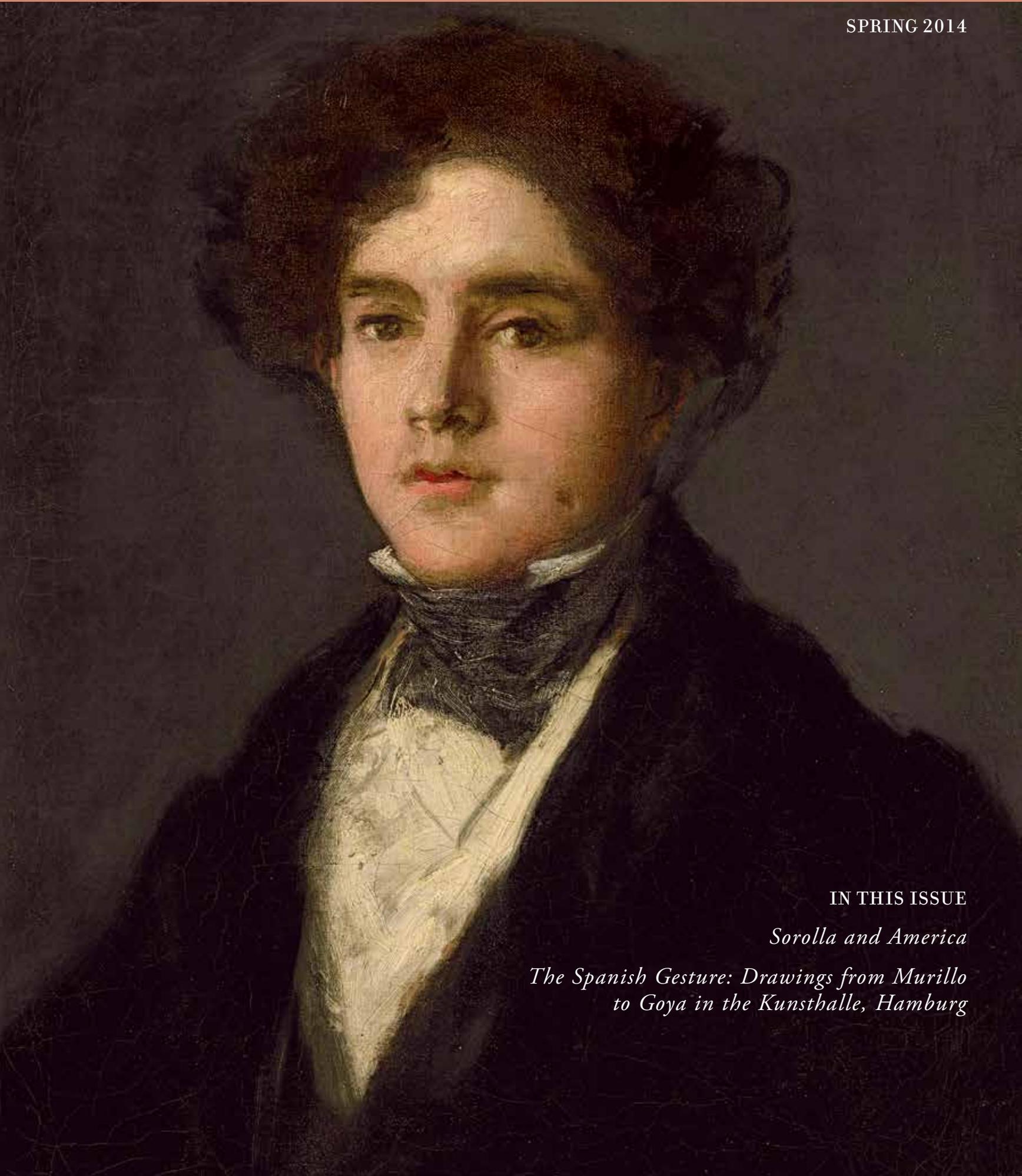


*at the* MEADOWS

A SEMI-ANNUAL GUIDE TO EXHIBITIONS AND PROGRAMS, EXCLUSIVELY FOR MEADOWS MUSEUM MEMBERS AND SUPPORTERS

SPRING 2014



IN THIS ISSUE

*Sorolla and America*

*The Spanish Gesture: Drawings from Murillo  
to Goya in the Kunsthalle, Hamburg*



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**MISSION**

The Meadows Museum is committed to the advancement of knowledge and understanding of art through the collection and interpretation of works of the greatest aesthetic and historical importance, as exemplified by the founding collection of Spanish art. The Museum is a resource of Southern Methodist University that serves a broad and international audience as well as the university community through meaningful exhibitions, publications, research, workshops and other educational programs, and encourages public participation through a broad-based membership.

**HISTORY**

The Meadows Museum, a division of SMU’s Meadows School of the Arts, houses one of the largest and most comprehensive collections of Spanish art outside of Spain, with works dating from the tenth to the twenty-first century. It includes masterpieces by some of the world’s greatest painters: El Greco, Velázquez, Ribera, Murillo, Goya, Miró and Picasso. Highlights of the collection include Renaissance altarpieces, monumental Baroque canvases, exquisite rococo oil sketches, polychrome wood sculptures, Impressionist landscapes, modernist abstractions, a comprehensive collection of the graphic works of Goya, and a select group of sculptures by major twentieth-century masters—Rodin, Maillol, Giacometti, Moore, Smith and Oldenburg.

Occupying a neo-Palladian structure with impressive naturally lit painting galleries and extensive exhibition space, underwritten by a generous grant from The Meadows Foundation, the Meadows Museum is located off North Central Expressway at 5900 Bishop Boulevard, three blocks west of Mockingbird Station.

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ABOVE: Prado Museum, Madrid, July 2013, Mike Rawlings, the Mayor of Dallas, headed a Dallas delegation to Spain to strengthen the framework of the collaboration between Dallas and the cities of Madrid and Valencia.

## FROM THE DIRECTOR

**Dear Members and Friends,**

This New Year promises to be full of new discoveries and activities for you and your family. The Sorolla exhibition (see pages 2-5) continues until April 19. Please join us for some rich and insightful lectures and activities that will help us learn more about the artist's fascinating connections with America.

This summer we will be presenting the fifth exhibition we have organized with the Museo Nacional del Prado in Madrid, *The Spanish Gesture: Drawings from Murillo to Goya in the Kunsthalle, Hamburg* (see pages 6-10). Superb works on paper by Murillo and Goya will be featured with creations of other Spanish masters, especially from the Sevillian School.

We are very thankful for the ongoing support of our friends. We are especially grateful to BBVA-Compass Bank, which has made it possible for so many Dallas-area children to learn about the museum (see page 25). We are also so pleased for the support of The Meadows Foundation and Mrs. Eugene McDermott, who made it possible to acquire the magnificent new Goya painting, *Portrait of Mariano Goya, the Artist's Grandson* (see pages 11-15). In addition, we have recently added fine drawings to the collection (see pages 16-21); acquisitions made possible by donations by members and friends like you, so thank you! I hope you take advantage of the many opportunities the museum has to offer, from trips to El Greco's Toledo in April (see page 33) to experiencing the delights of the foods and wines from Spain.

I look forward to seeing you in your museum.


**Mark A. Roglán, Ph.D.**

The Linda P. and William A. Custard Director  
of the Meadows Museum and Centennial Chair  
in the Meadows School of the Arts, SMU



ABOVE: The Meadows Museum presented its newest acquisition, Goya's *Portrait of Mariano Goya the Artist's Grandson*, to museum membership at a special event in October celebrating its legacy of collecting. Photo by Tamytha Cameron. ON THE COVER: Francisco José de Goya y Lucientes (Spanish, 1746-1828), *Portrait of Mariano Goya, the Artist's Grandson*, 1827. Oil on canvas, Meadows Museum, SMU, Dallas. Museum Purchase with Funds Donated by The Meadows Foundation and a Gift from Mrs. Eugene McDermott, in honor of the Meadows Museum's 50th Anniversary, MM.2013.08. Photo by Dimitris Skliris.

## CURRENT EXHIBITION

DECEMBER 13, 2013-APRIL 19, 2014

# SOROLLA AND AMERICA: NEW FINDINGS AND CONSERVATION

Joaquín Sorolla's (1863-1923) work was highly regarded in America well before his legendary 1909 exhibition at The Hispanic Society of America in New York. In 1893, his *Another Marguerite!* (1892) received a Medal of Honor at the World's Columbian Exposition in Chicago, and in 1900 he enjoyed further international critical acclaim when his *Sad Inheritance!* (1899) won the Grand Prix at the 1900 Universal Exhibition in Paris. American artists such as William Merritt Chase (1849-1916), Cadwallader L. Washburn (1866-1965), and William E.B. Starkweather (1876-1969) visited Sorolla in his studio in Spain, and

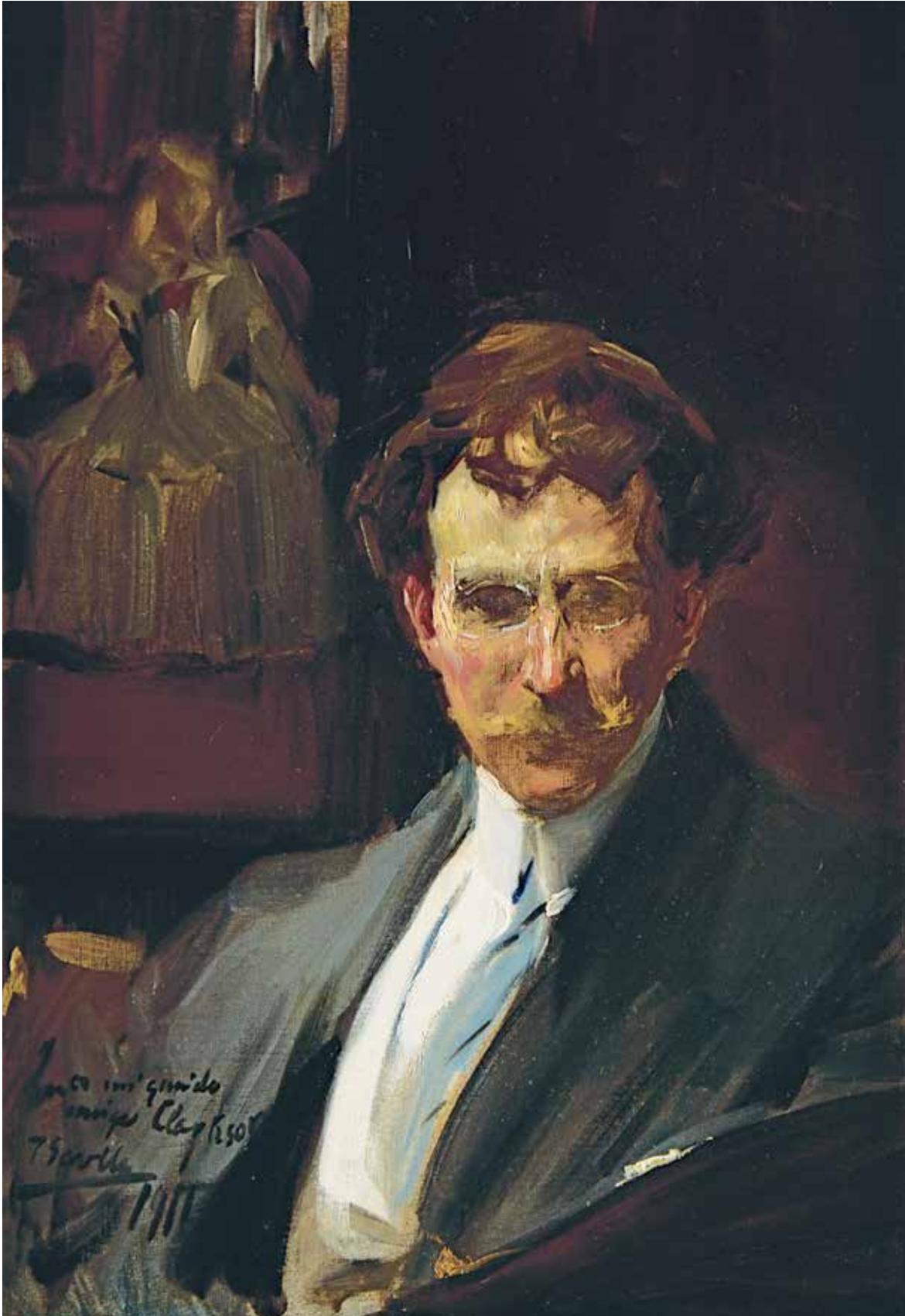
Chase advised his pupils to do the same. Meanwhile, letters exchanged between Sorolla and the Art Institute of Chicago from 1905 and 1906 reveal the museum's strong interest in exhibiting the artist's work. While this show never came to fruition, in 1908 Archer Milton Huntington, founder of The Hispanic Society of America, invited the artist to present his work in New York. This blockbuster exhibition, which lasted only a month in the winter of 1909, would become a defining moment in Sorolla's career, propelling him not only into the world of American artists and critics but also into the circles of American politicians, diplomats, and industrialists.

