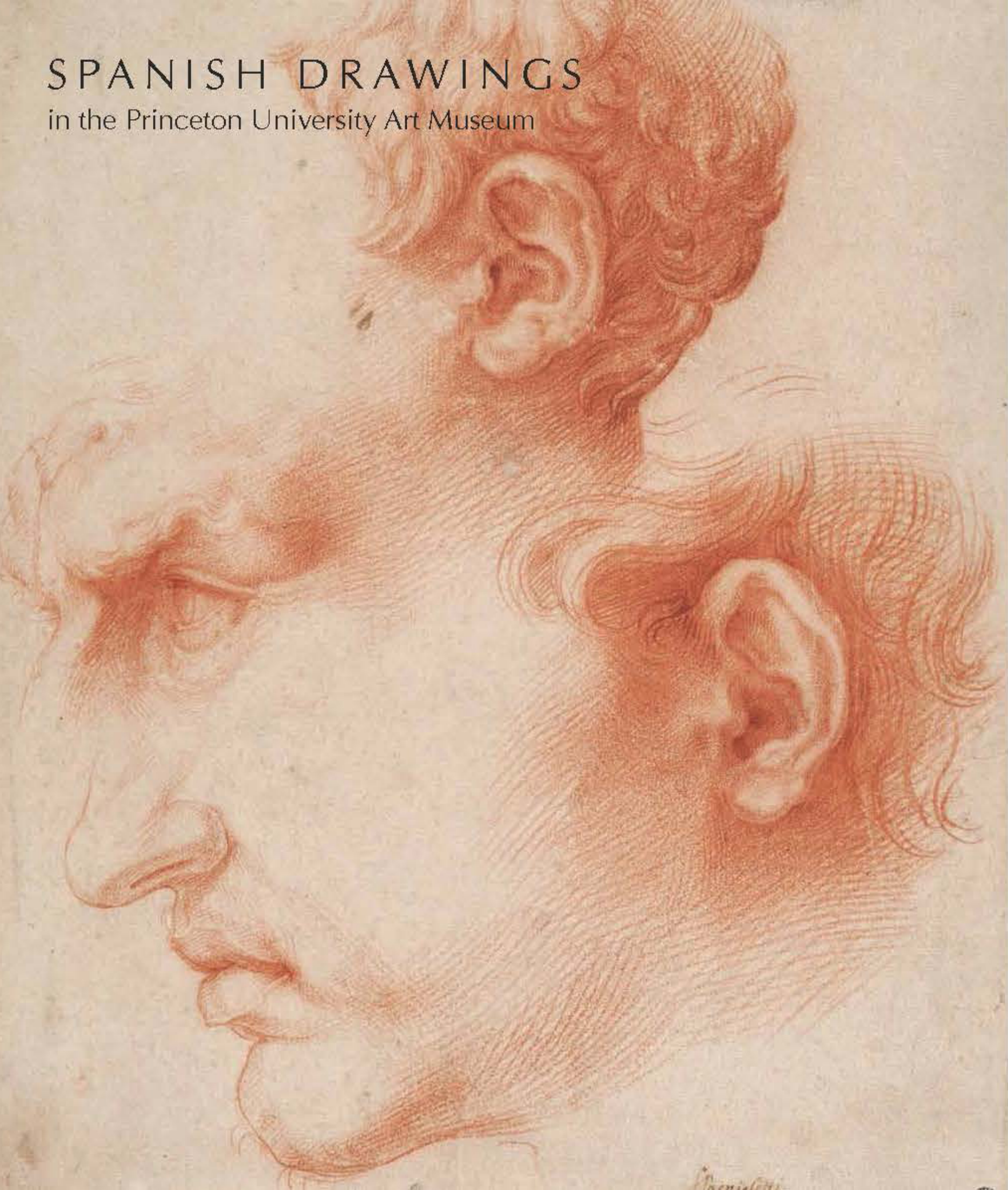


SPANISH DRAWINGS

in the Princeton University Art Museum



INTRODUCTION

In the arena of European old master drawings, a collection comprising some eighty sheets and focused on a national school does not seem to be noteworthy. Thousands upon thousands of drawings were created. In fact, with relative ease—and despite recent inflation in prices—a respectable collection of this size still could be gathered by a wealthy individual. An exception is drawings by the old masters of Spain. As has long been recognized, early Spanish drawings—those executed between 1450 and 1700—are much more difficult to find than drawings by Italian, French, or Netherlandish artists of this period. Students of Spanish drawings have long been cognizant of this circumstance and have formulated various hypotheses to explain the anomaly.

One of these rests on the observation that three of the best-known painters—El Greco, Velázquez, and Zurbarán—made few drawings, preferring to work directly on the canvas, a technique known as *alla prima*. Their preference for this technique, it is argued, suggests that drawing was not regarded as a tool of the trade as practiced in Spain. This hypothesis is inconsistent with the evidence. The practice of drawing as the foundation of great art was preached by the two leading theorists of the time—Vicente Carducho and Francisco Pacheco—and there is every reason to believe that their views were widely known and shared by painters of the epoch. Drawings are routinely listed in *almonedas* (estate sales) and in inventories of possessions made after the death of the owner. These sources testify to drawings' presence in the workshops and town houses of Madrid.

If it is accepted that Spanish painters were avid draftsmen, there should be many more of their drawings in existence. (The largest catalogue of an individual draftsman, Antonio del Castillo, lists 190 sheets; the tally drops precipitously to Murillo, Alonso Cano, Carducho, and Ribera, to each of whom roughly 100–120 sheets are attributed.) The most persuasive argument for this paucity has been prompted by the often-poor condition of the sheets. This characteristic feature has led scholars to propose that drawings were mostly acquired by painters, who utilized them as models in the workshop; drawings were used, not just perused. Regarded as functional tools of the profession, drawings were endowed with intrinsic artistic value only by other practitioners—and collectors were not disposed to pick up the slack. With rare exceptions, the amateur of drawings up to about 1750 is documented only in Seville.

From that point forward, the production and preservation of drawings by contemporary artists in Spain achieved par with other European countries. Goya is a striking example; around one thousand of his drawings are preserved. However, such court painters as Francisco Bayeu and Mariano Salvador Maella also were highly productive draftsmen, and hundreds of their drawings survive in the Prado and other collections, public and private. At the same time, collectors of old master drawings entered the scene. Unfortunately, they were a little too late; the numbers of drawings produced in the Golden Age, in one way or another, had been drastically diminished.

Nevertheless, collections of drawings by the Spanish masters still could be assembled. Collectors liked to mount them in albums, a few of which still exist intact.

