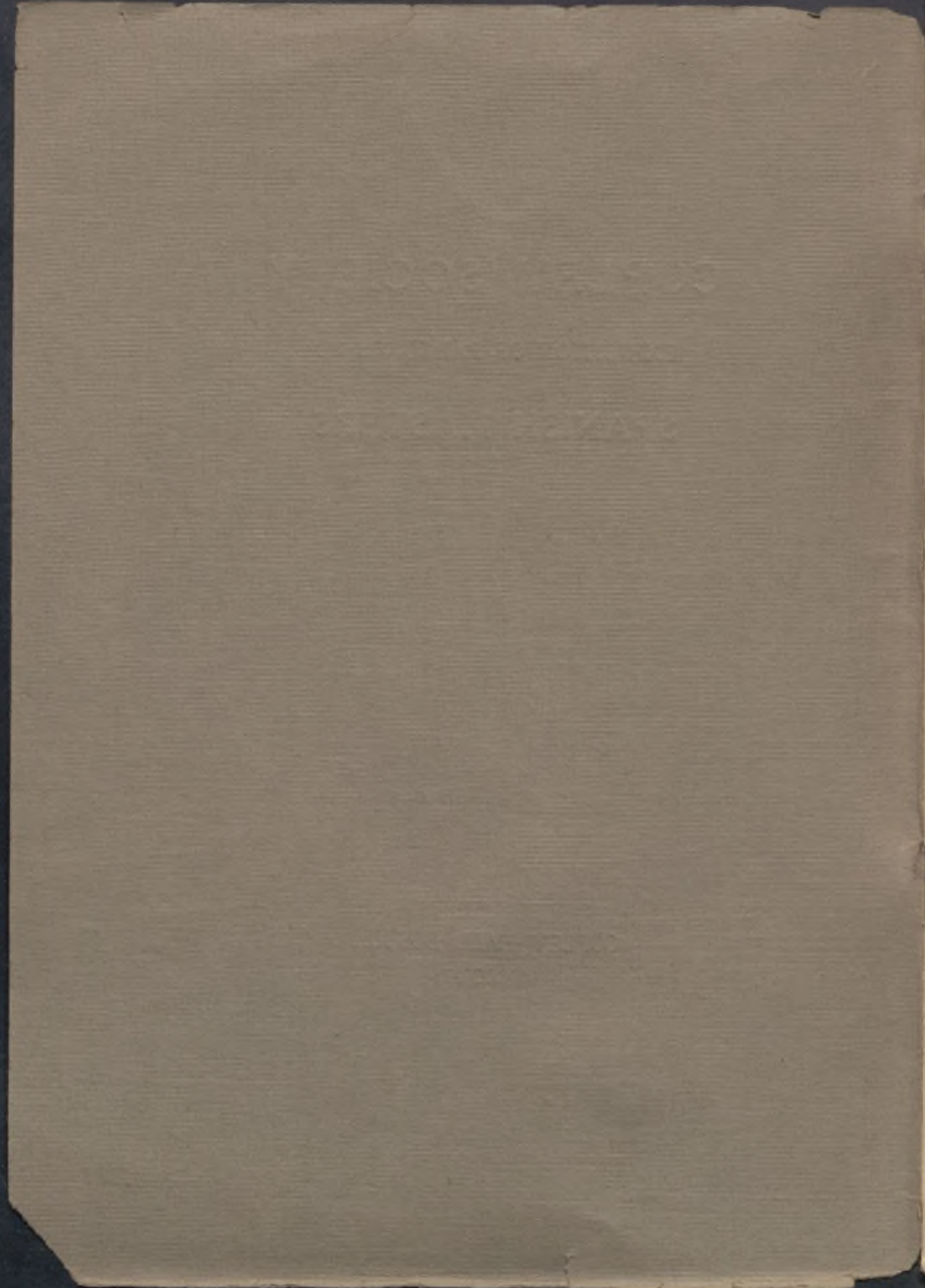
EXHIBITION OF PAINTINGS BY

SPANISH MASTERS

COPLEY HALL, BOSTON

MDCCCXII





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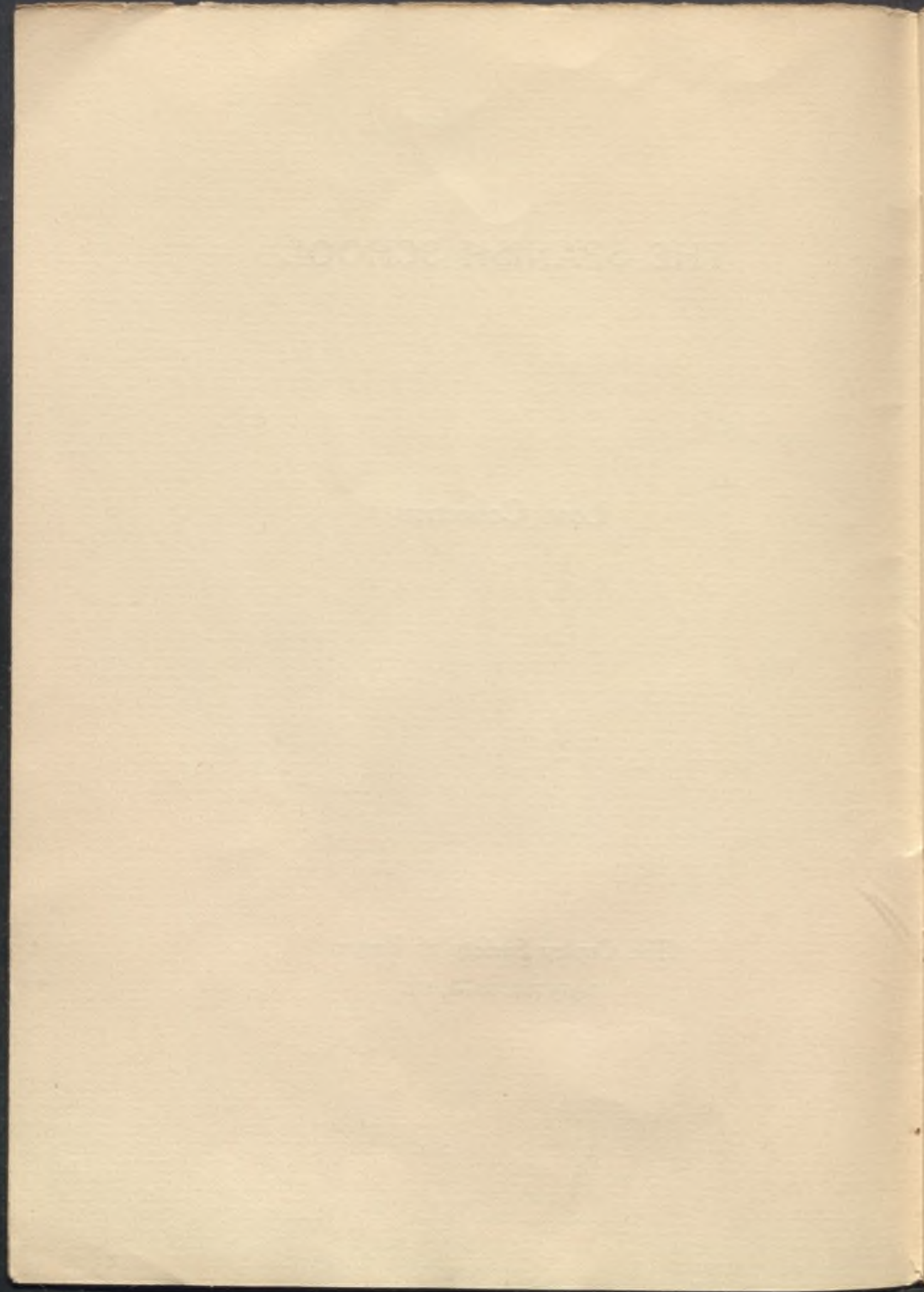
R.73533

