

# *at the* MEADOWS

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

FALL 2013



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*The Stewart Album: Art, Letters, and Souvenirs  
to an American Patron in Paris*

*Sorolla and America*



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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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## FROM THE DIRECTOR

**Dear Members and Friends,**

I hope you had a nice summer and are ready to take advantage of everything the museum has to offer this fall. We are especially pleased to announce several new acquisitions: a beautiful early painting by Alonso Cano, one of Seville's greatest golden age painters; a hyper realistic sculpture by the late Baroque artist Juan Alonso Villabrille y Ron; and a pair of portraits of the first Bourbon kings of Spain by Miguel Jacinto Meléndez. This issue of *At the Meadows* provides in-depth explanations of these important works (see pages 20-29).

Another major acquisition that will be featured in the galleries this fall is the unique art album assembled by the American patron, William H. Stewart, consisting of letters, photographs and drawings by artists such as Fortuny, Rico, Meissonier, and Vibert (see pages 3-8). It is a truly fascinating glimpse into Stewart's methods of collecting and his personal correspondence. The presentation of this 19th-century art collection precedes the major exhibition on Sorolla that we have been organizing together with the artist's great-granddaughter, Blanca Pons-Sorolla. This international loan exhibition, the largest on Sorolla ever presented in America since his monographic exhibitions over a century ago, is comprised of almost 160 objects, including paintings, oil sketches and drawings. The Mediterranean sun will be shining brightly at the Meadows starting December 13 (see pages 9-17).

Please do pay a visit to the Museum shop, which has many new items to offer you, including merchandise that features images from our collection. We also have an exciting series of lectures and educational programing prepared for all ages (see pages 33-36). Thanks to the new DART's new Museum Express Shuttle (see page 30) we continue our efforts to be better connected to our city and make the museum experience available to everyone.

Preparation for the Museum's 50th anniversary in 2015 is already under way with updates on the celebration coming soon. In the meantime, please stop by and enjoy your museum. I look forward to seeing you soon.



**Mark A. Roglán, Ph.D.**

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



Joaquín Sorolla y Bastida (Spanish, 1863-1923), *Lighthouse Walk at Biarritz*, 1906. Oil on canvas. Museum of Fine Arts, Boston. Peter Chardon Brooks Memorial Collection; Gift of Mrs. Richard M. Saltonstall, inv. 22.691.

## GIFT ENDOWS MEADOWS MUSEUM DIRECTOR

A \$1 million gift from Linda and William Custard of Dallas, announced April 16th, established and endowed the position of Linda P. and William A. Custard Director of the Meadows Museum and Centennial Chair in Meadows School of the Arts at SMU. At the same time, an additional \$1 million from The Meadows Foundation was added to the endowment of the position. Mark A. Roglán, who has served as director of the Meadows Museum since 2006, will be the first holder of the title.



Linda and William Custard have made a \$1 million gift to endow the director position of the Meadows Museum, to be held by current director Mark Roglán (seated). Photo by Hillsman Jackson.

Linda and Bill Custard have generously provided a lifetime of volunteer experience and exemplary arts leadership to guide the growth and rapid evolution of the Meadows Museum over the critical last decade. As the chair of the Meadows Museum Advisory Board since 2009, Linda Custard has worked closely with Roglán in the development and expansion of

Museum programs. Linda Custard has represented the Meadows Museum at the Prado signing, helped to purchase works for the collection, and has hosted or sponsored numerous events and receptions on behalf of the Museum.

The Centennial designation is a special gift category during SMU's 100th anniversary commemoration, 2011-15. Centennial endowments include operational funding to support the immediate needs of a scholarship or academic position while the principal of the endowment matures.

Linda Custard (M.B.A. '99) has served the University and its arts programs in numerous roles. A member of the SMU Board of Trustees from 2000 to 2012, she currently serves on the Campaign Steering Committee for Meadows School of the Arts and the Meadows School's Executive Board, which she chaired from 2006 to 2010. She also serves as vice chair for special events of the Second Century Celebration of SMU's 100th anniversary. She is a member of the Executive Board of the Maguire Center for Ethics and Public Responsibility. William Custard (B.B.A. '57) is a member of the Advisory Board for the Maguire Energy Institute in Cox School of Business and has served on the Executive Board of the Cox School. Both of the Custards have provided leadership to Dallas civic and arts organizations as well.

Linda Custard is a general partner for Custard/Pitts Land and Cattle Company, a real estate and energy company based in Dallas. William Custard is president and CEO of Dallas Production Inc., a privately held oil and gas operating company. He is a member of the National Petroleum Council, advisor to the Secretary of Energy.

This is the first endowed position at the Meadows Museum since the museum opened in 1965, and the first major gift to celebrate the museum's 50th anniversary in 2015.



AUGUST 25-NOVEMBER 10, 2013

# THE STEWART ALBUM: ART, LETTERS, AND SOUVENIRS TO AN AMERICAN PATRON IN PARIS



The Stewart Album, Meadows Museum, SMU, Dallas. Museum Purchase Thanks to a Gift from The Eugene McDermott Foundation and Ms. Jo Ann Geurin Thetford, MM.2013.02. Photo by Michael Bodycomb.

In a letter written by Martín Rico y Ortega (1833-1908) to French art connoisseur M. Montaignac shortly after the passing on January 13, 1897 of American patron William H. Stewart (1820-1897), the Spanish artist beautifully describes what made the American expatriate “the greatest power at that moment in the artistic market of Paris”:

I lost in Mr. Stewart a friend, a protector, and almost a father. He made his house ours, and I owe my position in great part to him. His greatest pleasure was the society of artists, and what I say for myself may be said also for Fortuny, Madrazo, Zamacois, and many others. He was the type of the most perfect *caballero* which I have ever known, and you need only look at the collection of letters which the artists have written to him to be convinced of this. His gallery of pictures will show the world more than I can say.

The exhibition *The Stewart Album: Art, Letters,*

*and Souvenirs to an American Patron in Paris* celebrates the Meadows Museum’s recent acquisition of a unique album compiled by the renowned American collector during the latter half of the nineteenth century. Kept in private hands until now, this will be the first time that audiences will have the opportunity to view a significant selection of letters, drawings, and photographs, which belong to this unique album that in total holds 370 photographs (254 portraits and 116 photographic reproductions of works by contemporary artists), six independent drawings, and 193 letters written to Stewart (a handful of them to his wife and two of his sons, Robert and Jules) by many of the most illustrious artists, collectors, aristocracy, and dealers from Europe and the United States.

Over half of these letters were written by artists of the “Modern” Spanish School, among them Martín Rico, Mariano Fortuny y Marsal (1838-1874), Eduardo Zamacois y Zabala (1841-1871), and Raimundo de

## CURRENT EXHIBITIONS

Mariano Fortuny y Marsal (Spanish, 1838-1874), Fragment of a Letter sent to William H. Stewart from Portici, Italy, on September 4, 1874, ("Puppeteer's Show"). Pen, ink wash, and gouache on paper. From The Stewart Album, Meadows Museum, SMU, Dallas. Museum Purchase Thanks to a Gift from The Eugene McDermott Foundation and Ms. Jo Ann Geurin Thetford. Photo by Michael Bodycomb.

Madrazo y Garreta (1841-1920). Revealing the esteem to which the American expatriate was held by this group of artists, most of the letters include numerous drawings illustrating stories relating to their personal lives and artistic endeavors. Stewart's album evidences the major role he played in the lives of these four cosmopolitan Spanish artists, who established successful careers outside Spain and garnered international renown, and who paved the way for future generations of Spanish artists who would do the same in the turn of the nineteenth and beginning of the twentieth century, such as Joaquín Sorolla y Bastida (1863-1923), Ignacio Zuloaga (1870-1945), and Pablo Picasso (1881-1973). As a whole, the album is a testament to Stewart's connoisseurship, taste, and his important place in the international art scene during his time. Among the letters that will be featured in the exhibition are examples by international artists such as Gustave Clarence Rodolphe Boulanger (1824-1888), Jean-Baptiste Édouard Detaille (1848-1912), Jean-Auguste-Dominique Ingres (1780-1867),



Jean-Louis Ernest Meissonier (1815-1891), Jehan Georges Vibert (1840-1902), Mihály von Munkácsy (1844-1900), Jules Worms (1832-1914), the American Charles James Theriat (1860-1934), and two examples of letters written by the collector's own son, who was also an artist, Julius LeBlanc Stewart (1855-1919).

Stewart was born in Philadelphia to Robert Ralston Stewart (1791-1858), a prosperous merchant who made his fortune in the Cuban sugar market, which provided them with a sizable income. At the end of the American Civil War, Stewart transferred most of his business affairs to several of his sons and moved with his family to Paris permanently. Throughout his life, he amassed an extraordinary art collection. Even though he had already begun acquiring works of art in Philadelphia, it was in Paris that his interest in collecting grew stronger, and it was there that he became one of the most important patrons of contemporary art. He also established close friendships with some of the most influential figures in the art world during the period.

His collection, which at one point comprised more than 200 paintings and became a pilgrimage site for every knowledgeable visitor to Paris, included works by the most celebrated Academic and Barbizon artists, those who exhibited in the Salons and Universal Expositions, such as Detaille, Meissonier, Vibert, Sir



Mariano Fortuny y Marsal (Spanish, 1838-1874), His Original Pen & Ink Sketch for *The Choice of a Model*, presented to William H. Stewart by Cecilia de Madrazo, 1868-70. Pen and ink wash on paper. From The Stewart Album, Meadows Museum, SMU, Dallas. Museum Purchase Thanks to a Gift from The Eugene McDermott Foundation and Ms. Jo Ann Geurin Thetford.

Lawrence Alma-Tadema (1836-1912), Giovanni Boldini (1842-1931), Paul-Jacques-Aimé Baudry (1828-1886), Jean-Baptiste-Camille Corot (1796-1875), Charles-François Daubigny (1817-1878), Jean-Léon Gérôme (1824-1904), Adolph von Menzel (1815-1905), Jules-Emile Saintin (1829-1894), Alfred Stevens (1823-1906), and Constant Troyon (1810-1865). In his 1906 memoir, *Recuerdos de mi vida* (*Memories of My Life*), Rico described how every Sunday they met at Stewart's house:

In this house we would meet every Sunday for close to twenty-five years; the most renowned artistic personalities of the period visited; there you could breathe an environment of pure art .... Among the French painters who visited, it was common to see Paul Baudry, who could be called a glory of France; ... Meissonier also visited, although not that frequently. Worms, Vibert, Saintin and many others; de Nittis, Gemito, Michetti, Mancini, among the Italians; of the Spaniards it could be said that all of those who have been in Paris for a period of time frequented his house to a greater or lesser degree, and all of them were very well received.

