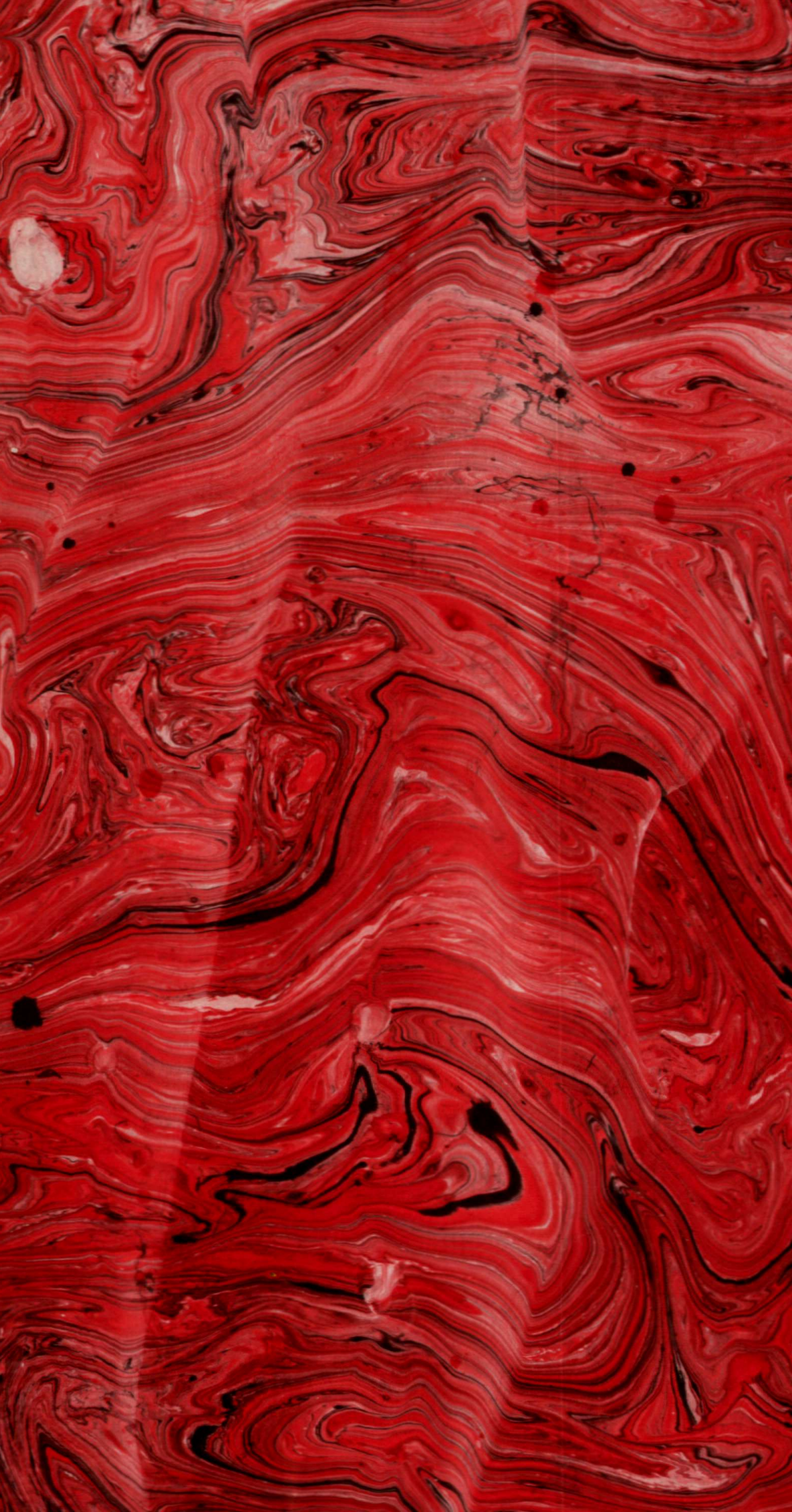
TEN

SPANISH

PAINTERS

G



CORPORATION OF LONDON ART GALLERY

DESCRIPTIVE CATALOGUE OF THE LOAN COLLECTION OF PICTURES

1901.

PRICE SIXPENCE.

CATALOGUE

OF THE

Exhibition of the Works of SPANISH PAINTERS.

R-168

Art Gallery of the Corporation of London.

DESCRIPTIVE AND BIOGRAPHICAL

CATALOGUE

OF THE

Exhibition of the Works

OF

Spanish Painters.

BY

A. G. TEMPLE, F.S.A.,
Director of the Art Gallery of the Corporation of London.

WILLIAM ROME, Esq., F.S.A., *Chairman.*

1901.

ARCHIVO GENERAL DE ANDALUCIA

Blades, East & Blades,
Printers,
23, Abchurch Lane, London, E.C.

Introduction.

The present is the Tenth Exhibition held at the Guildhall.

The First was in 1890, of works of the Flemish, Dutch and British Schools, and was visited by ...	109,383	persons.
The Second was in 1892, of works of the Flemish, Dutch, Italian and British Schools, and was visited by	236,362	,,
The Third was in 1894, of works of the Dutch and British Schools, and was visited by ...	300,366	,,
The Fourth was in 1895, of works of the Dutch and British Schools, and was visited by ...	262,810	,,
The Fifth was in 1896, of Water Colours of the British School, and was visited by	124,271	,,
The Sixth was in 1897, of works by Painters of the British School during the Queen's reign, and was visited by ...	248,093	,,
The Seventh was in 1898, of works of the French School, and was visited by	206,746	,,
The Eighth was in 1899, of the works of J. M. W. Turner, R.A., and his contemporaries, and was visited by	223,132	
The Ninth was in 1900, of the works of living British Painters, and was visited by	201,456	,,
Total	1,912,619	,,

In addition to the above number, the permanent Collection of the Corporation has been visited, since

its establishment in 1886, by 690,341 persons, bringing the total number of visitors to the Gallery to 2,602,960.

The Exhibition now open is composed of the works of Spanish Painters, and the examples exhibited have been brought from private Collections in Madrid, Seville, Barcelona, Bilbao, Valencia, Paris, Nice, Biarritz, Venice, Berlin, New York, and various places in England, Scotland, and Ireland.

The Library Committee of the Corporation of London desires to express its sincere thanks to the owners of these works for the kindness with which many distinguished and valuable examples have been placed at its disposal.

The Exhibition will be open from Tuesday, the 30th April, to Wednesday, the 31st July, inclusive.

Week Days, 10 a.m. to 7 p.m.

Sundays, 3 p.m. to 6 p.m.

The Admission will be free.

GUILDHALL,
April, 1901.

A. G. TEMPLE,
Director

Committee.

THE RIGHT HONOURABLE THE LORD MAYOR.

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GALLERY I.

GALLERY I.

1. A FISHER GIRL.—

Sorrento.

By JUAN ANTONIO BENLLIURE.
Canvas 71 × 37 inches.
Lent by E. GAMBART, ESQ.

2. INNOMINATA.

By MARIANO FORTUNY Y DE MADRAZO.
Canvas 34½ × 29 inches.
Lent by SEÑOR DON MARIANO FORTUNY Y DE MADRAZO.

ARCHIVO GENERAL DE ANDALUCIA

3. DON QUIXOTE AND THE MERCHANTS.

By JOSÉ MORENO CARBONERO.
Canvas 24 × 37 inches.
Lent by SEÑOR DON GUSTAVO BAUER.

THE scene is where Don Quixote, in the early part of his adventurous journey, meets a company of merchants of Toledo, who were on their way to buy silks in Murcia. They were all screened with umbrellas, and were attended by four servants on horseback and three muleteers on foot. Don Quixote at once called on them to acknowledge and confess the superlative charms of the peerless Dulcinea del Toboso. Their inability to do so (they not having seen the lady), so roused the poor knight that he charged down on them recklessly, but his horse stumbled and fell, and one of the grooms promptly snatched the fallen lance, and having broken it to pieces, so belaboured Don Quixote that, in spite of his armour, he thrashed him like a wheatsheaf.

SEÑOR DON JOSÉ MORÈNO Y CARBONERO, living painter, born at Malaga; pupil of the School of Fine Arts, Malaga, and of Bernardo Ferrándiz; Medals, Madrid 1881 and 1884, Munich and Vienna 1888, Vaticano and Buda-Pest 1890, and Grand Diploma of Honour, Berlin 1891; is represented in the Museum of Modern Art, Madrid, by three works.

4. THE SAD DUENNA (From Don Quixote).

By FRANCISCO PRADILLA.
Water-colour 17 × 22 inches.
Lent by H.E. SEÑOR DON FRANCISCO PRADILLA.

5. HEAD OF A NEGRO OF MOROCCO.

By MARIANO FORTUNY.
Canvas 30½ × 24 inches.
Painted 1861.
Lent by MRS. BEER.

A STUDY for one of the heads in the picture "The Battle of Tetuan," now in the possession of the municipal authorities of the City of Barcelona.

Profile, facing the left; red cap; white burnouse round the head.

6. THE COAST OF ALICANTE.

By JOAQUIN SOROLLA Y BASTIDA.
Canvas 19 × 38½ inches.
Lent by H.E. SEÑOR DON JOAQUIN SOROLLA Y BASTIDA.

7. ACROBATS AT TETUAN.

By MARIANO FORTUNY.
Canvas 21 × 43 inches.
Lent by the CORPORATION OF WARRINGTON.

8. BOABDIL SURRENDERING THE KEYS OF GRANADA TO FERDINAND AND ISABELLA.

By FRANCISCO PRADILLA.
Canvas 71 × 111 inches.
Painted 1882.
Lent by HARVEY DU CROS, ESQ.

THE kingdom of Granada was the last bulwark of the Moors in Spain. With a powerful Christian state almost within bowshot

of its borders, its existence as a kingdom could not last for long, and the union of Aragon and Castile, by the marriage of Ferdinand and Isabella, in 1469, was its note of doom. Two such Sovereigns could not leave the Moors undisturbed for any length of time in their corner of the peninsula. A bitter warfare ensued, which lasted for eleven years, in which every inch of ground was disputed by the Moors. Wherever their feet could hold, they stood firm against the Spaniards. Then the time came when there was nothing left to them but their capital, and within its walls they shut themselves up in sullen despair. Famine did the work which valour could not effect. On the 25th of November, 1491, the act of capitulation was signed.* At the foot of the Hill of Martyrs, Boabdil, attended by a small band of horsemen, met the royal procession of the enemy. He delivered to Ferdinand the keys of Granada, and turning his back on his beloved city, passed on to the mountains.