The exhibition currently on view at the Meadows Museum seeks to deepen our understanding of Sorolla's relationship with America, in part by exploring the variety of new friendships and contacts that he formed during his time in this country. To do this, researchers sifted through newspaper articles and the artist's correspondence preserved in archives and museums throughout the United States and Spain, making several important discoveries that are featured in the exhibit.

Many previously unknown works were found in major collections, such as the *Portrait of Frances Tracy Morgan* (Morgan Library, New York, 1909), *A Street in Toledo* (Worcester Art Museum, Massachusetts, 1906) and four preparatory studies for *Running Along the Beach* (Brooklyn Museum, New York, 1908). Others were discovered in more obscure places: the *Portrait of Robert Bacon, 39th Secretary of State (1909-1909) under President Theodore Roosevelt* (1909) was found in the Diplomatic Reception Rooms of the U.S. Department of State, while the *Portrait of Ralph Clarkson*, painted by Sorolla during his stay in Chicago in 1911, resurfaced in the Oregon Public Library (Illinois). Sorolla shows Clarkson,



Joaquín Sorolla y Bastida (Spanish, 1863-1923), *A Street in Toledo*, 1906. Oil on canvas. Worcester Art Museum, Worcester, Massachusetts, Given in memory of Henry Mulikan Keyes by his sons, Jonathan, Henry, David, and George.



Joaquín Sorolla y Bastida (Spanish, 1863-1923), *Portrait of Ralph Clarkson*, 1911. Oil on canvas. The Oregon Public Library's Eagle's Nest Art Colony, Oregon, Illinois.

## CURRENT EXHIBITION



LEFT: Joaquín Sorolla y Bastida (Spanish, 1863-1923), *Señora de Sorolla in White*, 1902. Oil on canvas. Photograph from 1906 courtesy of the archive of Blanca Pons-Sorolla. RIGHT: Joaquín Sorolla y Bastida (Spanish, 1863-1923), *Señora de Sorolla in White*, 1902. Oil on canvas. Courtesy of The Hispanic Society of America, New York. Photo by Joaquín Cortés.

a professor at the School of the Art Institute of Chicago from 1903 to 1920, with a fragment of Diego Velázquez's *Las Meninas* in the background and signed the work: "To my beloved / friend Clarkson / Sorolla / 1911." Clarkson's wife, Mrs. Frances C. Clarkson, greatly admired the painting. In 1916, she wrote to Clotilde, Sorolla's wife: "The portrait of Mr. Clarkson painted by your husband is one of my priceless treasures... I love to think of his name linked with that of such a noble artist and man."

The *Sorolla and America* exhibition also presented the occasion for the restoration of a number of works, including three important paintings: *Dancing in the Café Novedades of Sevilla* (Fundación Banco Santander, 1914), *Señora de Sorolla in White* (The Hispanic Society of America, 1902), and the *Portrait of Queen Victoria Eugenia of Battenberg with an Ermine Mantle* (Fundación Álvaro de Bazán, 1908). Lucía Martínez Valverde, a conservator at the Museo Nacional del Prado who has restored countless works by Sorolla, repaired damages to the paintings' surfaces

and carefully removed layers of accumulated dirt and old, yellowed varnish.

With the help of archival photographs and UV light, it was possible to determine areas in the three canvases that had been repainted by previous owners and conservators. Perhaps the most striking transformation is the case of *Señora de Sorolla in White*, a remarkable painting in which Sorolla experimented with different possibilities of backlighting. A photograph taken in 1984 and discovered in the archives of The Hispanic Society of America reveals extensive damage to the painting's surface caused by leaks of an unknown substance. An earlier restoration sought to conceal these losses with significant overpainting that dulled the graceful outlines of Clotilde's face and the intricacy of her jewelry. With the help of a photograph of the painting taken in 1906 when it was exhibited at the Galerie Georges Petit in Paris, it was possible to recover Clotilde's delicate facial features and return many fine details of the composition to their original subtlety.

Unlike *Señora de Sorolla in White*, the *Portrait of Queen Victoria Eugenia of Battenberg with an Ermine Mantle* had never before been restored. It had, however, been the object of major alterations, first by the painter himself and then by a subsequent owner. Sorolla originally depicted the Queen with a crown, emphasizing her royal status. Once it became clear that the painting would not form part of the royal collection, however, he painted over the crown, leaving traces of its form visible. At a later moment, a dark layer of varnish was applied to the painting's background, concealing Sorolla's forceful, patterned brushstrokes. This varnish was removed during the restoration of the painting, revealing the modernity of Sorolla's original brushstrokes.

The newly restored paintings enable a fuller appreciation of Sorolla's mastery of color and light effects, and a summary of the restoration process is featured in a gallery of the exhibit. ■

*This exhibition has been organized by the Meadows Museum, SMU, The San Diego Museum of Art, and FUNDACIÓNMAPFRE. The contributions of The Hispanic Society of America have been crucial to the success of this exhibition. A generous gift from The Meadows Foundation has made this project possible.*

*Promotional support provided by the Dallas Convention and Visitors Bureau and The Dallas Morning News.*



LEFT: Joaquín Sorolla y Bastida (Spanish, 1863-1923), *Portrait of Queen Victoria Eugenia of Battenberg with an Ermine Mantle*, 1908. Oil on canvas. Photograph from 1909 courtesy of The Hispanic Society of America, New York. RIGHT: Joaquín Sorolla y Bastida (Spanish, 1863-1923), *Portrait of Queen Victoria Eugenia of Battenberg with an Ermine Mantle*, 1908. Oil on canvas. Fundación Álvaro de Bazán. Photo by Joaquín Cortés.

## UPCOMING EXHIBITION

MAY 25-AUGUST 24, 2014

# THE SPANISH GESTURE: DRAWINGS FROM MURILLO TO GOYA IN THE KUNSTHALLE, HAMBURG

The Kupferstichkabinett (collection of prints and drawings) at the Kunsthalle of Hamburg holds, alongside Florence, Paris and London, one of the most significant collections of Spanish drawings to be found outside of Spain. This is perhaps surprising at first, given that the Hanseatic city of Hamburg has historically not been a stronghold of Catholicism. Indeed, the reason for this lies in a single, rather chance, purchase by the first director of the Kunsthalle, Alfred Lichtwark (1852-1914); the motivation for this acquisition was as spontaneous as it was personal.

In 1891, the London art and antiques dealer Bernard Quaritch (1819-1899) offered for sale a mixed lot of Spanish and Italian drawings to the Berlin Museum.



Luis de Vargas (Spanish, 1506-1568), *Portrait of a Youth*, c. 1550-60. Red chalk and red wash. Hamburger Kunsthalle, Kupferstichkabinett (38633). Photo by Christoph Irrgang.

There, however, the budget had already been depleted by the purchase of a different collection. Lichtwark viewed the drawings in Berlin and, since they “pleased him greatly,” he immediately and successfully went about securing the necessary £180, thus acquiring them for Hamburg.

A few years later, however, the quality of the extraordinary collection, which today comprises over 200 drawings, had already faded from memory. When August L. Mayer (1885-1944) inquired as to whether there were any Spanish drawings in the Hamburg collection that he could include in his planned publication of 150 drawings by Spanish masters to be published by The Hispanic Society of America in 1915, he was told that “it contains almost nothing of significance.” As a result, the drawings went unheeded for a considerable length of time. There followed—at intervals of about thirty-five to forty years—a small in-house exhibition in 1931, a slightly larger exhibition in 1966 with additional items from the Museo Nacional del Prado and the Biblioteca Nacional in Madrid, and another smaller presentation in 2005 comprising forty-five works of art.

To be certain, some important and, by now, famous works from the Hamburg collection have often traveled to different venues. *The Spanish Gesture: Drawings from Murillo to Goya in the Kunsthalle, Hamburg* is the first exhibition to present this exquisite collection on a larger scale, 123 years after it was first bought by the Kunsthalle of Hamburg.

José Atanasio Echeverría (fl. 1771-1803), a Mexican artist who was the *Primer Dibujante* on the Botanical Expedition to New Spain (1788-1803), has long been considered the person who created the original collection of drawings. Echeverría was the author of the handwritten inventory that accompanied the *Colección de Dibujos Originales de Algunos Cebres Profesores así Españoles como Extranjeros (Collection of Original Drawings of Some Famous Masters both*



## UPCOMING EXHIBITION

*Spanish and Foreign*). However, there are no indications that he was once actually in possession of the drawings. In his introduction to the inventory, he makes no mention of owning the collection.

Even before Bernard Quaritch, a London art dealer of German origin, bought the “splendid Collection of 225 original Drawings by eminent Masters of the Spanish and Italian Schools...” for £130 at auction at Sotheby’s in London on November 11, 1890, it was already in British hands.

The collection belonged to Frederick William Cosens (1819-1899), who was one of the most successful sherry importers in London and an active enthusiast not only of art, but also of English and Spanish literature.



Alonso Cano (Spanish, 1601-1667), *St. Anthony of Padua, kneeling in prayer*. Brush and grey ink. Hamburger Kunsthalle, Kupferstichkabinett (21115). Photo by Christoph Irrgang.



Francisco Herrera the Elder (Spanish, c. 1590-1655), *Study of a Holy Man with his right hand on his chest*, c. 1640-50. Brush and grey ink. Hamburger Kunsthalle, Kupferstichkabinett (38553). Photo by Christoph Irrgang.