Stewart's collection of contemporary Spanish artists was among the most outstanding of his time. His familiarity with Spanish culture acquired in Cuba, in addition to his fluency in Spanish, resulted in a sense of compatriotism with the painters of Spanish origin. For over thirty years, his home served as an artistic embassy for Spanish-speaking artists working in the French capital. He became friend, patron, and the most important benefactor of this group of artists. In an 1887 article published in *The Art Review*, art critic John Charles Van Dyke described Stewart as "a distinguished art connoisseur... [and] the practical discoverer and first American patron of Fortuny, Madrazo, Rico and others of that [Modern Spanish] school." Not only did he actively patronize these Spanish artists, he also unselfishly took it upon himself to



Eduardo Zamacois y Zabala (Spanish, 1841-1871), Letter to William H. Stewart with Japanese Fantasy, 1870. Pen, graphite and watercolor on paper. From The Stewart Album, Meadows Museum, SMU, Dallas. Museum Purchase Thanks to a Gift from The Eugene McDermott Foundation and Ms. Jo Ann Geurin Thetford. Photo by Michael Bodycomb.

introduce them to fellow American collectors and friends, acting as intermediary, and personally arranging art sales between his Spanish friends and other American collectors, such as Henry C. Gibson (1830-1891), Adolph E. Borie (1809-1880), and William H. Vanderbilt (1821-1885).

After his death in 1897, many of the works from Stewart's magnificent collection were dispersed at a special auction held at the American Art Galleries in New York City on February 3-4, 1898. The sale became one of the key events in the American art scene that year, and was attended by many of the most important American collectors of the time, such as Henry Clay Frick (1849-1919) and William A. Clark (1839-1925), and art dealers like Roland F. Knoedler



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(1856-1932), Léon Boussod (1826-1896), and René Valadon (1848-1921). The sale of 125 works realized \$409,790; fifty of the works were Spanish, and their sale amounted to a little over half of the total revenue (\$217,130). This was the largest gathering of Spanish paintings of the period ever seen in America. As a result of this sale, many of the masterpieces by the Modern Spanish artists—especially those by Fortuny—have ended up in public collections in the United States.



Martín Rico y Ortega (Spanish, 1833-1908), Letter to William H. Stewart from Seville, March 1875, (Cathedral of Seville). Pen on paper. From The Stewart Album, Meadows Museum, SMU, Dallas. Museum Purchase Thanks to a Gift from The Eugene McDermott Foundation and Ms. Jo Ann Geurin Thetford. Photo by Michael Bodycomb.

Such was Stewart's fervor for Mariano Fortuny's art that he amassed over thirty works by the artist throughout his life. As Van Dyke put it, the Spaniard's oil paintings, watercolors, and drawings were "the keystone of his handsome collection." The relationship between Stewart and Fortuny was so exceptional that the sale catalogue for the 1898 auction of the expatriate's collection was prefaced by a short essay written by Raimundo de Madrazo, highlighting Stewart's patronage of the young Spanish artist. In it Madrazo wrote that when friends would ask Stewart why he never had his portrait painted he

would answer that he already had one, "an admirable likeness" painted by Fortuny. This portrait appears in the background of one of Fortuny's most emblematic paintings, which was also in Stewart's collection, *The Antiquarians*, now in the collection of the Museum of Fine Arts in Boston. In his essay entitled "Reminiscences and Notes," published in Baron Charles Davillier's *Life of Fortuny* (1885), which illustrates the special friendship between the artist and collector, Stewart wrote, "all his [Fortuny's] letters [contain] beautiful sketches and drawings, which I have preserved most carefully, as marvels of art." In this exhibition, the public will have the opportunity to see some of the most striking images in the album, among them the "Puppeteer's Show." This drawing illustrates a letter sent by the artist on September 4, 1874, during his sojourn in Portici, describing his family's most common entertainment during their stay in the seaside town in Naples: puppeteering. Less than six months later, Fortuny died unexpectedly in November of 1874, at the age of thirty-six. Stewart continued as Fortuny's ardent patron even after his death. One of the six independent drawings included with the album is a preparatory pen and ink sketch for what many consider Fortuny's most important painting, *The Choice of a Model* (The Corcoran Gallery of Art, Washington, D.C.), which was also in Stewart's collection. This sketch was presented to Stewart by the artist's wife, Cecilia de Madrazo, after his untimely death in 1874.

Stewart's first encounter with Fortuny's art was facilitated by Eduardo Zamacois, the extremely talented and exuberant Spanish artist, and pupil of Meissonier, who also suffered an untimely death at the age of twenty-nine. Zamacois met Stewart in 1866, and became the first Spanish artist to enter his collection. He was also one of the most popular Spanish artists in America—around 80 of his paintings, watercolors, and sketches entered American collections during the last decades of the nineteenth century. Of the 33 letters by Zamacois included in the album, 32 are



illustrated. Little vignettes interspersed through the text, full-page pen and/or ink drawings, and even watercolors, illustrate his stories relating his personal anecdotes and artistic undertakings. On July 9, 1869, he sent a letter to Stewart in which he portrays himself in the act of painting, with a number of canvases on easels waiting to be completed. Above the drawing he wrote: “Todos para D. Guillermito...” (All for Mr. William), an inscription that highlights the intimacy of their friendship, and reveals that a large part of his works were destined for Stewart, who owned numerous works by the artist, among them oil paintings, watercolors and drawings, some of which are still unknown. Their relationship was so close that Zamacois called himself Stewart’s “court painter.”

Martín Rico, whose works were the subject of the groundbreaking monographic exhibition presented at the Meadows earlier this year, made the acquaintance of Stewart in 1867, when the American bought two of his landscapes early in his career when the artist was practically unknown. In the aforementioned letter to MONTAIGNAC, Rico wrote that he owed his good fortune “in great part to him.” Eleven works by Rico were sold at the 1898 auction of Stewart’s collection, among them the precious *The Waterseller* (Museo Nacional del Prado, Madrid), which Stewart bought directly from the artist, and was included in the recent exhibition at the Meadows.

Twenty-two letters by Rico are preserved in The Stewart Album. These stand out for the exquisite penmanship of the artist, his detailed drawings, and for the abundance of information provided in them. In March 1875, Rico sent a letter to Stewart from Seville in which he wrote about the works he was creating and the activities of his fellow artists. Additionally, he brought Stewart up to date with important events happening in the city, like the successful exhibition of a rediscovered work by seventeenth-century Spanish artist Bartolomé Esteban Murillo. The letter is also illustrated with a meticulous drawing of the



Eduardo Zamacois y Zabala (Spanish, 1841-1871), Letter to William H. Stewart, July 9, 1869. Pen on paper. From The Stewart Album, Meadows Museum, SMU, Dallas. Museum Purchase Thanks to a Gift from The Eugene McDermott Foundation and Ms. Jo Ann Geurin Thetford.

Cathedral’s tower La Giralda, flying buttresses, and roof against the Sevillian sky, which is unequaled in its intricate details.

The 254 *cartes-de-visite* portraits in the album are a compendium of photographic images of important figures in the Parisian art world who visited Stewart’s house, which had become a meeting place for artists and also a destination for art lovers. In 1854, André-Adolph Eugène Disdéri devised the technology that allowed for the production of multiple individual images on a single negative sheet. These were usually printed on albumen paper, cut apart and glued to calling card-sized mounts. The finished cards were left by visitors, which prompted the name of *carte-de-visite* (French for visiting card). With the increase in popularity of photographic reproductions, particularly these *cartes-de-visite*—the most popular type of photographic image from 1860 to 1885, albums were introduced for the purpose of collecting these images.

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Ricardo de Madrazo y Garreta (1852-1917), Portrait of Raimundo Madrazo by his brother, Ricardo, Paris, March 25, 1870. Watercolor on paper. From The Stewart Album, Meadows Museum, SMU, Dallas. Museum Purchase Thanks to a Gift from The Eugene McDermott Foundation and Ms. Jo Ann Geurin Thetford. Photo by Michael Bodycomb.

Stewart's album corresponds with the earliest type of *cartes-de-visite* albums produced, which date to the early 1860s and were very similar to scrapbooks into which the cards could be pasted. The images were creatively arranged in collages, as was the custom during the period, most of them combining portraits and art reproductions.

The 116 art reproductions of contemporary works included in The Stewart Album indicate what styles and themes were favored by the collector. It also demonstrates how he was up to date with the latest technical advances. Some of the images reproduce works that were at one point in his collection, and others are of works that were probably admired by him and/or were representative of a specific artist's production. Art critic Clarence Cook wrote about the important role of art reproductions in the popularity gained by artists and their works: "photography emerged just in time to provide pleasure to the general public of acquiring so economically these works of art." Galleries and merchants made and distributed these reproductions and also benefited financially from them. For instance, Goupil & Cie, known as the preeminent art dealing firm in the world during the second half of the nineteenth century, had its origins in the art reproduction market.

They only started dealing paintings when the benefit of owning the works, and with them the rights of reproduction, aided their enterprise. In his "Reminiscences," Stewart wrote that he exchanged photographic reproductions of works of art with Fortuny while the artist was away from Paris. The collector would send images to Fortuny to keep him up to date with all the developments in the Parisian artistic scene, and the artist would send photographs to Stewart to keep him abreast of his most recent work.

Rarely do we encounter such an extraordinary compendium of letters, drawings, and photographs as the one compiled by William H. Stewart. It is extremely unique, especially when considering the possibility that the influential American collector personally assembled it; an intimate document of his life and of the lives of artists working in France during the second half of the nineteenth century. Its uniqueness is highlighted by the fact that it evidences the very close personal relationships that he established with important artists in his Parisian milieu, especially those of Spanish origin. The collection of primary sources for the history of art included in this album is essential to a better understanding of the history of Spanish art in the second half of the nineteenth century. Through them it is evident that without Stewart's patronage and unconditional support, these four artists never would have received the international renown they enjoyed, even posthumously. Stewart was an American collector who favored Spanish art and artists, just as Algur H. Meadows was a collector who favored Spanish art and artists. The acquisition of this unique repertoire of letters, drawings, and souvenirs, *The Stewart Album* strengthens the Meadows Museum's position as a primary center for the research of Spanish art in the United States. ■

*This exhibition has been organized by the Meadows Museum, and is funded by a generous gift from The Meadows Foundation.*



DECEMBER 13, 2013-APRIL 19, 2014

## SOROLLA AND AMERICA

From February 4 to March 8, 1909, a monographic exhibition featuring the art of Spanish painter Joaquín Sorolla y Bastida (1863-1923) was held at The Hispanic Society of America in New York. During that bitterly cold winter month, over 150,000 visitors came to see Sorolla's paintings. In just one day alone, The Hispanic Society of America received over 29,000 patrons to view Sorolla's paintings; art historian Priscilla Muller wrote that "in spite of the cold, the snow, the wind, and the ice, large lines formed in front of the entrance to the extent that the exhibition remained open from ten o'clock in the morning until ten in the evening every day of the week" until it closed. According to *The New York Herald*, "hundreds, perhaps thousands, of visitors were turned away." The exhibition continued in Buffalo (New York), and concluded in Boston; at The Hispanic Society alone, around 150 of the 356 total works on view were sold, while forty-five more were sold at the subsequent venues. Just two years later, blockbuster exhibitions of Sorolla's art would be held in Chicago and St. Louis.

The forceful presence of Sorolla and his art in early twentieth-century America, recorded during the painter's lifetime in the press as well as in a number of articles, has been referenced in numerous studies and exhibitions that have taken place—particularly in Spain—over the last few decades. Nevertheless, the extraordinary reception of Sorolla by these early American audiences, measured by several factors, including record exhibition attendance numbers that rival even today's standards, the amount of paintings sold in this country during the artist's lifetime, and the relationships forged between the painter and the American patrons who commissioned their portraits from Sorolla, has not been a focus of study on Sorolla until now.