H.E. Señor Don Francisco Pradilla y Ortiz, living painter, born at Villanueva de Gallego, Saragossa, 1847, pupil of the Academy of Fine Arts of San Luis, of Saragossa, and of the Higher School of Painting, Madrid; ex-Director of the Museum of the Prado,

* The original deed is still preserved among the National Archives at Simancas, near Valladolid.

Madrid, and of the Spanish Academy of Fine Arts at Rome; Member of the Institute of France. Medal of Honour, Paris, 1878, for his painting "Doña Juana la Loca" (here exhibited, No. 33), and numerous other Medals and Diplomas, including the Grand Cross of Isabel the Catholic, the Legion of Honour, and the Prussian Order of Merit; is represented in the Museum of Modern Art, Madrid, by one example.

A large version of this picture is in the Senate House in Madrid.

9. IN THE CATHEDRAL.

By ARCADIO MAS Y FONDEVILA.
Canvas 54 × 40 inches.
Lent by CHARLES VAN RAALTE, ESQ.

SEÑOR DON ARCADIO MAS Y FONDEVILA, living painter, born at Barcelona; is represented in the Museum of Modern Art, Madrid.

10. BOABDIL'S FAREWELL TO GRANADA.

By FRANCISCO PRADILLA.
Canvas 77 × 118 inches.
Lent by GEORGE McCULLOCH, ESQ.

HAVING surrendered his beloved city to Ferdinand and Isabella, Boabdil and his retinue passed on their way into the mountains. There, at Padul, on a spur of the Alpuxarras, Boabdil stood and gazed back at the kingdom he had lost; the beautiful Vega, the towers of the Alhambra, the gardens of the Generalife. The spot where he took this farewell look at the city from which he was banished for ever, bears to this day the name of "El ultimo sospiro del Moro"—the last sigh of the Moor.

"Beautiful Granada, the flower of thy chivalry lies low in the land of the stranger; the soft note of the lute no longer floats through thy moonlit streets; the serenade is no more heard beneath thy balconies; the lively castanet is silent upon thy hills. The light of the Alhambra is set for ever."

Signed: Granada, 1879; Roma, 1892.

11. A GARDEN AT SEVILLE IN NOVEMBER.

By MANUEL GARCIA Y RODRIGUEZ.
Canvas 26 × 37 inches.
Lent by SEÑOR DON MANUEL GARCIA Y RODRIGUEZ.

SEÑOR DON MANUEL GARCIA Y RODRIGUEZ, living painter, born at Seville; pupil of the School of Fine Arts at Seville.

Now the property of Mr. Fred. C. Gooding, of Chingford, having been sold to him by the artist, 20th May, 1901.

12. PORTRAIT OF THE ARTIST'S DAUGHTER.

By JOAQUIN SOROLLA Y BASTIDA.
Canvas 46 × 32 inches.
Lent by H.E. SEÑOR DON JOAQUIN SOROLLA Y BASTIDA.

13. THE ROMAN CAMPAGNA. (Peasants working in the Field).

By RAMON TUSQUETS.
Canvas 51 × 101 inches.
Lent by SEÑOR DON GUSTAVO BAUER.

SEÑOR DON RAMÓN TUSQUETS, living painter, born at Barcelona; pupil of the School of Fine Arts, Barcelona, and of Fortuny in Rome; Medals, Madrid 1866 and 1871.

14. THE COURT OF THE MYRTLES IN THE ALHAMBRA, GRANADA.

By CARLOS VAZQUEZ Y UBEDA.
Canvas 27 × 36 inches.
Lent by SEÑOR DON CARLOS VAZQUEZ Y UBEDA.

SEÑOR DON CARLOS VAZQUEZ Y UBEDA, living painter, born at Ciudad Real; pupil of the Academy of San Fernando, Madrid, and of Léon Bounat. Medals, Madrid, 1899, Barcelona and Paris Universal Exhibition, 1900.

15. PORTRAIT OF MADAME V.

By EMILIO SALA.
Canvas 45 × 31 inches.
Lent by SEÑOR DON R. VARGAS.

SEÑOR DON EMILIO SALA Y FRANCÉS, living painter; born at Alcoy; pupil of the School of Fine Arts at Valencia.

16. AN INTERIOR.

By EDUARDO ZAMACOIS.
Canvas 27 × 39½ inches.
Lent by the MARQUISE DE CARCANO.

A SPACIOUS and elegantly furnished apartment, in which, on a white couch, is seated a lady in white, said to be a portrait of the owner of the picture, and who is the owner also of the famous picture by Fortuny of "The Spanish Marriage" here exhibited (No. 176).

SENOR DON EDOUARDO ZAMACOIS, born at Bilbao, 1843, died 1871; pupil of Balaco, and of the Madrid Academy; and later in Paris under Meissonier; Medals, Paris 1867; Munich 1870; is represented in the Museum of Modern Art at Madrid by one example.

17. FRIDAY.

By JOSÉ GALLEGOS.
Canvas 19½ × 36 inches.
Lent by ARTHUR TOOTH, ESQ.

18. IN THE ARENA.

By MARIANO FORTUNY.
Canvas 39 × 26 inches.
Lent by ARTHUR SANDERSON, ESQ.

19. FIESTA DEL SAN SALVADOR.

By SALVADOR SANCHEZ BARBUDO.
Canvas 39½ × 79 inches.
Lent by E. GAMBART, ESQ.

20. KING LEAR.

By MATEO SILVELA.
Canvas 25 × 20 inches.
Painted 1866.
Lent by E. GAMBART, ESQ.

SENOR DON MATEO SILVELA, living painter, born at Madrid; pupil of Casto Plasencia.

21. STAR OF THE MORNING (Stella Matutina).

By LUIS ALVAREZ.
Canvas 98 × 42 inches.
Lent by SEÑOR DON JOSÉ MANUEL ESPELIUS.

22. A STATE CONCERT.

By SALVADOR SANCHEZ BARBUDO.
Canvas 39 × 79 inches.
Lent by HARVEY DU CROS, ESQ.

SEÑOR DON SANCHEZ BARBUDO SALVADOR, born at Seville; pupil of José Villegas. Resides in Rome.

23. THE RUBENS HAT.

By FRANCISCO PRADILLA.
Canvas 28½ × 20½ inches.
Lent by E. GAMBART, ESQ.

24. THE VICTOR'S RETURN.

By ULPIANO CHECA.
Canvas 20 × 31 inches.
Lent by MONSIEUR LEVENSTEIN.

Etched by Maurice Deville, and published by Messrs. L. H. Lefevre & Sons.

25. FROM EARTH TO HEAVEN.

By EMILIO SALA.
Canvas 49 × 34 inches.
Lent by SENOR DON EMILIO SALA.

26. A ROMAN SHEPHERD.

By RAMON TUSQUETS.
Canvas 87 × 59 inches.
Painted 1878.
Lent by E. GAMBART, ESQ.

27. A BOY OF THE ROMAN CAMPAGNA.

By EDUARDO ROSALES.
Canvas 39 × 30 inches.
Lent by SEÑOR DON LORENZO GARCIA VELA.

SEÑOR DON EDUARDO ROSALES, historical painter, born in Madrid, 1837; pupil of the Royal Academy of San Fernando; studied the Old Masters in Siena and Rome; was director of the Spanish Academy in Rome. Medals, Madrid, 1862, 1864 and 1871; Paris, with the Legion of Honor, 1867. His great work of "Isabella the Catholic dictating her Will," is in the Museum of Modern Art at Madrid, with three other works. He died in Rome, 1873.

28. THE INVASION OF THE BARBARIANS.

By ULPIANO CHECA.
Canvas 26 × 43½ inches.
Lent by SEÑOR DON ULPIANO CHECA.

THE appearance on the northern shore of the Sea of Azof of a horde of squalid savages from the steppes of Asia, changed the whole current of men's thoughts. These were the terrible Huns, whose ferocity flamed forth against the Goths. In their advance into Europe, all whom they met fell victims to their fury, and five distinct nations were swept away in that whirlwind of savage tribes. Headed by their famous King Attila, they crossed the Julian Alps, A.D. 452, and invested the hitherto impregnable City of Aquileia. The siege was protracted, but eventually a breach was made in the walls, and the barbarians swarmed in, slaying and pillaging and reducing the fair city to ruins; all the sister cities, beautiful and stately, which were mirrored in the waters of the north-western Adriatic, sharing a like fate. The picture shows them in their frantic triumph, carrying all before them in their first rush into the city.

This is the finished study for the large picture (13 feet × 23) in the Museum of Modern Art, Madrid.

SEÑOR DON ULPIANO CHECA, living painter, born at Colmenar de Oreja, Madrid; pupil of the Higher School of Painting, Madrid, and of Alejandro Ferrant and Manuel Dominguez. Medal, Madrid, 1887; is represented in the Museum of Modern Art, Madrid, by two works.

29. PALM SUNDAY.—Procession in St. Pietro Castello, Venice, XVth Century.

By JOSÉ VILLEGAS Y CORDERO.
Canvas 26 × 41 inches.
Lent by GEORGE McCULLOCH, ESQ.

30. THE FAIR AT SEVILLE.

By JOSÉ DOMINGO.
Canvas 83 × 64 inches.
Lent by E. GAMBART, ESQ.

SEÑOR DON JOSÉ DOMINGO, living painter, pupil of Meissonier, whose style he follows. His small genre works have realised at times as much as £3,000. Fortuny greatly admired his work.

31. THE COMMUNION OF THE NUNS.

By ENRIQUE MÉLIDA.
Canvas 27 × 45 inches.
Lent by SEÑOR DON RAMON MELIDA.

SEÑOR DON ENRIQUÈ MÉLIDA Y ALÍNARÍ, born at Madrid; pupil of José Méndez; Medals, Philadelphia, Vienna and Madrid; is represented in the Museum of Modern Art, Madrid, by one example, and in the Luxembourg, Paris.

32. THE CARNIVAL IN ROME.

By JOSÉ BENLLIURE Y GIL.
Canvas 33 × 40 inches.
Lent by SEÑOR DON MARIANO DE ORTEGA MOREJON.

33. THE MAD JOANNA.

By FRANCISCO PRADILLA.
Canvas 78 × 118 inches.
Lent by E. GAMBART, ESQ.