THE SPANISH SCHOOL

Loan Collection

The Copley Society of Boston

Copley Hall, March, 1912



THE SPANISH SCHOOL.

The art of Spain has a grim splendor and a stately dignity which seldom descends to the trivial, and a pride of bearing, apparent even when the subject is commonplace, associated with a directness of expression that disdains petty mannerisms. At the time when elsewhere in Europe the art of painting was fast becoming bound with conventions of technique and subject, the Spanish masters worked with freedom and with sincere study of realities. Early inspired by the Italians, even the primitive masters in Spain painted with a breadth that ignored traditions, and in the seventeenth century the great masters of Spain excelled all others in the courage of their work, the force of their composition, the depth of their tones. Especially have they been masters of technique,—of a dexterous skill with the brush coincident with subtle and keen observation and the power of direct and simple expression. With the exception of Murillo, they have preferred strength to sentiment, even at times to the point of brutality. Vigor is as inherent in the work of Velazquez, of Ribera, and of Zurbaran and Goya, as it is in the Sibyls of Michel Angelo,—vigor which is sometimes akin to bravura; and the modern Spanish painters Zuloaga, Sorolla y Bastida, and Villegas have similar tendencies, though others,

such as Fortuny, Zamacois, and Madrazo, who have been influenced by study in Paris, have worked with minute detail and represented subjects of greater vivacity. Color, at times morose, often gleams with enhanced splendor in contrast to sombre backgrounds, and comedy flashes from the midst of tragic surroundings.

The Spanish masterpieces impress by an exposure of the subject so thorough, so frank, with so great a disdain for amelioration, that the effect seems often cruel, and at the same time there is so subtle a sense of values, so great a skill in portrayal, that the graces of the art seem to be unnecessary and out of place. Grim and sardonic, vigorous and splendid, with truth, arrogant in manner and in color, and with great dignity, the art of Spain is distinctive.

PAINTINGS

At the end of the catalogue will be found short notes, referring to the different schools and the artists represented.

1.—PORTRAIT DU GÉNÉRAL X

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE
(1746-1828)

Lent by Messrs. Durand-Ruel & Sons, New York

2.—OLD MAN WITH STAFF

ZURBARAN, FRANCISCO (1598-1662)

Lent by Mrs. William C. Endicott

3.—ANGEL WITH CROWN

ESPINOSA, JACINTO GERONIMO DE (1600-1680)

Lent by the Ehrich Galleries, New York

4.—MADONNA

MURILLO, BARTOLOMEO ESTEBAN (1618-1682)

Lent by Miss Fanny P. Mason

5.—NUNC DIMITIS

RIBERA, JOSÉ (IL SPAGNOLETTO) (1588-1656)

Lent by Mr. Robert C. Lowry

6.—A BEGGAR BOY

ANTOLINEZ Y SARABIA, FRANCISCO
(1644-1700)*Lent by the Ehrich Galleries, New York*

7.—FLIGHT INTO EGYPT

COLLANTES, FRANCISCO (1599-1666)

*Lent by Mr. George A. Hearn, New York*8.—PORTRAIT OF THE INFANTA ISABELLA
CLARA EUGÉNIA, GOVERNESS OF THE
LOW COUNTRIES

DE LA CRUZ PANTOJA, JUAN (1623)

From Blenheim Palace Collection

Lent by Messrs. R. C. & N. M. Vose

9.—THE GAME, "LA MAIN CHAUDE"

HERRERA, THE YOUNGER

From Collection of Senator Maurice Colin, Algiers

Lent by Dr. Paul Mersch, Paris, France

10.—A SAINT OF SEVILLE

ZURBARAN, FRANCISCO (1598-1662)

Lent by the Ehrich Galleries, New York✓ 11.—MARIA LUISA OF PARMA, QUEEN OF
CHARLES IV OF SPAINGOYA Y LUCIENTES, FRANCISCO JOSÉ DE
(1746-1828)*Lent by the Ehrich Galleries, New York*

12.—THE ANNUNCIATION

ESCALANTE, JUAN ANTONIO (1630-1670)

(Signed, 1653)

From Collection of F. Pasqual, Madrid

Lent by the Ehrich Galleries, New York

13.—"THE GIRL IN RED"

(Portrait of a young Spanish noblewoman)

COELLO, ALONZO SANCHEZ (1513-1590)

Lent by Mrs. Philip Lydig, New York

14.—ST. STEPHEN

MURILLO, BARTOLOMEO ESTEBAN (1618-1682)

Lent by the Ehrich Galleries, New York

15.—CARDINAL ZUIROGA

EL GRECO (DOMENICO THEOTOCOPULI)
(1548-1625)

Lent by Mr. Henry C. Frick, New York

✓ 16.—ST. IGNATIUS DE LOYOLA

ZURBARAN, FRANCISCO (1598-1662)

Lent by the Ehrich Galleries, New York

17.—EL ESPOLIO

EL GRECO (DOMENICO THEOTOCOPULI)
(1548-1625)

*Lent by Messrs. Eugene Glaenzer & Co.,
New York*

18.—ISABELLA CLARA EUGÉNIA, INFANTA
OF SPAIN, WIFE OF THE ARCHDUKE
OF AUSTRIA

COELLO, ALONZO SANCHEZ (1513-1590)