Beginning this December, Museum visitors will have the opportunity to see *Sorolla and America*, an exhibition organized by the Meadows Museum along with

The San Diego Museum of Art and the Fundación MAPFRE in Madrid. Curated by Blanca Pons-Sorolla, foremost Sorolla scholar and great-granddaughter of the artist, this comprehensive undertaking will provide an in-depth study of the symbiotic relationship between Sorolla and this country. Mrs. Pons-Sorolla's expertise has been an essential source for numerous initiatives of study on the artist; her careful archiving of documentation on Sorolla's time in America will allow this exhibition to thoroughly address both the artistic and commercial repercussions of Sorolla's art in early twentieth-century America.

*Sorolla and America* will be the largest monographic exhibition on Sorolla to be seen in America since the artist visited this country over one hundred years ago.



Joaquín Sorolla y Bastida (Spanish, 1863-1923), *Self-Portrait*, 1909. Oil on canvas. Museo Sorolla, Madrid, inv. 840.

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Joaquín Sorolla y Bastida (Spanish, 1863-1923), *The Young Amphibians*, 1903. Oil on canvas. Philadelphia Museum of Art: Purchased with the W.P. Wiltach Fund, 1904.

This exhibition will present nearly one hundred sixty works by the artist that were either exhibited or acquired by American institutions or individuals. This list comprises subjects for which Sorolla is most famous—beach scenes, garden views, and Spanish landscapes—as well as historical and social themes, topics more rare in the painter's oeuvre which brought him so much success in the United States. Many of the works exhibited in 1909 and 1911 will be reunited at the Meadows for the first time since those groundbreaking exhibitions took place. Portraits by Sorolla, commissioned by an array of international personalities, including heads of state, kings and queens, and business magnates, are also featured in the exhibition. The American patronage of Sorolla is also a key aspect of the exhibition, and two individuals in particular, Archer Milton Huntington and Thomas Fortune Ryan, were seminal to Sorolla's success. A number of works acquired by them from Sorolla form part of the exhibition, while their professional relationships with the artist are addressed in the exhibition's catalogue.

Sorolla's singular technique, magisterial brushstroke, and resplendent, light-filled canvases made him the most internationally renowned Spanish artist of the twentieth century prior to the revolution of Pablo Picasso (1881-1973). In addition to the paintings included in the show, a series of oil sketches, gouaches, and drawings will provide a better understanding of the artist's working process.

Although Sorolla had not visited the United States before 1909, the groundwork for his phenomenal success of that year was laid over fifteen years earlier in Chicago. In 1893, Sorolla submitted his canvas, *¡Otra Margarita! (Another Marguerite!)* to the World's Columbian Exhibition in Chicago, where the painting received a Medal of Honor. A dark subject, the canvas features a woman in a third-class carriage. Accused of suffocating her child, two guards escort her on her way to trial. A year prior, *¡Otra Margarita!* received the Gold Medal at the International Exhibition of Fine Arts in Madrid, but contrary to standard practice, the work was not



purchased by the Spanish state. Once exhibited in Chicago, the painting was purchased for 1,800 dollars—the highest price paid to that point for a work by Sorolla—by Charles Nagel, who donated it to the art gallery of Washington University in St. Louis (now the Kemper Art Museum); this was the first work by Sorolla to enter an American museum. Another work displaying Sorolla's dabbling in social realism is *Sad Inheritance* (1899), which depicts a group of disabled children bathing seaside. While the painting received the Grand Prix in the Exposition Universelle of Paris in 1900 followed by the Medal of Honor at the National Exhibition of Madrid in 1901—the top prize an artist could earn for a work of art—*Sad Inheritance* was also not purchased by the Spanish government. Instead, a Spanish citizen residing in New York acquired the painting and donated it to the Church of the Ascension in Manhattan. The painting was on view in New York until 1981, when it was acquired by a Spanish institution and returned to Spain. Although *¡Otra Margarita!* and *Sad Inheritance* are unlike Sorolla's splendid studies of light that frequently take the form of beach scenes or dazzling landscapes—the types of works that would populate his 1909 and 1911 exhibitions—they demonstrate Sorolla's determination to imbue his images with unsurpassed verism.



Joaquín Sorolla y Bastida (Spanish, 1863-1923), *Running Along the Beach*, 1908. Oil on canvas. Museo de Bellas Artes de Asturias. Colección Pedro Masaveu.

The international honors received for *¡Otra Margarita!* and *Sad Inheritance* prompted Sorolla to drive his career forward through a series of international exhibitions in 1906, 1907, and 1908 in Paris, Germany, and London, respectively. At the last of these, held at London's Grafton Galleries, Sorolla met Archer Milton Huntington, founder of the recently opened Hispanic Society of America. Huntington would become Sorolla's most important patron and it was at his invitation that Sorolla would prepare his first American exhibition at The Hispanic Society of America in New York in 1909.

Founded by Huntington in 1904, The Hispanic Society of America was created for the diffusion and appreciation of Spanish art and literature. Sorolla's 1909 installation was the first special exhibition to be held there, and the show's phenomenal popularity was of mutual benefit to both Sorolla and Huntington's fledgling institution. Immediately upon his arrival on January 24, Sorolla went to the institute to familiarize himself with its spaces. Together the two men closely supervised the installation of Sorolla's art.

On loan to *Sorolla and America* from Sorolla's first visit to the United States are a number of works, including the artist's luminous beach scenes; the first purchase by Huntington from the 1909 exhibition was *Evening Sun* (1903). While its monumental size



Joaquín Sorolla y Bastida (Spanish, 1863-1923), *Sad Inheritance*, 1899. Oil on canvas. Bancaja Collection, Valencia.

## CURRENT EXHIBITIONS



Joaquín Sorolla y Bastida (Spanish, 1863-1923), *Portrait of William Howard Taft, President of the United States of America*, 1909. Oil on canvas. The Taft Museum, Cincinnati.

—it measures almost ten by over fourteen feet—prevents it from traveling on loan, a magnificent study, *Oxen at Sea: Study for Evening Sun* (1903), will be on loan to *Sorolla and America* from the Colección Pérez Simón in Mexico. Also on view in 1909 was The Hispanic Society's *Valencia Beach: Morning Light* (1908), and *Running Along the Beach* (1908) from the Museum of Fine Arts of Asturias. In addition to the Meadows Museum's *Blind Man of Toledo* (1906), *View of Las Pedrizas from El Pardo* (1907), and the recently acquired *Farm-House, Alciria* (1903), other Spanish vistas, such as the *Palace of Charles V at the Alcázar of Seville* (1908) from a private collection, were all presented in 1909 in New York and will be featured in *Sorolla and America*. For his beach views and landscapes, all painted *in situ*—as opposed to in the studio—Sorolla received numerous accolades in the press as well as in scholarly articles. In *The International Studio*,

art critic, collector, and curator Christian Brinton wrote in 1909 that Sorolla “is primarily a painter of light and atmosphere. His work is a joyous hymn to that outdoor radiance, which in his own land suffuses all things with its scintillant glory.”

Portraits were an important component of the artist's American exhibitions. At the 1909 installation, the images of famous Spaniards such as painter Raimundo de Madrazo, politician and journalist Vicente Blasco y Ibañez, and painter and art writer Aureliano de Beruete, all created in 1906, hung on the walls of The Hispanic Society; all three were purchased by Huntington for his institution. Also acquired by Huntington was a portrait of Sorolla's eldest daughter, *María at La Granja* (1907), which he then donated to The San Diego Museum of Art in 1925 in honor of his late mother, Arabella Huntington.

Sorolla's portraiture was an especially appealing facet of his work for Americans. During his 1909 tour in New York, Buffalo, and Boston, Sorolla painted twenty-nine portraits, including the second wife of Pierpont Morgan, *Frances Tracy Morgan* (1909), on loan from the Morgan Library and Museum. Sorolla also portrayed *Charles M. Kurtz* (1909), founding director of the Albright Art Gallery (now the Albright-Knox Art Gallery) in Buffalo, the second venue of Sorolla's 1909 exhibition. An ardent admirer of Sorolla who penned two articles about Sorolla's art before the painter ever set foot in America, Kurtz died just five days after his portrait was completed, and sadly was not able to see the installation of Sorolla's works at his institution.

Perhaps the most notable portrait commission of 1909 came from Washington, D.C. Between April 5 and 10, Sorolla painted the portrait of President William Howard Taft in the White House. For the commission, Sorolla received 3,000 dollars and upon completion was greatly honored with a dinner in the White House with the president. On loan from the

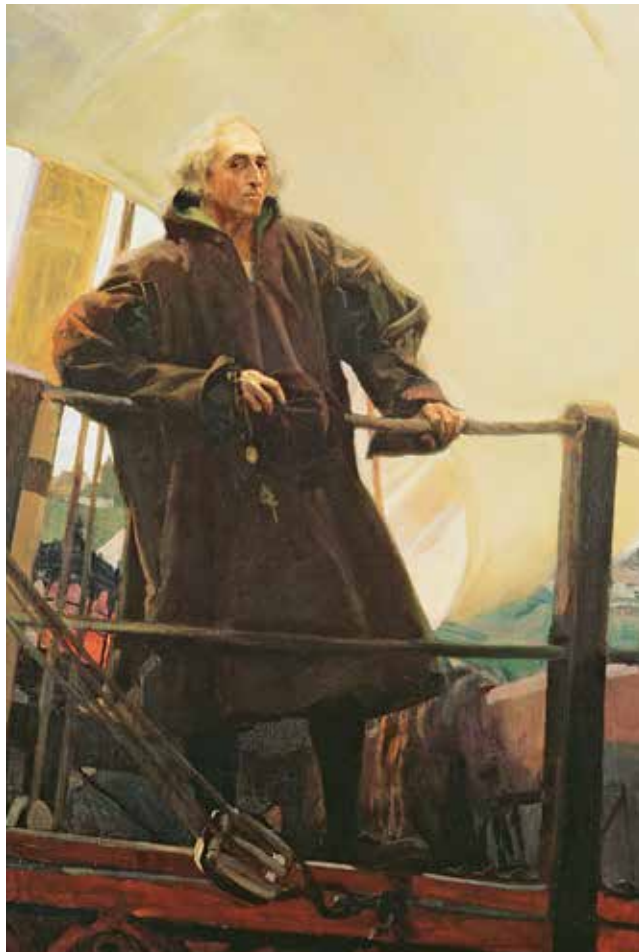


Taft Museum in Cincinnati, this was the first portrait ever painted of that president and was exhibited at the Boston Public Library in 1909 as part of the third venue of Sorolla's exhibition.

Before returning to Spain in June of 1909, Sorolla agreed to Huntington's proposal of returning to America for a future exhibition, which would take place in 1911 at the Art Institute of Chicago from February 14 to March 12, and subsequently at the City Art Museum of St. Louis from March 20 to April 20. In just one month, the Chicago venue received over 100,000 visitors; on Presidents' Day alone, attendance reached over 10,000 patrons. Although Sorolla's 1911 exhibition would include the subjects expected of Sorolla—his famous beach scenes, landscapes, and portraits—the painter's second American tour would feature Spanish panoramas previously unvisited by the painter. Sorolla's visits to new Spanish terrain in the fall of 1909 were prompted in part by Sorolla's newly struck acquaintance with tobacco and transportation magnate Thomas Fortune Ryan (1851-1928).