JOANNA, daughter of Ferdinand and Isabella, was born 1479, and married Philip, Archduke of Austria, in 1496, each being then seventeen years of age. She ascended the throne of Castile in 1504. Her husband, a dissolute and worthless character, soon ceased to treat her even with outward respect, and the wretched life she led resulted in her insanity. In 1506, two years after she became Queen, her husband died, of a malignant fever, at the age of twenty-seven. The Queen sat in silence and gloom by his bedside during the whole of his sickness, no tear dimmed her eye, no words of lamentation escaped her lips. When he had breathed his last she still remained immovable in the chamber of death, her head resting upon her hand, and her features expressive of the profoundest melancholy. She was requested to give her signature, which was needed for the assembling of the Cortes. Sadly she replied: "My father will attend to these; he is much more conversant with business than I am. I have no other duties now than to pray for the soul of my departed

husband." Three months after his death she determined to remove his remains to Granada, and insisted upon the coffin being opened that she might view his body. Without a tear she gazed upon the revolting spectacle, and placed her hand upon the mouldering brow. It is said she was never known to shed a tear after she discovered her husband's infidelity to her.

The procession left Burgos for Granada on the night of the 20th December, 1506, and moved along only during the hours of darkness. Every morning before dawn the body was deposited in some church or monastery, where funeral ceremonies were performed. In the disordered state of her intellect, she cherished the same jealousy of her sex which had embittered her days during her husband's lifetime. On one occasion the body was taken into the courtyard of a convent which she supposed to be occupied by monks, to her horror she found it to be a nunnery, and in the utmost haste she ordered the remains to be taken to the open fields. The light was fading, and a high wind was blowing, and here the party encamped, as seen in the picture. Continuing the journey, they at length reached their destination, and the remains were deposited in the monastery of Santa Clara. Here the poor crazed Queen remained at her melancholy watch for the forty-seven years she survived him. She never left

the walls of her palace, until at the age of seventy-five, in 1555, she was borne in burial to moulder by the side of her unfaithful husband.

Painted 1878.

This painting, which is a replica of the picture in the Museum of Modern Art, Madrid, gained the Medal of Honour at the Paris Universal Exhibition, 1878.

34. A SAINT'S DAY (Handing Sweets).

By JOSÉ JIMENEZ ARANDA.
Panel 23 × 32 inches.
Lent by SEÑOR DON FEDERICO DE SOUSA

35. A TELLER OF STORIES, TANGIERS.

By RICARDO DE MADRAZO.
Canvas 24 × 33 inches.
Lent by SEÑOR DON ALEJANDRO DE ANITUA.

36. GIORNATA DE BURASCA, VENICE.

By JOSÉ VILLEGAS Y CORDERO.
Panel 16 × 25 inches.
Painted 1889.
Lent by E. GAMBART, ESQ.

H.E. SEÑOR DON JOSÉ VILLEGAS Y CORDERO, living painter, born at Seville, 1848; pupil of the School of Fine Arts at Seville, and of Jimenez Aranda and de Cano; Director of the Spanish Academy at Rome; is represented in the Museum of Modern Art, Madrid, by two works; resides in Rome.

37. SADNESS.

By LAUREANO BARRAU.
Canvas 18 × 22 inches.
Lent by SEÑOR DON PABLO BOSCH.

38. THE CHRISTENING.

By JOSÉ GALLEGOS.
Canvas 29 × 47 inches.
Lent by CHARLES VAN RAALTE, ESQ.

SEÑOR DON JOSÉ GALLEGOS, living painter, born at Jerez de la Frontera, Province of Cadiz; pupil of Federico de Madrazo.

39. A WOMAN OF ANDALUSIA.

By GONZALO BILBAO.
Canvas 34 × 25 inches.
Lent by SEÑOR DON GONZALO BILBAO.

THREE-QUARTER length figure, in bright attire; turned slightly to the left.

40. THE BRIDGE OF SIGHS, VENICE.

By JOSÉ VILLEGAS Y CORDERO.
Panel 16½ × 25 inches.
Painted 1871.
Lent by E. GAMBART, ESQ.

41. REVERIE.

By LAUREANO BARRAU.
Canvas 21 × 26 inches.
Lent by SEÑOR DON PABLO BOSCH.

SEÑOR DON LAUREANO BARRAU, living painter, born at Barcelona ; pupil of Gérôme ; Medal, Madrid, 1892 ; is represented in the Museum of Modern Art, Madrid, by one example.

42. THE INTERRUPTED PROCESSION.

By JOSÉ GARCIA Y RAMOS.
Canvas 27 × 40 inches.
Lent by ARTHUR TOOTH, ESQ.

SEÑOR DON JOSÉ GARCIA Y RAMOS, living painter ; born at Seville, pupil of José Jiménez Aranda ; has been awarded numerous medals at Madrid and other cities.

43. THE READING.

By JOSÉ JIMENEZ ARANDA.
Canvas 39 × 44 inches.
Lent by SEÑOR DON MARIANO DE ORTEGA MOREJON.

44. SEÑORA DE MADRAZO.

By RICARDO DE MADRAZO.
Canvas 81 × 39 inches.
Lent by SEÑOR DON RICARDO DE MADRAZO.

SEÑOR DON RICARDO DE MADRAZO Y GARRETA; living painter; pupil of his father, Federico de Madrazo, and of Mariano Fortuny; Medals, Madrid 1881 and 1884, and Paris Exposition Universelle, 1889; is represented in the Museum of Modern Art, Madrid, by two works.

45. THE FLOWER MAIDENS (from Wagner's "Parsifal.")

By MARIANO FORTUNY Y DE MADRAZO.
Canvas 48 × 50 inches.
Lent by SEÑOR DON MARIANO FORTUNY Y DE MADRAZO.

46. THE SEAT OF PHILIP II.

By LUIS ALVAREZ.
Canvas 129 × 188 inches.
Lent by HIS MAJESTY THE GERMAN EMPEROR.

THE Silla del Rey is a group of high rocks about thirty miles from Madrid, which commands a view of the surrounding country; some rough seats were cut in these rocks to which the name of "the Chair of Philip II." was given, and the King often despatched matters of State in that remote place. It was from here that he surveyed the progress of the building of the Escorial, which occupied twenty-one years, and on which incredible wealth and labour were lavished.

47. THE PLEASANT SIDE OF A BULL-FIGHT.

By JOSÉ GARNELO Y ALDA.
Canvas 60 × 48 inches.
Lent by SEÑOR DON JOSÉ GARNELO ALDA.

SEÑOR DON JOSÉ GARNELO Y ALDA, living painter, born at Enguera, Province of Valencia; pupil of the Higher School of Painting, Madrid, and of Eduardo Cano and Casto Plasencia; Medals, Madrid 1887, 1890 and 1892, and Chicago 1892; Professor of the School of Fine Arts, Barcelona; is represented in the Museum of Modern Art, Madrid, by one example.

48. THE LITTLE MOTHER.

By GONZALO BILBAO.
Canvas 65 × 42 inches.
Lent by SEÑOR DON GONZALO BILBAO.

SENOR DON GONZALO BILBAO, living painter, born at Seville; pupil of José Villegas and Pedro Vega.

GALLERY II.

GALLERY II.

49. PORTRAIT OF GOYA.

By GOYA.
Canvas 22½ × 16½ inches.
Lent by MONSIEUR LÉON BONNAT.

50. A PARTRIDGE ON THE WING.

By FRANCISCO HERRERA *el Viejo*.
Canvas 19 × 12½ inches.
Lent by MRS. RICHARD FORD.
Acquired by Mr. Richard Ford, in Seville, in 1831.

THE painter of this picture was the first master of Velazquez.

"The principles of Herrera's method are to be traced in all the works of his pupil, improved

indeed by a higher quality of touch and intention."—*Richard Ford.*

FRANCISCO DE HERRERA *el Viejo* was born at Seville, about 1576, and became one of the most original and famous masters of his time in Spain. He attracted numerous pupils, among whom was Velasquez, who, however, soon left him owing to his violent temper. He was accused of coining false money, and took refuge in the Jesuits' College, Seville, where he painted the noble altar-piece, "St. Hermenigild in Glory," now in the Seville Museum, on seeing which Phillip IV granted him a free pardon. He died in Madrid in 1656.

51. DR. PERAL.

By GOYA.
Panel 37½ × 26 inches.
Lent by MONSIEUR GASTON LINDEN.

THREE-QUARTER figure, seated facing the right; pale grey coat, white cravat and white vest, with a blue pattern.

52. A PORTRAIT.

By EL GRECO (Domenico Theotocopuli).
Canvas 13½ × 10 inches.
Lent by SEÑOR DON PABLO BOSCH.

53. TWO YOUNG PRINCESSES.

Attributed to VELAZQUEZ.
Canvas 44 × 37½ inches.
Lent by GEORGE DONALDSON, ESQ.

TWO little girls in pale pink and white; one standing, with flowers in her hand; the other seated on a green cushion, playing with a black dog. Green curtains suspended from above.

54. THE DUKE DE OSUNA.

By GOYA.
Canvas 44 × 33 inches.
Lent by MONSIEUR GASTON LINDEN.

THREE-QUARTER figure, standing facing the right; dark purple coat, white cravat and vest, and white hair; he holds in his right hand a letter on which is inscribed "El Duque de Osuna, por Goya."

55. A LADY OF THE DUCAL HOUSE OF MEDINACELI.

By PANTOJA DE LA CRUZ.
Canvas 81 × 40 inches.
Lent by the DUQUE DE SANTO MAURO.

JUAN PANTOJA DE LA CRUZ was born in Madrid in 1551, and became a pupil of Alonso Sanchez Coello, whom he succeeded as Court painter to Philip II. He died at Madrid in 1609.

56. A WOMAN WITH A DISTAFF.

By MURILLO.
Canvas 18 × 13½ inches.
Lent by H. C. ERHARDT, ESQ., F.R.G.S.

FROM an open window, the shutter of which is thrown back, a woman is leaning, and looking into the street below. Above is the window-curtain of matting, and beneath the window-sill is a shelf with some earthenware jars and a vase of roses.

57. PORTRAIT OF MARIA, FOURTH WIFE OF PHILIP II OF SPAIN.

By ALONSO SANCHEZ COELLO.
Canvas 79 × 43 inches.
Lent by ARTHUR SANDERSON, ESQ.

FULL-LENGTH, life size, facing spectator; in elaborate white dress, richly ornamented with jewels; large white ruffle.

Formerly in the Collection of Prince Esterhazy.

58. THE FIVE CHILDREN OF THE COUNT DE CASA FLOREZ.

By VICENTE LOPEZ.
Canvas 79 × 59 inches.
Lent by SEÑOR DON CARLOS FLOREZ.

VICENTE LOPEZ Y PORTAÑA was born at Valencia, in 1772. In the Madrid Gallery are several pictures by him, among them a portrait of the painter, Francisco Goya. He was a pupil of the Franciscan monk, Villanueva, and of Maella, in Madrid; he became Director of Valencia Academy, and was made Court painter in 1802. In 1814 he went to Madrid, and instructed the second and third Queens of Ferdinand VII; he was also appointed Director-General of the Madrid and Saragossa Academies, and died at Madrid in 1855 (1850?).