From Collection of Count Lomellini, Genoa

Lent by the Ehrich Galleries, New York

19.—PORTRAIT OF A VENETIAN OFFICER

Attributed to VELAZQUEZ

From the Collection of the Gratanego Family,
Venice*Lent by the Ehrich Galleries, New York*

20.—HEAD OF CHRIST

EL GRECO (DOMENICO THEOTOCOPULI)
(1548-1625)*Lent by Mrs. Frank Gair Macomber*

21.—THE DESCENT FROM THE CROSS

TRISTAN, LUIS (1586-1640)

Lent by the Ehrich Galleries, New York

22.—PORTRAIT

RIZI, JUAN (1595-1675) Dated 1623
(Known as Fray Juan Rizí)

From the Stanford White Collection

Anonymous

23.—PORTRAIT OF A MONK

EL GRECO (DOMENICO THEOTOCOPULI)
(1548-1625)

From Collection of Don Pablo Bosch, Madrid

Lent by the Ehrich Galleries, New York

24.—CAPRICE (Water Color)

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE
(1746-1828)

From the Duke d'Ossuna Collection

From the Dupuy de Lome Collection

Anonymous

25.—PORTRAIT OF A LADY

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE
(1746-1828)

Lent by Mr. Leon Hirsch, New York

26.—L'ANNONCIATION

EL GRECO (DOMENICO THEOTOCOPULI)
(1548-1625)

Lent by Messrs. Durand-Ruel & Sons, New York

27.—A SAINT

PEREDA, ANTONIO (1599-1669)

Anonymous

28.—EQUESTRIAN PORTRAIT OF THE DUKE
OF OLIVARES (School of Velazquez)

Lent by Mr. J. T. Coolidge, Jr.

29.—ST. PETER HOLDING BOOK

RIBERA, JUSEPE DE (1588-1656)

Bought in 1853 at the sale of Louis Philippe,
King of France.

Lent by Mr. Charles A. Walker

30.—THE PHILOSOPHER

(SCHOOL OF RIBERA)

Lent by Messrs. R. C. & N. M. Vose

31.—ST. FRANCIS OF ASSISI

EL GRECO (DOMENICO THEOTOCOPULI)
(1548-1625)

From Collection of Baron Grandherr, Munich

Lent by the Ehrich Galleries, New York

32.—CAPRICE (Water Color)

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE
(1746-1828)

From the Duke d'Ossuna Collection

From the Dupuy de Lome Collection

Anonymous

33.—PORTRAIT OF A WOMAN

ARTIST UNKNOWN (School of Seville)

Lent by Mr. E. S. Mansfield

34.—THE LUTE PLAYER

Attributed to VELAZQUEZ

Lent by Mr. E. S. Mansfield

35.—HEAD OF ST. CATHERINE

ZURBARAN, FRANCISCO (1598-1662)

Lent by Mr. Alphonse Jongers, New York

36.—MONK

EL GRECO (DOMENICO THEOTOCOPULI)
(1548-1625)*Lent by Mrs. Philip Lydig, New York*

37.—ST. JOHN

EL GRECO (DOMENICO THEOTOCOPULI)
(1548-1625)*Lent by Mr. E. S. Mansfield*

38.—CONSUMATUM EST

ARANDA, JOSÉ JIMÉNEZ (1837-1903)

Lent by the Hispanic Society of America, New York

- 39.—DON JOHN OF AUSTRIA
CARREÑO, JUAN DE MIRANDA
Lent by Mr. Arthur Astor Carey
- 40.—SKETCH
GOYA Y LUCIENTES, FRANCISCO JOSÉ DE
(1746-1828)
Lent by Mr. Horatio G. Curtis
- 41.—PORTRAIT OF DON FRAY MIGUEL
FERNANDEZ
GOYA Y LUCIENTES, FRANCISCO JOSÉ DE
(1746-1828)
Lent by the Worcester Art Museum, Worcester
- 42.—ST. JEROME
RIBERA, JOSÉ DE (1588-1656)
(Signed Jusepe de Ribera es panol F 1642)
Lent by Mrs. Frank Gair Macomber
- 43.—A SPANISH NOBLEMAN
MORO, ANTONIO (1512-1588)
Lent by Mr. Arthur D. Little

- 44.—PORTRAIT OF A SPANIARD OF BRUGES
MORO, ANTONIO (1512-1588)

Lent by Mrs. Philip Lydig, New York

- 45.—A SAINT
ZURBARAN, FRANCISCO (1598-1662)

Anonymous

- 46.—TEMPTATION
MURILLO, BARTOLOMEO ESTEBAN (1618-1682)

Lent by Mr. E. S. Mansfield

- 47.—PORTRAIT OF THE ARTIST
ANTOLINEZ, JOSÉ (1639-1676)

Lent by the Ehrich Galleries, New York

- 48.—L'INFANTE ISABELLE-CLAIRE-EU-
GENIE, DAUGHTER OF PHILIP II,
ARCHDUCHESS ISABELLA, REGENT
OF THE NETHERLANDS

This princess was the daughter of Philip II of Spain, and married the Archduke Albert, and was the Regent of the Netherlands and the patron of Peter Paul Rubens.

SANCHEZ-COELLO, ALONZO (1515-1590)

Lent by Mr. George A. Hearn, New York

49.—PORTRAIT OF A WOMAN

(Spanish School.) Possibly by VELAZQUEZ

Lent by Mr. Frank Dweneck, Covington, Ky.

50.—PHILIP IV OF SPAIN

VELAZQUEZ, DIEGO RODRIGUEZ DE SILVA Y
(1599-1660)*Lent by Museum of Fine Arts, Boston*

51.—LA MARQUISE DE SAN ANDRES

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE
(1746-1828)*Lent by Messrs. Durand-Ruel & Sons, New York*

52.—"COUNT ORGOZ"

EL GRECO (DOMENICO THEOTOCOPULI)
(1548-1625)*Lent by Mr. Robert Shaw Minturn, New York*

53.—A BEGGAR

GOMEZ, SEBASTIEN (1646-1682)

Lent by the Ehrich Galleries, New York

54.—QUEEN MARIANE OF AUSTRIA
 DEL MAZO
*Lent by Messrs. E. Gimpel & Wildenstein,
 New York*

55.—THE NATIVITY
 MURILLO, BARTOLOMEO ESTEBAN (1618-1682)
 From the Collection of Baron Tetada, Seville
Lent by Mr. T. B. Walker, Minneapolis, Minn.