Furthermore, he was an *Académico correspondiente* (international member) of the two Madrilenian institutions, the Royal Academy of History and the Royal Academy of Fine Arts of San Fernando. According to Cosens, he had acquired the collection from another Englishman residing in Seville, Nathan Wetherell (1747-1831). In turn, Wetherell had acquired the group of drawings from Julian Benjamin Williams, who was British vice-consul in Seville from 1831 to 1856 and then consul until 1866. He was known for his art dealings well beyond the borders of Seville. In 1832, his collection was already being described with admiration by Herrera Dávila in his foreign guidebook, *Guía de forasteros de la ciudad de Sevilla* as “a very precious collection of original drawings ... thirty-seven works by Murillo, forty by Alonso Cano, four by Velasquez, and some by Antonio del Castillo, Herrera, Zurbarán, and others.”

Before Williams, the collection was owned by Francisco de Bruna y Ahumada (1719-1807) who, like Juan Agustín Ceán Bermúdez (1749-1829), was very involved in establishing an academy of art for

## UPCOMING EXHIBITION



Francisco de Herrera the Younger (Spanish, 1627-1685), *Nobleman in a Landscape*, c. 1660. Pen with brown ink, and brown wash over rubbed black chalk. Hamburger Kunsthalle, Kupferstichkabinett (38577). Photo by Christoph Irrgang.

training Seville's artists. Due to a "fortunate circumstance" that is not further elaborated upon, Bruna had in his possession the original records from the founding years of Murillo's academy. Bruna also owned two folio books: one with a number of drawings produced at this "Murillo Academy" and another "*de los más célebres profesores de Sevilla, de España y aun de Italia, recogidos por Murillo*" ("by the most celebrated masters of Seville, Spain, and Italy, collected by Murillo"). Without doubt this represents the core of today's Hamburg collection, the greater part of which was indeed produced in and around Murillo's academy and, as in the above quote, was evidently assembled by Murillo himself.

Therefore, the oldest drawings in the collection date from the period before the founding of Murillo's academy, and evidence a distinctively Italian influence: The *Portrait of a Youth* (c. 1550-60) by Luis de Vargas (1502-1568), who lived and worked in Italy for many years, shows the influence of Raphael in its expression and softness. Also drawn in Florentine tradition is the *Study of a Seated Youth*, perhaps created during the last decade of the sixteenth century, attributed to Vicente Carducho (c. 1576-1638). The very carefully drawn profile (a faint reiteration of which can be seen to the right of the head) and the somewhat heavy white heightening imply that this is a work from his early period.

Another pre-seventeenth-century drawing is the *Lamentation of Christ* (c. 1540-50). Hitherto designated as anonymous, as its prior attribution to Alonso Berruguete (c. 1488-1561) was not convincing, this work bears stylistic parallels with the paintings of the workshop of Vicente Maçip (c. 1474/5-1550). The central figure of the dead Christ appears with slight variations in several paintings from three generations of that workshop. This drawing is closest to a *Descent from the Cross and Lamentation of Christ* by Juan de Juanes (c. 1510-1579).

The Hamburg Kupferstichkabinett holds the largest group of half-length holy figures by Francisco Herrera the Elder (c. 1590-1656), created around 1640-50, as washed brush drawings typical of his production. In the exhibition, all twelve works will be shown together for the first time. Understood to represent the twelve apostles, additional drawings can be seen at the Museo de Bellas Artes in Córdoba.

Like many artists of the Italian Renaissance such as Raphael, Leonardo and Michelangelo, Alonso Cano (1601-1667) was a master of architecture, sculpture and painting, and was, naturally, also a fantastic draftsman. The sketch for the altar of St. Catherine, which shows the retable in two architectural variants, surely numbers among his most famous drawings.

## UPCOMING EXHIBITION

The drawing for the altarpiece in Madrid's San Miguel church immortalizes this structure that was destroyed by fire in 1790. Fortunately, the painting has survived in an etching by Diego de Obregón (1658-1699).

In around 1660, the *Academia de Murillo* was founded by Murillo (1617-1682), Herrera the Younger (1622-1685), Juan de Valdés Leal (1622-1690), Cornelis Schut (1629-1685) and others. A large group of drawings, certainly the largest in the collection, was produced in this milieu. Many of the drawings will therefore have to remain unattributed. Yet the collection does contain such magnificent sheets as *The Assumption of the Virgin* (c. 1665) by Murillo; a pen-and-ink drawing of a *Nobleman in a Landscape* (c. 1660) convincingly attributed to Herrera the



Juan de Valdés Leal (Spanish, 1622-1690), *The Vision of St. Anthony*. Black and red chalk. Hamburger Kunsthalle, Kupferstichkabinett (38627). Photo by Christoph Irrgang.



Antonio del Castillo y Saavedra (Spanish, 1616-1668), *David and Goliath*, 1646-55. Red chalk on brownish-gray paper. Hamburger Kunsthalle, Kupferstichkabinett (38509). Photo by Christoph Irrgang.

Younger by scholar Jonathan Brown; and *Head of St. John the Baptist* (1654-5) by Valdés Leal. *Study for the Prophets of Baal, slain by the People of Israel at Elijah's Bidding* (1654-58), a drawing of two reclining figures which had hitherto been anonymous (and dated to the eighteenth century), could also be attributed to Valdés Leal and was created for the altar of the Iglesia del Carmen Calzado in Córdoba.

Córdoba itself is represented by one of the most important draftsmen of the Spanish seventeenth century, Antonio del Castillo (1616-1668). In his drawing *David and Goliath* (1646-55), the inscription attests to his disagreement with Juan Luis Zambrano (c. 1598-1639) over the work's invention and authorship.

About a century after Murillo's academy was founded, it was the aforementioned Francisco de Bruna who put great efforts into its reestablishment, since the old academy had only existed for a short time. In 1771, he was granted royal patronage for the *Real Escuela de las Tres Nobles Artes de Sevilla*. This school produced further drawings in the collection, including

## UPCOMING EXHIBITION

those by Juan de Espinal (1714-1783), Pedro del Pozo and Joaquín Cortés. Another smaller group of drawings by artists such as Pablo Pernícharo (d. 1760) and Ramón Bayeu (1746-1793) stemmed from the academic milieu in Madrid, where the Royal Academy of Fine Arts of San Fernando had been in operation since 1752. A drawing of a male head by Ceán Bermúdez, who studied at the academy in Seville under Juan de Espinal, can also be found in this collection.



Bartolomé Esteban Murillo (Spanish, 1617-1682), *The Mystic Marriage of St. Catherine*, 1655. Red chalk over traces of black chalk. Hamburger Kunsthalle, Kupferstichkabinett (38592). Photo by Christoph Irrgang.

It was also Ceán Bermúdez who made what is perhaps the most important contribution to the significance of the Hamburg collection: drawings by Francisco Goya (1746-1828). Together with his *Tauromaquia* prints and drawings from Goya's "Album B," the collection holds the majority of Goya's drawings after Diego Velázquez (1599-1660) that he subsequently used or intended to use for his etchings. The seventeenth-century master's paintings that hung in the royal residence were unknown and even certain privileged people only had limited access to them; therefore, public knowledge of Velázquez's art dwindled steadily. For this reason, in volume 6 of his *Viage de España*

that appeared in 1776, Antonio Ponz considered it a

"plausible business to record this and many other excellent works of foreign and national classical masters as there are in Spain, ignored worldwide. ... Europe knows and is very confused by that fact that in Madrid, notably in the Royal Palaces, and at the Escorial, there are outstanding works of art; but few have any idea what they are, because they have barely even seen a terrible print of some of them."

It is in this context that Goya's works are to be understood. From the end of 1774 onwards he had been creating cartoons for the Santa Bárbara royal tapestry makers, and therefore had access to the royal collection. Four years later, in July and December 1778, he offered for sale his series of etchings after paintings by Velázquez. Among these are the two Greek literary figures Aesop and Moenippus. The collection also comprises full-length portraits of members of the royal family, dwarves and court jesters, *Los Borrachos*, *Las Meninas*, and one of Velázquez's most important early works that leads us back to Seville, the *Waterseller of Seville*.

As part of the continued collaboration between the Meadows Museum and the Museo Nacional del Prado, the exhibition has been researched by Dr. Jens Hoffmann-Samland, independent art historian, who contributed this article. Around eighty drawings from the Kunsthalle of Hamburg will be on view in Dallas, and will be published in the accompanying catalogue, which is being collaboratively published by the Meadows Museum, the Museo Nacional del Prado, the Kunsthalle of Hamburg, and the Centro de Estudios Europa Hispánica (CEEH). ■

—Jens Hoffmann-Samland

*This exhibition has been organized by the Meadows Museum, SMU; the Museo Nacional del Prado; the Hamburger Kunsthalle; Centro de Estudios Europa Hispánica; Center for Spain in America; and is funded by a generous gift from The Meadows Foundation. Promotional support provided by The Dallas Morning News.*

## FRANCISCO JOSÉ DE GOYA Y LUCIENTES

*Portrait of Mariano Goya, the Artist's Grandson, 1827*

In 1827, Francisco José de Goya y Lucientes (1746-1828) undertook a strenuous journey from Bordeaux to Madrid. During this final visit, the eighty-one-year-old artist brilliantly rendered a portrait of his twenty-one-year-old grandson. Painted just months before Goya's death, the *Portrait of Mariano Goya, the Artist's Grandson* is a significant document of the artist's last trip to his native Spain, a monumental token of his love for his beloved grandchild, and an ultimate masterpiece of a prolific and successful career of one of the greatest artists of any age.

Possibly fearing reprisals from Ferdinand VII and his Absolutist regime, which had resumed power after the three-year period of Liberal government in Spain from 1820 to 1823, Goya began his self-imposed exile in 1824 in Bordeaux, France. Beyond the reach of the Spanish court, where he shared duties as First Court painter with Vicente López y Portaña (1772-1850), Goya joined a community of Spanish political exiles, some of whom had arrived there when Joseph Bonaparte was deposed in 1813. Goya's creativity and artistic stamina were renewed in his new French surroundings. Despite a grave illness that befell the artist some years earlier, Goya's years in Bordeaux were a remarkably inventive and fecund period. He created around 123 drawings, renewed his interest in lithography, and conceived a new medium of miniatures painted on ivory.