59. THE DUCHESS DE BENAVENTE Y DE OSUNA.

By GOYA.
Canvas 40 × 30 inches.
Lent by SEÑOR DON GUSTAVO BAUER.

THREE-QUARTER length, life size, standing towards the left; powdered hair; large white hat, trimmed with pink ribbons and white feather. The slight figure is clad in a pale blue gown, adorned with white lace, pink ribbons and flowers. She is wearing white gloves, and holds a fan in her right hand.

60. INTERIOR OF A PRISON. An Incident of the Inquisition.

By GOYA.
On tin 16 × 12 inches.
Lent by the TRUSTEES OF THE BOWES MUSEUM.

61. LA CUCAÑA.

By GOYA.
Canvas 32 × 40 inches.
Lent by the MARQUES DE CASA-TORRES.

A GREAT attraction at popular Italian festivals, especially at Naples, was the erection of a pole which had to be climbed to obtain the prizes placed at the top.

62. DON DIEGO FELIX DE ESQUIVEL.

By MURILLO.
Canvas 81 × 43 inches.
Lent by H.E. SEÑOR DON AURELIANO DE BERUETE Y MORET.

FULL length, life size, in black costume; white sleeves, collar and hose. He holds a hat and gloves in his right hand, while his left rests on a chair.

63. LA SEÑORA DE CÉAN BERMUDEZ.

By GOYA.
Canvas 44 × 31 inches.
Lent by the MARQUES DE CASA-TORRES.

THREE-QUARTER length, life size, seated to the left; arrayed in blue and white costume; black velvet bracelet on each wrist, and on her knees is a crimson casket, with an open paper, on which her hands rest.

64. PORTRAIT OF THE PRINCESS OF EBOLI.

By EL GRECO.
Panel 15½ × 13 inches.
Lent by the MARQUES DE LA VEGA.

ANA DE MENDOZA Y DE LA CERDA, Princess of Eboli, was born in 1540, and wedded, at the age of thirteen, the tutor of the unhappy Don Carlos, son of Philip II. Her beauty, and her genius for intrigue gave her an ascendancy at the Spanish Court. Her character is faithfully portrayed in Schiller's drama "Don Carlos."

65. A LADY OF THE DUCAL HOUSE OF OSUNA.

By ALONSO SANCHEZ COELLO.
Canvas 53 × 40 inches.
Lent by the MARQUES DE CASA-TORRES.

THREE-QUARTER length, life size, standing toward the right; black costume, richly adorned with jewels; large white ruffle. In her right hand is a handkerchief, and her left rests on a chair; a crimson curtain in elegant folds, forms the background.

66. PORTRAIT OF JUAN ANTONIO MELENDEZ-VALDES; a Spanish Poet.

By GOYA.
Canvas 29 × 21½ inches.
Lent by the TRUSTEES OF THE BOWES MUSEUM.

67. DON ESTEBAN DE AGREDA.

By VICENTE LOPEZ.
Panel 12 × 10 inches.
Lent by the MARQUES DE CASA-TORRES.

68. PORTRAIT OF DON VENTURA RODRIGUEZ.

By GOYA.
Canvas 41 × 31 inches.
Lent by the MARQUES CASTROMONTE.

THREE-QUARTER length figure, in a grey coat and waistcoat, frill and cuffs edged with lace; in the left hand he holds the plans for the Palace of Bobadilla which the Infante Don Luis de Borbon ordered to be built; and he points to them with his right; they are inscribed "Don Ventura Rodriguez, architect of the Sermo Sr. Infante D. Luis (son of Philip V. and Elizabeth Farnese), painted by order of His Highness's wife, by D. Franco. de Goya, in the year 1784."

Don Ventura Rodriguez was a celebrated architect, born in Madrid 1717; died 1785. He executed many public works. He reconstructed the Walk of the Prado, and prepared the plans for the Palace of Bobadilla del Monte; he also commenced the erection of the palace of the Counts of Altamira, which, it is said, was stopped owing to a fear that it would compete in grandeur and sumptuosity with the Royal Alcazar.

Formerly in the Collection of the Counts of Altamira.

69. THE DUCHESS DEL PARQUE.

By GOYA.
Canvas 65 × 49 inches.
Lent by the MARQUES DE LA VEGA.

70. PORTRAIT OF A LADY.

By GOYA.
Canvas 44 × 29 inches.
Lent by H.E. SEÑOR DON AURELIANO DE BERUETE Y MORET.

FRANCISCO DE GOYA Y LUCIENTES was born at Fuente Todos in Aragon in 1746. At the age of sixteen he entered the studio of José Luxan Martinez. He afterwards visited Italy, and in Rome became the friend of the French painter, Louis David. In 1774 he returned to Spain. His works are imaginative and have great execution; they are numerous, and include portraits, frescoes, oil paintings and incidents in life of a peculiar and fantastic character. The British Museum has a fine collection of his etchings and aquatints. He died at Bordeaux in 1828.

73A. CHRIST AT THE COLUMN.

By LO SPAGNOLETTO (Josef Ribera).
Canvas 75 × 50 inches.
Lent by MISS MAGUIRE.

74. A CARMELITE FRIAR.

By FRANCISCO DE ZURBARAN.
Canvas 56 × 38 inches.
Lent by GEORGE DONALDSON, ESQ.

THREE-QUARTER figure, life size, seated toward the right, in the white gown and cowl of the Dominican order.

FRANCISCO DE ZURBARAN was born at Fuente de Cantos, a small town of Estremadura. He was baptized on November 7th, 1598, probably the day of his birth. His father was a husbandman, and intended his son for the same employment, but soon released him when he showed an aptitude for painting, and sent him to the school of Juan de Roelas, at Seville. He has been called the Caravaggio of Spain, as he copied that master's style, and like Velazquez he imitated nature exactly. In 1650 he was called to Madrid, by Philip IV, where he executed, for a room at the Buen Retiro Palace, ten works called "The Labours of Hercules." It is said that Philip frequently visited there, and that one day, laying his hand on his shoulder, he called him "Painter to the King, and king of painters." It is supposed that he died at Madrid in 1662. He was held in great esteem during his life, and his merits gained him the highest rank among the artists of Spain.

ARCHIVO GENERAL DE ANDALUCIA

75. CHRIST DRIVING THE TRADERS OUT OF THE TEMPLE.

By EL GRECO (Domenico Theotocopuli).
Canvas 16 × 20 inches.
Lent by H.E. SEÑOR DON AURELIANO DE BERUETE Y MORET.

76. THE VIRGIN AND CHILD.

By MURILLO.
On marble 15 × 13½ inches.
Lent by C. T. D. CREWS, ESQ.

MARY and Joseph are on either side of the straw couch, on which lies the Infant Saviour on white drapery; two oxen are seen in the rear. Above are two boy angels, bearing a scroll on which is inscribed "Gloria in excelsis Dei, et in terra pax homini."

77. THE ARTIST'S DAUGHTER.

By EL GRECO (Domenico Theotocopuli).
Canvas 25 × 19½ inches.
Lent by SIR JOHN STIRLING-MAXWELL, BART., M.P.

HALF-LENGTH figure, life size, turned slightly to the left, looking at the spectator. She is wearing an ermine-trimmed mantle and white hood, and her hand grasps the mantle.

"She is painted in the prime of life and loveliness; her dark eyes and rich complexion are finely set off by the white-furred mantle drawn over her head; and her countenance, in depicting which her fond father has put forth all his skill, is one of the most beautiful that death ever dimmed, and that the pencil ever rescued from the grave."—*Sir William Stirling-Maxwell.*

Formerly in the Collection of King Louis Philippe, at the sale of whose pictures, in 1853, it was acquired by the father of the present owner. In the sale catalogue was a note: "Purchased of M. Serafino, at Madrid."

This picture was No. 259 in the 1838 catalogue of the Louvre.

DOMENICO THEOTOCOPULI, called also EL GRECO and EL GRIEGO, painter, sculptor and architect, is supposed, from his name, to have been of Greek origin, although he is included among the artists of Spain, and the greater number of his pictures were painted in Spain; many distinguished Spanish painters were among his scholars, or were his disciples. He was born about 1548, and it is supposed that he was a pupil of Titian, at Venice; the manner of his early pictures are after the style of Titian, though later Tintoretto became his model, and it is possible that Robusti was his true master. In 1577 he was working at Toledo, and from there was called by Philip II to Madrid, to work in the Escurial. He died at Toledo in 1614.

78. LA SANTA FAZ.

By MURILLO.
Canvas, oval, 19¾ × 15 inches.
Lent by LORD WANTAGE, V.C., K.C.B.

THE Santa Faz, or Holy Face, is the name given in Spain to the representation of the face of our Lord, as impressed (according to the legend) on the Kerchief (Sudarium) of St. Veronica.

In this example the face of Christ is seen on

over the knees. Her long, dark hair falls over the right shoulder, from whence white drapery passes underneath the Infant Saviour, upon whom she tenderly looks, as she holds Him on her lap with one hand, letting the other fall at her side. The Child, who is almost unclothed, catches playfully at his mother's hair, his other hand seizing the neck of her dress. The background is of a luminous dark brown tone.

This picture formed the altar-piece of the Chapel in the Palace of the Marquis de Santiago, at Madrid, and was considered the finest small picture by the master in the Spanish capital. It was acquired and brought to England in 1809, with two other important works by Murillo, viz., the great picture of the "Meeting of Jacob and Laban," now at Grosvenor House, and the "Virgin and St. Joseph, with the Infant Saviour." These three pictures were with difficulty conveyed to England, *viâ* France and Antwerp, being detained at the latter place during its siege by the English. On their arrival in this country, in 1809, the present picture was purchased by Lord Berwick.

Formerly in the Collection of Lord Berwick.

Museo Pictorico, Palomino Velasco, 1715. Vol. III, p. 421.

Buchanan's Memoirs, Vol. II, pp. 221 and 234.

Curtis. Velazquez and Murillo, No. 95.

81. THE INFANT JESUS ASLEEP.

By MURILLO.
Canvas 20 × 31 inches.
Lent by the DUKE OF WESTMINSTER.

THE child lies on his right side, almost unclothed; a red curtain is looped above his head.

Formerly in the possession of Mr. Blackwood, who brought it from Spain in 1760, and afterwards in the Collections of Sir Lawrence Dundas and Mr. Ellis Agar.

Etched by John Young.