CATALOGUE



BARTOLOMÉ ESTEBAN MURILLO

Seville, 1617–1682, Seville

Murillo, one of the finest Spanish draftsmen, is also among the best known, in part because so many of his drawings survive in major museum collections. Baptized on January 1, 1618, the artist spent the entirety of his career in Seville, working for ecclesiastic and noble patrons, with the exception of a brief visit to Madrid in 1658. During that trip, recounted by Palomino and Ceán Bermúdez, the artist was permitted by Velázquez to copy paintings in the royal collection.¹

Palomino reported Murillo's early training with Juan del Castillo (ca. 1590–ca. 1657) in his native city and later in Cádiz.² His formative years were also marked by commissions from religious patrons, including the decoration of the small cloister of the convent of San Francisco (1644–45) and, later, the painting *Vision of Saint Anthony of Padua* at the Seville Cathedral (1656). Murillo's decoration of the church of Santa María la Blanca was completed in 1665. Another important group of paintings was commissioned by Miguel de Mañara for the Hospital de la Caridad in Seville (1668–72); a large series of nineteen canvases for the Capuchinos of Seville is also well documented.³ Murillo's last work was an altarpiece for the Capuchinos in Cádiz, contracted in 1680. Drawings related to that commission survive, demonstrating Murillo's use of a remarkable rapid pen and ink drawing style, in addition to a fluid wash style, later in his life. Knowledge of Murillo's patrons and their commissions has added a great deal to our understanding of this artist. In particular, Jonathan Brown has enriched knowledge of Murillo with a detailed study of the album that contained Murillo's drawings.⁴

In addition to his many large commissions, Murillo was a painter of portraits and genre scenes, which were appreciated and collected widely in the eighteenth and nineteenth centuries, especially by French and English travelers to Spain, who promoted the fashion for collecting Murillo's work in their home countries. Among those who owned important paintings and drawings by Murillo were the

Comte de Saint-Morys, Maréchal Soult, Baron St. Helens, Frank Hall Standish, King Louis Philippe, William Richardson Jr., and Sir William Stirling Maxwell; many of the drawings that formed their collections are now in museums.

9. *Christ on the Cross*

Pen and brown ink with brush and brown wash, over black chalk, on cream laid paper, lined

33.7 x 23.6 cm. (13 1/4 x 9 3/16 in.)

Inscribed in pen and brown ink, upper left corner: *14*; in lower left corner: *Barto. Muri. f.*; in lower right corner: *1000*; inscribed on verso in graphite, lower left: *J982*

PROVENANCE: John Rushout, second Earl of Northwick (1770–1859); George Rushout, third Earl of Northwick (1811–1859); Lady E. A. Rushout; E. G. Spencer-Churchill (Sotheby's, Nov. 1–4, 1920, lot 318); Sir Bruce S. Ingram, stamp (L. 1405a) on former mount, in black; H. Shickman Gallery, New York (vendor to Museum in 1972)

REFERENCES: *Catalogue of a Portion of the Famous and Important Collection of Drawings by Old Masters the Property of the Late John, Lord Northwick, Including Many Choice Examples by Well-known Masters of the Italian, Dutch, French, Spanish & British Schools*, Sotheby, Wilkinson & Hodge, London (Nov. 1–4, 1920), 57, no. 318 ill.; Sánchez Cantón 1930, vol. 5, pl. 418; "Exhibition of Old Master Drawings at the H. Shickman Gallery," New York, 1968 (exh. cat., no. 60 ill.); Brown 1973a, fig. 1; Lawrence 1974, no. 30, pl. 30; Princeton 1976–77, 136, no. 54; Los Angeles 1976, no. 227; Mayor 1977, 185; New York 2010–11, 72–73, no. 19; Santander 2012, 58–59, no. 37 ill.; Brown 2012, 152–53, no. 53 ill.

EXHIBITIONS: Lawrence 1974, no. 30, pl. 30; Princeton 1976, 136, no. 54; Los Angeles 1976, no. 227 ill.; Princeton 1995; Princeton 1997; New York 2010–11, no. 19; Santander 2012, no. 37 ill.

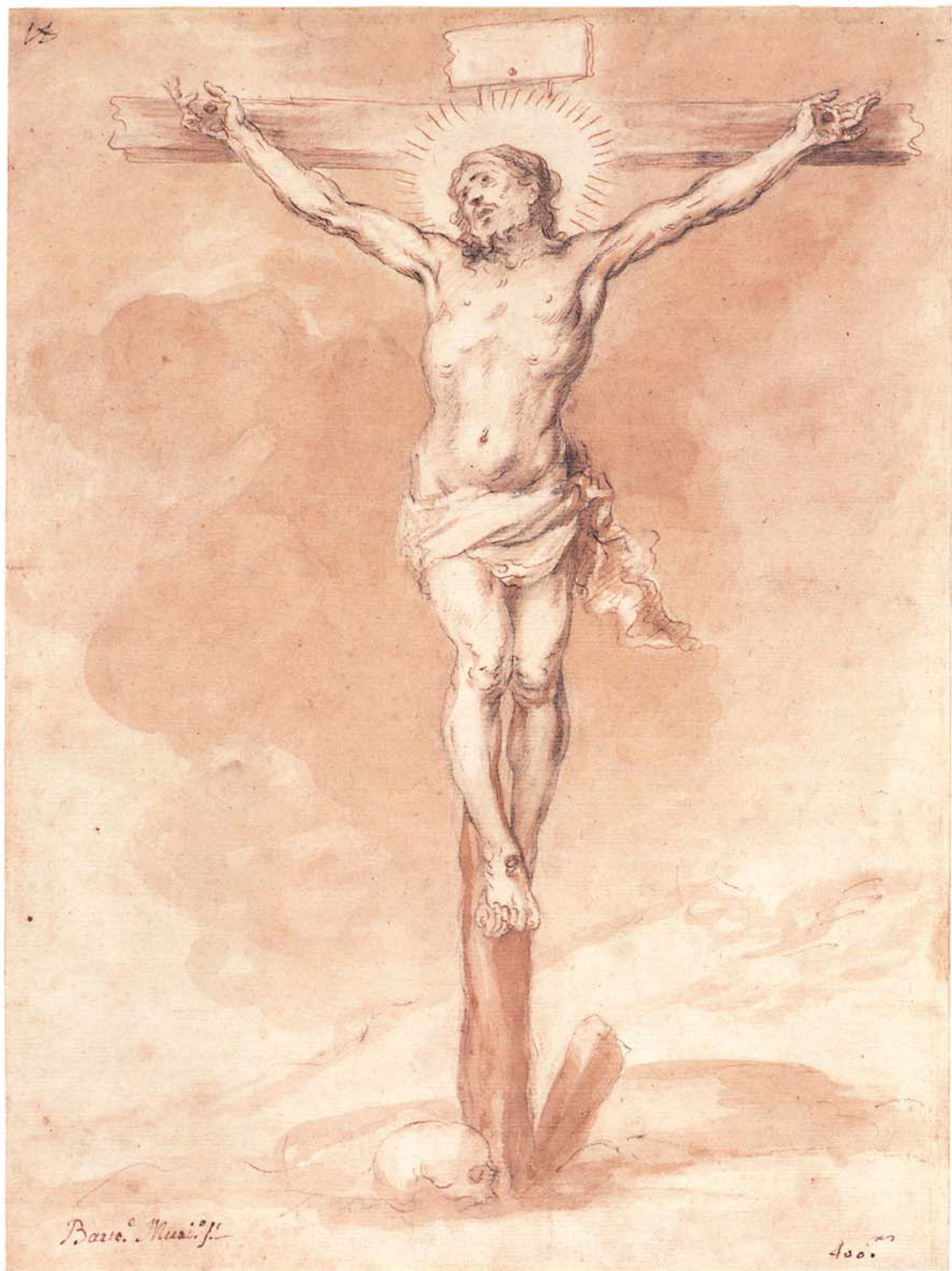
Museum purchase, Laura P. Hall Memorial Fund x1972–40