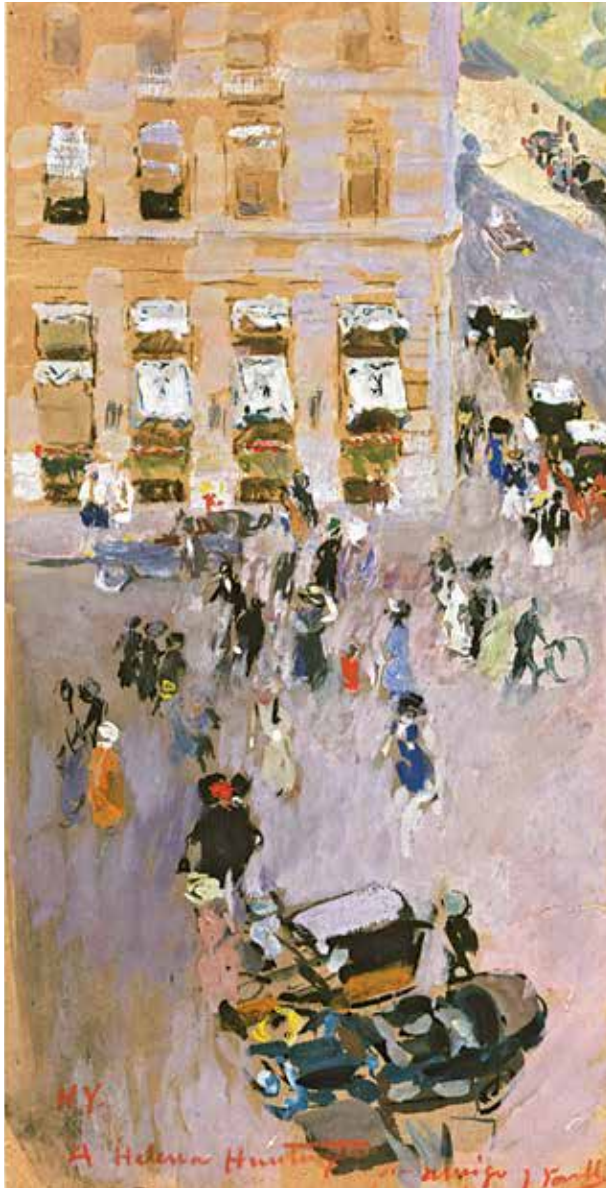
Although Sorolla and Ryan met during the 1909 show at The Hispanic Society, Sorolla did not have the opportunity to paint Ryan's portrait until the fall of that year in Paris. After Huntington, Ryan would become the most important patron to Sorolla; in total, Ryan collected twenty-six works by the painter. While in Paris in 1909, Ryan commissioned the painter to depict Christopher Columbus. On loan to *Sorolla and America* from The Mariners' Museum in Newport News, Virginia, *Christopher Columbus Leaving Palos, Spain* (1910) is the final result of a series of nine different studies executed by Sorolla, which depict the explorer on his ship. This complete group of studies, which Ryan also purchased and gave to Huntington in 1910, will be on view for the first time together at the Meadows with the final canvas from the Mariners' Museum. When the monumental canvas was publicly exhibited for the

first time in Chicago in 1911, some of Sorolla's comments were reproduced in the *Chicago Daily Tribune* by art critic Harriet Monroe: "How did I paint the great discoverer? Embarking from Palos, of course.... I studied all the documents I could find, and painted him in a gray light, for the sun did not shine when he set sail, and we must be truthful above all."



Joaquín Sorolla y Bastida (Spanish, 1863-1923), *Christopher Columbus Leaving Palos, Spain*, 1910. Oil on canvas. Courtesy of The Mariners' Museum, Newport News, Virginia. Gift of Archer M. Huntington.

Sorolla's research for the Columbus commission, combined with his desire to create new subjects for his forthcoming American exhibition, led the painter in the fall of 1909 to Córdoba, La Rábida, Palos, Seville, and Granada, where for the first time he painted



Joaquín Sorolla y Bastida (Spanish, 1863-1923), *Hotel Plaza, New York, 1911*. Gouache on cardboard. The Hispanic Society of America.

the gardens of the Alhambra and the Generalife. Sorolla returned once again to Seville and Granada in 1910 as a result of another commission to portray King Alfonso XIII in Seville. During two months' time, Sorolla painted eighteen views of the Alcázar, twenty-one images of the Alhambra, the Sierra Nevada, and the Generalife, as well as eight views of the sea as seen from Málaga. All of these works were included in his 1911 exhibition in Chicago and St. Louis. Of these Granadine and Sevillian works, several will be on loan to *Sorolla and America*, including *Garden of Adarves* (1909) and *The Sultana Cypress, Generalife* (1910), both from private collections, as well as *Corner of the Garden, Alcázar, Seville* (1910), and *Court of the Dances, Alcázar, Seville* (1910), both on loan from the J. Paul Getty Museum in Los Angeles.

In the fall of 1910, Sorolla returned once again to Paris to deliver *Christopher Columbus Leaving Palos, Spain* (1910) to Ryan. While in the French capital, Sorolla also met with Huntington to finalize plans for the 1911 exhibition. In addition, Huntington also initiated discussions of a proposed decorative scheme for the library of The Hispanic Society. Together the two agreed upon a proposal for representations of different regions of Spain with their respective traditional dress and customs. A contract was later drawn up in 1911 for what would be known as the *Vision of Spain*, a series of fourteen canvas murals with which Sorolla would be engaged until 1919, although he would not live to see them finally installed at The Hispanic Society in 1926 in what is now known as the Sorolla Room. A few of the painter's preparatory sketches for the mural series owned by The Hispanic Society will be on view in Dallas, including a sketch for the region of Castile from 1912.

Shortly after arriving in Chicago in February of 1911, Sorolla painted a number of other portraits including *Mrs. Ira Morris Nelson and Her Children* (1911); Ira Morris Nelson was at that time serving as the United States Minister to Sweden. Before Sorolla returned to Europe at the end of his second American tour, he spent about a month in New York, from April to May. Just days before he was to depart America, he traveled to Long Island to paint a portrait of artist and designer *Louis Comfort Tiffany* (1911) at Laurelton Hall, his country estate a few miles removed from Oyster Bay.

Portraits of Sorolla's children and his beloved wife, Clotilde, to whom he was thoroughly devoted, appear frequently in his art. As noted by Sorolla scholar M. Elizabeth Boone, the painter "was serious about family obligations." As such, Sorolla's wife and two oldest children, María and Joaquín, accompanied him during his first visit to the United States, and Clotilde accompanied him to America in 1911 as well. While talking to the New York press in 1909



about his wife, Sorolla admitted, “When any one [sic] spends so much time as I do painting pictures, there must be someone to direct things, and that is what Señora Sorolla does.”

Several portraits of Clotilde were exhibited in both the 1909 and 1911 exhibitions, including *Clotilde in White* (1902) from the collection of The Hispanic Society, as well as *Señora de Sorolla in Black* (1906), on loan from The Metropolitan Museum of Art in New York. A third portrait of Sorolla’s wife, *Clotilde Seated on the Sofa* (1910), presented in the 1911 exhibition, was not made available for sale because the family wanted to keep it. On loan to our exhibition from the Sorolla Museum in Madrid, this portrait was one that was considered to most closely approximate the portraiture of Sargent. Referring to *Clotilde Seated on the Sofa*, artist and writer James W. Pattison (1844–1915), wrote in 1911 that “I have heard many artists say that even John Sargent could not equal this.”

Frequent comparisons between Sorolla and American artist John Singer Sargent (1856–1925), whom Sorolla considered to be the best American painter of the age, denote common influences between Spanish artists like Sorolla and certain American painters in the late nineteenth and early twentieth centuries. Like Sorolla, Sargent was deeply affected by seventeenth-century Spanish painter Diego Velázquez (1599–1660). In New York’s *The Evening World* newspaper, Sorolla commented in January 1911:

Your American artists, such as Chase, Sargent, Cecilia Beaux and Gari Melchers—all of whom I am proud to number among my personal friends of long standing—what are they but children of Velasquez [sic], like myself? Velasquez [sic] was the first, the supreme impressionist—for the soul of a portrait is something more subtle and fleeting and has to be seized by the painter with more rapid precision than the tint of a cloud or the flash of sunlight on an incoming wave.



Joaquín Sorolla y Bastida (Spanish, 1863–1923), *Clotilde Seated on the Sofa*, 1910. Oil on canvas. Museo Sorolla, Madrid.

## CURRENT EXHIBITIONS

A mutual respect was also shared between Sorolla and William Merritt Chase (1849-1916), and Chase played an important role in introducing Sorolla to America. Since 1881, Chase visited Madrid regularly, where he frequently visited the Prado Museum to see Velázquez's art. In Spain, Chase became acquainted with Sorolla's art, and he passed on his love for his Spanish contemporary to many of his students at the Art Institute League of New York. In discussing Whistler, Sargent, and Chase with *The Boston Globe* in 1909, Sorolla commented that they "have transmitted to young Americans the teaching of all that



Joaquín Sorolla y Bastida (Spanish, 1863-1923), *Corner of the Garden, Alcázar, Seville*, 1910. Oil on canvas. The J. Paul Getty Museum, Los Angeles, 79.PA.155.

is best in Europe.... In a few years... I feel convinced that European artists will come to this country to study the work of American artists just as the latter now go abroad to study the work of the former...."

As much as America was greatly affected by the art of Sorolla, this country left an indelible impression on the painter as well, beyond the art and artists he encountered during his sojourns of 1909 and 1911. The keen observer that he was, Sorolla breathed in the world around him... studying each city and its respective inhabitants. Sorolla was enamored of New York City, calling it his "second home" away from Madrid. From his room at the Hotel Savoy in 1911, Sorolla sketched a series of gouaches of different views of the city, several of which are on loan to this exhibition from the Sorolla Museum in Madrid including *Fifth Avenue, New York* and *Snow in Central Park, New York*. *The New York Times* wanted to reproduce some of these sketches for a 1911 interview with the painter, who in turn refused, saying, "These are the roughest sort of sketches," he objected, looking at his work with discouraging eyes. "You never can tell about the public. I'm afraid they wouldn't like them."

In contrast to New York City, Sorolla was less fond of Chicago's topography, but the warm reception the painter received there at the Art Institute and from the general public led Sorolla to remark that "Chicago may be cold, but Chicagoans are hot!" His interest in the residents of the Windy City is evidenced by more than 150 Hotel Blackstone menus, on the reverse of which Sorolla sketched his impressions of other hotel patrons. Several of these menus, charming vignettes of the artist's time in Chicago, are on loan to *Sorolla and America* from the collection of The Hispanic Society.

At the culmination of the 1909 and 1911 exhibitions, Sorolla had achieved the international recognition he sought, and the success from his time in America provided the painter and his family financial



security. By December 1911, the Sorolla family had moved into their recently constructed home-studio in Madrid (which, in accordance with Clotilde's wishes, would be inaugurated in 1931 as the Sorolla Museum in honor of the late painter). Huntington's final commission, the *Vision of Spain* murals, occupied the remainder of Sorolla's life and further assured the family's economic stability, though by the painter's own admission, at great cost to his health.