Curtis. Velazquez and Murillo, No. 161.

82. VIRGIN AND CHILD.

By LUIS DE MORALES.
Panel 33 × 25 inches.
Lent by SEÑOR DON PABLO BOSCH.

THE Virgin, clothed in red, with blue drapery descending from her right shoulder and over her knees, is seated to the left, and holding the Infant Christ, who is clad in white drapery.

LUIS DE MORALES was born early in the sixteenth century, at Badajoz. His pictures generally represent the head of Our Saviour crowned with thorns, or that of the Madonna in grief; on this account he was known as "El Divino." He was in Madrid in 1564, when he painted one picture for Philip II, afterwards returning to his native town, where he died in 1586, it is supposed in great poverty. His large works are mostly to be found in churches in Spain; his smaller pictures are generally painted on wood or copper.

83. ST. FRANCIS.

By MURILLO.

Canvas 47½ × 35 inches.

Lent by MARTIN H. COLNAGHI, ESQ.

ST. FRANCIS, with thick black hair and beard, and wearing the cord and brown habit of his Order, is seated, holding in his right hand, which is marked with the stigmata, a large crucifix and rosary; with his left he turns the page of a large book, which rests upon a skull.

Formerly in a Franciscan convent in Seville, and afterwards in the Collections of King Louis Philippe and of Col. Walter Hankey.

Curtis. Velazquez and Murillo, No. 299.
Stirling-Maxwell. Annals, p. 1,039.

84. THE IMMACULATE CONCEPTION.

By MURILLO.
Canvas 83½ × 54 inches.
Lent by SIR CUTHBERT QUILTER, BART., M.P.

FULL-LENGTH, life-size figure of the Virgin, floating in the air on clouds, against a flood of golden light, a crescent moon beneath her feet. She is clothed in a white robe, with a rich blue cloak, which hangs from her shoulders. Her hands are together, as she looks upwards in adoration. Twelve stars circle above her head, and three cherubs, beautiful in face and form, hover among the clouds at her feet.

Painted for Charles II., King of Spain, and given by Philip V. to Don Feliciano Mateos, as a testimony of his gratitude for the hospitality he received on the occasion of his visit to Andalusia. It was hung in the apartment which the King had occupied during his visit, and it remained there carefully protected in a position which prevented its being affected by too bright a light, and this accounts doubtless for its pr purity. Not many years ago it passed from Count Castilleja, a descendant of Felician Mateos, to His Excellency Don José Güel

Rente, brother-in-law of the ex-Queen of Spain, n whose recommendation it was sold to render service to the Count of Castilleja (now the Duke of Valencia), who, during the Queen's eign was several times President of the Council of Ministers, and rendered the Queen many valuable services.

Curtis. Velazquez and Murillo, No. 50N.

85. SIMEON AND THE INFANT SAVIOUR.

By LO SPAGNOLETTO (Josef Ribera).
Canvas 48½ × 40 inches.
Lent by the MARQUESS OF BRISTOL.

CLOTHED in an ample brown robe, and wearing the High-Priest's mitre, he is looking upwards as he bears on a white cloth the unclothed figure of the Infant Saviour.

JOSEF DE RIBERA, called "Lo Spagnoletto," was born in 1588, at Játiva (formerly San Felipe), near Valencia. He was educated at Valencia for the profession of literature, which he soon abandoned for that of art, and entered the school of Ribalta, where he made great progress. Though without resources he determined to visit Italy, and for years led a life of many vicissitudes. Fortune at last smiled upon him

in Naples, where he married the daughter of a rich picture-dealer. He died at Naples in 1656. The rulers of Naples at that time being Spanish, Ribera enjoyed great favour, and was appointed painter to the Viceroy, who recommended him to Philip IV. It was here, too, that he made the acquaintance of Velasquez, who visited him in 1630 on his first journey to Italy, and who nineteen years later (1649), on the occasion of his second expedition to Italy, renewed his acquaintance by another visit. In 1630 he was a member of St. Luke, and in 1644 received the decoration of the Order of Christ from the Pope. He was much patronized by the Jesuits, and painted many pictures for churches and religious houses.

86. PORTRAIT OF A LADY.

By ALONSO SANCHEZ COELLO.
Canvas 43 × 34 inches.
Lent by CHARLES BUTLER, ESQ.

THREE-QUARTER length figure, life size, standing toward the left, but glancing at the spectator; dark hair, and deep brown eyes. She wears a white satin bodice and sleeves, with a heavy gold chain lying loosely round the waist; black velvet jacket, and coloured lace at the wrists; wide ruffle and broad white lace frill round the head; pearl necklace. Her right hand extended forward, holds a handkerchief; with

the left she carries a small black dog. Dark background.

ALONSO SANCHEZ COELLO was born in Valencia, about 1513. He is supposed from his colouring to have studied in Italy. In 1541 he became the friend of Sir Antonio More, and accompanied him to Lisbon. He afterwards became painter to Philip II, and executed many portraits of him, and of others of the Royal Family and aristocracy of Spain. He became very rich and successful. He died at Madrid in 1590.

87. HEAD OF A MAN.

By LO SPAGNOLETTO (Josef Ribera).
Canvas, circular, 19 × 19 inches.
Lent by SIR J. C. ROBINSON, C.B.

88. OUR LADY OF SORROWS.

By MURILLO.
Canvas 65 × 42 inches.
Lent by MONSIEUR GASTON LINDEN.

LIFE-SIZE figure, seated, with her hands extended as if in supplication and looking upwards. She is clothed in blue, red and brown drapery, and the suggestion of a halo is around her head.

89. THE NATIVITY.

By EL GRECO (Domenico Theotocopuli).
Canvas 64½ × 42 inches.
Lent by D. McCORKINDALE, ESQ.

90. PORTRAIT OF THE PAINTER'S BROTHER.

By GOYA.
Canvas 17 × 15 inches.
Lent by the TRUSTEES OF THE BOWES MUSEUM

91. A PORTRAIT.

Painter unknown.
Canvas 19 × 17 inches.
Lent by the MARQUES DE CASA-TORRES.

92. A ROYAL INFANT.

By CLAUDIO COELLO.
Canvas 30 × 39½ inches.
Lent by SIR JOHN STIRLING-MAXWELL, BART., M.P.

AN infant, wrapped in a richly-embroidered robe, lies on a broad couch, supported by two rich cushions. Brown curtain in background.

CLAUDIO COELLO was of Portuguese parents, but was born at Madrid about 1621. In conjunction with Josef Donoso, his master and friend, he painted frescoes at Madrid and Toledo, and executed the triumphal arch for the entrance of the Queen, Maria Louisa of Orleans. He became famous, and was made painter to Philip IV, by whom he was employed at the Escurial. He never left Spain, so his great gifts as an artist are known chiefly in that country. Many of his best works are to be seen in the churches and convents at Madrid, Saragossa and Salamanca.

It is said that he died of grief, at Madrid, in 1693, because the painting of the grand staircase in the Escurial was entrusted to Luca Giordano. The famous altar-piece in the sacristy of San Lorenzo in the Escurial, "The Adoration of the Miraculous Host," is an immense work, and took him seven years to complete, and it may be compared to the great works of Titian and Rubens. He was the last of the notable Spanish painters of that time.

Formerly in the Collection of Mr. John Auldjo, at the sale of whose pictures, in 1859, it was acquired by the father of the present owner.

93. CARDINAL DON LUIS ANTONIO DE BOURBON (Infante of Spain).

By GOYA.
Canvas 79 × 44 inches.
Lent by the MARQUES DE CASA-TORRES.

94. OUR LADY OF THE IMMACULATE CONCEPTION.

By MURILLO.
Canvas 77 × 58½ inches.
Lent by the EARL OF NORTHBROOK, G.C.S.I.

FIGURES full-length, nearly life-size. The Virgin, looking down, with her hands joined in prayer, floats on a crescent in the clouds. She wears a white dress, an amber veil round her neck, and over her left arm a blue mantle, which falls behind to her right. Round her head there is a silvery nimbus, composed of rays, and of two large circles; on either side of it are six winged angels' heads on clouds. Below are ten cherubs, one carrying a branch of palm (indicating her holiness), another a lily (her virginity), a third three roses (her beauty), a fourth a mirror (her freedom from all stain). There is a halo of bright light round the figure of the Virgin, and pale blue sky behind.

Formerly in the Convent of Barefooted Carmelites, Calle de Alcala, Madrid; and afterwards in the Collections of M. Le Brun and Sir Thomas Baring.

Curtis. Velazquez and Murillo, No. 32.
Stirling-Maxwell. Annals, p. 140.
Buchanan's Memoirs, Vol. II, p. 255.

BARTOLOMÉ ESTÉBAN MURILLO was born at Seville, 1618. After receiving some education, he was placed with Juan del Castillo, a relation, to learn painting. In his twenty-fourth year he went to Madrid, where he was kindly treated by Velazquez, and where he studied the works of Titian, Rubens and Vandyke. He returned to Seville in 1645, where his first works were a series of paintings illustrating the life of St. Francis, and though unknown in his native place up to that time, he thenceforth became the head of the School of Seville. In 1648 he married a lady of fortune, of Pilas, and from that time his house became the favourite resort of people of taste and fashion. His last work was the large altar-piece of St. Catherine, painted at Cadiz for the church of the Capuchins. This picture he never completed owing to his falling from the scaffolding while engaged upon it; he was forced to return to Seville, where he died not long afterwards, April 3rd, 1682. He surpassed all other Spanish painters by the depth of feeling in his religious compositions, and is unequalled in the rendering of religious ecstacy and enthusiasm.

Engraved by M. S. CARMONA and R. GRAVES.

95. THE PRODIGAL SON FEASTING.

By MURILLO.
Canvas 41 × 53 inches.
Lent by ALFRED BEIT, ESQ.

SEATED at a table, wearing a red doublet and a plumed hat, the prodigal son is entertaining five guests. He is in the act of receiving a cup of wine on a salver, offered him by a page; his left hand is on the shoulder of a courtesan, who is seated beside him; on the right, at a corner of the table, another courtesan is seated; behind her is a servant with a plate; in the foreground, on the left, is a musician playing a guitar; a dog thrusts his head from beneath the tablecloth; the background consists of a red curtain, fastened to columns; on the right is seen a landscape and the entrance to a park.

Formerly in the Collections of the Marquis of Salamanca and the Earl of Dudley.

Curtis. Velazquez and Murillo, No. 187.

96. COUNT OF FLORIDA BLANCA.

By GOYA.
Canvas 74 × 45 inches.
Lent by the MARQUES DE CASA-TORRES.