In contrast to the artist's prolific graphic output while in Bordeaux, Goya restricted his painted portraits to depictions of friends and close acquaintances; fewer than a dozen of these are known today. The subjects of these late portraits—doctors, bankers, lawyers and educators—were all familiar to the artist. The first of these portraits created between 1820 and 1827 is considered to be the *Self-Portrait with Dr. Arrieta* (1820) in the collection of The Minneapolis Institute of Arts. *Self-Portrait with Dr. Arrieta* bears a lengthy inscription of the artist's gratitude to the doctor who saved him from his precarious illness in 1819. In the inscription,

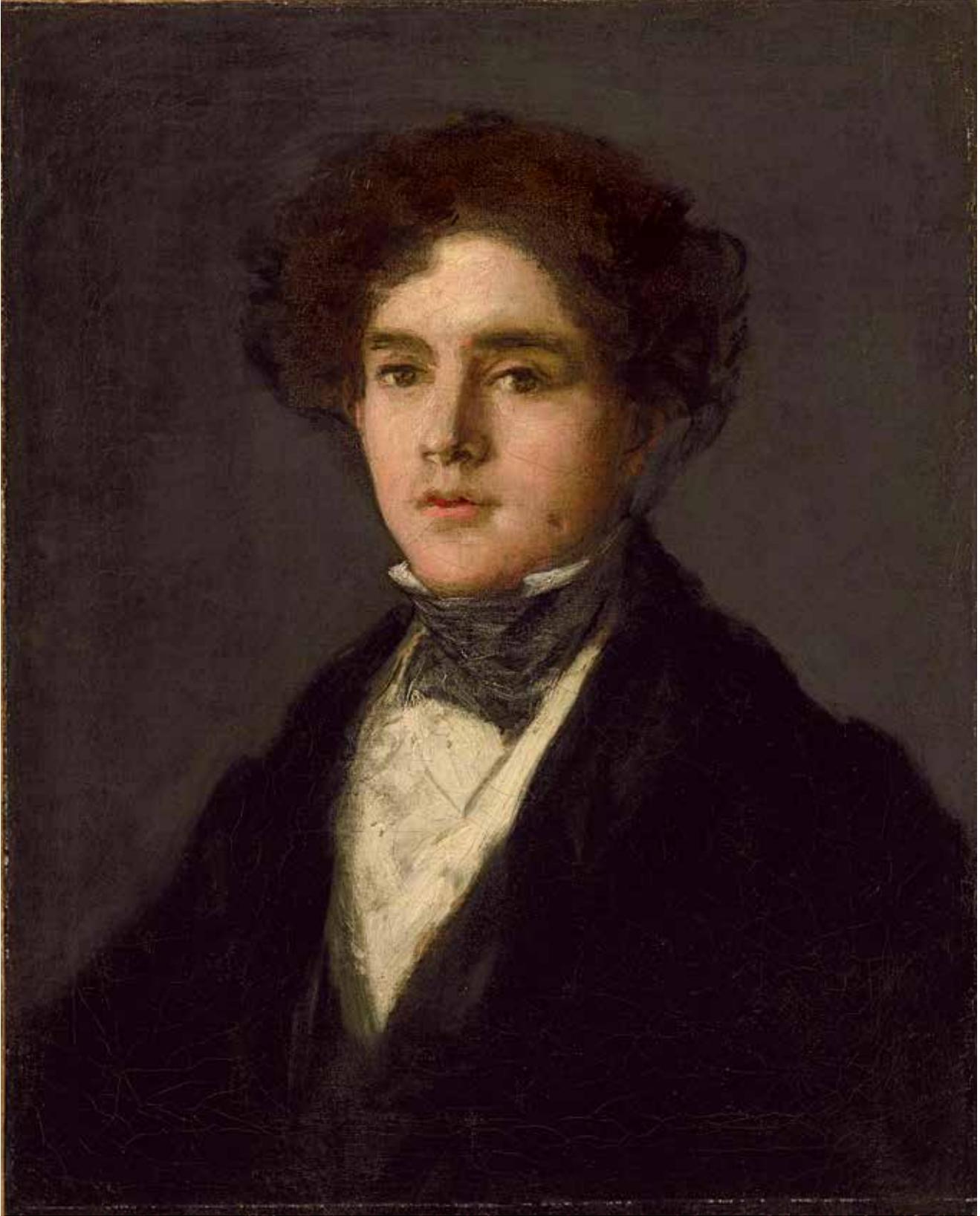


Francisco José de Goya y Lucientes (Spanish, 1746-1828), *Portrait of Mariano Goya, the Artist's Grandson*, 1827 (reverse). Oil on canvas. Meadows Museum, SMU, Dallas. Museum Purchase with Funds Donated by The Meadows Foundation and a Gift from Mrs. Eugene McDermott, in honor of the Meadows Museum's 50th Anniversary, MM.2013.08. Photo by Dimitris Skliris.

Goya also records his own age in addition to the date of the painting's execution. Susan Grace Galassi, Senior Curator at The Frick Collection, noted that Goya's late portraits "were as much important markers in his painting life as they were likenesses of particular individuals captured in a specific moment in time."

In his late portraits, such as that of Jacques (Santiago) Galos (1826) at The Barnes Foundation in Philadelphia, Goya employed sketchy brushwork concentrating on expressive elements such as the eyes; combined with

RECENT ACQUISITIONS



Francisco José de Goya y Lucientes (Spanish, 1746-1828), *Portrait of Mariano Goya, the Artist's Grandson*, 1827. Oil on canvas. Meadows Museum, SMU, Dallas. Museum Purchase with Funds Donated by The Meadows Foundation and a Gift from Mrs. Eugene McDermott, in honor of the Meadows Museum's 50th Anniversary, MM.2013.08. Photo by Dimitris Skliris.

## RECENT ACQUISITIONS



Francisco José de Goya y Lucientes (Spanish, 1746-1828), *Self-Portrait with Dr. Arrieta*, 1820. Oil on canvas. Minneapolis Institute of Arts, The Ethel Morrison Van Derlip Fund.

In Mariano's portrait, one can see the artist's own impulsivity that emanated into his art throughout his lifetime. Applying paint thinly using broad brushstrokes, Goya defines the facial features with flesh- and pink-colored tones, allowing the olive/tan ground to show through. A sweeping brushstroke seems to correct the outline of Mariano's ear. Goya also places particular attention on the cravat, which displays bold white strokes emerging through the black.



Francisco José de Goya y Lucientes (Spanish, 1746-1828), *Portrait of Mariano Goya, the Artist's Grandson* (detail), 1827. Oil on canvas. Meadows Museum, SMU, Dallas. Museum Purchase with Funds Donated by The Meadows Foundation and a Gift from Mrs. Eugene McDermott, in honor of the Meadows Museum's 50th Anniversary, MM.2013.08. Photo by Dimitris Skliris.

the compression of space around the figure, the formal results allow for an intimate view of Goya's friends. Free from the decorum and traditional conventions requisite for his earlier commissioned portraits of royalty and those of aristocratic blood, Goya's late portraits were stripped-down and simplified compositions, allowing for an unfiltered engagement between sitter and viewer.

The image of Mariano is no exception. Detail has been kept to a minimum to emphasize the connection with the sitter, whose gaze is fixed steadily forward. This bust-length depiction features twenty-one-year-old Mariano with a black coat, a white shirt and waistcoat, and a large black cravat. This minimal palette of blacks and whites is set off by the cherubic pink hues of Mariano's face, framed by his curly locks. The pared-down effect of the entire canvas focuses the attention on his sitter's delicate facial features, which are balanced by the small comma-like scar on Mariano's proper left cheek.

## RECENT ACQUISITIONS

Francisco José de Goya y Lucientes (Spanish, 1746-1828), *Portrait of a Lady (María Martínez de Puga?)*, 1824. The Frick Collection, New York, Henry Clay Frick Bequest, 1914.1.63.

While the image of Mariano is clearly part of Goya's late portrait series, it also stands out uniquely from the other portraits in its finish. The images of Don Juan Bautista de Muguero (1827) at the Prado and the *Portrait of a Lady (María Martínez de Puga?)* in The Frick Collection both display the artist's penchant in his last years for flattening space by placing silhouettes against unmodeled blocks of color, inviting comparison with the works of Édouard Manet (1832-1883). Art historian Enriqueta Harris once noted



Francisco José de Goya y Lucientes (Spanish, 1746-1828), *Portrait of Jacques Galos*, 1826. Oil on canvas. The Barnes Foundation, BF5. Image ©2013 The Barnes Foundation.

that as a result of these late portraits, Goya achieved the status of “the greatest master of his age, and the first of the moderns.” With Mariano's likeness, however, the diffusion of light that spreads across the canvas through sweeps of color is evocative of the seventeenth-century portraits of Diego Velázquez (1599-1660), an artist whom Goya venerated.

Like *Self-Portrait with Dr. Arrieta*, the likenesses of Galos and Muguero bear on the front of their canvases dated inscriptions that also include the painter's age. The inscription on *Portrait of Mariano Goya, the Artist's Grandson*, however, has been a matter of some speculation until just last year. In a 1948 article, Diego Angulo Iníiguez reported that the owner of the portrait of Mariano at the time had informed him of an inscription on the back of the canvas: “*Goya á su nieto en 1827/ á los 81 de su edad*” [“Goya, to his grandson, in 1827, at 81 years old”]. Subsequently relined without any photographic



## RECENT ACQUISITIONS

documentation of the back of the canvas, the inscription, written in the artist's hand with dilute paint, was hidden until the relining canvas was finally removed in 2013.

Goya hoped for a bright future for his only grandson Mariano, whom he had portrayed on two other occasions as a young child—in 1809-10 and again in 1812-14—and for whom he made generous fiscal provisions. Unfortunately, Mariano would never take up a profession or become financially solvent. Eventually, Mariano moved to the mountain village of La Cabrera outside of Madrid, where he lived in seclusion as the last male of the Goya line until his death on January 8, 1874. Before his death, Mariano sold ostensibly all of his grandfather's art he had inherited in order to alleviate debts. Of note is the Meadows Museum's *Still Life with Woodcocks*, which was inherited by Mariano from his father-in-law, only to be mortgaged soon thereafter in payment of a debt. Although it is difficult to determine what exactly was owned by Mariano after the death twenty years earlier of his father, Javier, it is clear that the artist's descendants were both responsible for the vast dispersal of much of Goya's artistic output.

Out of public view for more than forty years, the *Portrait of Mariano Goya, the Artist's Grandson* greatly enhances the Museum's significant collection of portraiture. This singular work of art also stands as a symbol of Goya's own life and legacy. ■

*Funding for the acquisition was provided by The Meadows Foundation and a Gift from Mrs. Eugene McDermott, in honor of the Meadows Museum's 50th Anniversary.*



Francisco José de Goya y Lucientes (Spanish, 1746-1828), *Don Juan Bautista de Muguero*, 1827. Oil on canvas. Museo Nacional del Prado, Madrid, P 2898.



The Meadows Museum presented its newest acquisition, Goya's *Portrait of Mariano Goya the Artist's Grandson*, to museum membership at a special event in October celebrating its legacy of collecting. Photo by Tamytha Cameron.

## JUAN DE VALDÉS LEAL

*The Apparition of Christ to Saint Ignatius on his way to Rome, c. 1662*

Adding to a group of perhaps around a dozen known drawings by Juan de Valdés Leal (1622-1690) in the world, this extremely rare, unpublished drawing by the Sevillian artist is a preparatory work for a painting series depicting scenes from the life of St. Ignatius of Loyola. *The Apparition of Christ to St. Ignatius on his way to Rome* corresponds to the fourth in a series of at least fifteen canvases commissioned by the Jesuits of Seville for the Cloister of La Casa Profesa de la Compañía de Jesús, where the paintings were

installed until the order's expulsion in 1767. After the expulsion, the paintings were taken to the Alcázar, where the French inventoried fifteen canvases belonging to the series in 1810. Nine of these, including the work created after this drawing, now belong to Seville's Museum of Fine Arts, while another is housed at the Convent of Saint Isabel in Seville. The location of the other five paintings is unknown.

