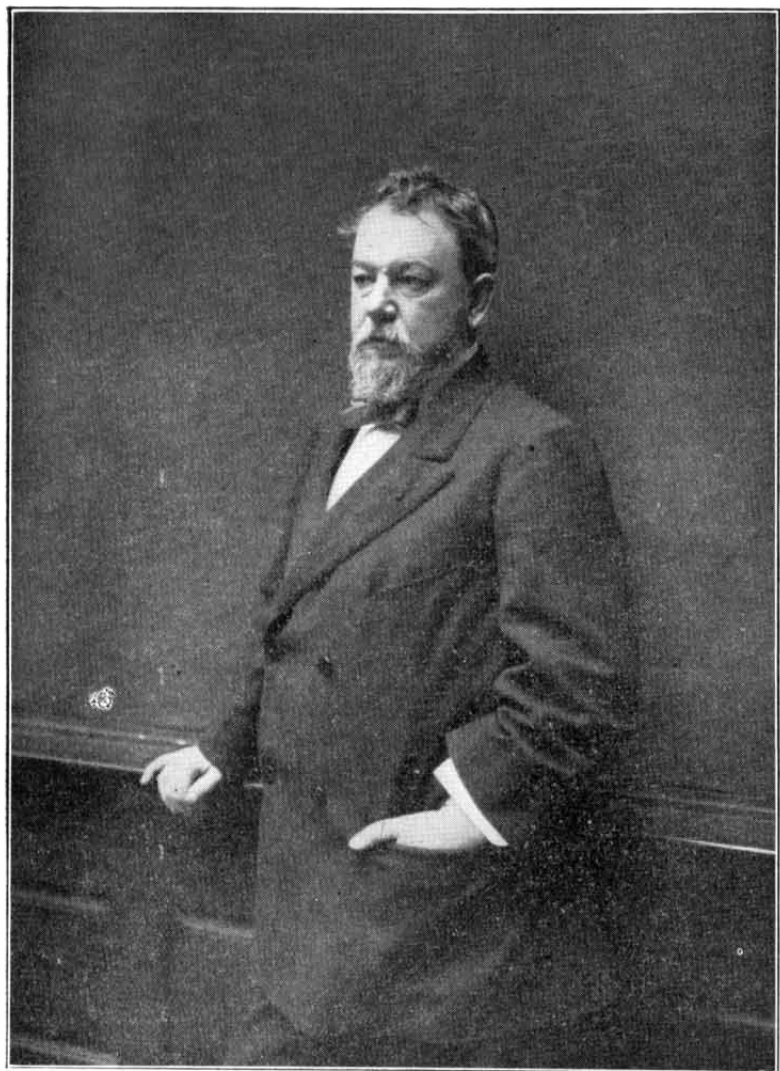


THE ART INSTITUTE OF CHICAGO
CATALOGUE OF PAINTINGS BY
JOAQUÍN SOROLLA Y BASTIDA
UNDER THE MANAGEMENT OF THE
HISPANIC SOCIETY OF AMERICA
FEBRUARY 14 TO MARCH 12, 1911

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JOAQUÍN SOROLLA

JOAQUÍN SOROLLA, the son of humble parents, was born at Valencia, Spain, on February 27, 1863. Two years later, the cholera epidemic which was raging in that city carried off both his father and his mother, and the orphan, together with his infant sister, was adopted by his aunt upon the mother's side, Doña Isabel Bastida, and her husband, Don José Piqueres.

When Joaquín was of an age to go to school, he manifested little inclination for his studies proper, though he revealed a stealthy and incorrigible craze for scrawling embryonic drawings in his copy-books, until, impressed by the precocious merit and persistence of this extra-pedagogic labor, one of his masters was intelligent enough to overlook his inattention to the tasks appointed him, and even made him surreptitious presents of material for the prosecution of his hobby.

In course of time, since young Sorolla made no visible progress at his lessons, his uncle, who was by trade a locksmith, removed the boy from school and placed him in his work-shop, while yet allowing him to attend some drawing-classes, held at a local school for artisans; and here his resolution and his talent swept off all the prizes; so that, on reaching his fifteenth year, he was permitted

to renounce the locksmith's shop and finally devote himself to studying art.

He now became a student of the Academia de Bellas Artes of San Carlos, which is also at Valencia, and won, almost immediately, the triple prize for coloring, drawing from the model, and perspective. About this time, too, he received assistance from a philanthropic gentleman named Garcia (whose daughter, Doña Clotilde, he subsequently married), and so was able to remain for several years at the academy. During these years he visited Madrid on three occasions, and exhibited, first of all, three paintings which aroused no curiosity, and afterward his earliest important work, namely, a canvas of large dimensions entitled "The Second of May." The second visit to the Spanish capital was longer than the other two, and young Sorolla utilized it to his best advantage by copying the masterpieces of Velazquez and Ribera in the Prado Gallery.

"The Second of May," which represents the desperate resistance of the *Madrileños* to the French invading army, during the Spanish War of Independence, is by no means a flawless work, although the drawing is correct and spirited; nor is it even an unusually precocious effort for a painter who was more than twenty years of age. Yet it contained one striking innovation; for it was painted in the open air, Sorolla choosing for his natural and informal studio the arena of the spacious

bull-ring of Valencia, where he enwreathed his models with dense smoke in scrupulous reconstitution of authentic scenes of war.

This painting is now in the Biblioteca-Museo Balaguer, founded by the eminent Catalan poet, historian, and statesman, Victor Balaguer, at Villanueva y Geltrú, a town in Cataluña.

