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LOAN EXHIBITION

OF

P A I N T I N G S

BY

EL GRECO AND GOYA

AT THE

GALLERIES OF M. KNOEDLER & CO.

556-558 FIFTH AVENUE

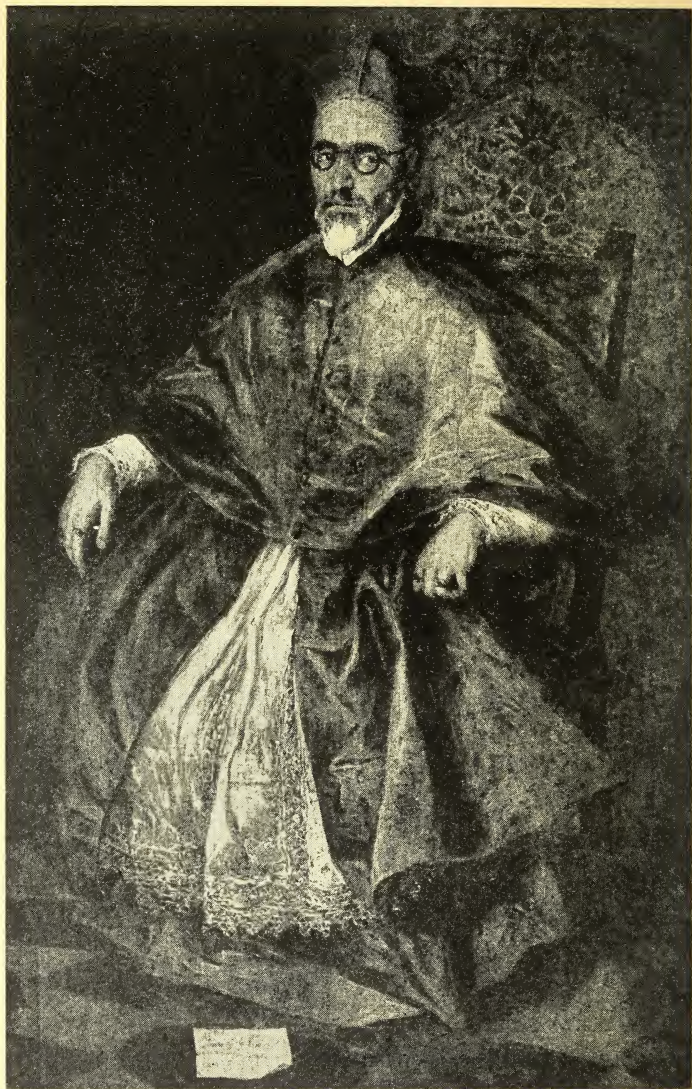
APRIL 2d TO THE 20th, INCLUSIVE

1912

THE PROCEEDS ARE TO BE DEVOTED  
TO THE CAUSE OF  
WOMAN'S SUFFRAGE



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NEW YORK, N. Y.



El Greco—Cardinal Don Fernando Nino de Guevara

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The Winthrop  
Press



New York





DOMENICO THEOTOCOPULI, called "El Greco," was born in Kandia, on the Island of Crete, about the year 1548. He studied in the Venetian School, and possibly under Titian, yet his name does not appear in the extant list of Titian's pupils.

He was called to Spain and settled in Toledo, where he soon developed a very distinct style of his own. He evidently was much appreciated in his day, and received many orders from the clergy and nobles, with whom he appears to have had constant disputes over conditions and price.

In those days there was a sort of tariff on the sale of each picture, and "El Greco" thought this unfair and refused to pay it. A suit brought before the Royal Counsel of the Hacienda was decided in his favor, and the arts afterwards were exempt from duties or imposts.

Theotocopuli was much engaged, too, as a sculptor and architect.

His house, situated near the walls of the ancient city, and overlooking the Tagus, has recently been restored, and is now a Museum and contains some of his pictures.

He was fond of luxury, and it is known that he was accustomed to have musicians play for him during his repasts.

He died in Toledo in 1614 (?).

## EL GRECO

(1548-1614?)