Valdés Leal's drawing closely corresponds to the account of this passage of the saint's life. In lieu of traveling to the Holy Land, which was made impossible as a result of political conflict, Ignatius and his companions, Peter Faber and James Lainez, set out for Rome to become servants for the Pope. While traveling in 1537 along the Via Cassia, just outside of Rome, Ignatius and his traveling companions stopped at a chapel in the hamlet of La Storta. While praying, Ignatius entered into ecstasy and had a vision of God directing him to Christ, who was carrying a heavy cross on his shoulders. Christ turned to Ignatius and said, "I will be propitious to you in Rome."

The scene depicting the vision at La Storta first appeared in print in the 1590s initially as a background of profile portraits of Ignatius. The vision soon gained importance as a central event in Ignatius's life, and became an important component of pictorial biographies about the saint. According to his *Spiritual Diary*, first published in 1548, Ignatius interpreted this vision as confirmation of his imminent success in Rome: "I recalled the day when the Father placed me with His Son [...] (I only had) this in mind: to carry deeply the name of Jesus [...] seemingly confirmed for the future." This was also the moment when Ignatius was inspired to name the order he would subsequently found as the *Societas Iesu* (Society of Jesus), which was made official by a papal bull issued in September 1540 by Paul III. Valdés Leal's drawing thus captures a pivotal moment for Ignatius—for his own spiritual development as well as for that of the Jesuits.



Juan de Valdés Leal (Spanish, 1622-1690), *The Apparition of Christ to St. Ignatius on his way to Rome, c. 1662*. Black and red pencil on paper. Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided by Friends and Docents of the Meadows Museum, MM.2013.05. Photo by Michael Bodycomb.

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Cornelis Bloemaert (Dutch, 1603-1684) after Abraham Bloemaert (Dutch, 1566-1651), *Christ Appearing to Saint Ignatius Loyola*, 17th C. Engraving. Harvard Art Museums/Fogg Museum, Gift of William Gray from the collection of Francis Calley Gray, G384. Imaging Department © President and Fellows of Harvard College.

For this Jesuit series, Valdés Leal utilized prints for his compositions. Art historian Enrique Valdivieso has cited as a source for the Valdés Leal drawing (and the corresponding painting) an engraving by Cornelis Bloemaert (1603-1684) after a painting by Abraham Bloemaert (1566-1651), *Christ Appearing to Saint Ignatius Loyola*. Valdés Leal's drawing does show variations from that of Bloemaert's image, however. Created in reverse of the Bloemaert engraving, Valdés Leal's drawing shows a saint—perhaps Ignatius—at the far left in the background, pursued by a man on horseback. This has been interpreted as a representation of the persecution the brotherhood would suffer in Rome. In contrast, at the far right of Bloemaert's engraving, two people sit under a tree in the idyllic background.

Valdés Leal's drawing corresponds closely with the canvas of the same subject at Seville's Museum of Fine Arts; that painting is considered to be the finest of the painter's Ignatius series. In the drawing, one can see that the vertical portion of the cross is



Juan de Valdés Leal (Spanish, 1622-1690), *Vision of St. Ignacio of Loyola in the Streets of Rome*, c. 1660-64. Oil on canvas. Museo de Bellas Artes de Sevilla.

missing; the artist must have noticed this and made sure to include this in the subsequent painting. This technical change further strengthens the notion that *The Apparition of Christ to St. Ignatius on his way to Rome* was a drawing made in preparation for the corresponding canvas in Seville. ■

*Museum Purchase with funds generously provided by Friends and Docents of the Meadows Museum.*

## ZACARÍAS GONZÁLEZ VELÁZQUEZ

*Mary Magdalene and Head of a Moor, 1793*

Zacarías González Velázquez (1763-1834) established his reputation as an artist in Madrid during the reign of Charles IV (r. 1788-1808)—to whom he was appointed *Pintor de Cámara* in 1801—with the height of his career extending for nearly two decades, between 1789 and 1808. It was during this time, in 1793, that the artist completed a commission for two paintings to be installed in the side altars of the Sagrario (the lateral chapel holding the Eucharist) of the Cathedral of Jaén. The Meadows Museum's newly acquired drawing by González Velázquez, *Mary Magdalene and Head of a Moor*, is a preparatory study for two figures represented in these paintings.

The work reveals the artist's academic approach—a result, in part, of his involvement at the Royal Academy of Fine Arts of San Fernando in Madrid, where he first studied and later held various directorship

appointments—and his technical mastery. The characters rendered in the drawing correlate with the figure of Mary Magdalene depicted in the left altar painting, *Calvary*, and one of the Moorish figures within the right altar painting, *Martyrdom of St. Peter Pascual*. In the drawings, González Velázquez depicts just the face of each figure, with concentration given to capturing the emotions of the character. Only minor changes can be found between the drawn figures and their painted counterparts, suggesting that this was one of the artist's final sketches before beginning work on the canvases.

The commission for the two paintings was given to González Velázquez when revisions were made to the decorative plans for the Cathedral of Jaén. The Cathedral was undergoing restoration—made necessary after the Lisbon earthquake of 1755—and construction of



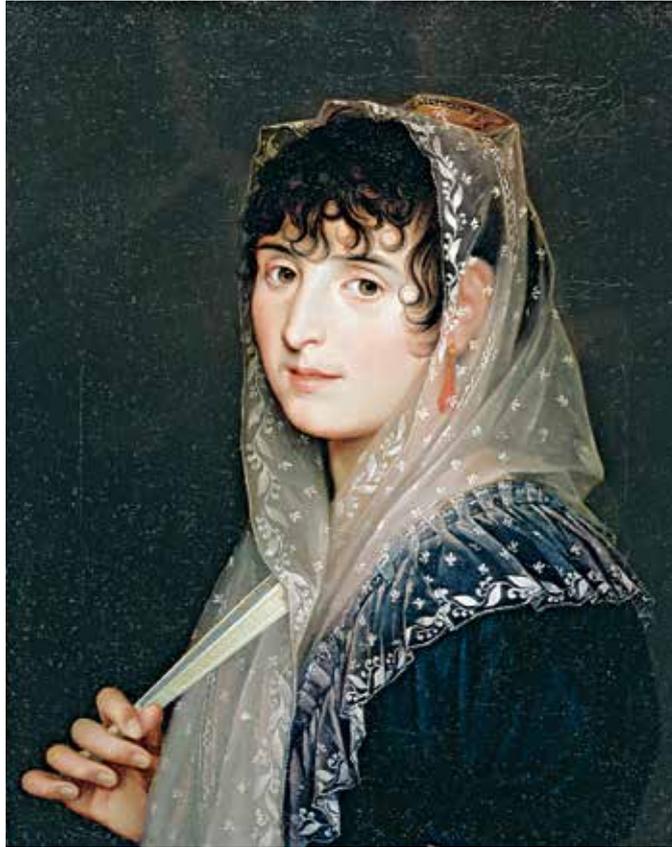
Zacarías González Velázquez (Spanish, 1763-1834), *Mary Magdalene and Head of a Moor, 1793*. Black chalk, wash and white chalk highlights on grey tinted paper. Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided in Memory of Anju Gill, MM.2013.06. Photo by Dimitiris Skliris.

the Sagrario in the northeast corner was included in these plans. The project was overseen by Bishop Benito Marín, who commissioned the Spanish architect Ventura Rodríguez (1717-1785), director of architectural studies at the Royal Academy of Fine Arts of San Fernando, to create the design for the renovations. Rodríguez completed the drawings for the building in 1761—his design largely consisted of sculptural decoration—and construction began in 1764.

The French sculptor Miguel Verdiguier (1706-1796) completed the main portion of the decorative sculpture following the design of Rodríguez, yet by 1782 only a small portion of Rodríguez's ambitious plans had been executed. The slow pace of the project, compounded by differing ideas of artistic style, resulted in a change to the original plans. By 1792 the sculptural designs for the three altars in the northeast Sagrario had been abandoned, and it was recommended that paintings take their place instead. Mariano Salvador Maella (1739-1819) and Zacarías González Velázquez were suggested for the task.

Maella was given the principal commission for the main altar of the Sagrario; the subject matter was to be the assumption of the Virgin. González Velázquez was given the commission for two side altars: *Calvary* and *Martyrdom of St. Peter Pascual*. González Velázquez worked on the paintings at the Royal Academy—by the end of February he was more than halfway finished—and delivered the completed works to the Cathedral in September of 1793. He must have been very satisfied with the canvases; not only did he choose to exhibit them in August at the Royal Academy, he referenced the works as some of his best paintings to date when requesting the position of *Pintor de Cámara* to the king in 1798. Both works remain in situ at the Cathedral of Jaén today.

*Mary Magdalene and Head of a Moor* joins one other work in the Meadows Museum's collection by



Zacarías González Velázquez (Spanish, 1763-1834), *Portrait of a Lady with a Fan*, c.1805-10. Oil on canvas. Meadows Museum, SMU, Dallas. Museum Purchase Thanks to a Gift from Jo Ann Geurin Thetford in Honor of her Sons, Garrett and Wyatt Pettus, MM.2010.03.

González Velázquez, the painting *Portrait of a Lady with a Fan* (c. 1805-10). The artist's exceptional technical skills are also revealed in this portrait. The fine details present within—such as the depiction of the lace of the lady's mantilla and the ringlets of hair that frame her face—have a close correlation to the meticulousness that can also be found in this drawing, in Mary Magdalene's wavy hair and the Moorish man's short beard, in particular. Together, these two works show the artist's adeptness across media and genre. ■

*Funding for the acquisition was generously provided in memory of Anju Gill.*

## ANTONIO CARNICERO

*María Luisa of Parma, Queen of Spain, 1789*

Before being appointed *Pintor de Cámara* to Charles IV in 1796 (r. 1788-1808), Antonio Carnicero (1748-1814) had “the high honor of portraying the King, Queen and the Royal Family.” Upon the death of Charles III in 1788, Charles IV and María Luisa of Parma succeeded to the Spanish throne. As a propagandistic campaign to disperse the new sovereigns’ images throughout the Spanish kingdom, portraits of the new king and queen were commissioned from various painters. Carnicero was one of the artists selected to create official royal effigies. According to art historian Juan Agustín Cean Bermúdez (1749-1829), Carnicero created various works and the majority of those royal portraits for the city halls of Spain in Madrid, Seville, Cádiz, Bilbao, and the American consulates.

Although *María Luisa of Parma, Queen of Spain* is a preparatory drawing, its exquisite, polished lines seem to resemble an engraving more than a sketch made in anticipation of a work on canvas. In this drawing, a bust-length portrait of María Luisa is set within an oval. An elaborate headdress of feathers and ribbons sits on the queen’s wig of ringlets. Her jewelry includes baroque pearl pendant earrings and a small medal fastened with a ribbon to the left side of her chest. The sleeves of the queen’s dress are wrapped and tied with ribbons. An ermine mantle, the only royal symbol present in the image, is draped over the queen’s left shoulder.

The present drawing was created in preparation for painted portraits of the queen, signed and dated by Carnicero in 1789; one is a three-quarter-length portrait in the collection of the Museo de Cádiz, and the other a full-length image at the Diputación Foral de Vizcaya in Bilbao. These canvases were created as pendants for portraits of Charles IV. As was customary in that period, royal likenesses were dispersed throughout the land, following the notion of *Regis imago Rex est* (the king’s image is the king). Even

before María Luisa and Charles IV were married, their likenesses stood in for the physical presence at ceremonies and official acts, as was common in the *Ancien Régime*. Similarly, the portraits of María Luisa created from this drawing, and the pendants of the king, were disseminated throughout the Spanish kingdom as pictorial ambassadors to announce the commencement of the new reign.