In the same year (1884), another of his paintings won for him the scholarship offered by his native town for studying art in Italy. Accordingly, he repaired to Rome and stayed there for some months, proceeding thence to Paris, and returning not long afterward to the Italian capital. However, at the exhibitions, held in Paris, of the works of Bastien-Lepage and Menzel, "Sorolla's eyes were opened to the revolution which was being effected in the history of modern painting," and even after his return to Italy, this novel and regenerative movement in French art continued to engage his preference. Already, therefore, in the opening stage of his career, the youthful and spontaneous realist of Valencia—the compatriot of Goya and the fellow-citizen of Spagnoletto—was captivated and encouraged by the parallel yet independent realism of a German and a French contemporary.

On his return to Rome, where false and academic methods still pretended to their old supremacy, Sorolla, led by duty rather than by desire, produced a large re-

ligious painting titled "The Burial of the Saviour," marked by his wonted excellence of color and of line, but not appreciably inspired by any sentiment of deep devotion. This work, upon its exhibition at Madrid in 1887, attracted some attention, but was not rewarded with a medal. Two other paintings, also shown about this time, disclose the true direction of Sorolla's sympathy. The one, titled "Un Boulevard de Paris," somewhat impressionistic in the manner of Pissaro, depicts a busy evening scene outside a large café. The other subject is a sketch of a Parisian girl, treated in the simple, realistic style of Bastien-Lepage, and therefore quite emancipated from the harsh eclecticism of the Roman school.

While visiting Italy for the second time, Sorolla made a long sojourn at Assisi, copying the old Italian masters, as well as doing original work subtly yet happily associated with the peasant-author of the "Saison d'Octobre." During the next three years he painted, among a number of other works, "A Procession at Burgos in the Sixteenth Century," "After the Bath" (a life-sized female figure standing nude against a background of white marble), and the well-known "Otra Margarita" ("Another Marguerite"). This latter, now at St. Louis, U. S. A., represents a girl belonging to the humblest class, who has been guilty of infanticide, and whom the Civil Guard convey as a prisoner to re-

ceive or to perform her sentence. The scene is a third-class railway wagon, bare, uncushioned, comfortless—such as is still not obsolete in Spain. The head of this unhappy “Marguerite” is drooping on her breast and, with her blanched, emaciated face and limp, dejected form, denotes the utmost depth of human woe. Her hands are bound, but a fold of her coarse shawl has partly fallen or been drawn across them. A bundle lies beside her on the seat, which contains her change of clothing. Though it is painted with care, this work has scarcely any scope for detail. Nothing relieves its melancholy bareness save the spots upon the prisoner’s cheap print dress, and the pattern on the kerchief.

This pitiful and somber scene is treated with a poignant realism, yet with an equally eloquent restraint. Emotion here is not obtruded, as in the case of mediocre genre: it is not ostentatious, but suggestive. Flawless in technical fidelity, the figure of the girl discloses that her moral weariness has overcome her physical. Her attitude of collapse proceeds, not from a muscular fatigue, as much as from an agony of remorse which has its fountain in her very soul. One of her two custodians marks her with a meditative and compassionate eye, puzzled, it may be, at the vagaries of the law devised by man, and speculating why its undivided wrath must here be visited upon the frail accomplice.

Other important paintings executed by Sorolla at this

time are named "The Happy Day," "Kissing the Relic," and "Blessing the Fishing-Boat. The subjects of the latter two are indicated by their titles. A beautiful and touching moment is recorded in "The Happy Day." A little fisher-girl, who has received her first Communion on this "happy morn," kisses, on reaching home, the hand of her blind grand-father. The cottage-door is open, and the sunlight, streaming through, lavishes its pure caresses on the gossamer clouds of her communion-veil.

In this or the succeeding year, two of Sorolla's paintings were exhibited at the Salon. Their titles are "The White-Slave Traffic" and "The Fishing-Boat's Return." The former is at present in America; the latter (which had been classified "Hors Concours") was purchased for the Luxembourg.

The subjects of these two great paintings offer an extraordinary contrast. The figures in the first are weary women, huddled together, dozing and lethargic, in a narrow, low-toned, somber railway carriage. But in the other work, the busy characters that splash and plunge about the water's edge inspire a very surfeit of vitality; fishermen and cattle bringing in the boat are enlivened and illuminated by the glorious sunshine of Valencia.

Between that period and the present day, we are confronted, in Sorolla's art, with marvelous, well-nigh miraculous fecundity and quality, interpreting all aspects

and developments of contemporary Spain—portraits of royal personages, nobles, commoners, the artist's wife and children, statesmen, novelists, poets, scientists, or soldiers; landscape and prospects of the naked sea; the bright and tender joys of infant life, the playful scenes of boyhood and of girlhood, sorrows and problems and anxieties of later age, the sordid schemes of evil-doers, the strenuous toilers of the deep, the simple cultivators of the soil, the village cares and pastimes of the peasantry.

Such paintings are (to quote the titles of a very few), "Sewing the Sail," shown at Madrid, the Salon, Munich (Gold Medal). Vienna (Gold Medal), and the Paris Exhibition, where the artist was awarded the Grand Prix for his "Triste Herencia." This is now the property of the Venice Corporation. "The Beach of Valencia," "A Scientific Experiment," "The Raisin-dressers," "The Wounded Fisherman," "A Sad Inheritance," and "The Bath."

This latter represents the seaside at Valencia, "whose manifold charms this artist renders so felicitously. A woman with her back to us unfolds a sheet, in which she is about to wrap a baby whom another woman holds. The little one is naked, and his limbs are stiffened by the cold sensation of his bath. Behind them is the sea, furrowed by fishing-boats with swollen sails, illuminated by the golden glory of a Spanish summer's morning."