56.—A SAINT
 RIBERA, JUSEPE (1588-1656)
 From Collection of Lord Ashburton
Lent by the Ehrich Galleries, New York

57.—FEMME EN BONNET BLANC
 MORO, ANTONIO (1512-1588)
Lent by Messrs. Durand-Ruel & Sons, New York

58.—PORTRAIT OF A SPANISH WOMAN OF
 BRUGES
 MORO, ANTONIO (1512-1588)
Lent by Mrs. Philip Lydig, New York

- 59.—JUAN MANUEL ALVAREZ DE FARIA
GOYA Y LUCIENTES, FRANCISCO JOSÉ DE
(1746-1828)

Lent by Mr. George A. Hearn, New York

- 60.—THE MAGDALENE
MURILLO, BARTOLOMEO ESTEBAN (1618-1682)
This picture was engraved by Raphael
Morghen, 1801-

Lent by Mr. William Skinner, New York

- 61.—ST. JEROME
RIBERA, JUSEPE DE (1588-1656)

Lent by Mr. E. S. Mansfield

- 62.—PORTRAIT OF A GENTLEMAN
EL GRECO (DOMENICO THEOTOCOPULI)
(1548-1625)

Lent by Dr. John E. Stillwell, New York

- 63.—PORTRAIT
DEL MAZO MARTINEZ, JUAN BAUTISTA
(1612-1667)

From the Collection of Marcel von Nemes,
Budapest, Hungary

Anonymous

64.—PORTRAIT OF AN ARCHITECT

RIBERA, JUSEPE DE (1588-1656)

Lent by Dr. John E. Stillwell, New York

65.—SKETCH OF A MAN AND GIRL

ARTIST UNKNOWN

Lent by the Ehrich Galleries, New York

66.—ANGEL WITH FLOWERS

ESPINOSA, JACINTO GERONIMO DE (1600-1680)

Lent by the Ehrich Galleries, New York

67.—PORTRAIT OF THE ARTIST

MURILLO, BARTOLOMEO ESTEBAN (1618-1682)

Lent by Mr. Henry C. Frick, New York

68.—PORTRAIT D'ISIDORO MAIQUEZ, Comédien

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE
(1746-1828)*Lent by Messrs. Durand-Ruel & Sons, New York*

69.—MADONNA AND CHILD

MORALES, LUIS DE (1509-1586)

Lent by the Ehrich Galleries, New York

70.—QUEEN MARIANA

CARREÑO, JUAN DE MIRANDA

From the Duke d'Ossuna Collection

From the Jesuits' College of Madrid

Lent by Mrs. Frank Gair Macomber

71.—HEAD

DE MORALES, LUIS (1509-1586)

Attributed

Lent by Messrs. R. C. & N. M. Vose

72.—PORTRAIT OF A LADY

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE

(1746-1828)

Lent by Lady Drummond, Montreal

73.—"PEPE-ILLO," BULL-FIGHTER

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE

(1746-1828)

Lent by Lady Drummond, Montreal

- 74.—COURSE DE TAUREAUX
 CANALS Y LLAMBÍ, RICARDO. 1876—
 (Contemporary)
Lent by Messrs. Durand-Ruel & Sons, New York
- 75.—THE TWO SISTERS
 SOROLLA Y BASTIDA, JOAQUÍN. 1863—
 (Contemporary)
Lent by the Art Institute of Chicago
- 76.—INTERIOR OF TOBACCO FACTORY, SE-
 VILLE
 CANALS Y LLAMBÍ, RICARDO. 1876—
 (Contemporary)
Lent by Mr. Desmond FitzGerald
- 77.—MA COUSINE
 ZULOAGA, IGNACIO (Contemporary)
Lent by Mr. George R. Fearing, Jr.
- 78.—BALCONY SCENE
 CANALS Y LLAMBÍ, RICARDO. 1876—
 (Contemporary)
Lent by Mrs. Frank Gair Macomber

- 79.—DANS LES COULISSES
 CANALS Y LLAMBÍ, RICARDO. 1876-
 (Contemporary)
Lent by Messrs. Durand-Ruel & Sons, New York
- 80.—A MATEADOR
 MESQUITA, F. L.
Lent by Messrs. R. C. & N. M. Vose
- 81.—AFTER THE BATH
 SOROLLA Y BASTIDA, JOAQUÍN. 1863-
 (Contemporary)
Lent by the Hispanic Society of America, New York
- 82.—LA CHÛTE DU PICARDO, SEVILLE
 CANALS Y LLAMBÍ, RICARDO. 1876-
 (Contemporary)
Lent by Mr. Desmond FitzGerald
- 83.—THE MILL STREAM
 SANCHEZ-PERRIER (Contemporary)
Lent by Mrs. Francis L. Coolidge

84.—A SPANISH GYPSY

MESQUITA, F. L.

Lent by Messrs. R. C. & N. M. Vose

85.—A MOORISH STREET

FORTUNY Y CARBO, MARIANO JOSÉ MARIA
(1838-1874)*Lent by Mrs. Roland C. Lincoln*

86.—LA DANSE

CANALS Y LLAMBÍ, RICARDO. 1876-
(Contemporary)*Lent by Messrs. Durand-Ruel & Sons, New York*

87.—MRS. IRA NELSON MORRIS AND CHILDREN

SOROLLA Y BASTIDA, JOAQUÍN. 1863-
(Contemporary)*Lent by Mr. Ira Nelson Morris, Chicago*

88.—BULL-FIGHT IN A PUBLIC SQUARE

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE
(1746-1828)*Lent by Mr. Victor G. Fischer, New York*

CV

89.—SAN ILDEFONSO

EL GRECO (DOMENICO THEOTOCOPULI)
(1548-1625)

Copied and Lent by Miss Nelly Harvey, New York

90.—SPANISH GYPSIES

WSSEL, MANUEL DE GUIMBARDA

Lent by Miss Ellen M. Shumway

91.—HEAD OF A SPANISH WOMAN OF
GRANADA

RIBERA, P. (Contemporary)

Lent by Mr. Eben D. Jordan

92.—WHITE BIRCHES

SANCHEZ-PERRIER (Contemporary)

Lent by Mrs. David Crocker

93.—PORTRAIT OF MRS. EDWARD SHEARSON

MADRAZO Y GARRETA, RAIMUNDO

Lent by Mr. Edward Shearson, New York

- 94.—ALONG THE RIVER
 PERRIER, EMILIO SANCHEZ (Contemporary)
Lent by Mr. Eben D. Jordan
- 95.—BEACH OF BIARRITZ
 SOROLLA Y BASTIDA, JOAQUÍN. 1863-
 (Contemporary)
Lent by Mr. George S. Keyes
- 96.—BEACH OF VALENCIA AND FISHING-
 BOATS
 SOROLLA Y BASTIDA, JOAQUÍN. 1863-
 (Contemporary)
Lent by Mr. George S. Keyes
- 97.—SEÑORA DE SOROLLA
 SOROLLA Y BASTIDA, JOAQUÍN. 1863-
 (Contemporary)
Lent by the Hispanic Society of America, New York
- 98.—THE MARKET-PLACE
 ARANDA, JOSÉ JIMÉNEZ (1837-1903)
Lent by Mr. Eben D. Jordan