Son of the sculptor Alejandro Carnicero, Antonio Carnicero began his artistic studies at the Royal Academy of Fine Arts of San Fernando in 1758. After receiving a scholarship to study in Rome at the Accademia di San Luca in 1760, Carnicero returned to Madrid in 1766. There he began to receive commissions for portraits, initially from private clientele and the clergy, and finally, from the royal court. By the 1780s, Carnicero painted a number of portraits of Charles IV and María Luisa de Parma.

After being appointed *Pintor de Cámara*, Carnicero was tasked with creating portraits of royalty and other court personalities. The artist established a rapport with Manuel de Godoy, Prime Minister to Charles IV, who helped secure numerous commissions for the accomplished draughtsman. Additionally, Carnicero was appointed as the drawing teacher for Ferdinand VII. As a result of these connections, Carnicero was accused of taking part in the conspiracy of 1806 led by Ferdinand VII to dethrone Charles IV; on 7 November 1807, the artist was imprisoned. Carnicero’s innocence was proven and he was freed eleven days later. He chose to stay on as court painter to Joseph Bonaparte. When Ferdinand VII was reinstated in 1814, Carnicero was removed along with other court officials. Carnicero died eight days before his anticipated petition for reinstatement to Ferdinand’s court would have been granted. ■

*Funding for the acquisition was generously provided in memory of Anju Gill.*

RECENT ACQUISITIONS



Antonio Carnicero (Spanish, 1748-1814), *María Luisa of Parma, Queen of Spain, 1789*. Pencil on paper. Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided in memory of Anju Gill, MM.2013.07. Photo by Dimitris Skliris.

## THE RESTORATION OF IGNACIO ZULOAGA'S *VIEW OF ALQUÉZAR*



Ignacio Zuloaga (Spanish, 1870-1945), *View of Alquézar*, 1915-20. Gouache on paper. Meadows Museum, SMU, Dallas. Algor H. Meadows Collection, MM.65.38. Photo by Joaquín Cortés.

Lucía Martínez Valverde, a conservator at the Museo Nacional del Prado, recently restored the Meadows Museum's *View of Alquézar* (1915-20) by Ignacio Zuloaga (1870-1945). Prior attempts to conserve the painting over the last century had obscured Zuloaga's initial vision for the work. By reversing the effects of these earlier interventions, Martínez's restoration allows us to reconsider the *View of Alquézar*'s place both within Zuloaga's *oeuvre* and within the development of Spanish painting in the early twentieth century.

In this work, Zuloaga depicts a view of Alquézar, a small village in the province of Huesca. Situated in the limestone outcrops of the Vero River, Alquézar was originally an Arabic town that developed around a medieval fortress, al-Qasar. In 1067, Sancho Ramírez defeated the town's Muslim inhabitants and their castle was quickly converted into an Augustinian church, the Colegiata de Santa María la Mayor.

Choosing a horizontal format, Zuloaga emphasizes the expansiveness of the surrounding landscape and the topographical strata created by the town's undulating network of walls, enclosed gardens, and houses. From these interlocking layers, the Colegiata emerges in the right-hand background, its sleek, square-shaped towers a man-made counterpart to the more irregular planes of the large boulder in the left-hand foreground.

The painting's size and level of finish indicates that it was made in Zuloaga's studio, probably based on sketches done from nature. He began his work by using charcoal and pencil to sketch out the composition, sometimes simply outlining geometric shapes, and other times creating shaded forms. Then, rather than rely on the traditional medium of oil paint, as he did in his c. 1916 *Landscape of Alquézar* in the Colección Arango, he used tempera or gouache to execute the scene. Finally, he applied a fixative to impart a light shine and saturation to the pictorial surface.



Zuloaga composed this monumental view on a single, continuous piece of paper. The paper's slightly brownish tint suggests that it was made from wood paste and never synthetically whitened. The uniformity of the paper, meanwhile, indicates that it was commercially manufactured. The paper's softness, good absorption, and opacity made it well-suited both for drawing and the application of color. However, it is fragile and sensitive to light, and its high lignin content causes it to oxidize easily, posing a significant challenge for the painting's conservation.

The paper's delicate and volatile nature led to an earlier and aggressive intervention in which the restorer sought to reinforce the paper with tarlatan. Then, in a second attempt to stabilize the paper, another restorer relined it with a canvas applied with a dense adhesive. This risky procedure created tears in the paper, and the excessive strength of the glue caused deformations and visible swelling in the corners of the surface as the paper separated from the canvas.

The 2013 restoration sought to repair the adverse results of these earlier restorations. In order to allow for maximum flexibility, the accumulated layers of paper and fabric were removed from their wooden support. Then, by applying glue with controlled heat and pressure, the swelled zones were carefully re-adhered, returning the surface to its original flatness.

Once the support had been stabilized, it was possible to restore the pictorial layer. Perhaps to simulate the effect of oil painting, the work had twice been covered with varnish. With time, these varnishes grew yellow and rigid, and they were removed with non-aqueous solvents. Then, the losses in the corners and tears in the pictorial layer were repaired with grafts of paper similar in texture and thickness to the original paper support, and with colors closely matched to those used by Zuloaga.



Ignacio Zuloaga (Spanish, 1870-1945), *View of Alquézar* (details of varnish removal and surface irregularities before conservation), 1915-20. Gouache on paper. Meadows Museum, SMU, Dallas. Algur H. Meadows Collection, MM.65.38. Photo by Lucía Martínez Valverde.

With its opaque, velvety texture restored, Zuloaga's *View of Alquézar* can now be admired as an exceptional work of tempera or gouache on paper by one of the greatest Spanish artists of the twentieth century. ■

## THE MEADOWS MUSEUM CELEBRATES OUR DOCENT PROGRAM AND HONORS MEMBERS FOR LONG-TIME SERVICE



From left to right: Carmen Smith, Director of Education; Bettye Wiggins; Nancy Calhoun; Mark Roglán, Director; Muriel Escobar; Scott Winterrowd, Curator of Education. Photo by Tamytha Cameron.

Recently the museum honored three docents for their long-time service to the Museum. Bettye Wiggins, Muriel Escobar, and Nancy Calhoun have served audiences at the museum respectively for 20, 25 and 30 years. We are indebted to their service with the Meadows Museum in support of the arts, art education, and Spanish history and culture. As their fellow docents agree, Bettye, Muriel, and Nancy contribute a vast knowledge of the collection to the Museum as well as grace, kindness, elegance, sensitivity, and encouragement.

Their service reflects the commitment of the entire docent program as many volunteers have contributed numerous years of service to the Museum. The docents donate hours upon hours of their time to introducing the treasures of the Meadows to children and adults with personal and engaging gallery experiences. The support of our Docent Program is essential to fulfilling the initiatives put forward by the education department at the Meadows Museum. The success of these initiatives would not be possible without the service of our docent team, comprised of more than sixty active docents.

The word *docent* comes from the Latin *docēns*, which means to teach. Our docents do more than give a traditional tour; they facilitate learning through guided visits and special programs that meet the needs of our community and diverse audiences. They tailor Museum tours for each group and share special stories about our collection, Algor Meadows, and Spanish history and culture. Their passion for Spanish art shines through in their personalized gallery presentations. Their dedication to visitor engagement shows in their ability to create meaningful connections between visitors and the works of art.

The Meadows Museum docent program has its roots in the late 1970s when the first Curator of Education, Nancy Berry, was hired in 1976. By 1977, SMU students and volunteers were serving as docents. Berry's advocacy for interaction with the Museum's audiences was a goal of early teaching at the Museum. The education department is able to continue to support that goal through the service of the docent program.

*If you would like to learn more about the docent program, contact Scott Winterrowd, Curator of Education, at 214.768.4993 or [swinterrowd@smu.edu](mailto:swinterrowd@smu.edu).*

## BBVA COMPASS CLASSROOM SCHOLARSHIP PROGRAM

The Meadows Museum is excited to announce that it has been awarded a grant from BBVA (Banco Bilbao Vizcaya Argentaria) to extend the Compass Classroom Scholarship Program into its third year. The program, inaugurated in 2011, has been in existence for two years, serving a group of fourteen Dallas Independent School District teachers. The award from BBVA allows the Museum to implement a program for DISD secondary educators in the visual arts and their students to provide educational opportunities through the Meadows Museum. Participants in this program will be introduced to the Museum, the SMU campus and, more pointedly, to college education and careers in the arts.

In September 2013, ten new DISD secondary visual arts teachers were chosen to participate in the program for the school year. The program funds two trips to the Meadows Museum and SMU campus for each teacher and provides a stipend for art supplies to be used in the classroom. The teachers selected in the program will receive professional development training through a series of workshops held at the Museum. During these workshops, they will learn about the collection and special exhibitions at the Meadows Museum alongside art instruction methodology.



This program allows the teachers to experience the Museum and University directly and assists the planning of their school visits. Teachers make use of the collections and exhibitions through guided tours of the Museum. They may schedule an extended visit



in the museum galleries to sketch from the collection, or have students explore works through written assignments. After a break for lunch, groups are invited to visit the Meadows School of the Arts and learn about the opportunities at SMU.

In addition to the ten new teachers accepted into the program, the Museum will be maintaining relationships with nine teachers who participated in the program in the past two years. This program will offer to fund past teacher participants and their students to visit the Meadows Museum and continue to take advantage of our outstanding collection and exhibitions. This program greatly expands the Museum's reach into Dallas ISD Art Instruction. With approximately nineteen teachers in the program, the BBVA Compass Classroom Scholarship Program has the potential to reach over 3,000 local students. The Museum continues to inspire and encourage students to continue in their art studies and to see themselves as able and successful college students. ■

## THE MEADOWS MUSEUM CELEBRATES 50 YEARS



Algur H. Meadows, founder of the Meadows Museum and benefactor of Meadows School of the Arts, with William B. Jordan, first director of the Meadows Museum, standing outside the museum's main entrance in 1965. Archival photograph courtesy of DeGolyer Library and the Meadows Museum, SMU.



On October 9, Museum members celebrated recent acquisitions, including a distinguished portrait by Goya that was given in honor of the Museum's 50th anniversary. Photo by Tamytha Cameron.

On April 3, 1965, SMU officials opened the doors for the first time to the Meadows Museum and the Owen Arts Center in which it was housed (which is still home to Meadows School of the Arts). It was Algur Meadows' dream to create "a small Prado for Texas," and that day it became a reality. He continued to strengthen the Museum's fine collection of Spanish art up until his unexpected death in a car accident in 1978, and with the invaluable support of The Meadows Foundation, the institution has experienced continued growth and success ever since, including the construction of a new building in 2001 and the establishment of a unique and historic partnership with the Museo Nacional del Prado in Madrid in 2010.