This jocund theme presents a striking contrast with "A Sad Inheritance." Here also is the fore-shore of Valencia, though it is specked and vivified no longer by those dancing sails and animated figures. An air of sudden and depressing gloom seems to have overcrept the water and the sunshine. Even so quick are nature's moods to echo back our own. For here are not the vigorous fisher-folk, able to work and strive, able to win their independent bread. Instead of such, we contemplate a score or so of imbecile or crippled boys, the inmates of a house of refuge for the cast-off children of depraved and unknown parents. The stern, robust figure of a priest, towering above this orphaned and pathetic gathering of frail humanity, extends a shielding arm over some two or three. Weighed down by helplessness and shame, these joyless creatures are not scurrying through the sand, or blithely splashing in the breakers. The gaiety of healthy boyhood is denied to them. Their drooping attitudes are inert, morose, and plaintive, while, as it were infected by the agony and pity of it all, the color of the sea is leaden, and the sun throws out no cheerful and invigorating radiance, but is merely sultry.

LEONARD WILLIAMS

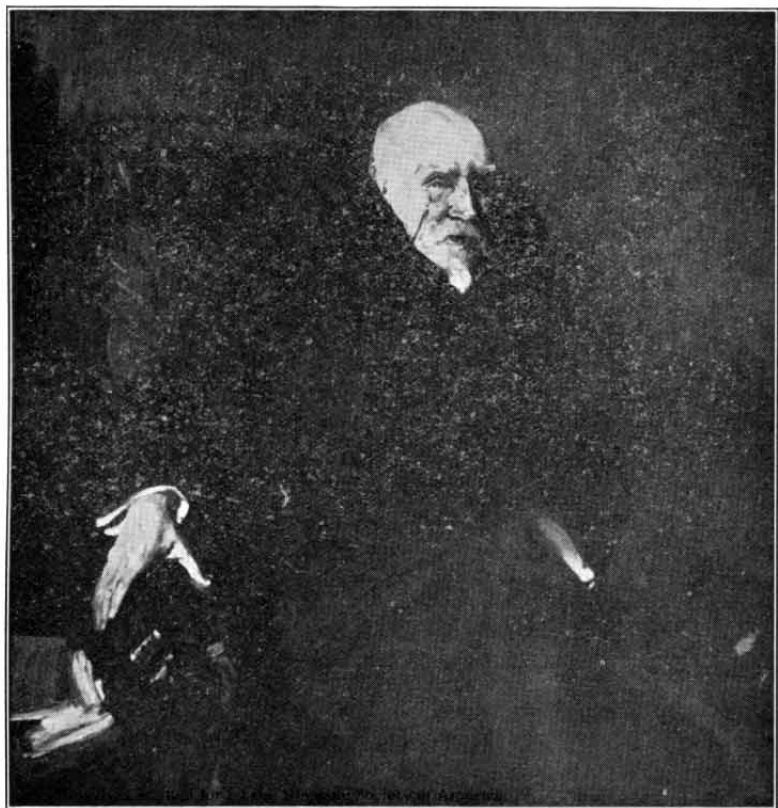




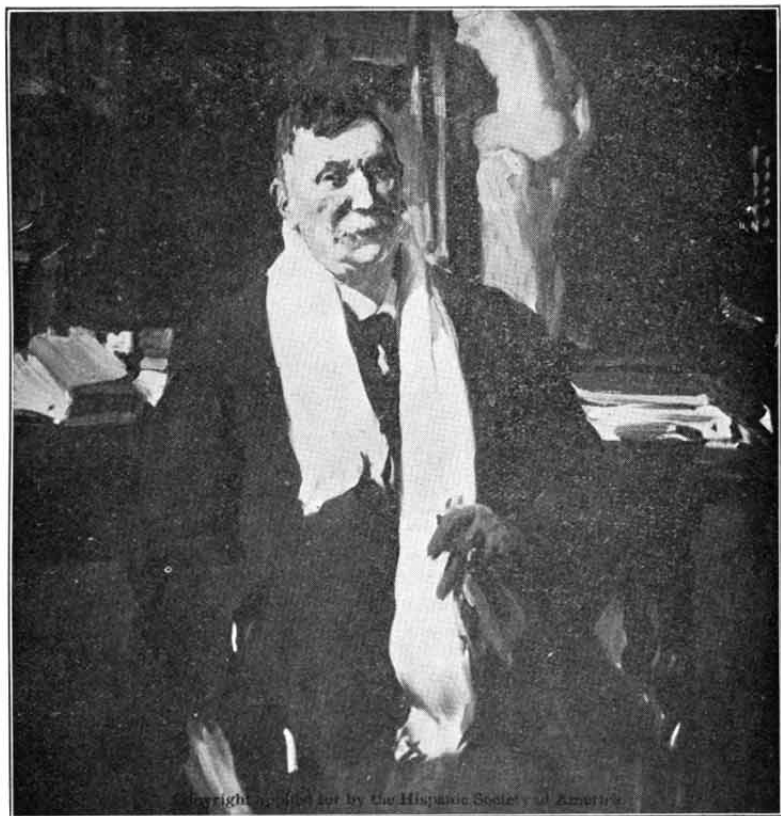


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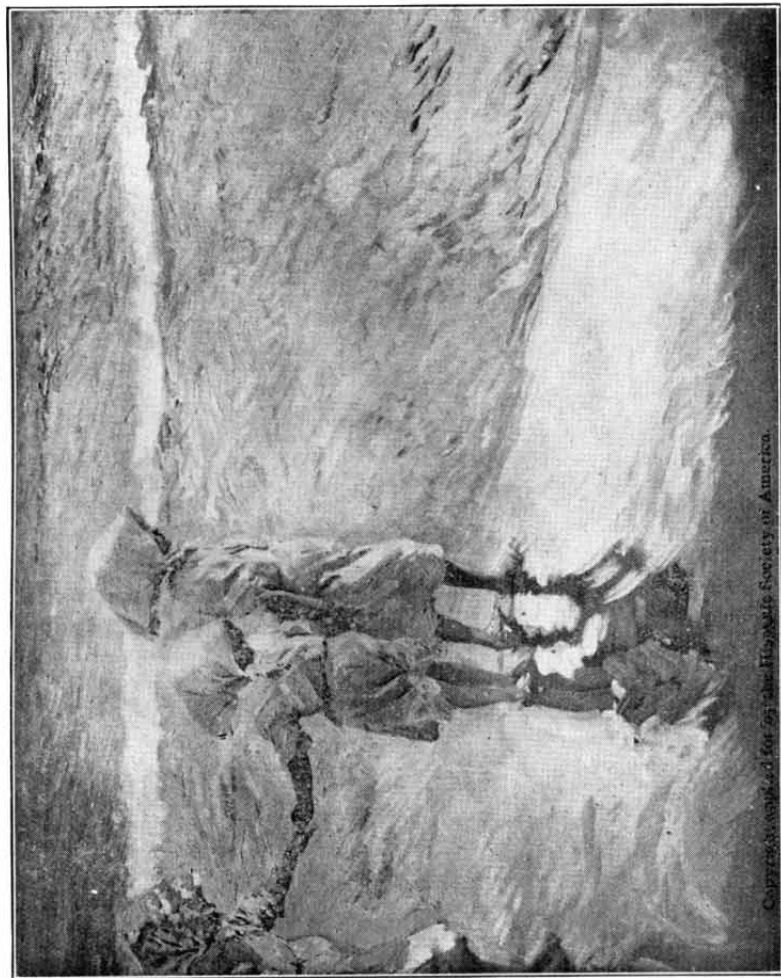




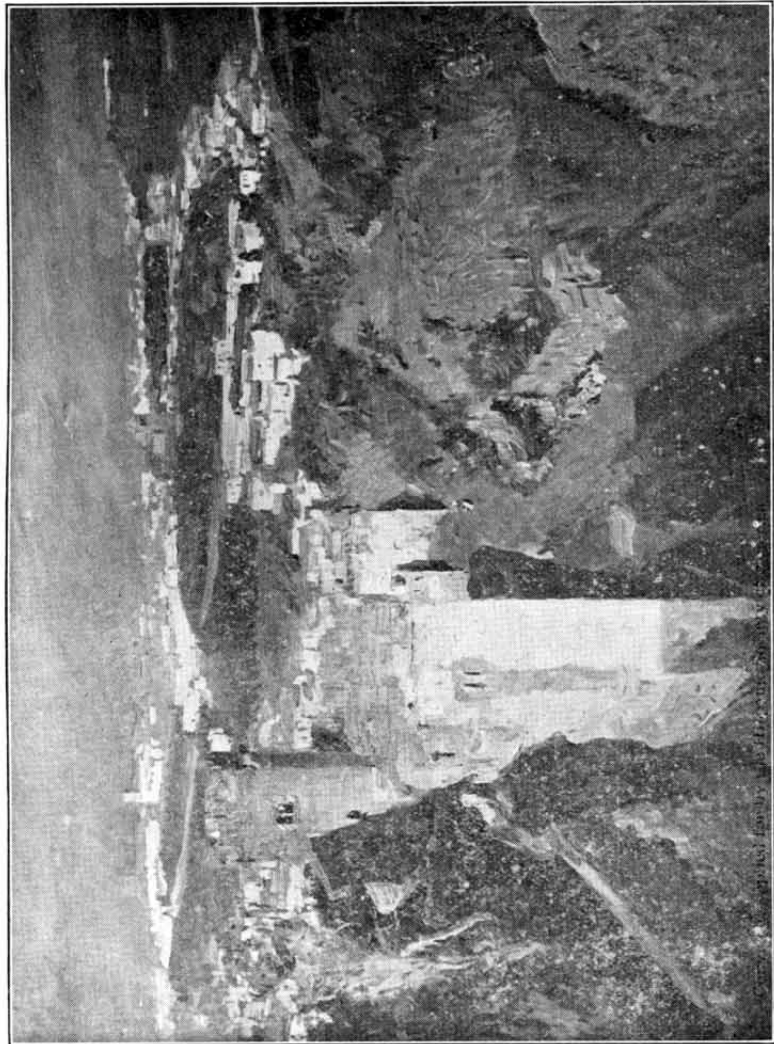
35 Excelentísimo Señor Don José Echegaray