97. PORTRAIT OF A BOY.

SPANISH SCHOOL.
Canvas 60 × 36 inches.
Lent by the MARQUESS OF BRISTOL.

A BOY of about nine years old, standing facing the spectator, and holding a large dog by a cord; black velvet costume, lined with rich red silk; coral necklace; large shock of dark hair. Heavy curtain behind, richly embroidered.

GALLERY III.

GALLERY IV.

Brief Notice of the Life of Fortuny.

MARIANO JOSÉ MARIA FORTUNY Y CARBÓ was born at Reus, in Catalonia, in 1838. Showing very early in life great artistic promise, he was enabled by the generosity of a local magnate to study at Barcelona and later at Madrid. He became the pupil of Palau and Claudio Lorenzalez, and of the Academy at Barcelona, where, at the age of eighteen, he won the Prix de Rome. At Rome, to which city he betook himself in 1858, and which thenceforth became his chief place of residence, he studied Raphael and others of the great masters, devoting the daytime to that study and the evening to the Academy Chigi, where he sketched in crayon, ink, and water colour.

In 1859 occurred his first visit to Morocco, whither he went as one of the staff of General Prim, and here it was that he may be said to have freed himself from all methods suggestive of the school. He returned to Rome at the conclusion of the campaign, and executed several works which he sent to Barcelona.

At Florence, which he now visited, he was much impressed with the colour of Morelli's works, and from that date a difference was noticed in his manner.

A commission was given him at this time by the City of Barcelona to paint a picture of the Battle of Tetuan, at which he had been present, but he was so long in executing it, that Barcelona became impatient, and Fortuny, who had begun the work on a magnificent scale and was working devotedly at it, became angry and gave it up, returning the money he had received on account, and no persuasion could ever induce him to resume it. The work in its unfinished state is now in the Municipal Buildings at Barcelona. One of the finished studies he made in Morocco for this picture is in the present Collection, "Head of a Negro of Morocco" (No. 5).

From 1860 to 1865 may be regarded as the period during which he developed as a designer and came to have a distinctly individual tendency. The "Moorish Farriers" (No. 144), painted in 1865, shows the mastery of technique to which he had now attained. From 1865 to 1870 the effects of composition and of *mise en scène* occupied him.

He was in Paris in 1866, and executed a picture for the decoration of Queen Christine's Parisian Hôtel, and he then resided for a time in Madrid, where he studied the works of Velasquez, Ribera and Goya. He here became the friend of Federico Madrazo, who was at that time Director of the Museum of the Prado, and in 1867 he married Madrazo's daughter Cécilia. Among other works which he painted while in his native city was the "Mariposa," here exhibited (No. 148), and "The Serpent Charmers," which is now in the Metropolitan Museum, New York.

His works were now much sought after, and his means were such as to enable him to gratify his tastes.

In his studio at Rome he was surrounded with costly arms, rich draperies and tapestries, bronzes and faïences, copies of the works of his favourite masters, and sketches given to him by his friends—and fresh flowers always.

It was in 1869 that he brought to completion the famous picture of "The Spanish Marriage," here exhibited (No. 177)—several well known portraits are in this picture, Madame Fortuny, the Duchess Colonna, Meissonier, and the ill-fated painter Henri Regnault, whose brilliant career was brought to a close in the Franco-German War. It became, through Messrs. Goupil, the property of Madame de Cassin, now the Marquise de Carcano, who still owns it. To the year 1869 also belongs "The Espada" (No. 178).

From 1870 to 1874 may be regarded as his fourth period, when he developed the truly original expression of his genius. 1870 was the year of the appearance of the "Selection of a Model" (No. 180), while three years later "The Garden of the Poets" (No. 142) was completed. It is said to have been the last work he entirely finished. To Granada are the studies due for the garden he there depicts. One of the happiest periods of his life was his stay in Granada, he worked as if he wished to express in his sketches the entire country and all it contained, and he only left it on the death of the servant who had charge of his affairs in Rome, and which decided him to return to that city.

In 1873 he took a villa at Portici by the sea, and seemed to recover from the ill-health he had had in Rome, and he worked incessantly. In November, 1874, he returned to Rome, where he imprudently worked in the open air in damp weather, and con-

tracted an illness which on the 21st of that month brought to a close the life of great achievements and high promise, at the early age of thirty-six. He was buried in the Cemetery of San Lorenzo, in the Campo Vascano, in a Mausoleum presented by the City of Rome.

Fortuny's individuality was such that many sought admission to his atelier, not a few of whom have since risen to distinction. It will be observed that in the present Exhibition are two works by his son, Mariano Fortuny y de Madrazo, Nos. 2 and 45.

GALLERY IV.

137. A MOORISH GUARD.

By MARIANO FORTUNY.
Water-colour 12 × 7½ inches.
Lent by SIR CUTHBERT QUILTER, BART., M.P.

138. READY FOR THE BALL.

By EDUARDO LÈON GARRIDO.
Panel 24½ × 18 inches.
Lent by H. L. FLORENCE, ESQ.

SEÑOR DON EDUARDO LEON GARRIDO, living painter, born at Madrid; pupil of Vicente Palmaroli and of the Special School of Painting, Madrid; resides in Paris.

139. THE MOUNTEBANK.

By VICENTE MARCH.
Canvas 13½ × 20½ inches.
Lent by E. GAMBART, ESQ.

140. A CONCERT.

By VICENTE PALMAROLI.
Panel 19½ × 25½ inches.
Lent by SEÑOR DON GUSTAVO BAUER.

ON a red-covered couch a lady is reclining in a dainty attitude; two gentlemen are standing behind her, and the three are listening to a lady in black and pink, who is seated with her feet on a green cushion, playing a guitar.

SEÑOR DON VICENTE PALMAROLI Y GONZALEZ, genre and portrait painter, born at Zarzalejo, Province of Madrid, 1835; pupil of Federico de Madrazo and of the Academy of San Fernando. Member of the Academy of San Fernando and Director of the Spanish Academy in Rome from 1872. Died 1894.

141. AT THE WINDOW.

By C. MACCARRI.
Water-colour 20 × 13 inches.
Lent by SIR CUTHBERT QUILTER, BART., M.P.

142. THE GARDEN OF THE POETS.

By MARIANO FORTUNY.
Canvas 26 × 48½ inches.
Painted 1873.
Lent by the COMTE DE HEEREN.

A POET is repeating a part to an actress; and a little distance away is a critical audience of eight persons, one of whom is a lady. They occupy a couple of stone benches, at the end of a rough cobbled path, and all are in the gay and picturesque attire of the reign of Louis XV. The poet, in bright red coat, and standing on an Oriental carpet, is so engrossed in his reading that he scarcely regards the lady, who is falling, *en abandon*, with the whole weight of her figure, on his right arm. Another couple, a little further to the left, are seen between the trees,

engaged with some papers and pictures; the lady in the richest of blue costumes.

The company are in a garden, luxuriant with tropical plants, and abounding in varied flowers in full bloom. Some delicately-tinted hollyhocks near the performing couple are a feature in this brilliant growth. The background is a high grey, stone wall, tapestried with creepers. Two tall, narrow tree stems are conspicuous in the composition; the one on the left with silver bark, the other, on the opposite side, of a rough brown; while further to the right is an orange-tree and the tall wrought-iron railings and gates of the demesne; with a glimpse of blue sea. Near to the group of critics is a marble statue of Apollo.

Fortuny lived for two years at Granada, lodging at a celebrated inn, known as the Siete Suelos, situated in the precincts of the Alhambra itself, and possessed of a very beautiful garden. Later, he took a house which also had a garden of exceptional beauty, and of these two gardens he made a number of studies and sketches, which he combined at last in the present picture. The model for the poet was Fortuny's brother-in-law, Ricardo de Madrazo.

The title he originally gave to the picture was "Recitation in a Garden," but it is now known as "The Garden of the Poets."

143. THE CONVALESCENT.

By SALVADOR SANCHEZ BARBUDO.
Canvas 15 × 25½ inches.
Painted 1887.
Lent by E. GAMBART, ESQ.

144. MOORISH FARRIERS.

By MARIANO FORTUNY.
Canvas 17½ × 25½ inches.
Painted 1865.
Lent by SEÑOR DON GUSTAVO BAUER.

Formerly in the possession of Mr. Sanz, of Madrid.

145. FLOWERS.

By JOSÉ DOMINGO.
Canvas 21½ × 16 inches.
Lent by SEÑOR DON GUSTAVO BAUER.

146. AN ABDUCTION IN THE SIXTEENTH CENTURY.

By FRANCISCO PRADILLA.

Canvas 24 × 17 inches.

Lent by SEÑOR DON MARIANO DE ORTEGA MOREJON.

147. THE BELLE OF THE VILLAGE.

By VICENTE MARCH.

Canvas 13½ × 20½ inches.

Lent by E. GAMBART, ESQ.

SEÑOR DON VICENTE MARCH Y MARCO; living painter; born at Valencia; pupil of the School of Fine Arts at Valencia.

148. THE BUTTERFLY.

By MARIANO FORTUNY.
Water-colour 23 × 15 inches.
Painted 1865 and signed.
Lent by the MARQUÉS DE CASTROMONTE.

149. A FAN.

By MARIANO FORTUNY.
Lent by SEÑOR DON J. DE FONTAGUD GARGOLLO.

THIS is the only fan Fortuny painted, and it was a commission by the late Señor Gargollo to Fortuny, for presentation to Madame Gargollo.

150. COURTYARD AT TOLEDO.

By RAFAEL SENET.
Panel 12 × 8 inches.
Painted 1877.
Lent by E. GAMBART, ESQ.

SEÑOR DON RAFAEL SENET, living painter, born at Seville ; pupil of Eduardo Cano and José Villegas.

151. THE MERMAID.

By LUIS FALERO.
Canvas 16 × 8 inches.
Lent by MR. ALDERMAN COLLEY.

SEÑOR DON LUIS FALERO, born in Toledo in 1851; was originally in the Spanish Navy; studied painting in Paris, but ultimately took up his residence in London, where he died in 1896. He was well versed in astronomy, and illustrated Flammarion's astronomical works. His allegorical pictures of the stars procured him considerable reputation, the most popular work of this kind being "The Marriage of a Comet."

THREE SCENES IN THE CARNIVAL AT ROME.

By FRANCISCO PRADILLA.

152. The Corso. Panel 11 × 7 inches.

153. The Carneval. Panel 10 × 14½ inches.

154. The Horse Race. Panel 11 × 7 inches.

Painted 1880.
Lent by E. GAMBART, ESQ.