The second Lord Northwick, John Rushout, owned a prized collection of art, which was bequeathed to his nephew, George Rushout, who succeeded his uncle as head of the family.⁵ After the third Lord Northwick's death, the majority of the collection, which included twenty-five Spanish drawings, was sold and dispersed. Princeton's Murillo drawing entered the collection of E. G. Spencer-Churchill, who was the heir to the third Lord Northwick's estate. Later, it became the property of Sir Bruce Ingram, whose stamp of ownership was on a former mount.

The painterly use of brush and wash to create this drawing adds to the atmospheric effect of the Crucifixion set against a troubled sky. Executed with thinly applied washes over chalk, Murillo's drawing is a fine example of the *vaporoso* style, or what Jonathan Brown has termed "in effect monochromatic painting."⁶ Several other drawings in this style, executed with refined wash treatment, may have been intended as whole compositions



Fig. 9.1 Bartolomeo Esteban Murillo, Spanish, 1617–1682: *Crucified Christ*, ca. 1677. Oil on canvas, 71 x 54 cm. Museo Nacional del Prado, Madrid (P00967).



ANTONIO GONZÁLEZ VELÁZQUEZ

Madrid, 1723–1794, Madrid

One of a family of artists who worked at court, Antonio González Velázquez was the youngest of the three sons of sculptor Pablo González Velázquez (1664–1727) and brother to Luis (1715–1764) and Alejandro (1719–1772).¹ His children, Zacarías (1763–1834), Isidro (1765–1829), and Castor (1768–1822), continued the family tradition as painters and architects.

González Velázquez was sent to Rome on a royal pension and worked there with Corrado Giaquinto (1703–1765). He returned to Spain with *bocetos*, or sketches, and drawings for the newly completed basilica of El Pilar at Zaragoza. In 1753, after painting the chapel of Our Lady of El Pilar in the basilica, the artist returned to Madrid, where he began to work with Giaquinto in the newly rebuilt royal palace. He also painted the cupola and pendentives for the Convent of the Encarnación. Antonio's reception piece for the Real Academia de Bellas Artes de San Fernando, the *Anointment of King David*, also completed in that year, reflects the influence of Giaquinto's soft colors and swirling draperies.

One of the artist's first independent commissions was the main altarpiece featuring the *Assumption of the Virgin* at Cuenca, completed before 1774, when it was discussed by Antonio Ponz. González Velázquez was made director of the Real Academia de Bellas Artes de San Fernando by Charles III in 1765 and—with Giaquinto, Mariano Salvador Maella, and several others—painted allegories to decorate the private rooms of the king and queen in the palace. In the early 1770s, González Velázquez began working with Juan Antonio Salvador Carmona (1745–1805) on a project to illustrate a *Flos Sanctorum*, or calendar of saints' days, that was marketed through a Madrid bookseller. The project did not continue beyond illustrations for mid-February; only forty-one prints were completed.

ATTRIBUTED TO ANTONIO GONZÁLEZ VELÁZQUEZ

22. *Cardinal Saint Meeting Angel*, ca. 1770

Verso: *Sketch of Seated Figure*

Pen and brown ink with brush and brown wash over black chalk, on beige laid paper; verso: black chalk

18.2 x 14.3 cm. (7¹/₁₆ x 5⁵/₈ in.)

Inscribed in graphite on verso, upper left: *Ec Espag?*; center right: *Ec Madrid (. . .) 17:1*

PROVENANCE: Mathias Polakovits, Paris and New York, stamp (Lugt 3561) recto, lower right, in black

REFERENCE: Princeton 2003, 115, as "Spanish, Anonymous, 17th century"

Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund 2002-107

In this drawing, an angel greets a saintly cardinal, whose head is surrounded by short strokes that emphasize the white of the paper around the most important figure in the composition. The striking use of this white—on the figure of the angel as well as on the sleeve, hand, and robe of the cardinal saint—indicates the places where light seems to emanate. Minimal strokes suggest a city in the background, and framing lines enclose the composition. With summary pen and ink lines indicating faces as well as the shape and folds of drapery, the subtly applied wash technique is typical of Antonio González Velázquez. Several similar drawings that he made as part of a series for a *Flos Sanctorum* include *Santa Casilda* (fig. 22.1) and *San Julián* (fig. 22.2).² The drawings are not of uniform size; Princeton's sheet is closer in size to *Santa Casilda*.

González Velázquez might have made Princeton's sketch as a preparatory idea that



Fig. 22.1 Antonio González Velázquez, Spanish, 1723–1794: *Santa Casilda*. Brown gouache and pen on paper, 18.6 x 12.5 cm. Museo Nacional del Prado, Madrid (D03458).



Fig. 22.2 Antonio González Velázquez, Spanish, 1723–1794: *San Julián*, 1773. Gray gouache, brown ink, prepared in pencil, on paper, 27.9 x 22.0 cm. Museo Nacional del Prado, Madrid (D07411).