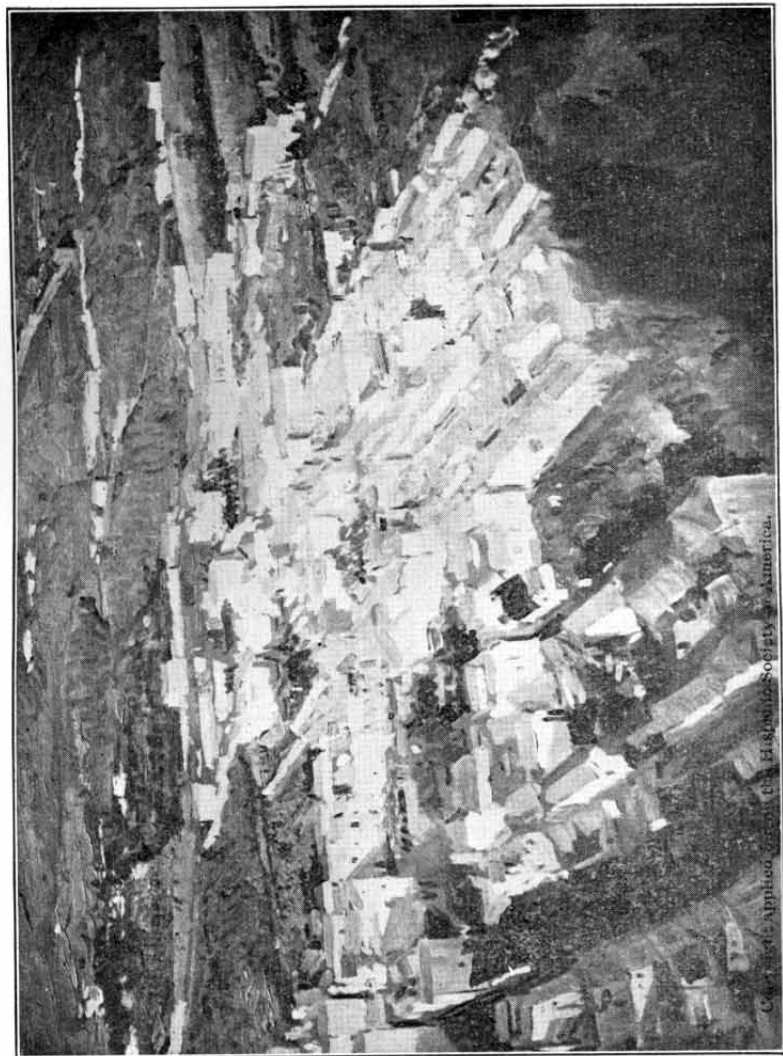
36 Don Benito Pérez-Galdós



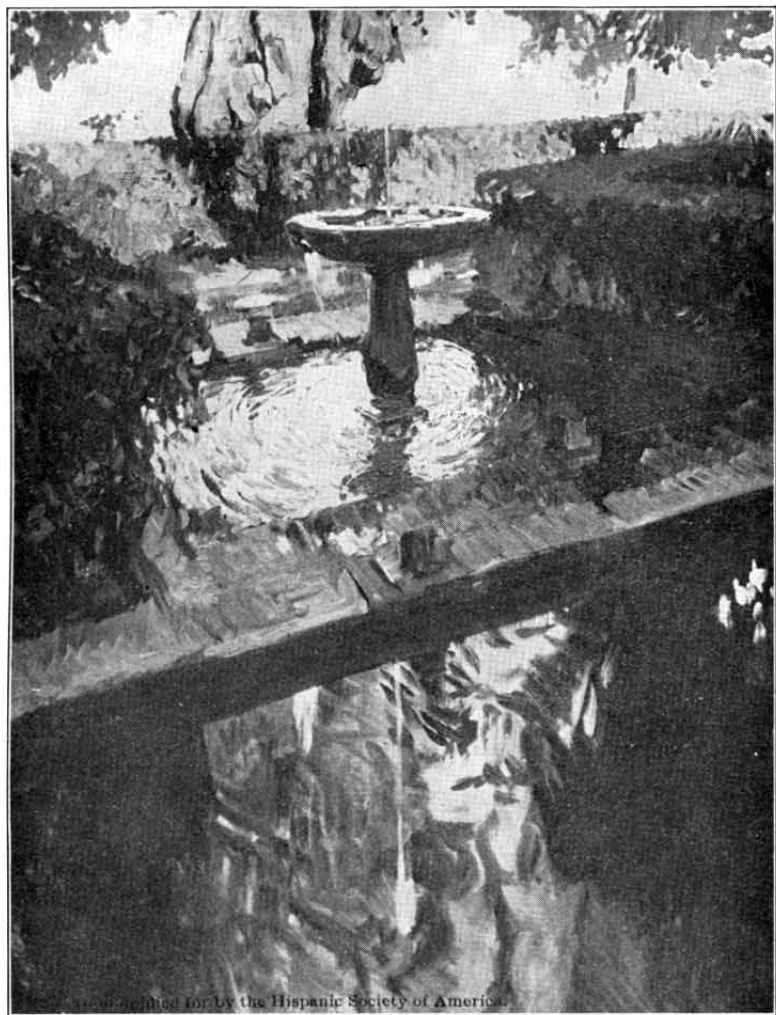
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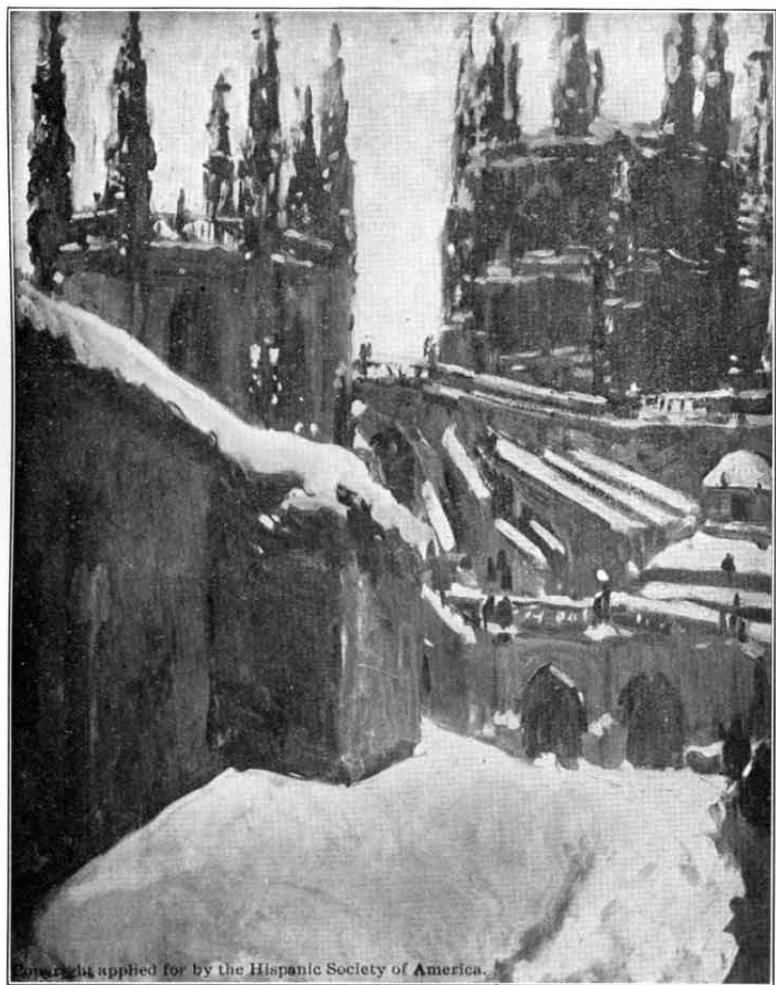
58 The Tower of the Seven-Peaks, Alhambra, Granada