- 99.—LOCUTORIO
 SOROLLA Y BASTIDA, JOAQUÍN. 1863-
 (Contemporary)
Lent by Mr. William P. Blake
- 100.—PLAZA DE VALENCIA
 SOROLLA Y BASTIDA, JOAQUÍN. 1863-
 (Contemporary)
Lent by Mr. William P. Blake
- 101.—PORTRAIT OF MRS. THAYER
 MADRAZO Y GARRETA, RAIMUNDO. 1841-
 (Contemporary)
Lent by Estate of Nathaniel Thayer
- 102.—FISHING-BOATS ON BEACH, VALENCIA
 SOROLLA Y BASTIDA, JOAQUÍN. 1863-
 (Contemporary)
Lent by Mr. George S. Keyes
- 103.—INTERIOR OF A CABARET (Pastel)
 CANALS Y LLAMBÍ, RICARDO. 1876-
 (Contemporary)
Lent by Mr. Frank Gair Macomber, Jr.

- 104.—GARDEN OF VALENCIA
 SOROLLA Y BASTIDA, JOAQUÍN. 1863-
 (Contemporary)
Lent by Mr. George S. Keyes
- 105.—PORTRAIT OF MR. IRA NELSON MORRIS
 SOROLLA Y BASTIDA, JOAQUÍN. 1863-
Lent by Mr. Ira Nelson Morris, Chicago
- 106.—PORTRAIT
 ZULOAGA, IGNACIO (Contemporary)
Lent by Mr. George R. Fearing, Jr.
- 107.—MLLE. BRÉVAL IN "CARMEN"
 ZULOAGA, IGNACIO. 1870-
 (Contemporary)
Lent by the Hispanic Society of America, New York
- 108.—DANCING GIRL (Pastel)
 CANALS Y LLAMBÍ, RICARDO. 1876-
 (Contemporary)
Lent by Mr. Desmond FitzGerald

GOYA

ETCHINGS WITH AQUATINT

Goya was born in the year 1746 at Fuenta de Toda, a little village situated in the province of Aragon, at no great distance from Saragossa. He came of vigorous country stock: his people had lived on the soil, and had drawn health and strength from the earth for generations. Goya's fundamental characteristics are his vitality and common sense. Had he not possessed these in unusual measure, he would have ended his life in the mad-house, whereas he retired peacefully, after having been court painter for many years, and lived to a grand old age. It was his strong common sense which enabled him to keep his head in the highest places and under the most alluring temptations, to which a youth can be exposed. Had it not been for this fund of common sense, he could never have reflected so justly and so profoundly upon his experience, and drawn from it the material for his sketches without showing something of a diseased imagination. Goya is sane at the bottom, in contradistinction to Meryon, who was mad. Goya looked out on the world with a firm heart and an honest mind, and pictured the dreadful things he saw with a steady hand. He relates the actual facts of human existence unblushingly, and asks: "What do you intend to do about a world of asses and villains? You must live with them; but will you submit to superstition and sink deep into the slough of licentiousness? Will you save yourself, or will you be crushed by the inexorable

doom which, like a great stone, is inclining over you?" See plate No. 59.

Goya's irony and satire are of the most trenchant and most bitter kind, but they spring from a sane point of view. He sees the evil with reference to possibilities of good; he has an ideal of what man should be.

The story of Goya's life is of adventures as thrilling as Don Juan's, and his reflections on life are really important. The prints which make up this little exhibition are vivid pictures of debased human nature. We see before our eyes the vile abuses to which the body is subjected. We behold the desecration of the soul in gross forms of superstition. But Goya holds firmly to the belief that, when men come to use their reason, they will feel an honest indignation rise up in their hearts and will revolt against the vices which destroy the human race. Witchcraft and wickedness are brought by Goya's art into the strong light of day in the hope of reformation.

The earliest etchings of Goya are plates after Velazquez, about sixteen in number, one of which is exhibited,—“Philip III on Horseback.”

The Caprices are eighty in number. The plates were first etched and afterwards aquatint was added. Thirty of these subjects are exhibited. The prints show the frank brutality of Goya's nature. His genius reveals itself in the art, with which he has made ugliness expressive of vice. We feel a nameless terror as we look at these prints and behold the horrible shapes and contorted forms into which the human will has writhed and twisted itself. We seem to see the

depths of man's possible fall. Goya turns the light of reason into the dark caverns of superstition and ignorance, and exposes to view loathsome hypocrisy, drivelling imbecility and all the shams of humbug. His achievement may be likened to the feat of Hercules in cleaning out the Augean stables. The artist has strong nerves, nor do the coarse fibres of his nature give way to the terrific strain put on them. It is we who shiver and are afraid, not Goya. The comments which will be found on the mat of each print in this series of the "Caprices" are translations of Goya's own.

Unfortunately, the artist has left no commentaries for the Proverbs or Sueños (dreams), as Goya calls them. Of these there are eighteen plates, seven of which are exhibited. The meaning of these "dreams," or nightmares, is darkly hidden, and no satisfactory explanation that I know of is to be found.

The Bull-fights speak for themselves. They were first published by Goya in 1815. There are thirty-three plates, eight of which are exhibited. Goya made another famous series of etchings, called "Disasters of War." None of these plates are exhibited. The subjects are gruesome and terrible. A fine set of the "Disasters of War" will be found in the Boston Museum of Fine Arts.

THIRTY SUBJECTS FROM THE CA-
PRICES

FOUR SUBJECTS FROM THE BULL-
FIGHTS

SEVEN SUBJECTS FROM THE PROVERBS

"PHILIP III ON HORSEBACK"

(Etching after Velasquez)

Lent by Mr. Francis Bullard

RIBERA

TWO ETCHINGS BY RIBERA

Lent by Mr. Francis Bullard

SPANISH TILE

ARMS OF CHRISTOPHER COLUMBUS
XVTH CENTURY DELLA ROBBIA, RONDINELLI

JEREZ DE LA FRENTERA

CHARLES V.

FERDINAND AND ISABELLA

MENDINACELLI

Lent by Messrs. H. C. Watson & Co., New York

NOTES

The early painters in Spain, the so-called primitives, in the fifteenth century derived their inspiration at first from Italy and later, after the visit of Jan Eyck to Spain, from the art of the Netherlands, but in the latter part of the sixteenth century the Spanish painters developed distinctive character. In Toledo between 1548 and 1625 the Greek Domenico Theotocopuli, called El Greco, painted with marked individuality, and was followed by his pupil, Luis Tristan.