FRANCISCO JOSÉ DE GOYA Y LUCIENTES

Fuendetodos, 1746–1828, Bordeaux

Francisco José de Goya y Lucientes is widely regarded as the most important Spanish artist of the late eighteenth and early nineteenth centuries, one whose evolution over the course of a long career—from his beginnings as a court artist to the haunting and disturbing images in his late paintings—marks him as one of the first truly “modern” artists. Goya was a painter and printmaker as well as a draftsman, and his work is grounded in two traditions: the dark tonalities of such artists as Ribera and Velázquez and the fluid and delicate brushstrokes and drawing of Francisco Bayeu (1734–1795) and Giovanni Battista Tiepolo (1696–1770). His witness to the events and horrors of his time and his stylistic and compositional innovations have given his work durable power.

Goya first studied drawing in Zaragoza with José Luzán Martínez (1710–1785) and continued the practice throughout his life.¹ After a sojourn in Rome (1770–71), where he filled at least one sketchbook with drawings and studies after sculpture and paintings, as well as with classical and biblical themes (Museo del Prado, Madrid), Goya returned to Zaragoza, where he undertook his first important commission (1771–72), for frescoes at the Basilica of El Pilar. At El Pilar he worked alongside Francisco Bayeu, who became his brother-in-law when Goya married Josefa Bayeu.

Goya was introduced to the Spanish royal workshops in 1774, when the German painter Anton Raphael Mengs (1728–1779) asked him to work on tapestry cartoons, or preliminary paintings, for the Royal Tapestry Factory at Santa Bárbara. Goya painted sixty-three cartoons for two royal palaces, which included nine hunting scenes for the dining room at San Lorenzo del Escorial and ten cartoons for tapestries destined for the dining room at El Pardo. The tapestry scenes depict leisure activities of people from all walks of life, in a style comparable to that of Tiepolo.

Goya worked for many years at court, painting portraits and religious scenes, but

he also soon began to copy the Velázquez paintings in the royal collection at Mengs's suggestion, in preparation for etchings (1778). His paintings of members of the royal family and of the nobility are marked by fluidity and an interest in surfaces on which broad brushstrokes capture the brilliance of fine clothing and adornment. In 1780 he was named to the Real Academia de Bellas Artes de San Fernando, becoming deputy director of painting in 1785. The following year he was named painter to the king and completed several portraits, including Charles III as a hunter (1787) and several members of his family. After Charles III died in 1788, Goya portrayed his son *Charles IV in Red* (1789).² Charles IV appointed him first painter to the king in 1789. Goya's subsequent paintings of the new royal family combined politic representation of a regal family with a naturalism that was surprising for the era.

In 1792 he sent a strongly worded report to the Real Academia de Bellas Artes de San Fernando about the quality of teaching. The following year, Goya became ill with a fever that left him deaf. He went to Cádiz in Andalusia, where he convalesced at the home of Sebastián Martínez, a wealthy businessman and art collector, and then returned to Madrid the following year. In 1796, Goya accompanied the Duchess of Alba on a trip to Andalusia. During this time he began to create the drawings that fill the first of at least eight known albums (A–H).

In 1799, Goya was named first court painter, and in the same year he published works of political and social satire, the *Caprichos*, a suite of eighty allegorical etchings representing a fantasy world of witches, ghosts, and fantastical creatures that invade the mind, a nightmarish vision of a world asleep and without reason. Following Napoleon's invasion of Spain in 1808, Goya created the eighty-five prints of the *Disasters of War* (ca. 1810–15, published in 1863), depicting the atrocities committed during Spain's struggle

for independence from France. Ultimately, with the addition of the *Tauromaquia* (1816) and the *Disparates* (ca. 1815–20, left unfinished at his death and ultimately published in 1864 as *Los Proverbios*),³ Goya created four series of prints of enduring power, each of which was prepared with numerous drawings.

Following the restoration of the Bourbon monarchy with Napoleon's fall in 1814, Goya proved his loyalty to the restored monarchy through such paintings as *The Second of May 1808* (Museo del Prado, Madrid). In 1819, Goya bought a two-story home on the outskirts of Madrid, known as the “Quinta del Sordo,” or house of the deaf man, after a previous owner. He began a series of private paintings in fresco there, known as the Black Paintings, which revealed his dark and extraordinary imagination.⁴ He left Spain in 1824, definitively, under the guise of seeking medical care. Goya regarded himself as a political exile and went to France, where he died in Bordeaux, home to a community of Spanish exiles, in 1828. At his death, Goya left more than 550 drawings, many of which remained in the hands of his son, Javier. Javier later bequeathed them to Goya's grandson, Mariano, who sold them in 1854.

Fascination with Goya's art has continued during the nearly two centuries since his death and has extended to films, music, and heated academic debate.⁵ In these discussions, Goya's drawings are frequently used as proof of his modern sensibility as well as his propensity for artistic exploration through varied media, using subtle and innovative techniques. Drawings are also among the earliest documented work by Goya: his Roman sketchbook (*Cuaderno italiano*) dates from 1770–71 (Museo del Prado, Madrid) and a *Head of an Angel* dates from 1771–72, the time of his first commission at Zaragoza (Musée du Louvre, Paris). Drawings are also Goya's final works, including those from the two Bordeaux albums and intimate ivories that are works of profound imagination and



MARIANO FORTUNY I MARSAL

Reus, 1838–1874, Rome

Born in Reus, in Tarragona, Fortuny moved to Barcelona in 1852 and began drawing classes with Claudi Lorenzale (1816–1889).¹ In 1860, the Diputació de Barcelona sent him to Morocco as a journalist-draftsman recording the events of the Spanish-Moroccan War (1859–60); the resulting paintings were completed in Rome from the sketches that he made on that trip. The extraordinary *Battle of Tetuan* (1862–64, Museu Nacional d'Art de Catalunya, Barcelona) and the *Battle of Wad-ras* (1862, Museo del Prado, Madrid) are among the large-scale masterpieces that Fortuny completed to record the battles he witnessed. He made a second trip to Morocco in 1862, and the resulting drawings, including many sketches and watercolors of robed figures, beggars, and colorful Moroccan street life, are among Fortuny's most frequently reproduced works.

In 1865 the pension from the Barcelona Diputació ended. Fortuny's style changed direction that year, when he received a pension from the Duke of Riansares, second husband of the widowed queen María Cristina, and began to paint an increasing number of society portraits (e.g., *Portrait of Señora Gaye*, Metropolitan Museum of Art). Two years later, Fortuny married Cecilia de Madrazo, the daughter of artist Federico de Madrazo (1815–1894), and began to copy paintings in the Prado to sell to tourists as souvenirs. In 1868, Fortuny went to Seville with his

brother-in-law Raimundo de Madrazo (1841–1920) and traveled to Rome and other parts of Italy with his wife. This trip led to a transformation in both his subject matter and his style. He spent several months in Paris, from the end of 1869 to the late spring of 1870. Working to suit his dealers was difficult for Fortuny, however, and he retreated in 1870 to Andalusia, to recapture a less commercial aspect. He traveled with other artists, including Martín Rico (1833–1908), and spent time in Seville and later Granada, which made a dramatic impression on him. Fortuny spent two years in Granada, absorbing and incorporating the influence of Islamo-Hispanic culture into his art and developing the extraordinary sense of color that made him famous. In 1872 he returned to Italy, where he created watercolors and paintings for the commercial market as well as more intimate works for himself and his family. Only two years later the artist died in Rome.