The accompanying exhibition catalogue will provide a major contribution to scholarship on Sorolla, and will be the most comprehensive study of Sorolla and his relationship with America to date. This catalogue will include essays by guest curator, Mrs. Blanca Pons-Sorolla, as well as by scholars Dr. M. Elizabeth Boone, Dr. Mitchell Coddling, Dr. Cristina Doménech, Dr. María López, Dr. Mark Roglán, Dr. David Ruiz, and Roxana Velásquez. In addition to these illustrated scholarly texts, the catalogue will also include a chronology, as well as an illustrated appendix that includes the 250 paintings or portraits created and/or sold in America that have not been included in this exhibition. An extensive, annotated bibliography and a comprehensive list of Sorolla exhibitions will also be featured. ■

## AVAILABLE IN THE MUSEUM SHOP



*Sorolla and America*  
Various authors  
Hardcover  
320 pages  
300 images  
\$75.00

*Sorolla and America* explores the artist's relationship with early twentieth-century America through the lens of those who commissioned him, those who collected him, and those artists such as John Singer Sargent and William Merritt Chase, with whom Sorolla closely associated. Particular attention will be dedicated to the artist's association with The Hispanic Society of America and key figures like Archer Milton Huntington and Thomas Fortune Ryan.

*This exhibition has been organized by the Meadows Museum, SMU, The San Diego Museum of Art, and Fundación MAPFRE. 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.*



## INTERNATIONAL SYMPOSIUM: FEBRUARY 8, 2014

Save the date (tentative time 2-5 p.m.) for an international symposium held in conjunction with *Sorolla and America*. The program will be moderated by the exhibition curator and artist's great-granddaughter **Blanca Pons-Sorolla**, and guest speakers will include **Alisa Luxenberg**, Professor of 18th- and 19th-Century European Art, University of Georgia, and **Lucía Martínez**, conservator at the Prado Museum. The symposium will be held in the Bob and Jean Smith Auditorium at the Meadows Museum. More information to follow.

Joaquín Sorolla y Bastida (Spanish, 1863-1923), *Portrait of Louis Comfort Tiffany*, 1911. Oil on canvas. The Hispanic Society of America.

## UPCOMING EXHIBITIONS

MAY 25-AUGUST 24, 2014

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

Typically small in scale and of an inherent simplicity, drawings offer an unusually intimate glimpse into an artist's practice. Sometimes used as preparatory works for future paintings and other times created independently, drawings nonetheless illustrate an artist's developing thoughts and working method. Whether graphite, chalk, or ink, each mark is made to carefully define a form or express a movement with projected ease. Through an economy of means that requires only the most essential of marks be laid down on paper, the resulting sketch is oftentimes a masterpiece in its own right.



Bartolomé Esteban Murillo (Spanish, 1617-1682), *Assumption of the Virgin*, 1665-70. Pen and brown ink, brown wash over black chalk. Hamburger Kunsthalle, Kupferstichkabinett (38570).

Next summer, the Meadows Museum will display approximately 80 of the finest Spanish drawings from the distinguished works on paper collection from the Kunsthalle in Hamburg, Germany. The Kunsthalle's collection, comprised of more than 100,000 works

on paper that date from the fifteenth century to the present, is one of the most significant repositories of European drawings in the world, including works by Raphael, Leonardo, and Dürer. A remarkable group of Spanish drawings was acquired by the institution at the end of the nineteenth century; as a result, the Kunsthalle is also the most important collection of Spanish drawings in Europe outside of Spain itself. Highlights from these holdings include works by artists such as Alonso Cano (1601-1667), Bartolomé Esteban Murillo (1617-1682), Juan de Valdés Leal (1622-1690), and Francisco de Goya y Lucientes (1746-1828). The drawings on view will form a fitting complement to the Meadows Museum's own collection of Spanish works by many of these same masters.

Conceived as part of the continued collaboration between the Meadows Museum and the Museo Nacional del Prado—an alliance that since its start in 2009 has produced a total of four exhibitions to date—the exhibition, which is researched by Dr. Jens Hoffmann-Samland, independent art historian, and curated by Dr. José Manuel Matilla Rodríguez, Curator of Drawings at the Museo del Prado, will first be displayed at the Meadows before traveling to the Prado in the fall of 2014. In addition to an accompanying exhibition catalogue that will be produced in both English and Spanish, the project also includes the publication of a German-language catalogue raisonné. This publication, to be collaboratively published by the Meadows Museum, the Museo del Prado, the Kunsthalle of Hamburg, and the Centro de Estudios Europa Hispánica (CEEH), will include all of the Spanish drawings (more than 200) from the Kupferstichkabinett of the Hamburger Kunsthalle. ■

*This exhibition has been organized by the Meadows Museum, SMU; the Museo Nacional del Prado; the Hamburger Kunsthalle; Centro de Estudios Europa Hispánica and the Center for Spain in America.*





Francisco José de Goya y Lucientes (Spanish, 1746-1828), *Couple with Parasol on the Paseo*, page 37 of the album B (Madrid-Album), c. 1797. Brush and black and brown ink. Hamburger Kunsthalle, Kupferstichkabinett (38545).

## JUAN ALONSO VILLABRILLE Y RON

*St. Paul the Hermit*, c. 1715

In their majority, Spanish Baroque sculptures are of religious subject matter. Sculptors satisfied the demands of a devout clientele mostly related to the church, who commissioned works primarily for the decoration of building façades, altarpieces, and chapels as a means to support the religious practices of the faithful. These sculptures were usually polychromed,

of hair, ivory teeth, and glass eyes and tears. The Meadows Museum is pleased to announce the acquisition of an exceptional example of Spanish terracotta sculpture of the Baroque period: a bust-length devotional image representing *St. Paul the Hermit* (c. 1715), the first hermit saint of the Christian church, created by Spanish artist Juan Alonso Villabrille y Ron (c. 1663-c. 1732).



Juan Alonso Villabrille y Ron (Spanish, c. 1663-c. 1732), *St. Paul the Hermit* (detail of skull), c. 1715. Polychromed terracotta. Meadows Museum, SMU, Dallas. Museum Purchase Thanks to a Gift from Jo Ann Geurin Thetford in Honor of Dr. Luis Martín, MM.2013.01. Photo by Michael Bodycomb.

which heightened their realism, and were provided with naturalistic details and emotive gestures in order to inspire and awaken the emotional state of the viewer. The lives of saints were popular subject matter during the period. The Church of the Counter-Reformation encouraged the devotion of saints, and promoted them as models for the faithful to follow. In the early decades of the eighteenth century, sculptors exploited the theatricality of their works by resorting to the representation of overt signs of pain and suffering through the depiction of gaunt facial features, open wounds, and dramatic poses and gestures. Other materials were added to sculptures in order to heighten their realism, like eyelashes made

Born in Asturias around 1663, Villabrille y Ron settled in Madrid in 1686 and became one of the most influential sculptors at court, as evidenced by the quality of his works and the commissions he received to create some of the most important monuments in the city. [For examples see: *Santa María de la Cabeza/San Isidro*, 1723, Puente de Toledo, Madrid, and *Triumph of St. Ferdinand*, 1726, façade of former Hospicio Provincial, Museo Municipal de Madrid, Madrid.] In addition, one of the most renowned sculptors of the eighteenth century, Luis Salvador Carmona (1708-1767), was his pupil and later became his workshop assistant. In an anonymous 1775 biography of Carmona (*Compendio de la vida y obras de Don Luis de Salvador y Carmona*), Villabrille y Ron is described as a “célebre Escultor en esta Corte” (renowned sculptor at this court). Despite the fact that Villabrille y Ron had a long and prosperous career, not many of his works are known.

This circumstance highlights the exceptionality of this acquisition by the Meadows Museum. It is the first time that a work by this artist will enter the collection of an American institution. In addition, of the known works by Villabrille y Ron, this will be one of only a handful of works that are part of a museum collection, since most of the works associated with this artist are found *in situ*, in their original setting. The unique character of this sculpture is heightened by its material: terracotta. In general, not many examples of Spanish terracotta sculptures of the Early Modern period have survived, perhaps due to the fragility of the material or because they have been



undervalued and understudied. But these existed and were the result of a tradition that dates back to the fifteenth century, when terracotta sculptures, with or without polychromy, were created both as relief sculptures to decorate church façades and as independent tridimensional works to decorate altarpieces and to be used in devotional practices.

The earliest work that can be securely attributed to Villabrille y Ron is a polychromed wood sculpture, *St. Paul the Apostle* (Museo Nacional de Escultura, Valladolid), representing the severed head of the saint, which is signed and dated to 1707. In this sculpture, the artist virtuously captures the tragic pathos of the moment immediately after the saint is decapitated through his bulging eyes, deep wrinkles manifesting his pain, and undulating chunks of hair that make up his beard, which falls dramatically to one side. These stylistic resources heighten the tragic episode depicted in this composition, which are captured so masterfully with a plasticity that evokes the modeling of clay. Many of the attributions to Villabrille y Ron are based on comparisons with this well-regarded work. Descriptions of works attributed to Villabrille y Ron often address the objects' extreme realism, pious sentiment, anatomical accuracy, virtuous carving, and pathetic gestures. These phrases can be used also to describe the Museum's new terracotta sculpture *St. Paul the Hermit*.

The recently acquired sculpture presents a half-naked, bust-length image of a balding, gray-haired, wizened man in the midst of contemplative prayer. He holds what appears to be a stone in his right hand and an extremely realistic skull in his left hand. He looks intently at the skull with an expression of deep sorrow that is heightened by bulging eyes, sunken eyelids, temples and cheeks, deeply incised wrinkles, and a partly open mouth. The tension expressed by his facial features is emulated by the tightness of his sunburned skin, a product of his life in the wilderness, and by his visible bone structure, especially his



Juan Alonso Villabrille y Ron (Spanish, c. 1663-c. 1732), *St. Paul the Apostle*, 1707. Polychromed wood. Museo Nacional de Escultura, Valladolid.

cheekbones, collarbone and spinal column, which reinforce his emaciated appearance. Even minute details of his anatomy are naturalistically rendered, for example the veins that are easily seen through his frail skin. Half of the saint's trunk is covered by a realistically executed woven reed garment that stands out as the most important attribute in the composition. Of particular note is how the thick and dynamic beard swept to one side begins right in the middle of the chin under the lower lip, exactly in the same manner as in *St. Paul the Apostle*.