155. A CARD PARTY.

By JOSÉ DOMINGO.
Panel 11 × 11 inches.
Painted 1888.
Lent by E. GAMBART, ESQ.

156. LANDSCAPE.

By MARIANO FORTUNY.
Panel 3½ × 6 inches.
Lent by ARTHUR SANDERSON, ESQ.

157. IN A GARDEN AT SEVILLE.

By FRANCISCO PERALTA.
Panel 20 × 14 inches.
Painted 1877.
Lent by E. GAMBART, ESQ.

SEÑOR DON FRANCISCO PERALTA DEL CAMPO, born at Seville; pupil of Eduardo Cano and the School of Fine Arts at Seville; resided in Rome; died 1897.

158. A WORKMAN.

By JOSÉ GARCIA Y RAMOS.
Panel 10 × 6 inches.
Lent by E. GAMBART, ESQ.

159. AN ARAB.

By MARIANO FORTUNY.
Panel 4 × 5 inches.
Lent by ARTHUR SANDERSON, ESQ.

160. THE STUDIO OF GOYA.

By JOSÉ DOMINGO.
Panel 13½ × 10 inches.
Painted 1888.
Lent by E. GAMBART, ESQ.

161. A DANCER.

By JOSÉ GARCIA Y RAMOS.
Panel 10½ × 7½ inches.
Lent by E. GAMBART, ESQ.

162. A MATADOR.

By MARIANO FORTUNY.
Water-colour 10 × 7 inches.
Lent by MRS. PERCY MACQUOID.

163. THE MARKET PLACE, GRANADA.

By BALDOMERO GALOFRE.
Panel 6½ × 9½ inches.
Lent by H. L. FLORENCE, ESQ.

164. CANALE PRESSO LA SALUTE, VENICE.

By JOSÉ VILLEGAS Y CORDERO.
Panel 15 × 23 inches.
Lent by E. GAMBART, ESQ.

165. A PASTORAL.

By JOAQUIN SOROLLA Y BASTIDA.
Canvas 14 × 20 inches.
Lent by the MARQUES DE CASA-TORRES.

H.E. SEÑOR DON JOAQUIN SOROLLA Y BASTIDA, living painter, born in Valencia; pupil of the School of Fine Arts at Valencia and of Francisco Pradilla; Medals, Madrid, 1884, 1890, 1892 and 1895; Chicago, 1892; Munich, 1892; Paris, 1893; Gold Medal, Berlin, 1896; Medal of Honour, Paris, 1900; is represented in the Museum of Modern Art, Madrid, by one work.

166. IN A GARDEN.

By MARIANO FORTUNY.
Canvas 18½ × 9 inches.
Lent by T. WALLIS, ESQ.

Formerly in the Collection of the Marquis de Santurce.

167. A FAIR IN ANDALUSIA.

By BALDOMERO GALOFRE.
Panel 12½ × 19 inches.
Lent by H. L. FLORENCE, ESQ.

SEÑOR DON BALDOMERO GALOFRE, living painter, born at Reus; pupil of the School of Fine Arts, Barcelona.

168. A PEASANT.

By JOSÉ GARCIA Y RAMOS.
Panel 10 × 7 inches.
Painted 1875.
Lent by E. GAMBART, ESQ.

169. BACINO DE SAN MARCO, VENICE.

By JOSÉ VILLEGAS Y CORDERO.
Panel 15 × 23 inches.
Painted 1889.
Lent by E. GAMBART, ESQ.

170. THE MAD WOMAN.

By JOSÉ JIMENEZ ARANDA.
Canvas 18 × 14 inches.
Lent by H.E. SEÑOR DON AURELIANO DE BERUETE Y MORET.

171. MORNING OF THE CHASE, ANDALUSIA.

By JOSÉ MORENO CARBONERO.
Canvas 15 × 17 inches.
Lent by SEÑOR DE LARRAIN.

172. A CORNER IN MALAGA.

By JOSÉ MORENO CARBONERO.
Canvas 11 × 17 inches.
Lent by H.E. SEÑOR DON JOSÉ MORENO CARBONERO.

173. A SPANISH COURTSHIP.

By JOSÉ GARCIA Y RAMOS.
Canvas 21 × 13 inches.
Lent by SENOR DON LORENZO GARCIA VELA.

173a. THE ROCK.

By MARIANO FORTUNY.
Canvas 20 × 47¾ inches.
Lent by J. S. FORBES, ESQ.

174. THE RENDEZVOUS.

By EMILIO SALA.
Panel 7 × 12 inches.
Lent by SEÑOR DON LORENZO GARCIA VELA.

175. MULETEERS IN A POSADA.

By LOUIS RUIPEREZ.
Panel 11 × 15 inches.
Painted 1866.
Lent by E. GAMBART, ESQ.

SEÑOR DON LOUIS RUIPEREZ, born at Murcia, in Spain; genre painter; pupil of Meissonier; died 1866.

176. THE BELL OF HUESCA.

By JOSÉ CASADO DEL ALISAL.
Canvas 14 × 20 inches.
Lent by GENERAL OROZCO, guardian of SEÑORITA DE PRENDERGAST.

THE old city of Huesca, in Aragon, lies midway between Saragossa and the Pyrenees. In 1136, King Ramiro II, being thwarted by an insolent and dangerous aristocracy, consulted a certain Abbot Frotardo, who was walking in his garden when the royal messenger

ARCHIVO GENERAL DE ANDALUCIA

arrived, and simply, by way of answer, cut off with his stick the tallest cabbages. Ramiro thereupon summoned to his court, at Huesca, his turbulent nobles, on the pretext that he had fabricated a mighty bell, the tolling of which should be heard throughout his realm. A royal banquet was held on their arrival, but shortly before the feast, fifteen of the most formidable were silently seized and decapitated in a vault beneath the palace. At the conclusion of the banquet the remaining guests were invited to inspect the bell, and were conducted, for that purpose, to the vault where the executions had taken place. Here they found the King standing with dignified mien, and protected from their individual assault by a huge dog, which he held in leash; around him, on the floor of the vault, were strewn the heads of the defiant nobles, while affixed to an iron ring suspended from the roof of the vault was the head of the traitorous archbishop, representing, as it were, the clapper of the bell—for, at the time of his death, he was found to have been the centre of a fresh conspiracy threatening the downfall of the king. "This," said Ramiro, "is the *Bell* by which refractory subjects are called to order." The scene that ensued is well pictured by the painter. The terrified nobles at the bottom of the stairs endeavour to force their way back, but are prevented by those who have not yet come within

sight of the terrible spectacle, and are pressing down, impelled by the imprecations and ejaculations of those below.

The ruins of the vault, originally a Moorish dungeon, still exist, practically unchanged, beneath the Palacio de los Reyes. The floor is a concrete mass of dark sand, damp and slippery; the walls are almost black, and the ring, still seen in the centre of the roof, is said to be the identical one from which the archbishop's head was suspended.

Señor Don José Casado del Alisal, historical and genre painter; born in Valencia, 1832; pupil of the Royal Academy of San Fernando, Madrid, and of Federico de Madrazo; Prix de Rome, 1860; Medals, Madrid, 1862, 1864 and 1881; was director of the Spanish Academy at Rome. Died 1895. He was represented in the International Exhibition, London, 1862. The present work is the finished study for the large picture (139 × 182) for which the painter was awarded the Grand Cross of the Order of Isabel the Catholic. It was purchased by the Spanish Government, and is now in the Museum of Modern Art at Madrid.

177. THE SPANISH MARRIAGE (La Vicaria.)

By MARIANO FORTUNY.
Panel 24 × 37½ inches.
Lent by the MARQUISE DE CARCANO.

THE scene is in the Sacristy of a church in Spain, and represents a bridal party at the conclusion of the marriage ceremony, completing the formalities by the signing of the church register. Their rich and brilliant attire is that of the time of Louis XV, and contrasts curiously with the sombre character of the sacred interior. The bridegroom is in the act of signing, and the bride, a little aside, is half-opening a blue fan, as she listens to a young friend who bends to speak to her, and whose pink skirt, in its rustling finish, is a marvel of painting. The couple behind, arm-in-arm, are evidently the parents of the bride, and on their right stands a lady, who holds an open fan, and whose dazzling complexion, black hair, vivid red rose and high head-gear, with its green comb, have the finish of a miniature, and at the same time the broad completeness of a great painter. The picturesque company to the extreme right of the picture occupy a lower position in life than the central group; the couple

seated together on the long wooden bench are waiting presumably their turn to approach and sign their names, having been also newly wedded. The man, no longer a youth, is clad in the gorgeous costume of a bull-fighter, while the woman, in yellow dress, and wearing the becoming mantilla, is contentedly fanning herself.

The painting of the Sacristy itself is a lovely artistic performance, with its tapestried wall on the right, and its high, wrought-iron railings in front, surmounted by beaten brasswork. The whole scene is relieved, with the greatest skill, by the effect of cool grey light, against which the lean figure of the church dignitary stands.

FORTUNY was but thirty-one when this picture was painted, and on its exhibition in the spring of 1870 it met with great applause, *una explosion de entusiasmo*. It has never since been publicly exhibited.

Painted 1869-70.

Signed and dated, 1870.

178. THE ESPADA.

By MARIANO FORTUNY.
Canvas 24 × 20 inches.
Painted 1869.
Lent by MARCUS VAN RAALTE, ESQ.

THE Suerte de Matār is the third and last act in the drama of a bull-fight. The Espada, armed with a red cloth and a sword, teases the bull, by waving the cloth, and endeavours by various devices to get it into a position to receive the death blow; he meets the rush of the bull, steps nimbly aside at the precise moment, and plunges the sword downwards through the animal's neck, and if this difficult stroke be properly dealt, the bull falls at once, but it rarely succeeds at the first attempt, except by the most experienced hand. The Espada is here saluting the public after receiving their applause for his brilliant achievement; fans, cigars, and all kinds of things are thrown to him in testimony of their approbation.

179. AT THE GATE OF THE SERAGLIO.

By MARIANO FORTUNY.
Panel 10½ × 8 inches.
Lent by HUMPHREY ROBERTS, ESQ.

180. THE SELECTION OF A MODEL.

By MARIANO FORTUNY.
Panel 21 × 32½ inches.
Lent by SENATOR W. A. CLARK, of New York.

THE Academicians of St. Luke, forming a group of ten, are standing in various attitudes, and with critical gesture, before a marble table, on which is gracefully poised, for their judgment, the nude figure of a woman. Their costume is that of Louis XV., and exhibits all the rich materials and brilliant colours of that period. The apartment is impressive in its stateliness, being graced by massive columns of marble and porphyry, about the capitols of which sumptuous draperies are gathered, and it is lighted by richly

stained glass windows. The walls are adorned with polished brass, and by a large mirror, with a rich Venetian frame; elegant brackets serve for the display of marble busts.