A number of Fortuny's drawings were reproduced during his lifetime, including *The Anchorite* (Museum of Fine Arts, Boston), prepared with a preliminary drawing sold to the Hispanic Society, New York, by Fortuny's widow's family. The rough, brittle lines are close to those of the final print, demonstrating the artist's understanding of the printmaker's technique and his ability to translate his work from one medium to another.

46. *Seated Man Reading a Book*

Graphite and pen and black ink on beige wove paper

35.5 x 28.0 cm. (13¹⁵/₁₆ x 11¹/₁₆ in.)

Inscribed in pen and black ink, lower right:
Fortuny / 1869

PROVENANCE: M. Secretan Collection, Paris, 1886; Frank Jewett Mather Jr.

REFERENCES: Charles Yriarte, *Fortuny* (Paris, 1886), 35 ill.; Lucien Solvay, *L'art espagnol* (Paris, J. Rouam, 1887), 277; González López and Martí Aixelá 1989, vol. 2, 174, EP-0.04.69

Gift of Frank Jewett Mather Jr.
x1941-115

Fortuny signed and dated this energetic pen and ink drawing in 1869, during the few months that the artist was in Paris and when he was experimenting with new pen and ink drawing techniques. In 1886, when it was reproduced in Charles Yriarte's book *Fortuny* (Paris, 1886, 35), the drawing was in the collection of Monsieur Secretan; its subsequent locations are unknown until it was acquired by Frank Jewett Mather Jr.

The illustration in Yriarte's book was made with heliogravure, a modern technique of reproduction that uses light to transfer the image onto a copper printing plate.² Joseph Niepce first used the process in 1826–27 and it was in almost continuous use for about a century. The technique's particular advantage is that images are not reproduced in reverse, transforming the reproduction of drawings. Like Vierge, Fortuny was probably introduced to this early photographic reproduction technique through his work as a war correspondent.



PABLO PICASSO

Málaga, 1881–1973, Mougins, France

One can hardly think of a modern artist for whom drawing was a more central practice than Pablo Picasso. Between 1894 and 1967 the Spanish master produced some 175 sketchbooks containing independent drawings, notes, caricatures, preparatory studies for paintings and sculptures, aide-mémoire of works already completed, and sketches that are related to extant works both directly and indirectly.¹ For *Les Femmes d'Alger*—Picasso's culminating work of 1907—alone, the artist filled forty-one sketchbooks, attesting to the importance that drawing held for him. Over the next seven decades Picasso continued to sketch avidly, working with a wide variety of media and material supports, from fine artists' papers to cardboard and even paper napkins from restaurants.

Pablo Ruiz Picasso was born in Málaga, Spain, on October 25, 1881. The youngest child of José Ruiz Blasco (1838–1913), an academic painter who specialized in compositions featuring pigeons, and María Picasso López, the young Pablo demonstrated his precocious talent from an early age. After a four-year stint in La Coruña, during which time José Ruiz was employed as a professor at the School of Fine Arts, the family relocated to Barcelona in 1895. In 1897, at the age of sixteen, Picasso was sent to Madrid's Real Academia de Bellas Artes de San Fernando, but he was more interested in the local nightlife and in studying Old Master works at the Prado than in attending classes. Upon his return to Barcelona, Picasso found his niche among the city's bohemian avant-garde, celebrating his first one-man show in February 1900 at the famous *Quatre Gats* tavern, where he exhibited portrait drawings of local friends and acquaintances.

That same year, Picasso traveled to Paris to visit the Exposition Universelle and to secure a dealer. Over the next several years he returned to the French capital four times, settling permanently in Montmartre in the spring of 1904. Soon thereafter he befriended

André Salmon (1881–1969), Guillaume Apollinaire (1880–1918), and Max Jacob (1876–1944), who would remain loyal friends for years to come. In 1905, the twenty-four-year-old artist also met the American expatriate author Gertrude Stein (1874–1946), who became his patron and introduced Picasso to Henri Matisse (1869–1954), his friend and artistic rival throughout his life.

From late 1908 until the beginning of World War I, Picasso worked closely with Georges Braque (1882–1963) in the joint enterprise that would be called Cubism. Once again drawing was central to Picasso's approach. Not only did the Spanish artist execute a number of important drawings of nudes in 1910—in which he explored the relation between the body and the grid as a structural scaffold—he also rehearsed and reconfigured the descriptive functions of line as shading, contour, and sign through his work in papier collé of 1912–13 (see fig. 56.1).²

With the outbreak of World War I in August 1914, Picasso and Braque parted ways. A new mood of classicism—the so-called “retour-à-l'ordre”—swept over French art and culture, and Picasso, like so many of his contemporaries, was not immune to wartime restraint and conservatism. Under the dual influence of Cézanne (1839–1906) and Ingres (1780–1867) he reconceived his drawing practice, working in both Cubist and more traditional representational modes. Over the next decade Picasso became the much sought-after darling of Right Bank society, courted by wealthy French and international patrons. In the summer of 1918 he married Olga Khokhlova, a dancer with Sergei Diaghilev's Ballets Russes (Picasso had designed the sets and costumes for the company's ballet *Parade* a year earlier), and three years later his first and only legitimate child, Paulo, was born. More theatrical collaborations followed *Parade*, including designs for Manuel de Falla's *Three-Cornered Hat* (1919), Igor Stravinsky's *Pulcinella* (1920), and the ballet



Fig. 56.1 Pablo Picasso, Spanish, 1881–1973: *Violin*, December 3, 1912, or later. Cut-and-pasted newspaper and charcoal on paper, 62 x 47 cm. Musée National d'Art Moderne, Centre Georges Pompidou.

Mercure (1924), for which Erik Satie composed the music, just as he had for *Parade*.