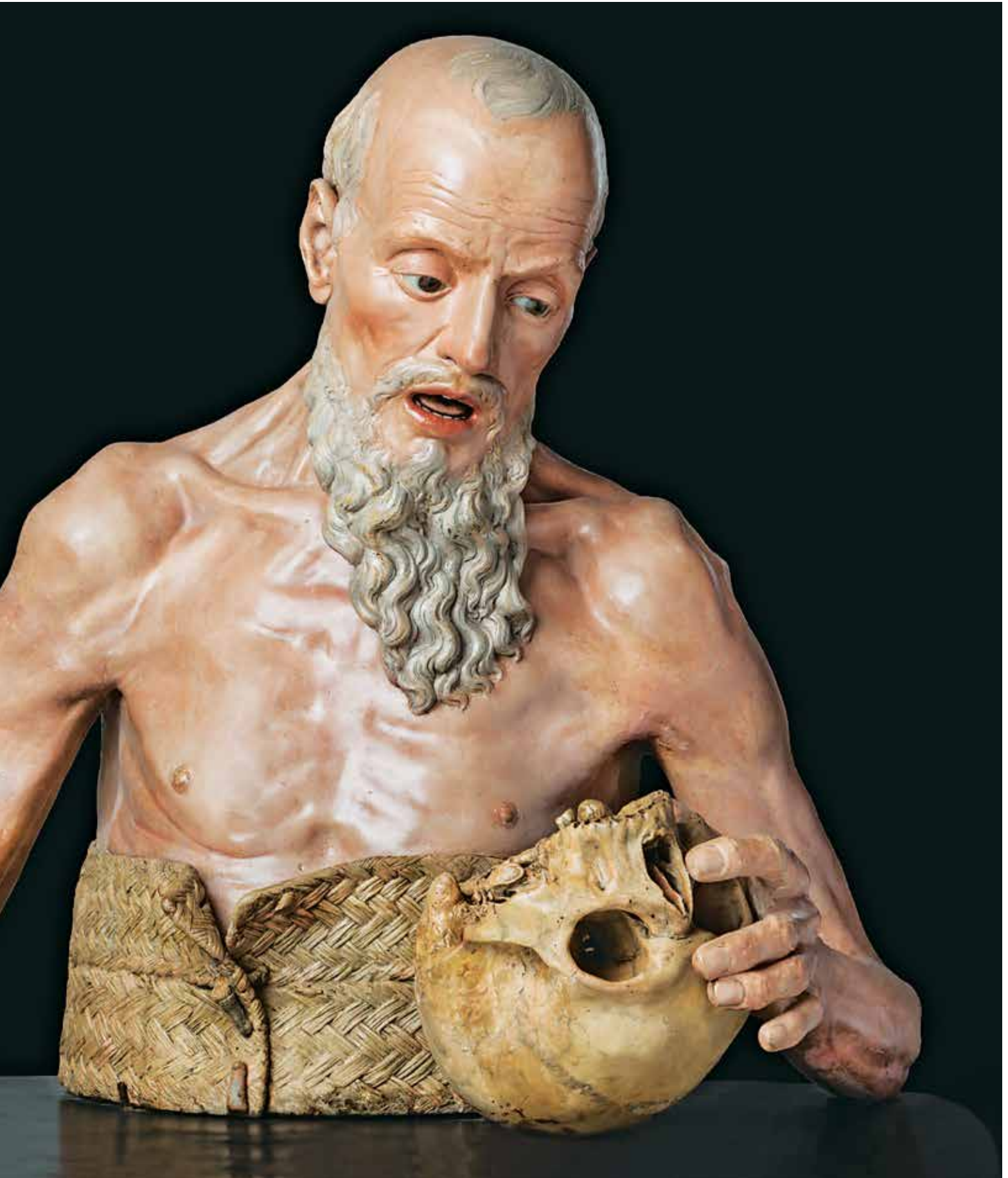
The dating of this work was determined by taking into consideration both subject matter and stylistic qualities, which correspond to other Spanish sculptures created in the first decades of the eighteenth century, and also by comparing it to other works attributed to Villabrille y Ron. In addition, technical analyses of paint and terracotta samples were used to support this conclusion. Mark Leonard, chief conservator at the Dallas Museum of Art, consulted on the research project, offering assistance with the international technical analysis of the work, which included an examination by Dallas-based independent conservator of objects Csilla Dennis, and testing of paint and terracotta samples in locations as far afield as Oxford, England. Analyses of paint samples using various techniques, PLM (polarized light microscopy),

## RECENT ACQUISITIONS

Juan Alonso Villabrille y Ron (Spanish, c. 1663-c. 1732), *St. Paul the Hermit*, c. 1715. Polychromed terracotta, approximately 24 x 30 x 18.5 in. Meadows Museum, SMU, Dallas. Museum Purchase Thanks to a Gift from Jo Ann Geurin Thetford in Honor of Dr. Luis Martín, MM.2013.01. Photo by Michael Bodycomb.







## RECENT ACQUISITIONS

EDS (energy dispersive X-ray spectrometry), SEM (scanning electron microscope), and XRD (X-ray diffraction), determined that the pigments used on this work are consistent with seventeenth-century availability. Also, TL (thermoluminescence) testing performed on this work points to an eighteenth-century date since the estimated date of last firing was between 150 and 300 years ago, confirming a date to be as early as 1710. In addition, Museum curators worked with Dr. Nancy Rollins of Children's Medical Center to arrange an on-site mobile x-ray of the sculpture to assess its internal stability. The resulting images provided insight as to how the sculpture was put together and offered a view of the internal armature supporting it.

reasons) are very common, especially during the Baroque period when he was seen as an exemplar to follow. As in this sculpture, St. Jerome was usually represented as an old man, despite the fact that according to his biography he lived in the desert when he was only in his thirties. The stone held by the saint in his right hand has been seen as the attribute that confirms this identification. St. Jerome is sometimes depicted in the midst of his penance, scourging himself with a rock, but this is only one of the many variants to his iconography. Other attributes, like a lion, a cardinal's hat or vestments, and the Bible, are more prevalent in representations of this saint. This conclusion also overlooks the importance of the woven reed garment,



X-ray photos were taken to assess the internal stability of Villabrille y Ron's *St. Paul the Hermit*. The images provide insight as to how the sculpture was put together and offer a view of the internal armature. Photos by Jason Mize, courtesy of Children's Medical Center.

When this sculpture was initially offered to the Museum it was identified as St. Jerome (c. 340-420), Doctor of the Church, who retired to the Syrian desert as a hermit for three years' penance. Works of art representing St. Jerome during his time as an anchorite (a person who has retired into seclusion for religious

which because of its central place within the composition should be considered as the most important attribute. In addition, there are no other precedents of images of St. Jerome, in either painting or sculpture, where he is shown wearing a woven reed garment. Therefore, it was concluded that this devotional image



represents St. Paul the Hermit, who is always shown as an old man wearing a woven reed garment made of palm leaves sewn together, and who has been represented beating his breast with a stone.

Saint Paul the Hermit was born in Thebes in the year 228 AD, and fled into the desert at the age of sixteen to avoid being persecuted because of his Christian faith. According to his biography, *Vitae Patrum* (*Vita Pauli primi eremitae*), written by St. Jerome in 400 AD, he decided to stay in the desert to dedicate his life to the solitary worship of God, following a rigorous routine of constant prayer, meditation and penitence for the salvation of humanity. He settled in a desert cave near a clear spring and a palm tree. This palm tree was the source of his clothing (a reed garment that he wove for himself) and of his nourishment, until later in life when a raven started bringing him half a loaf of bread daily. Just when he feared that he would never see another human being again, he received a visit from St. Anthony Abbot. After visiting for one day, St. Anthony returned to his monastery to retrieve a tunic of St. Athanasius of Alexandria, which St. Paul, sensing that death was near, had requested from him for his burial vestment. After St. Paul's death, St. Anthony returned to his monastery, taking with him the garment woven with palm leaves, which he revered throughout his life and always wore in the important feasts of Easter and Pentecost.

Through his biography, and the many representations of this saint in art, it is clear that the woven reed garment is essential to St. Paul the Hermit's iconography. Another common element in images of this saint is the skull, attribute par excellence of penitent saints upon which they meditate about the transience of life. Finally, although not as common, there are precedents for the inclusion of the stone in representations of St. Paul the Hermit. Among these is the *Landscape with St. Paul the Hermit* (c. 1636-1637, Museo Nacional del Prado, Madrid) by

Nicolas Poussin. Additionally, the saint's identity has been confirmed by various experts in the field of Early Modern religious iconography, such as George



Nicolas Poussin (French, 1594-1665), *Landscape with St. Paul the Hermit*, c. 1636-1637. Oil on canvas. Museo Nacional del Prado, Madrid.

Washington University's Professor Barbara von Barghahn and Richard P. Townsend, independent art historian. All those consulted confirmed that St. Paul the Hermit is represented in this sculpture, particularly because of the preeminent role of the woven reed garment in the composition.

Few of Villabrille y Ron's works have been identified, and even fewer are available for purchase, making this acquisition by the Meadows Museum exceptional. This work demonstrates a mastery of execution and originality that is not equaled by any of his contemporaries, and secures Villabrille y Ron's position as an artist of importance within the development of Baroque sculpture not only in Madrid, but also in other regions of the Spanish monarchy. ■

*Funding for the acquisition was provided by Jo Ann Geurin Thetford in honor of Luis Martín, Louise and Edmond Kahn Professor Emeritus of History, SMU.*

## ALONSO CANO

*Christ Child (Ego dormio, et cor meum vigilat), c. 1628-29*

The Christ Child was one of the most popular painting subjects of early seventeenth century Seville, where a cult of devotion to the humanity of Christ with medieval origins was fostered and promoted by the doctrines of the Counter Reformation. Religious orders were instrumental in the spread of this devotion, especially the Reformed Carmelites, who were responsible for the diffusion of images of the Christ Child in Europe and America during the sixteenth and seventeenth centuries.

Images of the Christ Child in his domestic environment, interacting lovingly with the Virgin Mary, Saint Joseph, and oftentimes with Saint John the Baptist as a Child, were enthusiastically created by Sevillian artists of the Baroque period. The most well known are those by Francisco de Zurbarán (1598-1664) and Bartolomé Esteban Murillo (1617-1682). But the earliest images of the Christ Child in Sevillian painting were depicted on tabernacle doors, which belonged to some of the most important altarpieces of the period. The Meadows Museum has acquired an exceptional tabernacle door with a depiction of the *Christ Child*, painted c. 1628-29 by Spanish Baroque architect, sculptor, and painter Alonso Cano (1601-1667).

This unique composition presents an endearing image of the Christ Child sound asleep while sitting on an idealized heart. His reclining head, which rests casually on his left hand, is surmounted by a golden halo that denotes his identification as Christian God-head and also the presence of the Holy Spirit. The sculptural quality of this composition is achieved through the application of thick and dense brushstrokes that efficiently model the different volumes and angles of the figure. This is further accentuated by a play of light and shadows, very characteristic of the naturalistic trends found in Sevillian painting of the early seventeenth century. This work reveals an extraordinary knowledge and understanding of drawing, composition, and sculptural volumes that only an artist like Cano could have achieved.

A disciple of Francisco Pacheco (1564-1644), colleague and lifelong friend of Diego Velázquez (1599-1660), Alonso Cano was summoned to the Spanish court by King Philip IV's powerful Prime Minister Count-Duke of Olivares in 1638. But before moving to Madrid, Cano had already established a successful career in Seville, where he worked side by side with other important artists of the period, such as Pacheco, Velázquez, Juan del Castillo (c. 1590-1657), and renowned sculptor Juan Martínez Montañés (1568-1649). As most active artists during this period, Cano worked primarily on commissions from the numerous religious orders established in the city, which dominated the artistic market. A significant number of these commissions were for altarpieces, a perfect medium for Cano, in which he had the opportunity to demonstrate his artistic genius. One of these was the commission for the altarpiece dedicated to Saint Theresa of Ávila for the church of the former Discalced Carmelite Theological College of San Alberto de Sicilia, to which the Museum's new acquisition, the first one by Cano to enter its collection, belonged. This is the first time that this tabernacle door comes to light after the altarpiece was dismantled in the early decades of the nineteenth century. Its discovery provides new clues into the history of this important ensemble, of which only two other works are known (*Santa Teresa de Jesús and the Vision of the Crucified Christ* and *Santa Teresa de Jesús and the Vision of the Resurrected Christ*, Fundación Cultural Forum Filatélico, Madrid). ■

*Funding for the acquisition was generously provided by Friends and Supporters of the Meadows Museum and the Meadows Museum Acquisition Fund.*

RIGHT: Alonso Cano (Spanish, 1601-1667), *Christ Child (Ego dormio, et cor meum vigilat)* c. 1628-29. Oil on panel, 15.75 x 9.5 in. Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided by Friends and Supporters of the Meadows Museum, MM.2013.03. Photo by Michael Bodycomb.