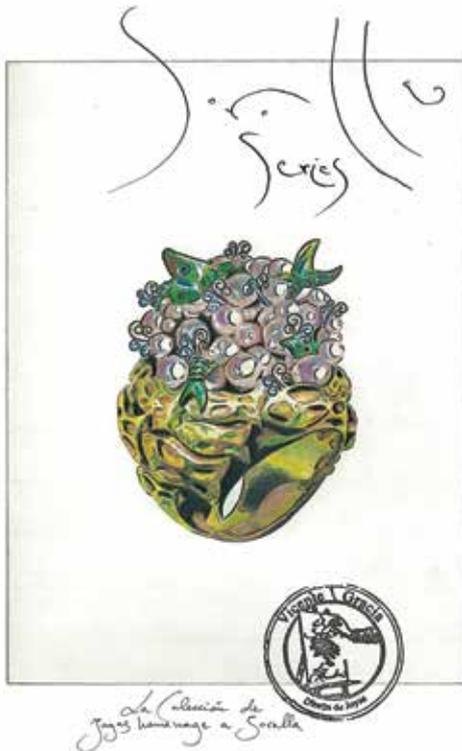
In 2015, the Meadows Museum will celebrate its fiftieth anniversary all year long. Planning for that momentous occasion is getting underway with the addition of a new member to the Meadows Museum Advisory Council, Stacey McCord. Over the next two years she'll be spearheading a committee of community leaders and volunteers who will work together to make this the biggest party in our Museum's history. A member of the Advisory Board of the Dallas Opera and the Board of Directors for St. Mark's School of Texas Parents' Association, McCord recently led the centennial celebration for the City of Highland Park.

The Museum's fiftieth anniversary coincides with the final year of SMU's Centennial Celebration marking the first year of classes in 1915. As such, the Museum will feature prominently in SMU's 2015 Founders' Day Weekend festivities. Things kick off on Thursday evening, April 16, with a black-tie gala; on Friday there will be a public commemoration ceremony and open house; and on Saturday there will be a Family Day offering fun activities for all ages. More details will be available over the coming months; be sure to keep your membership status current so that you do not miss out on any of the fun! ■

## INSPIRED BY SOROLLA

Joaquín Sorolla (1863-1923) was born in the beautiful Mediterranean port town of Valencia, Spain's third-largest city. Creativity still abounds there, as evidenced by two very talented Valencians who will be bringing their gifts to the Meadows Museum Shop.

This season, the Meadows Museum Shop is proud to feature some extra-special merchandise in conjunction with the *Sorolla and America* exhibition. Haute couture designer Marta de Diego and jewelry designer Vicente Gracia have created special, limited-edition merchandise inspired by works in the exhibition. Unique items in De Diego's new collection include lambskin gloves, reversible scarves, skullcap hats with canard feathers, and pearl hair spikes with Swarovski crystals. Gracia's jewelry collection includes one-of-a-kind earrings, necklaces and rings featuring colorful fish, bird and nature motifs. These items will be available exclusively at the Meadows Museum Shop.



Marta Gual de Diego began her education in Pedro Rodríguez's atelier and workshops in Barcelona. At the age of 23 she started her first ready-to-wear business in Barcelona named Martel'la Brazzy. A few years later, she moved to Valencia, where she developed her vocation in haute couture, first under the name of



Martel'la Brazzy's Piu, and later under her current label Marta de Diego. In 2007, one of her evening gowns joined the permanent displays at Fashion on Main, part of the Texas Fashion Collection at the University of North Texas. She serves as president of the Comité de Amigos Valencia-Dallas, which promotes the sister city agreement signed by the municipalities in 2010.

Born to a family of jewelry makers in Valencia, Vicente Gracia is one of Spain's leading contemporary jewelers who communicates vitality and joy through his jewelry. "I am a storyteller, and my jewels are inspired by stories and poetry," mentioned the artist. "Jewels are not only luxury to adornments, they are culture messengers," added Gracia. His work has been celebrated in *Vogue* magazine and has received the National Jewellery Award and the International Jewellery Prize of the city of Valencia. His clients include the Spanish Royal Family and collectors from around the world, and he also serves on the Comité de Amigos Valencia-Dallas. ■

ABOVE: Sketch for a Sorolla-inspired ring by jewelry designer Vicente Gracia, whose pieces are intricately handcrafted from gold, silver and enamel. ABOVE RIGHT: Blue lambskin gloves with silk flower ornament by couture designer Marta de Diego.

## INTERNATIONAL SYMPOSIUM: SOROLLA AND AMERICA

FEBRUARY 8, 2-5 P.M.

Free; no reservations required. Seating is on a first-come, first-served basis.

2 P.M.

**Blanca Pons-Sorolla**, Exhibition Curator  
Introduction and Opening Remarks

2:15 P.M.

*The Right Time and the Right Place:  
Sorolla and The Hispanic Society*

**Marcus Burke**, Senior Curator, Museum  
Department, The Hispanic Society of America

Joaquín Sorolla first came to the notice of North American collectors in the early 1890s, and his work must surely have been known to Archer Milton Huntington, founder of The Hispanic Society of America, from at least 1900, when Huntington attended the Exposition Universelle at Paris where Sorolla won a Grand Prix. However, it was not until his visit to Sorolla's 1908 exhibition in London that Huntington began acquiring works by the artist. The initial encounter led to preparations for an exhibition of Sorolla's works at The Hispanic Society in New York in February 1909—an astonishing success with nearly 160,000 visitors in four weeks—and a subsequent itinerant exhibition in 1911. With sales from the exhibitions, portrait commissions, and Huntington's 1911 commission for the series of large mural canvases called *Vision of Spain* (1912-19), Sorolla not only became a wealthy man, but arguably the best-known Spanish artist of his time internationally. This lecture will outline the history of Sorolla's connections with the The Hispanic Society and attempt to answer a series of questions: What was the secret of Sorolla's success in America? What attracted Archer Huntington and many American critics and collectors to Sorolla's art? What was Sorolla's impact on American art, on Huntington, and on The Hispanic Society itself?

3 P.M.

*Sorolla and la españolada: In Search of the  
Authentic Spain*

**Alisa Luxenberg**, Professor of 18th- and 19th-  
Century European Art, University of Georgia

This talk will explore Sorolla's ambivalence toward certain stereotypes of Spain, what he called *la españolada*. If he declared his intent to avoid it in his art, he nevertheless chose to depict figures and customs common to standardized imagery of his native land, such as bulls, flamenco, mantillas, and Catholic ritual. Comparing his treatment of such subjects to that by Spanish, French, and American contemporaries can help us discern why Sorolla's imagery of Spain was perceived as honest, healthy and modern. The fundamental issue, for Sorolla as well as his critics, seems to have been authenticity: who had the right or insight to identify and represent the "authentic" Spain to others.

3:45 P.M.

*The Restoration of Masterworks by Joaquín Sorolla:  
The Rediscovery of Light*

**Lucía Martínez Valverde**, Conservator,  
Museo Nacional del Prado

Sorolla's ability to capture the excitement of the Valencian light is extraordinary, as is his ability to grasp the mystery of a darkened room or reflections of an Andalusian patio at sunset. He describes some of his works as "a feeling of light" achieved with clean, almost pure colors. This talk will address the details of the restoration performed on a selection of Sorolla's masterpieces and will provide an in-depth understanding of the way in which original images have been liberated from layers of dirt or previous restorations that were poorly executed. A discussion of painting materials and techniques will also enable us to step into Sorolla's shoes and see through his eyes, helping us to understand the artist's creative process.

4:30 P.M. Q&A

5 P.M. Wine and cheese reception

## EVENING LECTURES

6 P.M.

Free; priority seating for members until 5:40 p.m.

Bob and Jean Smith Auditorium

### FEBRUARY 20

*Sorolla, Zorn, Boldini, Sargent:*

*Why are they NOT Impressionists?*

**Rick Brettell**, Margaret McDermott Distinguished Chair and Co-director of the Center for the Interdisciplinary Study of Museums, The University of Texas at Dallas; Art Critic, *The Dallas Morning News*

The so-called “Masters of the loaded brush”—as the four artists featured in this lecture are often termed—have been commonly related to their then lesser-known contemporaries, the Impressionists. Brettell will consider the work of both sets of artists and deal with both the commonalities among and contrasts between them, stressing the latter.

### MARCH 6

*Goya in Bordeaux*

**Susan Grace Galassi**, Senior Curator, The Frick Collection

This lecture will examine the last four years of Goya's life, from 1824 to 1828, which he spent in voluntary exile in Bordeaux among a community of Spanish liberal refugees at a time of extreme political turbulence. Accompanied by his young mistress and her two children, Goya was deaf and ill, but nevertheless pushed forward in his art. He created intimate portraits of family and friends that are remarkably modern in their formal simplicity and explored new media, such as lithography, and painting on small ivory plaques. Throughout these years, he recorded passing observations and flights of fantasy on paper in black crayon in two extraordinary albums of drawing. Goya's Bordeaux years are a testament to the resilience and humanity of a great artist, who, until his death at 82, continued to break new ground.

### MARCH 20

*Sorolla: From Amazing Success to Oblivion and Back*

**Edmund Peel**, Independent Dealer, Edmund Peel Fine Art

Sorolla achieved international success with numerous one-man shows in Paris, Berlin, and London. In 1909, his exhibition at Huntington's Hispanic Society of America in New York was an outstanding success, attracting 155,000 visitors. Sales were also numerous and he made more money than he had ever dreamt possible. Huntington's commission in 1911 to create



his *Vision of Spain* decoration for The Hispanic Society was a two-edged sword. On the one hand, it was the largest fee that had ever been paid to an artist for a commission, but by the time he had completed it, the world was a different place, and Sorolla and his paintings fell into oblivion. This lecture will track Sorolla's rise and fall and rise again with the recent exhibition of his work at the Museo Nacional del Prado and the response to his work today in the art market.

### MAY 1

*Miraculous Visions and Contested Sainthood in the Spanish Golden Age*

**Alexandra Letvin**, Kress/Meadows/Prado Fellow, Meadows Museum

The Catholic Church has long celebrated saintly men

# Public Programs



and women who receive divine visions. In the seventeenth-century Iberian world, however, religious authorities began to fear that ordinary people were feigning mystical experiences in an attempt to gain fame. As self-proclaimed visionaries and mystics held clandestine meetings and wandered the streets of cities proclaiming dire prophecies, how could religious orders authenticate the miraculous visions of their saints? Examining several works from the Meadows' collection, including Francisco de Zurbarán's *Mystic Marriage of St. Catherine of Siena*, we will explore how artists in Spain and the New World constructed powerful arguments for the sanctity of their subjects through representations of miraculous visions.

## AFTERNOON GALLERY TALKS

12:15 P.M.

Join us for our gallery talks featuring art research and perspectives from local guest speakers and students. Free with regular Museum admission.

### FEBRUARY 14

*Hermenegildo Anglada Camarasa's* Moulin Rouge,  
Exit to the Box Seats

**Larissa Chavez**, Curatorial Intern,  
Meadows Museum

### FEBRUARY 28

*Past and Present: Sorolla and the Tradition  
of Plein-Air Painting*

**Lilian Garcia-Roig**, Artist

### MARCH 28

*The (Un)expected Behavior of Dyes and Pigments:  
No Mystery, All Chemistry*

**Nick Tsarevsky**, Assistant Professor of Chemistry,  
SMU

### APRIL 4

*Joaquín Sorolla's Portrait of William Howard Taft*

**Alan Lowe**, Director, George W. Bush Presidential  
Library and Museum

### APRIL 25

*Isamu Noguchi's Spirit's Flight*

**Gerardo Vega**, Art teacher; Masters of Liberal  
Studies, SMU

 This symbol indicates that the program is accessible to visitors who are blind or have low vision. With advance notice, any program may be accessible to visitors of all abilities, including those with vision and hearing loss. For more information, please contact Carmen Smith at [mcarmens@smu.edu](mailto:mcarmens@smu.edu) or 214.768.4677.