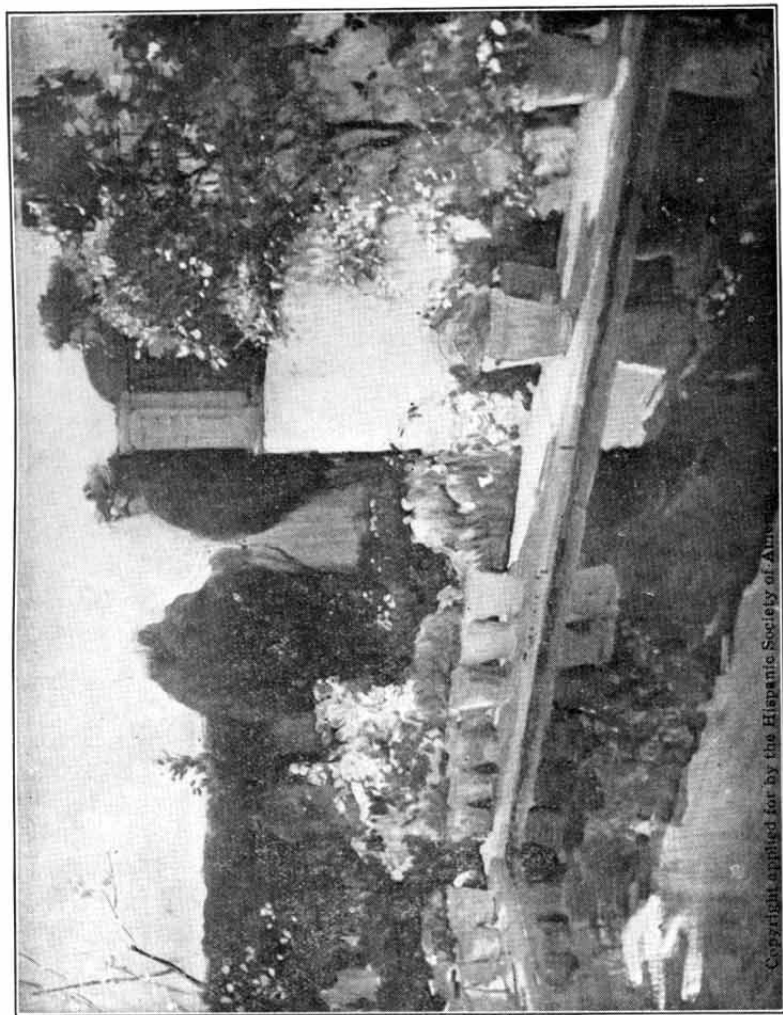
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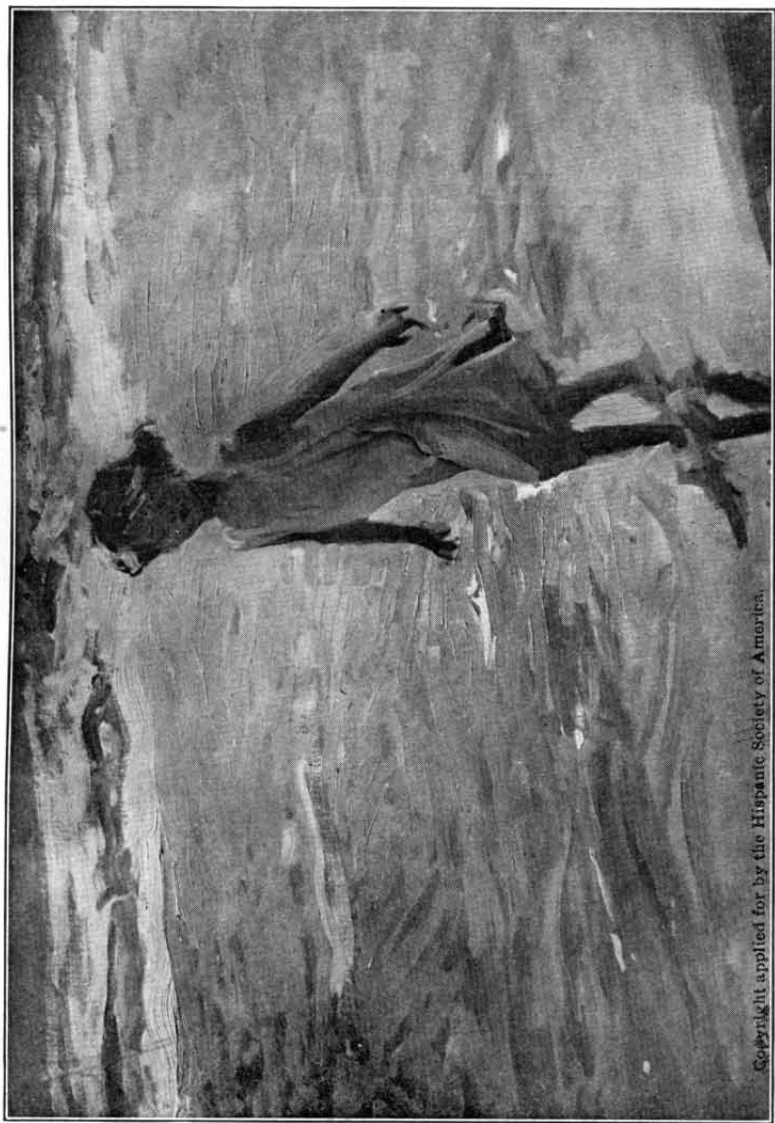
90 Basin of the cypress of the Sultana, Generalife, Granada



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I His Majesty Alfonso XIII, King of Spain

II Her Majesty Victoria Eugenia Cristina, Queen
of Spain

NOTE:—These portraits were commanded by the King and Queen of Spain and are to be presented by their Majesties to the Hispanic Society of America.