### 1 CARDINAL DON FERNANDO NINO DE GUEVARA.

Full length, seated in an arm-chair covered with red velvet; turned half-way to the left, looking at spectator. Each arm rests on an arm of the chair. He wears Cardinal's robes, but carmine in color. He has a grayish beard, wears spectacles and has on his head a biretta. In the background on the left a closed door, on the right gold-leather; tiled floor.

Signed in full in Greek on a piece of paper on the floor.

*Canvas* 42 W. x 67 H.

He was Archbishop of Seville, Grand Inquisitor and Member of the Royal Council. He died in 1609, aged 68 years, and was interred in the Church of the Convent of Saint Paul in Toledo.

Illustrated in "Les Arts," 1906, No. 58, page 21.

Illustrated as a frontispiece in Cossio's "El Greco," 1908.

Illustrated in "Masters in Art," 1908, page 271.

Mentioned in "Les Arts," 1906, No. 58, page 27.

Mentioned in Cossio's "El Greco," 1908, pages 422 and 595, No. 283.

Mentioned in "Masters in Art," 1908, page 295.

Exhibited in Madrid, 1902.

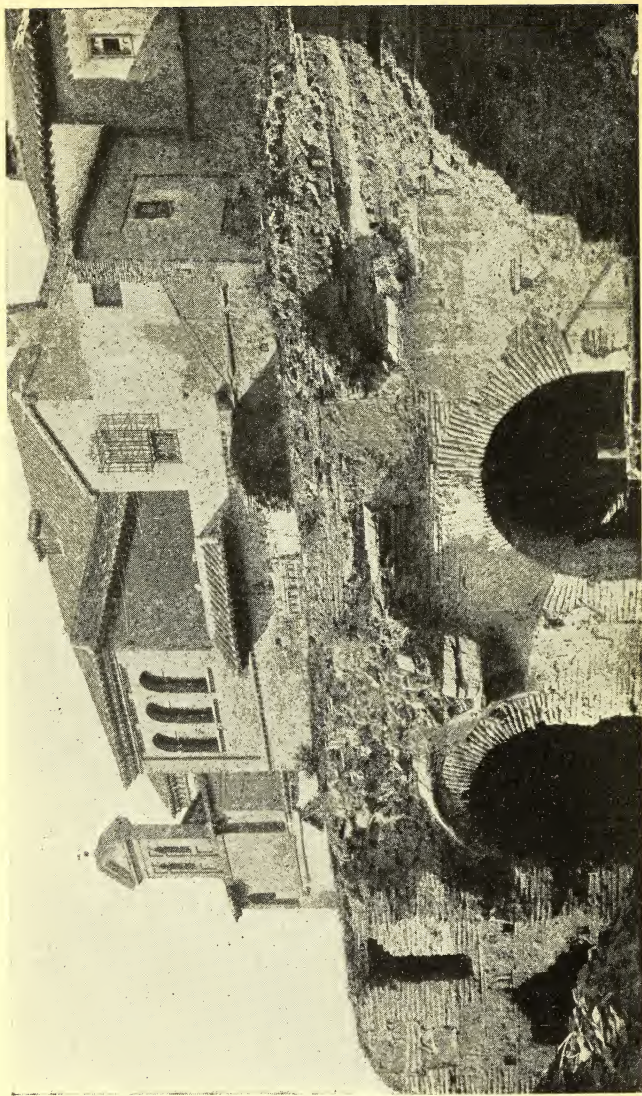
Collection of the Countess Onate, Madrid.

Collection of Count Parédès de Nava, Madrid.





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El Greco's House—Toledo

## EL GRECO

(1548-1614?)

2

ST. PETER.

Half-length, nearly full face, eyes raised; hands clasped; around the left arm a cord, on which hang the two keys. He wears a green robe, which is covered on his right side by a yellow cloak. Grayish white beard and hair.

*Canvas* 30¼ W. x 37¾ H.

Probably one of the set of twelve Apostles, painted for a religious institution in Toledo (?).

Previously in a Collection in Vittoria, Spain.

## EL GRECO

(1548-1614?)

3

### A VIEW OF TOLEDO.

Hilly green landscape; in the middle distance the valley of the Tagus spanned by the Alcántara bridge, originally built by the Moors. High on the right the town of Toledo with the Cathedral spire. To the left of centre is a fortress. Dark cloudy sky, illuminated by yellowish white light, which also illuminates the buildings.