Valencian School:

In the northeast at Valencia Juan de Juanes, an admirer of the Italians, established the Valencian School, and was succeeded by Ribalta (died 1648), Espinosa, 1600-1680, and José de Ribera, 1588-1656.

Sevillian School:

Early in the seventeenth century the Sevillian School arose under Juan de Castillo and the greater master, Francisco Pacheco, whose successors were Zurbaran, 1598-1662, Murillo, 1618-1682, and Alonzo Cano, 1601-1667.

School of Madrid:

The school of painters in Madrid, destined to be the greatest of all the schools because of court favor, in addition to work for religious orders upon which the other schools were mainly dependent, began with the establishment of the court at Madrid by Philip II in 1561, and lasted through the reigns of Philip II, Philip III, and Philip IV. The court painters necessarily devoted most of their time to portraiture, and portraits of reigning sovereigns and nobles were made by them for every town and city in Spain. Portraiture presupposes realism, which was in accord with the tendencies of the time.

Philip II called to his court Antonio Moro, of Utrecht (1512-1588), who had been court painter to Charles V in Flanders, and Moro, though at first following the Flemish manner, soon broadened his individual art by studying the Venetian examples at Madrid. He was succeeded by his pupil Alonzo Sanchez Coello (died 1590), and he in his turn by Juan Pantoja de la Cruz (1551-1610), who was court painter for Philip III. During the reign of this latter prince there was a decadence in the art of Spain, but under Philip IV there occurred the greatest epoch of Spanish art, in the work of Velazquez, his son-in-law Mazo, Fray Juan Rizi, Don Juan Carreño, and Antolinez.

Then ensues a long period of inaction until, in the latter part of the eighteenth century, Goya becomes pre-eminent.

The modern Spanish painters have learned their art

in Paris, and are influenced by the French masters, but have also marked individuality.

MORALES, LUIS (called Il Divino). Born at Badajoz, 1509; died 1586. Of the School of Estramadura.

His work, somewhat archaic in manner, and showing the influence of Leonardo da Vinci, is markedly individual.

EL GRECO (Domenico Theotocopuli, called El Greco). Born in Crete about 1548; died 1625.

He led a secluded life in Toledo, where he painted with strong individuality. His work expresses his character, vehement, revolutionary, and often extravagant. He simulated the technique of Titian, under whom it is assumed that he studied, and his coloring is strongly influenced by the carmine and silver tones of Tintoretto. His work has spasmodic vigor and realism.

TRISTAN, LUIS. Born in Toledo, 1594; died 1649.

A pupil of El Greco, under whom he gained facility and freedom of technique, but never approached El Greco's courage and audacity. His work slightly influenced Velazquez.

School of Valencia:

ESPINOZA, JACINTO GERONIMO DE. Born in Cocentagna in 1600; died in Valencia, 1680.

Studied under Francesco Ribalta and in Italy. His work, of which there is much in the churches of Valencia, shows the influence of the Umbrian School.

RIBERA, JOSÉ DE (called Il Spagnoletto). Born at Xativa in 1588; died at Naples, 1656.

Began his studies in Valencia under Ribalta, and later went to Italy and was influenced by Caravaggio. His work is characterized by free technique, forcible and expressive modelling, and broad light and shade. His subjects, sad and morose, are often unpleasant, but not repulsive. He was most prolific in work and painted a vast number of canvases.

School of Seville:

ZURBARAN, FRANCISCO. Born at Fuento di Cantos, 1598; died Madrid, 1662.

A pupil of Juan di Roelas at Seville, where are to be found his best works. His art was one of great nobility and simplicity, vigorous, decorative, and with masterly drawing. He was not a great colorist, but was especially skilful in his treatment of white draperies and of the heavy folds of ample robes.

MURILLO, BARTOLOMÉ ESTEBAN. Born in Seville, 1617; died 1682.

A pupil of Juan di Castillo.

One of the best known of the Spanish masters, and popular for his agreeable color, the sentiment of his work, and the agreeable quality of his tone. The characteristic softening of one color into another and the blending of contrasting adjacent tones differentiate his work from most painters of his time. He was evidently influenced by Andrea del Sarto.

He founded an academy of art in Seville in 1658.

GOMEZ, SEBASTIAN. Died 1682.

The mulatto slave of Murillo, who was devoted to his master and copied his methods so well that some of his work has been ascribed to Murillo.

CANO, ALONZO. 1601-1667.

Painter, sculptor, architect, pupil of Pacheco. His work resembles that of Murillo, with whom he studied. He was more of a sculptor than a painter, and was strongly classical in his taste.

School of Madrid:

MORO, ANTONIO. Born in Utrecht, 1512; died 1588.

His early work was influenced by the Netherland masters. He became portrait painter to Charles V in Flanders, and went to the court of Philip II in

Spain, was strongly influenced by the Titians in Madrid, painting with Venetian splendor combined with Spanish severity, and became one of the greatest of portrait painters.

COELLO, ALONZO SANCHEZ. Born at Benifayro; died at Madrid, 1590.

Pupil of Moro. He became court painter to Philip II. His work is painstaking, correct in drawing and strong in character.

CRUZ, JUAN PANTOJA DE LA. Born at Madrid, 1551; died 1610.

Pupil of Coello. Painted for Philip II and Philip III.

VELAZQUEZ, DON DIEGO. Born in Seville, June 6, 1599; died 1660.

Pupil of Pacheco, at the age of twelve, and, it is also thought, was influenced by Francisco de Herrera, the Elder. In 1625 Pacheco introduced him to the court of the young Philip IV, and he soon became court painter. He visited Italy in 1629 and again in 1649. His work, at first most painstaking in literal delineation, faithful representation, and sober in color, becomes in his later manner of great nobility, and full of color, especially characteristic and unmistakable for his fine harmonies in gray. He is one of the greatest of all masters of painting.

MAZO, JUAN MARTINEZ. Born 1612; died 1667.

Pupil and son-in-law of Velazquez, an admirable painter, second only to his master, whose manner he so closely follows that his work has often been ascribed to Velazquez.

PEREDA. Born 1599 in Valladolid; died 1669.

Pupil of Pedro de las Cuevas, noted for his originality and masterly technique. His work had no resemblance to the School of Velazquez, but somewhat resembled that of Ribera.

RIZI, FRAY JUAN. Born in Madrid, 1595; died in Rome, 1675.

Son of Antonio Rizzi, of Bologna, who was a pupil of Zucchero.