## MIGUEL JACINTO MELÉNDEZ

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



Miguel Jacinto Meléndez (Spanish, 1679-1734), *Philip V, King of Spain*, c. 1701-03. Oil on copper, 10.75 x 8.33 in. Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided by Richard and Gwen Irwin and The McDermott Foundation, MM.2013.04a. Photo by Michael Bodycomb.

These previously unknown paintings by Miguel Jacinto Meléndez (1679-1734), which depict Philip V, King of Spain, and his first wife María Luisa Gabriela of Savoy, are now recognized as the earliest known likenesses of the monarchs to be painted by the artist. They are also the first examples of work by Miguel Meléndez to enter the Meadows collection.

Working at the beginning of the eighteenth century during a key moment of change in the Spanish

court—a period that witnessed the transfer of power from the Habsburgs to the Bourbon family—Meléndez devoted much of his career to the painting of portraits of the first Bourbon king, Philip V, along with the rest of the royal family. He produced a body of work that represents both the enduring essence of the Spanish Baroque tradition in Madrid and the first glimpse forward to the Spanish capital's changing taste for French Rococo. Meléndez's legacy, ensconced between the great Golden Age of Spain—marked by artists such as El Greco (1541-1614), Diego Rodríguez de Silva y Velázquez (1599-1660), and Bartolomé Esteban Murillo (1617-1682)—and the beginning of the modern era, often identified with the work of Francisco José de Goya y Lucientes (1746-1828), belongs to an essential period.

When King Charles II (r. 1665-1700) died at the age of thirty-eight on November 1, 1700, he was childless and without an heir, effectively ending the Habsburg's rule of Spain. A month prior to his death, Charles II had drawn up his final will, in which he left the entire Spanish monarchy to his grandnephew, Philip, Duke of Anjou (1683-1746). The fear that Philip's ascension to the Spanish throne would lead to the union of France and Spain under one Bourbon monarch caused major political turmoil within Europe, resulting in the War of the Succession (1701-1714). As part of the Treaty of Utrecht at the war's end, Philip V remained the rightful King of Spain, yet renounced his right, along with that of any of his descendants, to the French throne, thereby avoiding the potential for a union of the two kingdoms.

A year after his ascension to the throne, in 1701, seventeen-year-old Philip V took María Luisa Gabriela of Savoy (1688-1714) as his wife, when she was just thirteen years old. Painted sometime shortly after their coming to power, these skillfully rendered portraits portray the youthfulness and innocence of the monarchs at the beginning of their reign. Giving particular attention to the figures' dress and orna-



mentation, Meléndez acknowledges the inevitable –albeit carefully maneuvered–change in customs at the Madrid court that transpired with the shift from the Habsburg to the Bourbon family.

Philip V is shown wearing the traditional black Spanish garments and *golilla* (a stiff, high collar) that were made customary by Philip IV (r. 1621-1665). The new king began his reign with fastidious observance of certain court customs, as seen here in his clothing, yet his blond wig, entirely French in fashion, reveals the inevitable blending of previously distinct conventions. On his chest Philip V wears the insignias of the French Order of the Holy Spirit and the Spanish

Order of the Golden Fleece. In a similar manner, María Luisa is depicted in fashionable dress and jewels true to the trends of Louis XIV's French court.

Meléndez maintained his status as one of the prime creators of royal family portraits until the arrival of French artist Jean Ranc (1674-1735) to the Madrid court in 1722. Shortly thereafter, Meléndez's primary output shifted to religious works, yet he retained his place as one of the leading representatives of Spanish painting in the first decades of the eighteenth century.

*Funding for this acquisition was provided by Richard and Gwen Irwin and The McDermott Foundation.*



Miguel Jacinto Meléndez (Spanish, 1679-1734), *María Luisa Gabriela of Savoy*, c. 1701-03. Oil on copper. 10.75 x 8.33 in. Meadows Museum, SMU, Dallas. Museum Purchase with funds generously provided by Richard and Gwen Irwin and The McDermott Foundation, MM.2013.04b. Photo by Michael Bodycomb.

## THE MEADOWS MUSEUM WELCOMES THE NEW “MUSEUM EXPRESS” DART ROUTE



On May 1, Dallas Area Rapid Transit (DART) launched the new route 743, nicknamed “The Museum Express,” providing free continuous shuttle service from Mockingbird Station to the George W. Bush Presidential Center on SMU Boulevard and on to the Meadows Museum on Bishop Boulevard, 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, with no service on Mondays, Easter Sunday, July 4, Thanksgiving Day, Christmas Day, and New Year’s Day.

The Meadows continues to work with the Bush Center and the University in order to provide campus visitors with a seamless and convenient educational experience at both sites; recent initiatives include:

- Publication of a brochure (including campus map) that provides basic information about both institutions.
- A system of mutual discounts to cross-promote attendance; purchase of a Bush Center ticket includes a free pass to the Meadows Museum, valid through October 31, and Meadows Museum visitors receive a \$2 discount off admission to the Bush Center.

## THE MOSS/CHUMLEY AWARD FOR NORTH TEXAS ARTISTS

The Meadows Museum is accepting applications through Monday, November 4, 2013, from area artists for the Moss/Chumley Award. The award, which carries a cash prize of \$1,500, is given annually to an outstanding North Texas artist who has exhibited professionally for at least ten years and who has a proven track record as an active community advocate for the visual arts. For additional information or entry forms visit the Moss/Chumley information page under the About Us tab at [meadowsmuseumdallas.org](http://meadowsmuseumdallas.org).

## MEADOWS/KRESS/PRADO CURATORIAL FELLOW UPDATE

One of the highlights of the ongoing partnership between the Meadows Museum and the Museo Nacional del Prado is the establishment of curatorial fellowships at each institution whose tenures are shared between the two. For the past two years, Iraida Rodríguez-Negrón has served as the Meadows/Kress/Prado Curatorial Fellow at the Meadows Museum. Her primary duties have been carrying out research on the works in the permanent collection, overseeing the reorganization of the curatorial files, and participating as a member of the Curatorial Department. The fruits of her labor here include contributions to two exhibition catalogues, *Diego Velázquez: The Early Court Portraits* and *Impressions of Europe: Nineteenth-Century Vistas by Martín Rico*, as well as in-depth studies for the recent acquisitions of the William H. Stewart album and new works by Alonso Sánchez Coello, Juan Alonso Villabrille y Ron, and Alonso Cano. In addition, she offered tours of the permanent collection and of special exhibitions, participated in docent training, and presented a public

lecture related to her dissertation topic portraits of Catholic queens in the Golden Age of Spain. After her fellowship ends, she will be curating the exhibition *The Stewart Album: Art, Letters, and Souvenirs to an American Patron in Paris*, described on page 3.

This September, Alexandra Letvin will join the Museum as the next Meadows/Kress/Prado Curatorial Fellow. Ms. Letvin is a Ph.D. candidate in the Department of the History of Art at The Johns Hopkins University where she is writing a dissertation investigating demonic visions and their painted representations in the Iberian Peninsula and the New World. Dr. Felipe Pereda, the Nancy H. and Robert E. Hall Professor of Late Medieval and Early Modern Spanish Art, is her thesis advisor. She has been the recipient of a number of academic awards and fellowships and held appointments at The Art Institute of Chicago, Williams College Museum of Art and, most recently, The Baltimore Museum of Art. We look forward to welcoming her this fall. ■



LEFT: Iraida Rodríguez-Negrón, 2011-2013 Meadows/Kress/Prado Curatorial Fellow, in front of Diego Velázquez's *Portrait of King Philip IV* (1623-24). Photo by Tamytha Cameron. RIGHT: Alexandra Letvin, 2013-2014 Meadows/Kress/Prado Curatorial Fellow.



## BEAUTIFUL MEMORIES ARE MADE AT THE MEADOWS MUSEUM



The Meadows Museum offers boutique spaces for individuals and groups wishing to host special events. This opportunity is provided exclusively to museum members, SMU organizations, and approved nonprofits. The unique oval-shaped Gene and Jerry Jones Great Hall is ideal for rehearsal dinners, receptions, and conferences; it accommodates 110 guests for a seated meal and 200 guests for a standing reception. Other spaces available include the Algur H. Meadows Founder's Room which is conducive to small board meetings, private dinners, and small receptions. For panel discussions, film screenings, or lectures we offer the Bob and Jean Smith Auditorium, which is equipped with the latest audio-visual technology and seats 112.

*Our Events and Food Service Manager, Marin Fiske-Rankin, is here to make your event experience seamless and stress-free. Contact her for event availability and details at 214.768.4771 or [mfiske@smu.edu](mailto:mfiske@smu.edu).*

### YOUR SUPPORT CAN MAKE A DIFFERENCE

Did you know there are multiple ways you can provide special support to the Meadows Museum? Whether you wish to make a tribute to a loved one or just feel the need to give to the Museum that brings you world-class exhibitions and educational opportunities, consider the following special fund designations:

**MEADOWS ACQUISITION CHALLENGE FUND** (31323) Used to acquire new works for the Museum's Spanish art collection. Each gift is matched dollar-for-dollar by The Meadows Foundation.

**DIRECTOR'S DISCRETIONARY FUND** (31218) Provides vitally needed support of research, education, exhibitions, and day-to-day operations.

**ACCESSIBLE & INCLUSIVE EDUCATIONAL PROGRAMS FUND** (31322) Supports innovative programs that incorporate adaptive techniques for special needs audiences.

*To learn more, or discuss a planned gift or estate bequest, please contact the Museum Director's Office at 214.768.1199.*

## EVENING LECTURES

6 P.M.

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

Bob and Jean Smith Auditorium

### SEPTEMBER 19

*Prince of Patrons: William H. Stewart and the Spanish Modern School*

**Iraida Rodríguez-Negrón**, guest curator, former Meadows/Kress/Prado Curatorial Fellow

In 1887 William H. Stewart was described as "... a distinguished art connoisseur ... the practical discoverer and first American patron of Fortuny, Madrazo, Rico and others of that school." To coincide with the exhibition *The Stewart Album*, this lecture will present an in-depth look into this extraordinary collection of letters, drawings, and photographs recently acquired by the Meadows Museum. This collection evidences the vital role played by Stewart in the lives and careers of the four most representative members of the Modern Spanish School: Fortuny, Rico, Madrazo, and Zamacois, who found in the American expatriate their most ardent patron and loyal friend.

### OCTOBER 3

*Juan Alonso de Villabrille y Ron: Spanish Baroque Sculptor at the Meadows Museum in Dallas*

**Pablo Cano Sanz**, Art History Professor and Head of the Department of Humanities at the School of Conservation and Restoration of Cultural Property of Madrid

Sculptor Juan Alonso de Villabrille y Ron (c. 1663-c. 1732) is a principal representative of the High Baroque in Spain. A handful of his known sculptures—signed and dated—allow us to attribute other stylistically similar works to the artist. This "emerging catalogue of works" is expanded by the addition of the polychrome sculpture representing *St. Paul the Hermit* recently acquired by the Meadows Museum. Villabrille's artistic production confirms his standing as one of the great sculptors of the Spanish Baroque.