In the 1920s, the nascent Surrealist movement captured Picasso's attention. Despite André Breton's (1896–1966) best efforts, however, Picasso was never an official member of the group. Nevertheless, his penchant for surprising juxtapositions—the yoking of disparate ideas and materials that was essential to the practice of collage—brought Picasso close to the Surrealists, who viewed him as an artistic progenitor of sorts. Erotic subjects, often of a violent nature, found a new place in Picasso's work, and the idea of metamorphosis became a basic operational procedure. In 1927 the seventeen-year-old Marie-Thérèse Walter entered Picasso's life and art, and his relationship with Olga deteriorated. On September 5, 1935, Marie-Thérèse gave birth to Maya Picasso, the artist's second child. Throughout the 1930s, sculpture occupied Picasso's attention to an increasing degree, just as his



JUAN GRIS

Madrid, 1887–1927, Boulogne-sur-Seine

José Victoriano Carmelo Carlos González Pérez, commonly known by his professional name Juan Gris, was born in Madrid on March 23, 1887. After studying mechanical drawing at the Escuela de Artes e Industrias in Madrid from 1902 to 1904, and then painting under the academic artist José Moreno Carbonero (1860–1942), Gris pursued a successful career as an illustrator, publishing drawings in the popular Spanish journal *Blanco y Negro* and illustrating *Alma América—Poemas Indo-Españoles* by José Santos Chocano. In 1906, Gris immigrated to Paris, where he would spend the rest of his life as an expatriate artist. Shortly after his arrival in the French capital he befriended the young Pablo Picasso (1881–1973) and soon entered into a circle of painters, critics, and poets that included Georges Braque (1882–1963), Fernand Léger (1881–1955), Guillaume Apollinaire (1880–1918), Maurice Raynal (1884–1954), and Max Jacob (1876–1944). During his early years in Paris, Gris continued to earn a living as an illustrator, publishing humorous drawings in *L'Assiette au beurre*, *Le Charivari*, *Le Cri de Paris*, *Le Témoign*, and *L'Indiscret*! It was not until 1910 that Gris seriously turned his attention to painting, emerging by 1912 as a core member of the nascent cubist group alongside Picasso, Braque, and Léger.

Christian Derouet has noted the different types and functions of drawing in Gris's oeuvre: "notes, sketches, sketchbooks, outlines, signed drawings, drawings with inscriptions, watercolors, gouaches and a more specific category of illustration commissions."¹ With the exception of some large-scale studies and preliminary drawings for cubist paintings of 1912–13, the majority of Gris's drawings were conceived as independent exercises. As Paloma Esteban Leal has observed, "it is usually more accurate to speak about drawings that are related to specific paintings than about sketches or preparatory drawings in their strict sense."² Often, Gris would work out

formal problems in different mediums, using drawing as a way to control his line and to strip a composition down to its bare essentials.

In 1912 the artist confirmed his cubist credentials by submitting his "reception piece," *Homage to Picasso*, to that year's Salon des Indépendants. From that point Gris emerged in the eyes of critics as a "demon of logic,"³ organizing his paintings according to precise geometric formulas and exhibiting with the Salon de la Section d'Or that autumn. The same year, Gris showed paintings in the Exposició d'Art Cubista in Barcelona, at Herwarth Walden's Der Sturm gallery in Berlin, and at the Société Normande de Peinture Moderne in Rouen. In 1913 he signed a contract with the celebrated dealer of cubism, Daniel-Henry Kahnweiler (1884–1979).

With the outbreak of World War I in August 1914 and Kahnweiler's self-imposed exile in Switzerland, Gris fell upon hard times. Despite economic hardship, it was during the war that the artist consolidated his mature style. In 1916 he entered into a contractual agreement with the dealer Léonce Rosenberg (1877–1947), who promoted a cubist group style. It was at Rosenberg's gallery that Gris celebrated his first one-man exhibition in April 1919 with fifty works dating from 1916–18, including drawings. In his review of the exhibition at Rosenberg's Galerie de l'Effort Moderne, the artist André Lhote (1885–1962) described Gris's drawings as "happy exceptions to the cubist rule. It is thanks to such 'weaknesses' that one can immediately recognize those cubists who fortunately allow themselves to be ruled by their heart rather than simply by their head."⁴ In November 1919, Gris showed ten works at Rosenberg's gallery in a group show dedicated to drawings by the gallery's artists. Although it is difficult to identify specific drawings from these shows, Rosenberg's aesthetic predilections suggest that Gris exhibited cubist works.

Cubism, however, was only one of a number of aesthetic directions that Gris

pursued in the period between 1916 and 1919. In 1916 the artist began a series of drawings and paintings after Modern and Old Master works, ranging from *Madonna Tempi* of 1507–8 by Raphael to Corot's *Woman with a Mandolin* of 1860–65, and Cézanne's *Three Bathers* of 1879–82 and *Harlequin* of 1888–90. At the same time, Gris executed a number of carefully controlled drawings of common household objects—cups, bowls, fruit bowls, plates, knives, teapots, coffee grinders, pitchers, glasses, wine bottles, flasks—in a Cézannist vein, in which he indulged his talent for more naturalistic representation (see fig. 58.1). The critic Roland Chavenon enthusiastically reported that Gris "produces drawings in which there is nothing frightful, but in which we cannot help but admire the modeling, the use of light and shade, painterly in its gradation, the remarkably powerful realism, and the portrayal of volume. I have just seen a series of drawings which show

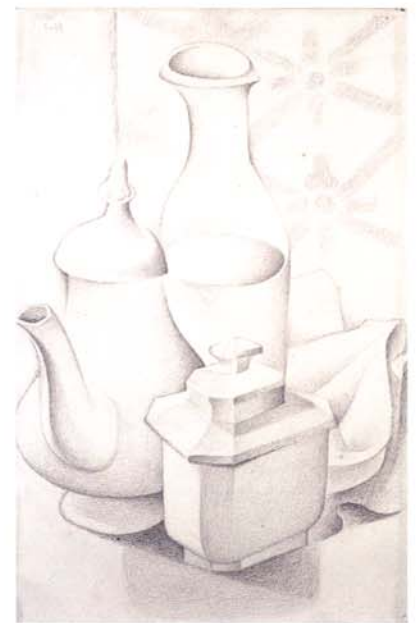


Fig. 58.1 Juan Gris, Spanish, 1887–1927: *Still Life*, 1918. Pencil on paper, 46 x 29.5 cm. Kröller-Müller Museum, Otterlo, The Netherlands.

that the path beaten impulsively by Cézanne did not end in a dead end."³

Gris continued to practice drawing until his death at the age of forty on May 11, 1927. In his later years the artist also published numerous writings, including his "Notes on My Painting" (1923)—which followed his second major one-man exhibition, at Kahnweiler's new Galerie Simon—and "Des possibilités de la peinture," a lecture he delivered at the Sorbonne on May 15,

1924. Gris had also contributed a statement about his aesthetic credo to the avant-garde journal *L'Esprit Nouveau* in February 1921 and collaborated with Sergei Diaghilev's Ballet Russes between 1922 and 1924, following in the footsteps of his compatriot Picasso. On May 13, 1927, Gris was laid to rest in the cemetery of Boulogne-sur-Seine in the presence of his son Georges and his loyal friends Kahnweiler, Jacques Lipchitz (1891–1973), Maurice Raynal, and Picasso.