The splendid architecture of the apartment is said to have been studied from the beautiful entrance-hall of the Palazzo Colonna, at Rome; the painter introducing into it, for the embellishment of his work, several objects which he borrowed from the Vatican.

Finished in Rome, 1870, having been commenced many years before.

Formerly in the Collection of Mr. A. T. Stewart.

180a. THE LIBRARY.

By MARIANO FORTUNY.
Canvas 9¾ × 14¾ inches.
Lent by J. S. FORBES, ESQ.

181. THE TERRACE, ST. GERMAIN.

By JOSÉ DOMINGO.
Panel 18 × 22 inches.
Painted 1888.
Lent by E. GAMBART, ESQ.

182. A MATADOR.

By FRANCISCO PRADILLA.
Panel 13 × 10 inches.
Lent by F. C. PAWLE, ESQ.

183. OPHELIA.

By JUAN BRULL.
Canvas 26 × 17 inches.
Lent by SEÑOR DON PABLO BOSCH.

SEÑOR DON JUAN BRULL Y VIÑOLAS, living painter; pupil of the School of Fine Arts at Barcelona.

184. AN IDYLL.

By IGNACIO PINAZO.
Canvas 8½ × 17 inches.
Lent by SEÑOR DON GUSTAVO BAUER.

SEÑOR DON IGNACIO PINAZO Y CAMERLENG; living painter; born at Valencia; Pupil of the School of Fine Arts at Valencia.

185. DON QUIXOTE'S FIRST SALLY.

By JOSÉ MORENO CARBONERO.
Panel 10½ × 14 inches.
Lent by SEÑOR CONRADI.

"SO one morning before day, in the greatest heat in July, without acquainting anyone with his design, with all the secrecy imaginable, he armed himself cap-a-pie, laced on his ill-contrived helmet, grasped his lance, mounted Rozinante, and, at the private door of his backyard, sallied out into the fields, wonderfully pleased to see with how much ease he had succeeded at the beginning of his enterprise."

186. NEAR THE STAGE.

By VICENTE PALMAROLI.
Panel 19 × 13 inches.
Lent by E. GAMBART, ESQ.

187. AT A FAIR IN MURCIA.

By JOAQUIN AGRASOT.
Canvas 17 × 33 inches.
Lent by SEÑOR DON JOAQUIN AGRASOT Y JUAN.

SEÑOR DON JOAQUIN AGRASOT Y JUAN, living painter; born at Orihuela, Murcia; pupil of the School of Fine Arts, Valencia, and of Francisco Martinez; Medals, Madrid 1864 and 1866, and at the Philadelphia Exhibition; is represented in the Museum of Modern Art, Madrid, by two works.

188. THE CARDINAL IN HIS STUDY.

By JOSÉ BENLLIURE Y GIL.
Panel 15 × 21 inches.
Lent by E. GAMBART, ESQ.

189. A RÉUNION OF AN ARISTOCRATIC SPANISH FAMILY.

By LUIS ALVAREZ.
Canvas 24 × 36 inches.
Lent by ILMO SEÑOR DON LUIS ALVAREZ.

ILMO SEÑOR DON LUIS ALVAREZ CATALÁ, living painter, born at Monasterio de Hermo, Oviedo; pupil of the Higher School of Painting, Madrid, and of Raimundo Madrazo; Director of the Museum of the Prado, Madrid. Medals, Madrid 1862, 1864 and 1890, and Munich, Berlin, and Paris 1890; is represented in the Museum of Modern Art, Madrid, by two works.

190. LANDSCAPE.

By CASIMIRO SAINZ.
Canvas 8½ × 5 inches.
Lent by SEÑOR DON GUSTAVO BAUER.

SEÑOR DON CASIMIRO SAINZ Y SAIZ, born at Matamorosa, Province of Santander; pupil of the Higher School of Painting, Madrid, and of Vicente Palmaroli; Medals, Madrid 1876 and 1881; is represented in the Museum of Modern Art, Madrid, by two works. He died 1896.

191. CIGAR MAKERS LEAVING THE MANUFACTORY.

By JOSÉ GARCIA Y RAMOS.
Panel 17 × 21 inches.
Lent by SEÑOR DON JOSÉ GARCIA Y RAMOS.

192. LANDSCAPE.

By CASIMIRO SAINZ.
Canvas 8½ × 5 inches.
Lent by SEÑOR DON GUSTAVO BAUER.

193. NEAR TOLEDO.

By AURELIANO DE BERUETE.
Canvas 19 × 32 inches.
Lent by H.E. SEÑOR DON AURELIANO DE BERUETE Y MORET.

H.E. SEÑOR DON AURELIANO DE BERUETE Y MORET, living painter, born at Madrid; pupil of Cárlos de Haes and Martin Rico; Medals, Madrid 1878 and 1884, and Chicago 1893; is represented in the National Museum, Madrid, by three works. Author of a work on Velazquez, published 1898.

194. THE POSADA.

By JOSÉ BENLLIURE Y GIL.
Panel 15 × 21 inches.
Lent by E. GAMBART, ESQ.

195. VENICE.

By MARTIN RICO Y ORTEGA.
Canvas 27 × 19 inches.
Lent by E. GAMBART, ESQ.

SEÑOR DON MARTIN RICO Y ORTEGA, living painter, born at Madrid; pupil of Federico Madrazo; gained in 1862 the first Prix de Rome ever given at Madrid for landscape; Medals—Madrid 1862, 1864, and 1866; awarded the Legion of Honour 1878; is represented in the Museum of Modern Art, Madrid, by three works. Resides in Paris.

196. IN A CATHEDRAL.

By JOSÉ BENLLIURE Y GIL.
Panel 24 × 20 inches.
Lent by MRS. BEER.

SEÑOR DON JOSÉ BENLLUIRE Y GIL, living painter, born at Cañamelar, Valencia; pupil of the School of Fine Arts, Valencia, and of Domingo y Marqués; Medals, Madrid, 1876, 1878, and 1887; is represented in the Museum of Modern Art, Madrid, by one example; resides in Rome.

197. EVENING PRAYER.

By T. RICO CIJUDA.
Panel 9 × 5½ inches.
Lent by H. L. FLORENCE, ESQ.

198. THE HARPIST.

By FRANCISCO PRADILLA.
Water-colour 13 × 10 inches.
Lent by E. E. LEGGATT, ESQ.

199.

ETCHING by R. W. MACBETH, A.R.A.

From the painting of "The Spinners; interior of the Tapestry Manufactory of St. Isabel, of Madrid," by Velazquez, in the Museum of the Prado, Madrid.

Published by R. Dunthorne, The Rembrandt Gallery, 5, Vigo Street, London.

Lent by R. DUNTHORNE, ESQ.

200.

ETCHING by MARIANO FORTUNY of a man playing a guitar.

Lent by SEÑOR DON MARIANO DE ORTEGA MOREJON.

201.

ETCHING by MARIANO FORTUNY. Portrait of himself.

Lent by SENOR DON MARIANO DE ORTEGA MOREJON.

202.

ETCHING by MARIANO FORTUNY of a piping boy, with a goat lying beside him.

Lent by SEÑOR DON MARIANO DE ORTEGA MOREJON.

203. THE VISION OF FRIAR MARTIN (from the poem by Gaspar Nuñez de Arce).

By JOSÉ JIMENEZ ARANDA.
Black and white drawings; three in one frame; each 19½ × 12 inches.
Lent by SEÑOR DON FEDERICO DE SOUSA.

A.—At the hour of Matins, in the choir of the old Church of the Augustins; the Friar is seen seated, with clasped hands and bowed head. The "vision" rises from before the very altar; fantastic beings circle in perpetual movement, revivifying the hidden desire, the sleeping passion, the importunate recollection, and over him hovers the personification of profane love, in the form of a beautiful woman.

B.—The Friar is here seen dangerously near the edge of an eminence, the tempting woman still at his side. He sees above the clouds the dome of St. Peter's, the goal of a Spanish Ecclesiastic's ambition, and now more potent to him than his temptress, and in mid-air a Cardinal is discerned being dragged down by evil spirits, and below a figure with the papal mitre is preaching to a mocking crowd.

C.—In this last panel, the Friar is seen falling amid broken columns and fragments of a statue, down a vast chasm, as his temptress wings her flight aloft like a Nemesis proclaiming his doom.

SEÑOR DON JOSÉ JIMENEZ ARANDA, living painter; born at Seville: pupil of the School of Fine Arts at Seville; Medals at Madrid, Paris, Vienna, Munich, Berlin, and Chicago. The present work and the extensive series of elaborate drawings illustrative of Don Quixote hold a high rank among his works.

204. THE VOW.

By ENRIQUE SERRA.
Centre panel 9 × 18 inches.
Side panels 6½ × 10½ inches.
Painted 1887 and 1888.
Lent by E. GAMBART, ESQ.

SEÑOR DON ENRIQUE SERRA, living painter, born at Barcelona; pupil of the School of Fine Arts at Barcelona; resides in Rome.

205. PORTRAITS OF THE PAINTER'S TWO DAUGHTERS.

By FEDERICO DE MADRAZO.
Canvas (two in one frame) each 18 × 15 inches.
Lent by SEÑOR DON RICARDO DE MADRAZO.

SEÑOR DON FEDERICO DE MADRAZO Y KUNTZ; born at Rome 1815; pupil of his father José Madrazo, and in Paris under Winterhalter; Member of the Royal Academy of San Fernando; Medals at Madrid 1836 and 1839, and Paris 1838; Commander of the Legion of Honor; Director for many years of the National Museum, Madrid; is represented in the Museum of Modern Art. Madrid. by six works. His daughter, Cécilia, in 1867. married Mariano Fortuny.

206.

ETCHING by R. W. MACBETH, A.R.A.

From the painting of the "Surrender of Breda," by Velazquez, in the Museum of the Prado, Madrid.

Published by R. Dunthorne, The Rembrandt Gallery, 5, Vigo Street, London.

Lent by R. DUNTHORNE, ESQ.

207.

LITHOGRAPH by GOYA of "A Bull-fight."

Lent by PHILIP NORMAN, ESQ., F.S.A.

208.

ETCHING by MARIANO FORTUNY.

From the portrait of Velazquez, by himself.

Lent by SENOR DON MARIANO DE ORTEGA MOREJON.

ENCUADERNACION
SEBASTIAN RODRIGUEZ VAZQUEZ
Amparo, 20 - Telf. 22 38 75 - SEVILLA

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