### OCTOBER 24

*Cops and Robbers, Egyptian Style: Police Work in Ptolemaic Egypt*

**John F. Bauschatz**, Assistant Professor, Department of Classics, University of Arizona

Bauschatz will draw on a large body of evidence for the cultural, social, and economic interactions between state and citizen to demonstrate that in Ptolemaic Egypt (330-30 BC) police officials enjoyed great autonomy, but also that government assistance, via these officials, was readily available to even the lowest levels of society. The unique evidence for policing in Greco-Roman Egypt—thousands of documentary papyri—provides detail unavailable in data from any other ancient society. The evidence demonstrates that a multifaceted police system existed and thrived in at least one region of the ancient Mediterranean, and suggests the possibility of parallels in others. *This lecture is sponsored by the Archaeological Institute of America Dallas-Fort Worth Society.*


### OCTOBER 29

*Fame and Photography: The Construction of Artistic Celebrity in the Late Nineteenth Century*

**Anne McCauley**, David Hunter McAlpin Professor of the History of Photography and Modern Art, Princeton University


What does it take to become famous, and how have modern technologies contributed to the very definition of celebrity? This talk will return to the 1850s, when mass-produced photographic prints from glass negatives were introduced and when the faces of the rich, talented, and powerful began to flood international markets. More particularly, how and why did visual artists elevate themselves to the pantheon of genius and exploit photography to promote their careers? Through the lens of an album compiled by prosperous Philadelphian businessman William H. Stewart, McCauley will discuss how art dealers, photographers, and journalists worked in concert to transform artists into trendsetters and their works into status symbols for nouveau riche collectors.

# Public Programs

 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.


## MUSIC AT THE MEADOWS

**SELECT THURSDAYS: SEPTEMBER 12,  
OCTOBER 10 & NOVEMBER 7**  
5:30 P.M.

**Larry Palmer**, Professor of Harpsichord and Organ, will present monthly demonstrations in the galleries on the Museum's Oldovini organ. Built in 1762 by Pascoal Caetano Oldovini for the Cathedral of Evora in Portugal, this single-manual organ is the only instrument by Oldovini to be found outside the Iberian Peninsula. In September, Dr. Palmer will play music by blind organists John Stanley, Pablo Bruna, Oliver Shaw, and Jean Langlais (whose *Hommage à Fr. Landino* pays tribute to an earlier blind organist). The October and November programs will include organ students from Meadows School of the Arts. Free; no reservations required. 

**Second Floor Galleries**

**SEPTEMBER 26**  
6:30 P.M.

**Dúo Cuenca**, the internationally renowned duo featuring Andalusian brothers Jose Manuel and Francisco Cuenca, will present a chamber program for guitar and piano. The performance offers a portrait of Andalusia with legendary Spanish composers Enrique Granados, Manuel de Falla, and Joaquín Rodrigo—all of whom created rich, vibrant music celebrating the people, culture, and ambience of the colorful region in southern Spain. Free; no reservations required. *This program is cosponsored by the Department of Guitar Studies in the School of Arts and Humanities at UT Dallas.* 

**Bob and Jean Smith Auditorium**


## FRIDAY MORNING LECTURE SERIES

**SEPTEMBER 6-NOVEMBER 22**

**10:30 A.M. (no lecture September 20)**

*The Art Treasures of the Meadows Museum:  
Open Windows to the Culture and Soul of Spain*

**Luis Martín**, Professor Emeritus of History, SMU

This lecture series follows an original and seldom traveled path to reach an understanding of, and a generous emotional empathy towards, the Spanish quest for the transcendent, its spirituality, and the popular beliefs and religious traditions of its people. This new path is the “camino real” of the esthetics, the creative, the beautiful, and the visual, and will be explored through contemplation and enjoyment of great artworks from the Meadows collection. \$40 for the 12-part series; Free for Museum members, SMU faculty, staff, and students. Advance registration is required. For more information and to register, call 214.768.2740. 

**Bob and Jean Smith Auditorium**

## AFTERNOON GALLERY TALKS

**12:15 P.M.**

Join us for our gallery talks featuring art research and perspectives from local guest speakers. Free with regular Museum admission; no reservations required.

**SEPTEMBER 27**

*The Stewart Album: Legacy of an American  
Collector in 19th Century Paris*

**Iraida Rodríguez-Negrón**, guest curator, former Meadows/Kress/Prado Curatorial Fellow

**OCTOBER 18**

*Incarnation: The Lifelike Tradition in Baroque  
and Contemporary Sculpture*

**Erick Swenson**, Artist

**NOVEMBER 1**

*The Stewart Album: Portrait of a Collector/Art  
Patron and His Circle*

**Jack and Beverly Wilgus**, Independent photographic historians and collectors



## THURSDAY EVENING LECTURE SERIES

OCTOBER 31-NOVEMBER 21

6-7:30 P.M.

*For the Public Good: Private Collections That Shaped American Museums*

**Nancy Cohen Israel**, Art Historian,  
Owner of Art à la Carte

After the Civil War, wealthy Americans began traveling abroad, exposing themselves to European culture and amassing vast collections of contemporary art. In celebration of the Meadows Museum's acquisition of the portfolio of one of these collectors, William Hood Stewart, this series will look at these individuals' visions and their invaluable gifts to the American cultural landscape. \$40 for the four-part series; Free for Museum members, SMU faculty, staff, and students. Advance registration is required. For more information and to register, please call 214.768.2740.

**Bob and Jean Smith Auditorium**

## CAVA CLUB

6 P.M.

Discover art, enjoy wine, and meet people! Join us for a quarterly wine, cava, and food tasting event *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.

OCTOBER 10

**Scott Winterrowd**, Curator of Education  
Joan Miró's *Queen Louise of Prussia* (1929)

NOVEMBER 7

**Nicole Atzbach**, Curator  
Ignacio Zuloaga's *The Bullfighter "El Segoviano"* (1912)

## DRAWING FROM THE MASTERS

SEPTEMBER 8 & 22, OCTOBER 6 & 20,

NOVEMBER 3 & 17, DECEMBER 1

1:30-3 P.M.

Enjoy afternoons of informal drawing instruction as guest artist Ian O'Brien leads you through the 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. Drawing materials will be available, but participants are encouraged to bring their own sketchpads and pencils. Free with regular Museum admission; no advance registration required. ♿

## CREATIVE MUSINGS

6 P.M.

Join us for an informal program combining in-depth discussion of one or two works in the galleries and then explore the materials and processes the artist used to create the work. Free; advance registration is required. For more information and to register, contact [swinterrowd@smu.edu](mailto:swinterrowd@smu.edu).

OCTOBER 24

Pablo Picasso's *Still Life in a Landscape* (1915)

DECEMBER 5

Juan de Borgoña's *The Investiture of Saint Ildefonso* (c. 1508-14)



# Public Programs

## INSIGHTS & OUTLOOKS

Joan Miró's *Queen Louise of Prussia* (1929)

**SEPTEMBER 21**

**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 multi-sensory activities based on interdisciplinary connections and diverse perspectives, each day will invite an in-depth exploration of a single work from the Museum's collection. The program is presented by education staff and artist John Bramblitt, who is blind. Free; space is limited and advance registration is required. For more information and to register, contact [mcarmens@smu.edu](mailto:mcarmens@smu.edu) or 214.768.4677. ♿

**Museum Galleries**



## STUDIO WORKSHOP FOR ADULTS

*The Painter's Mark*

**NOVEMBER 9 & 16**

**10:30 A.M.-1:30 P.M.**

Join artist John Bramblitt for this immersive painting experience that examines how master artists painted and enables participants to use those techniques, processes, and color palettes to create their own paintings. By stepping into the artists' shoes and experimenting with the same materials and processes, participants develop a deeper understanding not

only about how the masters worked but also why they made certain choices. This workshop is for every level of art experience, from the merely curious to experienced artists, and also for people of all abilities. Advance registration is required. Materials fee \$25/day; \$10/day for members. For more information and to register, contact [mcarmens@smu.edu](mailto:mcarmens@smu.edu) or 214.768.4677. ♿

## ACCESS PROGRAMS

*Connections*

**FRIDAY SERIES: SEPTEMBER 13, 20 & 27**

**WEDNESDAY SERIES: OCTOBER 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 will involve a variety of creative activities in a relaxed setting. Participants will explore the galleries through interactive exercises and 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 will be served. Space is limited and advance registration is required. The same program is offered twice a semester; participants may choose either the Friday or Wednesday series, both of which take place over three consecutive weeks. For more information and to register, call 214.768.4677.

*Re-Connections*

**FRIDAYS: NOVEMBER 22 & JANUARY 24**

**WEDNESDAY: DECEMBER 4**

**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. Attendees may drop in to visit with friends over coffee and light refreshments, visit the galleries, or enjoy an informal gallery activity. No registration necessary. For more information call 214.768.4677.

**Constantin Foundation Seminar Room**

## WHAT DO YOU GIVE THE PERSON WHO HAS EVERYTHING?

## GIVE THE GIFT OF ART!

Wrap up the gift of art, entertainment, and invitations in the most elegant of packaging. Everyone on your gift list will be delighted to receive all of the benefits of membership, including free admission to all exhibitions. Plus, they get **THREE EXTRA MONTHS!** That means they receive a fifteen-month membership for the price of a year. It's so easy to give the perfect gift!

A subscription to *At the Meadows*, retail discounts, and a one-of-a-kind stylish tote featuring Santiago Calatrava's *Wave* make your gift all the more valuable. Your present will be tastefully packaged with temporary membership cards, brochures, and a personalized card acknowledging your gift.

If you purchase by December 2, your recipients will receive two complimentary tickets to the Meadows Museum Holiday Party. Remember, a portion of your gift membership is tax-deductible, and your generous support helps us present major traveling exhibitions, sustain education and community outreach programs, build the collection, and enhance the Meadows experience for all visitors.

### WE OFFER TWO WAYS TO ORDER YOUR GIFTS:

#### Phone

Call 214.768.2765 with your credit card information, Monday-Friday 9 a.m.-5 p.m.

#### E-mail

Contact the Meadows Museum Membership Office at [museummembership@smu.edu](mailto:museummembership@smu.edu) today!

**Offer valid through December 31, 2013**





## 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.

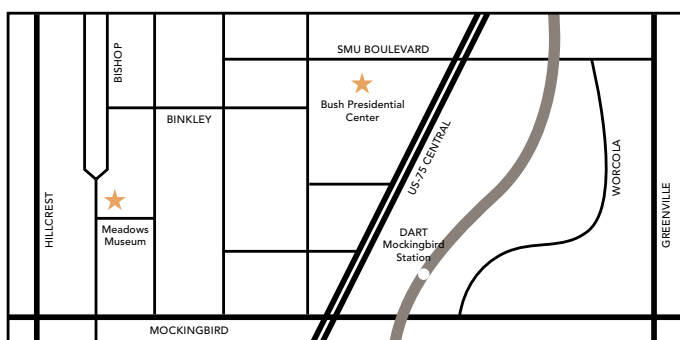
Free public parking is available  
in the garage under the Museum.



### Sweet Sensations in the Museum Gift Shop

The Meadows Museum Gift Shop is one of the first retailers in Dallas to offer Rabitos Royale! Indulge in the decadence of *Calabacita* figs cultivated in Almoharín, Spain, filled with truffle liquor cream and covered with a delicate layer of chocolate.

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.