58. *Tumbler, Knife, and Plate of Fruit*, 1918

Graphite on light tan wove paper

25.8 x 33.4 cm. (10³/₁₆ x 13⁷/₁₆ in.)

Inscribed in graphite on verso of mount, upper right: 73 in circle; and upper left: 5934

PROVENANCE: Galerie Louise Leiris, Paris; Saidenberg Gallery, New York; Clinton Wilder



JOAN MIRÓ

Barcelona, 1893–1983, Palma de Mallorca

Joan Miró i Ferrà was born in Barcelona on April 20, 1893. After a period of study with the landscape painter Modest Urgell (1839–1919) and the decorative artist Josep Pasco (1855–1910) at Barcelona's Escuela Superior de Artes Industriales y Bellas Artes (La Lonja), Miró came under the tutelage of Francesc d'Assis Galí (1880–1965), who taught the young artist to draw from the sense of touch. From that point on, drawing played a key role in Miró's practice. An assiduous visitor to the Galeries Dalmau, which showcased the work of local and foreign avant-garde artists, Miró exhibited sixty-four paintings and drawings at the establishment on the occasion of his first one-man show (February 16–March 3, 1918). A commercial and critical failure, Miró was embittered by the provincial atmosphere of his native city, vowing to continue his studies in Paris.

Miró arrived in the French capital for the first time late in February 1920.¹ He attended a number of contemporary art exhibitions, visited Picasso's studio, and laid the groundwork for his first Paris exhibition, which Dalmau organized for him at the Galerie La Licorne in 1921 (April 29–May 14). Committed to his stated goal of becoming an "international Catalan,"² Miró now began to move freely between Barcelona, his family's farm in Montroig (his spiritual home), and the French capital.

In the spring of 1922, Miró rented a studio at 45 Rue Blomet in Paris, where his neighbors were André Masson (1896–1987) and the writer Roland Tual. Through Masson he met the ethnographer and writer Michel Leiris as well as the poets Robert Desnos, Paul Eluard, and Raymond Queneau, who soon would become important voices in the nascent Surrealist movement. In dialogue with his friends, by 1924 Miró achieved a major breakthrough in his work, reducing words and objects in his drawings and paintings to cryptic signs that float freely across the picture plane in an open, constellated structure

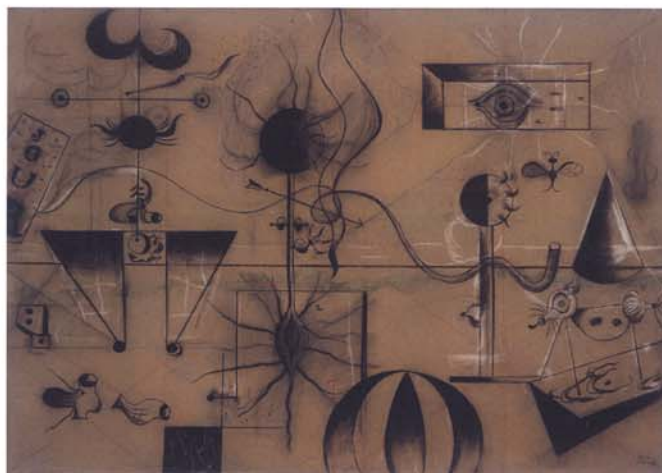


Fig. 62.1 Joan Miró, Spanish, 1893–1983: *The Family*, May 16, 1924. Charcoal, chalk, and conté crayon on flocked paper, 74.1 x 104.0 cm. Museum of Modern Art, gift of Mr. and Mrs. Jan Mitchell (395.1961).

(see fig. 62.1). The self-appointed "pope of Surrealism," André Breton (1896–1966) immediately recognized Miró as a kindred spirit, purchasing two paintings by the young artist in 1925 and encouraging him to participate in Surrealist activities. Although Breton championed Miró's creative spontaneity, the artist made preparatory sketches for almost all of his known paintings.

Throughout the 1920s, Miró adhered closely to Surrealist principles but was never a "card-carrying" member of the movement. He supported most of the group's initiatives but maintained a certain distance from Breton's attempts to align Surrealism with the French Communist Party. Instead, Miró used his art as a tool to critique bourgeois values and social complacency. In 1927 his much-quoted desire to "assassinate painting" became a battle cry for the Surrealists, as Miró and his colleagues systematically challenged the bourgeois tradition of *belle peinture* through collage and other means.

The 1930s saw the consolidation of Miró's mature style. He produced set designs and costumes for Sergei Diaghilev's *Jeux d'enfants* in 1932, collaborated with artistic organizations in Barcelona, and began exhibiting regularly at Pierre Matisse's gallery in New York. He continued to make notations and

preliminary sketches for paintings in his notebooks, often returning to these drawings years later for reference or as points of departure for new works. Miró was deeply disturbed by right-wing violence in Paris in



Fig. 62.2 Joan Miró, Spanish, 1893–1983: *Self-Portrait I*, October 1937–March 1938. Pencil, crayon and oil on canvas, 146.1 x 97.2 cm. Museum of Modern Art, James Thrall Soby Bequest (1238.1979).

SALVADOR DALÍ

Figueres, 1904–1989, Figueres

Salvador Felip Jacint Dalí Domènech was born in Figueres, Spain, on May 11, 1904.¹ His primary and secondary education took place at “Els Fossos,” a Christian Brothers academy, at the Escola Municipal de Dibuix, and at the Figueres Institut. In 1922, at the age of eighteen, Dalí passed the entrance exam to the Real Academia de Bellas Artes de San Fernando in Madrid and moved into the Residencia de Estudiantes, a student dormitory where he befriended the poet Federico García Lorca and the filmmaker Luis Buñuel. Three years later, Dalí celebrated his first one-man show in Barcelona at the Galeries Dalmau (November 14–27, 1925), exhibiting seventeen paintings and five drawings.² The catalogue included quotes from *Pensées* by Jean-Auguste-Dominique Ingres, one of which read “drawing is the probity of art,” attesting to Dalí’s commitment to classical drawing. Indeed, in August 1927 the artist explicitly described the importance that precise draftsmanship held for all aspects of his artistic practice:

There always existed two kinds of painters: those who went beyond the line, and those who, patiently and with respectfulness, knew how to just reach their limit. The first, because of their impatience, were qualified as being impassioned and inspired. The second, because of their humble patience, were qualified as being cold and solely good craftsmen.