- 1 Señora de Sorolla y sus hijas
Señora de Sorolla and her daughters

- 2 Pescadores vascos
Basque fishermen

- 3 Después del baño, Valencia
After the bath, Valencia

- 4 Hora del baño, Valencia
Hour of the bath, Valencia

- 5 Pepilla y su hija. Gitanas
Pepilla and her daughter. Gipsies

- 6 Joaquín

- 7 Las dos hermanas, Valencia
The two sisters, Valencia

- 8 Antes del baño, Valencia
Before the bath, Valencia

- 9 Una gitana
A gipsy

- 10 Niños sobre la arena, Valencia
Children upon the sand, Valencia

- 11 Señora de Sorolla

- 12 El gato y el perro
The cat and the dog

- 19 Tirando de la barca, Valencia
Hauling in the boat, Valencia
- 20 Luz plateada en la playa, Valencia
Silvery light on the beach, Valencia
- 21 Sol matutino, Valencia
Early morning sun, Valencia
- 22 Sol de la tarde, Valencia
Afternoon sun, Valencia
- 23 Día gris, Valencia
A grey day, Valencia
- 24 El balandrito, Valencia
The toy boat, Valencia

- 25 Elena
Helen
- 26 En la sidreria, Zarauz
In the cider mill, Zarauz
- 27 La herida del pie, Valencia
The wounded foot, Valencia
- 28 El baño en La Granja
The bath at La Granja
- 29 Nadador, Jávea
Swimmer, Jávea
- 30 Juan Angel, Zarauz

- 37 Excelentísimo Señor Don José Ramón Melida
- 38 Pescadoras Valencianas
Valencian fisherwomen
- 39 Cosiendo la vela, Valencia
Sewing the sail, Valencia
- 40 Regreso de la pesca, Valencia
Return from fishing, Valencia
- 41 Jardín del Alcázar, Sevilla
Garden of the Alcazar, Seville
- 42 Las tres hermanas en la playa, Valencia
The three sisters at the beach, Valencia

- 43 Patio del Rey Don Pedro, Alcázar, Sevilla
Court of the King Don Pedro, Alcazar, Seville
- 44 Subida al jardín alto, Alcázar, Sevilla
Stairway to the upper garden, Alcazar, Seville
- 45 Antiguo jardín del Alcázar, Sevilla
Old garden of the Alcazar, Seville
- 46 Patio de las danzas, Alcázar, Sevilla
Court of the dances, Alcazar, Seville
- 47 Palacio de Carlos V, Alcázar, Sevilla
Palace of Charles V, Alcazar, Seville
- 48 Castillo de Málaga
The castle of Malaga

- 49 Jardines del Alcázar, Sevilla
Gardens of the Alcazar, Seville
- 50 Higueras del Generalife, Granada
Fig trees of the Generalife, Granada
- 51 Rincón de la Victoria, Málaga
Corner, the Victory, Malaga
- 52 Patio de Doña Juana, Alhambra, Granada
Court of Doña Juana, Alhambra, Granada
- 53 La caleta, Malaga
The cove, Malaga
- 54 Patio de la Alhambra, Granada
Court of the Alhambra, Granada

- 55 Sierra Nevada en invierno, Granada
Sierra Nevada in winter, Granada
- 56 Sierra Nevada en otoño, Granada
Sierra Nevada in autumn, Granada
- 57 Torre de la Cautiva, Alhambra, Granada
The Cautiva tower, Alhambra, Granada
- 58 Torre de Siete-Picos, Alhambra, Granada
The Tower of the Seven-Peaks, Alhambra, Granada
- 59 Alhambra
- 60 Una puerta de la Catedral de Sevilla
A door of the Cathedral of Seville

- 61 Albaicin, Granada
- 62 Patio de los arrayanes, Alhambra, Granada
Court of the Myrtles, Alhambra, Granada
- 63 Puerta de San Vincente, Avila
Door of Saint Vincent, Avila
- 64 Fuente de la Mezquita, Córdoba
Fountain of the Mosque, Cordova
- 65 Fuente de Carlos V, Granada
Fountain of Charles V, Granada
- 66 Catedral de Burgos
Cathedral of Burgos

- 67 Pinares de La Granja
Pines of La Granja
- 68 Barcas Valencianas
Valencian boats
- 69 Generalife, Granada
- 70 Estanque grande, Alcázar, Sevilla
Large basin, Alcazar, Seville
- 71 Jardín del Alcázar, Sevilla
Garden of the Alcazar, Seville
- 72 Granada

- 73 Calle de Granada
Street of Granada
- 74 Generalife, Granada
- 75 Sierra Nevada desde el cementario, Granada
Sierra Nevada from the cemetery, Granada
- 76 Catedral de Avila
Cathedral of Avila
- 77 Patio de Doña Juana, Alhambra, Granada
Court of Doña Juana, Alhambra, Granada
- 78 Puente viejo de Avila
Old bridge of Avila

- 79 Jardín de los Adarves, Alhambra, Granada
Garden of the Adarves, Alhambra, Granada
- 80 Jardín de Lindaraja, Alhambra, Granada
Lindaraja garden, Alhambra, Granada
- 81 Capilla del Condestable, Catedral de Burgos
Chapel of the Constable, Cathedral of Burgos
- 82 El viejo nogal de la Alhambra
The old walnut tree of the Alhambra
- 83 Catedral de Burgos
Cathedral of Burgos
- 84 Puerta antigua del Claustro, Catedral de Burgos
Ancient door of the Cloister, Cathedral of Burgos