Juan Rizzi was a pupil of Fray Juan Bautista Mayno, and became a Benedictine monk at Monserrat, 1626; later went to Rome and joined the monks at Monte Cassino. He painted for all the houses of his order, and was a strong realist, exact in portraiture and simple in technique. He founded his style on that of Velazquez.

COLLANTES, FRANCISCO. 1599-1656.

A pupil of Carducho, who painted decorative pictures, with large figures, on beautiful color. His work was influenced by Bassano.

CARREÑO, DON JUAN DE MIRANDA.
Born 1614; died 1685.

Educated in School of Pedro de las Cuevas and under Bartolome Roman. Appointed court painter by Philip IV about 1651. He made many portraits of the sovereigns, especially of the queen mother. His work was uneven in quality, but interesting in composition. He painted many subject pictures.

HERRERA, FRANCISCO DE, EL MOZO.
Born 1622; died 1685.

The son of Herrera El Viejo. His work was austere in character.

ANTOLINEZ, JOSÉ. Born Seville, 1639; died 1676.

A pupil of Francisco Rizi. While himself of disagreeable and contemptible personality, his work had perfect tone and fresh color, and was Titianesque in quality; and his historical pieces are noted for their fine landscape backgrounds.

ESCALANTE, JUAN ANTONIO. Born 1630; died Madrid, 1670.

Pupil of Francisco Rizi. A remarkable copyist, who was much influenced by Tintoretto in his own work.

ANTOLINEZ, FRANCISCO DE SARABIA.
1644-1700.

Studied at same time law and painting. In 1662

went to Madrid and abandoned painting for a time, but later both in Seville and Madrid was obliged to paint for a livelihood. He was an exquisite artist, who did not love his art. His works, though somewhat incorrect, are full of grace and elegance and with coloring which recalls Murillo.

GOYA Y LUCIENTES, FRANCISCO. Born at Fuente di Todos, 1746; died Bordeaux, 1828.

Court painter to Charles IV. A unique and original genius, satirical in his art, with keen observation and great facility of expression. Rebellious against conventions and against the time necessary for the completion of a picture, he alternately sketched broadly and finished minutely on the same canvas.

His tones are low, at times silvery, and sometimes with lurid warmth.

MEZQUITA, JOSÉ MARIA LÓPEZ. Born in Granada, within the walls of the Alhambra, in 1883.

Studied first under Larrocha and the Valencian, Cecilio Plá y Gallardo; then in Madrid, and afterwards in Paris under a scholarship granted by the Infanta Doña Isabel de Borbón. At the age of eighteen he won the first medal at Madrid by his Prisoners, now in the Museo Moderno. In 1903 he won a medal at the Paris Salon. In 1904 he was elected a member of the Société du Salon d'Automne.

ARANDA, JOSÉ JIMÉNEZ. Contemporary Spanish painter. Born Seville, 1837; died 1903.

Pupil Escuela de Bellas Artes, Seville. Exhibited at National Exhibition of Fine Arts, Madrid, 1846.

FORTUNY Y CARBO, MARIANO JOSÉ MARIA. Born Reus, Spain, June 11, 1838; died Rome, November 21, 1874.

Was son of a carpenter. Brought early to Barcelona, he entered the Escuela de Bellas Artes, where he immediately distinguished himself. Aside from the instruction of that school, he was taught by Claudio Lorenzale. He gained in 1857 the pension for study at Rome opened to competition by the Provincial Assembly. This pension was continued, that Fortuny might paint for it the Spanish War in Morocco from 1859 to 1860. The result of his stay with the army was a wonderful series of paintings, sketches, and studies. Fortuny began in Rome, and ended in Paris in 1876, the painting *La Vicaria*, the painting which first won for the artist general recognition and for which Meissonier himself posed. Fortuny had marvellous skill in combinations of the most intense colors.

CANALS Y LLAMBÍ, RICARDO. Ricardo Canals, a contemporary Spanish painter. Born in Barcelona, December 11, 1876.

Pupil of Escuela de Bellas Artes, Barcelona. He was one of the founders, and is president of the society *Salon de las Artes y de los Artistas*, which holds annual exhibitions at Barcelona. Canals is distinguished by

the delicacy and harmony of his coloring. His works present by preference scenes characteristic of his country. A special feature among his subjects is the grouping of babes on the lap of their mother.

MADRAZO Y GARRETA, RAIMUNDO. Son of Federico Madrazo y Kuntz. Born in Rome, 1841. Resides in Paris.

A pupil of his father and of the Academia de San Fernando and later of Cogniet in Paris. Exhibited at Seville in 1868 *The Arrival in Spain of the Body of the Apostle St. James*. Won a first medal at the Universal Exposition of 1878 in Paris, where he exhibited many paintings.

ZULOAGA, IGNACIO. Born July 26, 1870, at Eibar, Guipúzcoa. Resides 54 Rue Caulaincourt, Paris.

For sketch see Catalogue of Paintings by Ignacio Zuloaga, exhibited by the Hispanic Society of America, March 21 to April 11, 1909, with introduction by Christian Brinton. The Hispanic Society of America, New York, 1909.

SOROLLA Y BASTIDA, JOAQUÍN. Born Valencia, February 27, 1863. Resides Obelisco 13-15, Madrid.