## DRAWING FROM THE MASTERS

SUNDAYS EVERY OTHER WEEK:

FEBRUARY 9 & 23, MARCH 9 & 23,

APRIL 6 & 27, MAY 4 & 18

1:30-3 P.M.

Enjoy afternoons of informal drawing instruction as guest artist Ian O'Brien leads you through the Meadows Museum's galleries. Each session will provide an opportunity to explore a variety of techniques and improve drawing skills. Designed for adults and students ages 15 and older, and open to all levels of experience. Attendance is limited to 20 and based on a first-come, first-served basis. Drawing materials will be available, but participants are encouraged to bring their own sketchpads and pencils. Free with regular Museum admission. For more information, call 214.768.4677 or e-mail [mcarmens@smu.edu](mailto:mcarmens@smu.edu). 



## FAMILY DAY

APRIL 12

10 A.M.-2 P.M.

Join us as we celebrate *Sorolla and America* during SMU's Founders' Day Weekend. Through activities incorporating movement, sound, touch, taste and smell, visitors of all ages and abilities will enjoy a multisensory exploration of works by Sorolla. Presentations will include demonstrations by artist John Bramblitt, who will show how he creates colorful paintings using only his sense of touch. FREE. ♿

## INSIGHTS & OUTLOOKS

MARCH 15

11 A.M.-12:30 P.M.

Acknowledging that every museum visitor possesses a unique set of interests and abilities, this program offers participants multiple ways to engage with and discover works of art. Through a variety of multisensory activities based on interdisciplinary connections and diverse perspectives, we will invite an in-depth exploration of a single work from the Museum's collection: Joaquín Sorolla y Bastida's *The Blind Man of Toledo* (1906). The program is presented by Museum Education staff and artist John Bramblitt, who is blind. Free; advance registration is required. For more information and to register, call 214.768.4677 or e-mail [mcarmens@smu.edu](mailto:mcarmens@smu.edu). ♿

Elizabeth Meadows Galleries



Joaquín Sorolla y Bastida (Spanish, 1863-1923), *Dancing in the Café Novedades of Sevilla*, 1914. Oil on canvas. Fundación Banco Santander.

## MUSIC AT THE MEADOWS

FEBRUARY 8

6:30 P.M.

*The Rise of Flamenco: Lorca, Falla, Sorolla, Andalusia 1920-39*

**Orchestra of New Spain**

In conjunction with the Museum's Sorolla symposium, the Orchestra of New Spain will present a pre-view of its annual staged production which brings together two of Dallas' stellar flamenco companies—Daniel de Cordoba's *Los Bailes Españoles* and Delilah Buitron's *Flamenco Festival*—as well as international guest artists and the Orchestra in a celebration of flamenco dance and its surroundings in early twentieth-century Andalusia. The program includes work by Federico Garcia Lorca, whose musical ear prompted his transcriptions of traditional Andalusian songs before his writings condemned him to a martyr's grave, and Manuel de Falla, who traveled to Paris and London to share his Spanish-ness, before it was accepted in Madrid, with his ballet *El corregidor y la molinera*, which was later revised to become known as *El sombrero de tres picos* (1917) and produced by Serge Diaghilev with set design and costumes by Picasso. Free; reservations required. For more information and to make your reservation, call 214.750.1492 or visit [orchestraofnewspain.org](http://orchestraofnewspain.org). ♿



# Public Programs

## ACCESS PROGRAMS

### *Connections*

FRIDAY SERIES: MARCH 7, 14 & 21

WEDNESDAY SERIES: APRIL 9, 16 & 23

10:30 A.M.-12:30 P.M.

This three-day program for individuals with early stage dementia and their care partners involves a variety of creative activities in a relaxed setting. Participants explore the galleries through interactive exercises, puzzles, experiment with different materials to create individual and group projects, and discover works of art through music, dance, literature, storytelling, and role-play. Light refreshments served. Space is limited and advance registration is required.

Participants may choose either the Friday or Wednesday series, both of which take place over three consecutive weeks. For more information and to register, contact 214.768.4677 or [mcarmens@smu.edu](mailto:mcarmens@smu.edu). 

### *Re-Connections*

FRIDAYS: JANUARY 24 & MAY 23

WEDNESDAYS: FEBRUARY 12 & JUNE 11

10:30 A.M.-12 P.M.

This casual social gathering is designed for people who currently participate in or want to learn more about *Connections*. Drop in to visit with friends over light refreshments, visit the galleries, or enjoy an informal activity. No registration necessary. 

Constantin Foundation Seminar Room

## MUSEUM PARTNER PROGRAMS

JANUARY 30, 5:30 P.M.

### THE COMINI LECTURE SERIES

*Enacting the Archives, Discentering the Muses: Museums and Biennials in the Colonial Horizon of Modernity*

**Walter Mignolo**, William H. Wannamaker

Professor, Program in Literature, Romance Studies and Cultural Anthropology, Duke University

*This lecture is made possible with the support of the Comini Lecture Series, Dedman College Interdisciplinary Institute Fellows Seminar Program, The Margaret W. and Herbert L. DuPont Lecture in Hispanic Studies, the English Department and the Meadows Museum.*

For more information call 214.768.1222.

FEBRUARY 27, 6 P.M.

### THE JOUKOWSKY LECTURE

*The Ancient Synagogue and Village at Huzoq, Israel*

**Jodi Magness**, Kenan Distinguished Professor for Teaching Excellence in Early Judaism, Department of Religious Studies, UNC at Chapel Hill

*Sponsored by the Archaeological Institute of America Dallas-Fort Worth Society.* For more information call 214.768.2976 or e-mail [mdowling@smu.edu](mailto:mdowling@smu.edu).

MARCH 27, 6 P.M.

### THE MCCANN-TAGGART LECTURE

*Naval Warfare in the 3rd Century BCE: Warships, Rams, and Tactics*

**Jeff Royal**, Co-director of the Tunisia Coastal Survey Project and Professor, East Carolina University

*Sponsored by the Archaeological Institute of America Dallas-Fort Worth Society.* For more information call 214.768.2976 or e-mail [mdowling@smu.edu](mailto:mdowling@smu.edu).

APRIL 24, 5:30 P.M.

### THE COMINI LECTURE SERIES

*Trials and Triumphs: Jewish Women in Medieval Spain and the Mystery of the Golden Haggadah*

**Marc Michael Epstein**, Professor of Religion, Vassar College

*Presented by the Department of Art History at SMU Meadows School of the Arts.* For more information call 214.768.1222.

All of these programs are presented in the Bob and Jean Smith Auditorium.

*Please note the special non-museum contacts.*

# Member Programs



Discover art, enjoy wine, and meet people! Join us for wine, cava, and food tasting events for Museum members only in a relaxed social setting.

Each session is inspired by a particular painting or artist and includes an insider's talk with a staff member or docent. \$35 per person. Space is limited to 25; advance registration is required. For more information and to register, call 214.768.4771 or contact [mfiske@smu.edu](mailto:mfiske@smu.edu). Wine provided by Freixenet USA.

**FEBRUARY 13**

**6 P.M.**

**Shelley DeMaria**, Curatorial Assistant,  
Meadows Museum

Miguel Jacinto Meléndez, *Portraits of Philip V, King of Spain, and his first wife, María Luisa Gabriela of Savoy* (c. 1701-03)

**MARCH 27**

**6 P.M.**

**M. Carmen Smith**, Director of Education,  
Meadows Museum

Joaquim Mir Trinxet, *Allegory (Alegoría)* (c. 1903)



## FOLLOWING IN EL GRECO'S FOOTSTEPS: EXCLUSIVE MEMBERS TRIP TO SPAIN

**APRIL 21-30, 2014**

In 2014, many events and exhibitions will be organized in Toledo and Madrid to commemorate the 4th centenary of El Greco's death in 1614. The Meadows Museum's voyage to Spain is conceived as a study trip to frame the artist's life in Toledo and his artistic output as it relates to our permanent collection. This unforgettable journey for members at or above the Ribera Patron level, led by Meadows Museum Director Mark A. Roglán, will take us to public and private collections and spaces in several Spanish towns where El Greco paintings are held. Some of them are located in the original settings in which El Greco worked; others are key monuments of the 16th and early 17th centuries, conveying the artistic, cultural and religious atmospheres in which El Greco triumphed with his ethereal figures and spiritual canvases.

**Price:** \$5,999 for double occupancy and \$6,999 for single occupancy per person. Space is limited and is available on a first-come, first-served basis. Book your reservation by February 14, 2014.

**For more information and to receive a detailed itinerary, please contact: Meadows Membership Office at 214.768.2765 or [museummembership@smu.edu](mailto:museummembership@smu.edu).**

## MEADOWS MUSEUM INFORMATION

214.768.2516

[meadowsmuseumdallas.org](http://meadowsmuseumdallas.org)

## MUSEUM SERVICES

Membership 214.768.2765

Tours 214.768.2740

Box Office 214.768.8587

Museum Shop 214.768.1695

## HOURS

Tuesday-Friday, 10 a.m.-5 p.m.

Saturday, 10 a.m.-5 p.m.

Sunday, 1 p.m.-5 p.m.

Thursdays until 9 p.m.

## ADMISSION

\$10 general admission; \$8 seniors.

Free to members, children under 12,

SMU faculty, staff and students.

Free Thursdays after 5 p.m.

Free public parking is available

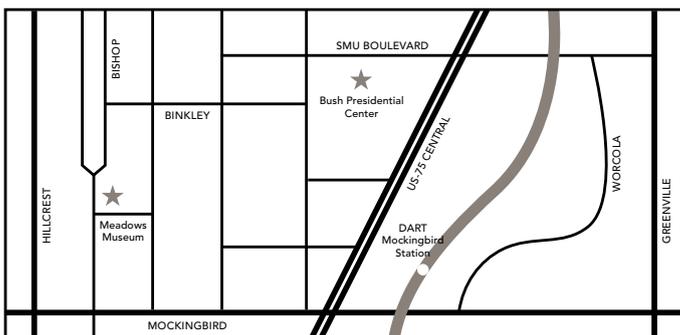
in the garage under the Museum.



## Dazzling Art Glass by Brad Adams in the Meadows Museum Shop

Raised by an artisan mother and metallurgist father, Brad's inventiveness and sophistication of design sets his glass pieces apart. Each vibrant piece of art glass is blown and handcrafted by Brad, making each piece radiant and treasured.

Visit [meadowsmuseumdallas.org](http://meadowsmuseumdallas.org)



## Ride the DART Museum Express!

The new DART Route 743 (Museum Express) provides FREE continuous service from Mockingbird Station to the Bush Center on SMU Boulevard, and on to the Meadows Museum on Bishop Boulevard, all courtesy of SMU.

Hours of service on the specially marked shuttle are 10 a.m.-5 p.m.

Tuesday through Saturday and 1-5 p.m. on Sunday.