- 85 Doña Isabel de Portugal, Cartuja, Burgos
- 86 Arco y puerta de Santa Maria, Burgos
Arched gate of Santa Maria, Burgos
- 87 El ciprés de la Sultana, Generalife, Granada
The cypress of the Sultana, Generalife, Granada
- 88 Habitaciones de los Reyes Católicos, Alhambra,
Granada
Apartments of the Catholic kings, Alhambra, Granada
- 89 Casa de los gitanos, Sacro Monte, Granada
The house of the gipsies, Sacro Monte, Granada
- 90 Estanque del ciprés de la Sultana, Generalife,
Granada
Basin of the cypress of the Sultana, Generalife,
Granada

- 91 Generalife, Granada
- 92 Mirador de Lindaraja, Alhambra, Granada
Lookout of Lindaraja, Alhambra, Granada
- 93 Catedral de Burgos
Cathedral of Burgos
- 94 Patio de la Justicia, Alhambra, Granada
Court of Justice, Alhambra, Granada
- 95 Casa señorial, Avila
A mansion, Avila
- 96 Puerta de Valencia
Port of Valencia

- 103 Teresita sentada en la arena, Valencia
Teresita seated on the sand, Valencia
- 104 Después del baño, Valencia
After the bath, Valencia
- 105 Sol de la tarde, Valencia
Afternoon sun, Valencia
- 106 Niña en la playa
Girl on the beach
- 107 Playa de Zarauz
Beach of Zarauz
- 108 Al agua, Valencia
In the water, Valencia

- 109 Cordeleros, Valencia
Rope-makers, Valencia
- 110 Excelentisimos Señores de Granzow
- 111 Maria
- 112 Fuente Arabe, Alcázar, Sevilla
Arab fountain, Alcazar, Seville
- 113 El Grutesco, Alcázar, Sevilla
- 114 Azoteas, Alcázar, Sevilla
Flat house-tops, Alcazar, Seville

- 97 Alberca, Alcázar, Sevilla
Pool, Alcazar, Seville
- 98 Clotilde en el estudio
Clotilde in the studio
- 99 Fuente de Felipe II, Alcázar, Sevilla
Fountain of Philip II, Alcazar, Seville
- 100 Puente de Alcántara, Toledo
Alcantara bridge, Toledo
- 101 Costas de Asturias
Asturian coast
- 102 Antes del baño, Valencia
Before the bath, Valencia

- 115 Catedral de León
Cathedral of León
- 116 Puente de San Martín, Toledo
Saint Martin's Bridge, Toledo
- 117 Patio de las Danzas, Alcázar, Sevilla
Court of the Dances, Alcázar, Seville
- 118 Día gris en la playa, Valencia
A grey day at the beach, Valencia
- 119 Jardines de Carlos V, Alcázar, Sevilla
Gardens of Charles V, Alcazar, Seville
- 120 Estanque de Carlos V, Alcázar, Sevilla
Basin of Charles V, Alcazar, Seville

- 115 Catedral de León
Cathedral of León
- 116 Puente de San Martín, Toledo
Saint Martin's Bridge, Toledo
- 117 Patio de las Danzas, Alcázar, Sevilla
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- 118 Día gris en la playa, Valencia
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Gardens of Charles V, Alcazar, Seville
- 120 Estanque de Carlos V, Alcázar, Sevilla
Basin of Charles V, Alcazar, Seville

- 121 Buscando mariscos en el playa, Valencia
Searching for mussels at the beach, Valencia
- 122 Bajo el toldo, Zarauz
Under the awning, Zarauz
- 123 Sobre la arena
Upon the sand
- 124 Playa de Zarauz
Beach of Zarauz
- 125 Excelentísimo Señor Don Enrique Repulles
- 126 Los dos amigos
The two friends

- 127 Puerto de Guetaria
Port of Guetaria
- 128 Puerto de Zarauz
Port of Zarauz
- 129 Playa de Zarauz
Beach of Zarauz
- 130 El tio Pancha
Uncle Pancha
- 131 Juan Angel
- 132 Playa de Zarauz
Beach of Zarauz

- 133 Auto-retrato de Sorolla
Auto-portrait of Sorolla
- 134 Miedo al agua, Valencia
Afraid of the water, Valencia
- 135 Alhambra
- 136 Patio de Alberca, Alcázar, Sevilla
Court of the Pool, Alcázar, Seville
- 137 El alga, Valencia
Sea-weed, Valencia
- 138 Rosa

- 139 Playa de Valencia
Beach of Valencia
- 140 Playa de Valencia
Beach of Valencia
- 141 Señor Don José Gestoso y Perez
- 142 Después de puesto el sol, Valencia
After sunset, Valencia
- 143 Dibujando en la arena, Valencia
Drawing in the sand, Valencia
- 144 Vela á secar, Valencia
Sail drying, Valencia

- 145 Playa de Valencia
Beach of Valencia
- 146 Playa de Valencia
Beach of Valencia
- 147 España pintoresca, Segovia
Picturesque Spain, Segovia
- 148 El caballo blanco, Valencia
The white horse, Valencia
- 149 Paseo por la playa, Valencia
A walk upon the beach, Valencia
- 150 Treinta pequeños apuntes
Thirty small sketches

- 151 Cordeleros
Rope-makers
- 152 Toros á enganchar la barca
Hitching the oxen to the boat
- 153 Sevilla desde Triana
Seville from Triana
- 154 Cristóbal Colón saliendo del puerto de Palos,
el día 3 de Agosto de 1492
Christopher Columbus departing from the port of
Palos August third, 1492
- 155 Excelentísimo Señor Don Cristóbal Colón
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- 156 Sala de Embajadores, Alhambra, Granada
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- 157 Casa donde vivió Cristóbal Colón en Córdoba
House where Christopher Columbus lived in Cordova
- 158 Monasterio de la Rábida
Monastery of la Rabida
- 159 Pueblo de Palos
Town of Palos

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