If it is true, nevertheless, that going beyond the line is a form of impetuosity signifying always the beginning of intoxication, confusion and weakness, it is true as well that there exists a type of passion which consists precisely of the patience of not going beyond the line; and that this passion for balance is a strong passion and an enemy of all intoxication.³

In 1926, Dalí made a brief trip to Brussels and Paris, where he visited Picasso’s studio. Although Dalí’s connection with advanced artists abroad was limited, he was a voracious reader and kept abreast of recent developments by combing through the pages of

L’Esprit Nouveau and *La Révolution Surréaliste*, among numerous other publications. In September 1927, Dalí met Joan Miró (1893–1983) in Figueres. The older artist took a keen interest in his young protégé, facilitating his reception in Paris, where Dalí returned in April 1929 to film *Un chien andalou* with Buñuel. Over the course of 1927–29, Dalí also contributed a series of articles and chronicles to the Catalan review *L’Amic de les arts*, emerging as a significant voice among the Catalan literary avant-garde.

Following the filming of *Un chien andalou*, Dalí returned to Spain. That summer the artist, who now declared his adherence to the Surrealist movement, executed four of his most characteristic works, dreamscapes based on Freudian narratives. When Dalí returned to Paris the following autumn to celebrate his first exhibition in the French capital (Galerie Goemans, November 20–December 5) he was welcomed by André Breton (1896–1966) as Surrealism’s newest member.

Surrealism provided Dalí with fertile ground for his visual and literary imagination.⁴ In 1934 he illustrated the Comte de Lautréamont’s *Les Chants de Maldoror* and exhibited his preparatory drawings and etchings for the publication in New York and Paris.⁵ Although Dalí’s artistic voice helped transform the Surrealist movement during the 1930s, the artist repeatedly found himself in conflict with Breton over the group’s political (Marxist) commitment. As Dalí increasingly turned to commercial enterprises, producing work for the ballet, displays for department store windows, and advertisements for a range of products, he and Breton became estranged, leading to a definitive break by 1941.

With the outbreak of World War II, Dalí moved with his wife Gala, whom he had married in 1934, to the United States, where the couple remained from 1940 to 1948. During this period, Dalí became a kind of brand name, attracting such wealthy patrons as Caresse Crosby, executing numerous

portrait commissions, producing commercial work for the designer Elsa Schiaparelli, and collaborating with Alfred Hitchcock on *Spellbound* and with Walt Disney on the animated film *Destino*. Dalí also published his extravagant autobiography, *The Secret Life of Salvador Dalí* (1942), in which he announced his break with Surrealism, his return to classicism and tradition, and his adherence to the apostolic faith of the Catholic Church.

Upon his return to Spain in 1948, Dalí continued to cultivate his reputation as an international celebrity. His developing interest in science and nuclear physics led him to issue his “Mystical Manifesto” in 1951 and his “Anti-Matter Manifesto” in 1959, in which the artist advanced an unusual amalgam of science and intuition. Over the next three decades, Dalí produced paintings and drawings with historical subjects on a monumental scale, accepted numerous commissions for book illustrations that indulged his skills as a draftsman, and published several treatises. On September 28, 1974, he attended the inauguration of the Teatre-Museu Dalí in Figueres, testifying to his official status as one of the twentieth-century’s most celebrated artists. Seven years later, on January 23, 1989, Dalí died at the age of eighty-five. He was laid to rest in the crypt of the Teatre-Museu three days later.



63. *Philip II Receiving Communion*, 1965

Verso (of mount): *Figure of Woman*

Brush and black and gray wash, with touches of white gouache, on cream wove paper, prepared with sprayed and scumbled gray tone, laid down on red-brown plied paper board; verso of mount: red chalk

45.7 x 54.5 cm. (18 x 21⁷/₁₆ in.)

Signed and dated in pen and blue ink on recto, lower left corner: *Dali / 1965*

PROVENANCE: M. Knoedler & Co., New York; Mrs. Irving B. Kingsford Jr.

REFERENCE: Princeton 1970, 24

EXHIBITION: New York 1965

Gift of Mr. and Mrs. Irving B. Kingsford Jr., Class of 1942
x1969-2

Philip II Receiving Communion was featured in an exhibition at Knoedler Galleries, New York, that ran December 21–31, 1965, at which time it was purchased by Mrs. Irving B. Kingsford Jr. The delicate gray wash drawing shows Philip II during a characteristically pious moment, receiving communion from an archbishop. The monarch bows to the authority of the Catholic Church, prone before the mitered archbishop who offers him the sacrament. The drawing is related to a work listed in the Dalí catalogue raisonné simply as a

UNKNOWN ARTIST, MADRID SCHOOL

late 17th century

78. *Figure Seated, Holding Staff*

Black chalk on beige laid paper prepared with transparent gray watercolor wash

34.2 x 23.8 cm. (13⁷/₁₆ x 9⁷/₁₆ in.)

Inscribed in black chalk, lower right: *P*

PROVENANCE: Mathias Polakovits, Paris and New York, stamp (Lugt 3561) recto, lower right, in black

REFERENCE: Princeton 2003, 116

Museum purchase, Laura P. Hall Memorial Fund and Fowler McCormick, Class of 1921, Fund 2002-115

This drawing represents a man, perhaps a shepherd, seated and resting, holding a staff. A large *P* of unknown meaning appears at lower left in the same black chalk as the drawing, suggesting that it could be an artist's monogram. The preparation of the sheet suggests that the draftsman wanted the effects given by a smooth gray gouache ground surface in contrast to the rough quality of the black chalk. Princeton's drawing of a posed figure and large monogram might be a student effort executed in an academy. LAB



APPENDIX OF WATERMARKS



Cat. 2



Cat. 14



Cat. 23



Cat. 30



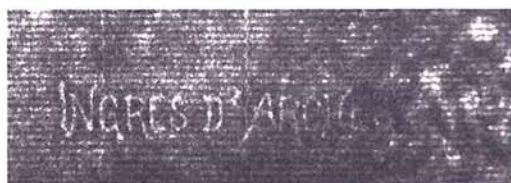
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Cat. 55



Cat. 57



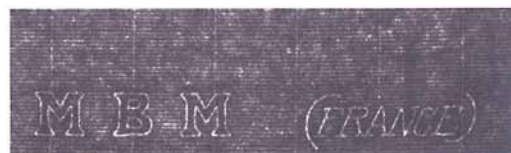
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Cat. 83



Cat. 85



Cat. 64