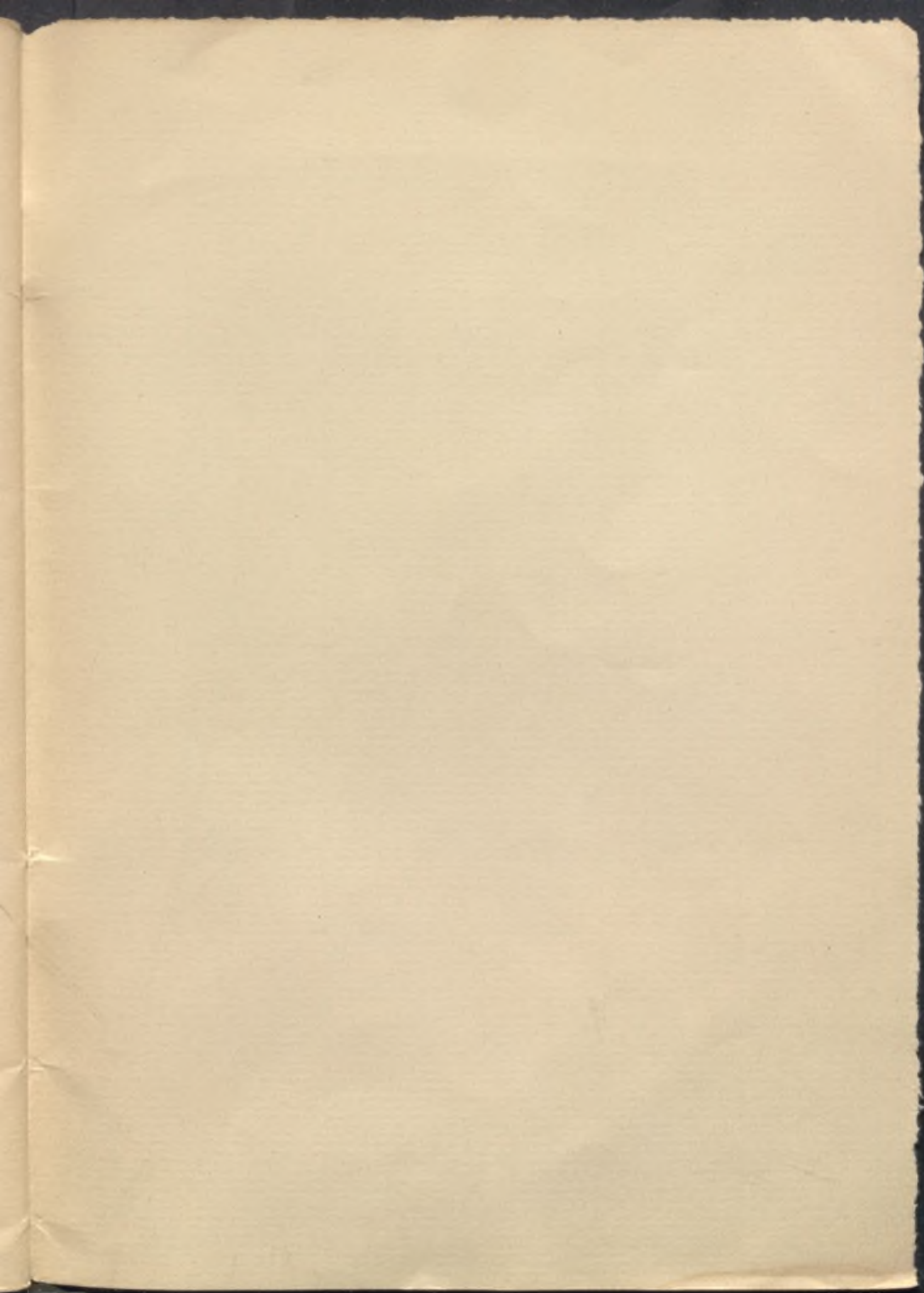
For sketch see Catalogue of Paintings by Joaquín Sorolla y Bastida exhibited by the Hispanic Society of America, February 8 to March 8, 1909, with intro-

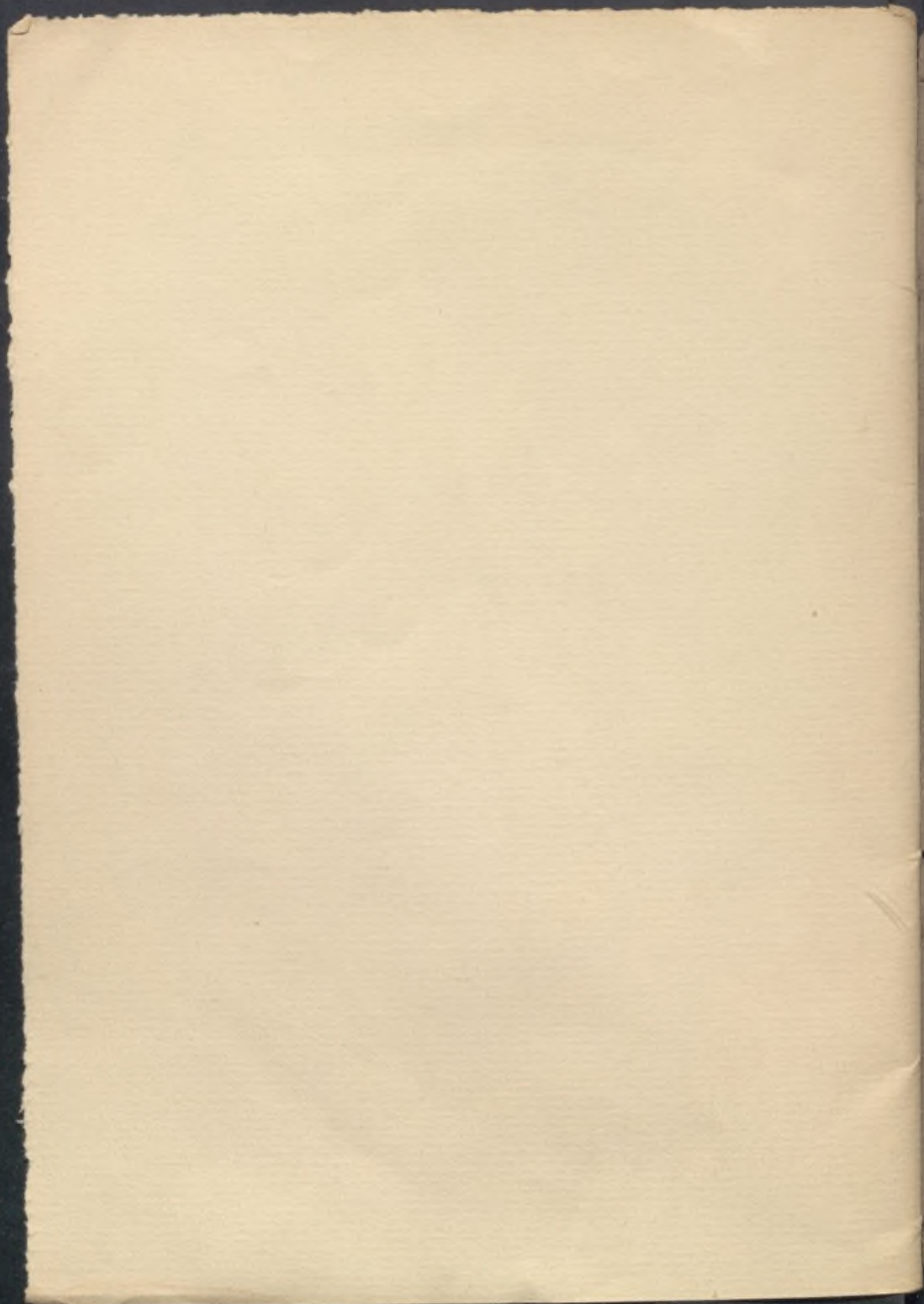
duction by Leonard Williams. The Hispanic Society of America, New York, 1909.

SANCHEZ PERRIER, EMILIO. Born in Seville and a pupil of Eduardo Cano. Distinguished as a landscape painter. Honorably mentioned at the Paris Exhibition in 1886, and the recipient of a medal there in 1889.

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