Canvas  $42\frac{3}{4}$  W. x  $47\frac{3}{4}$  H.

This is the only landscape Greco ever painted, although he used a distant view of Toledo in one or two of his other compositions.

Illustrated in "Les Arts," 1906, No. 58, page 19.

Illustrated in Cossio's "El Greco," 1908, page 137.

Mentioned in "Les Arts," 1906, No. 58, page 26.

Mentioned in Cossio's "El Greco," 1908, pages 452 and 565, No. 83.

Previously in the Collection of the Countesses de Anover and de Castaneda, Madrid.

## EL GRECO

(1548-1614?)

4

CHRIST BEARING THE CROSS.

Nearly three-quarters length, turned slightly to the right; eyes raised Heavenward. On left shoulder he holds the Cross, the right hand above the left. He wears a purplish red robe under one of a bluish green color. Represented with beard and moustache. On his brow is a Crown of Thorns. Sky background.

Signed in Greek, lower left.

*Canvas* 15 W. x 21 $\frac{1}{8}$  H.

Purchased in Madrid.









Goya—The Women on the Balcony



RANCISCO JOSÉ DE GOYA Y LUCIENTES was born of peasant parents in Aragon on the 30th of March, 1746, and died in Bordeaux on the 15th of April, 1828. He lived under four Kings of Spain. In Charles III's reign was elected a member of the Academy of San Fernando, and

Charles IV appointed him Royal Portrait Painter. Ferdinand VII received him as a member of his Court, although previous to that he had taken an oath of allegiance to Joseph Bonaparte.

The versatility of Goya's art is shown in his clever etchings, lithographs and works in fresco, while the subjects he treated in oil are indeed varied. They comprise scenes of the bull-ring, Church festivals and episodes of the French invasion, with all the repellent and realistic features.

From 1776 to 1791 he painted forty-six cartoons for tapestries intended as decorations for the Royal Palaces, and they form a most important and valuable group of his works. His portraits are the most brilliant and individual works executed in Spain since the time of Velazquez.

## GOYA

(1746-1828)

5

### THE WOMEN ON THE BALCONY.

On a balcony behind an iron rail are seated two women; the one on the left wears a low-neck white dress and on her head a black mantilla. The other is dressed in black and wears a white mantilla; behind her stands a man wearing a hat and a brown cloak, with which he covers his chin. Behind the woman on the left is seen another man in black dress and hat. Grayish brown background.

*Canvas* 48 W. x 74 H.

Etched by L. Flameng in Lafond's "Goya," opposite page 4.

Reproduced in Calvert's "Goya," 1908, plate 182.

Mentioned in Lafond's "Goya," page 108, No. 43.

Mentioned in Calvert's "Goya," 1908, page 150, No. 5.

Exhibited in the Goya Exhibition, Madrid, 1900, No. 112.

Collection of D. Sebastian de Bourbon and Braganza.  
Collection of the Duke of Marchena, Madrid.

## GOYA

(1746-1828)

6 D<sup>a</sup> MARIA LUISA DE SILVA, DUCHESS OF ALBA.

Full-length, seated on a chair covered with yellow material, over which is spread a cloak lined with ermine. Her right arm rests on a table, and she leans her head on her right hand. Feet crossed. Wears low-neck blue dress, earrings, in her black hair, which is arranged low on forehead, an ornament in the form of a half-moon. On her right a guitar. Grayish green background.

Signed on the side of the table:

F<sup>co</sup> GOYA

ANO 179—(presumably 1792).

*Canvas* 44½ W. x 64¾ H.

## GOYA

(1746-1828)

### 7 THE FAMOUS BOOKSELLER OF THE CALLE DE LAS CARRETAS.

Three-quarters length, standing, figure turned half-way to the left; nearly full face, looking at the spectator. The left arm hangs at her side, the hand holds a closed fan. Her right hand holds a white mantilla, which she wears on her black hair. Black dress, long white gloves on both hands. Dark grayish brown background.

*Canvas* 30¼ W. x 43 H.

Lithographed by Fuchs in Lafond's "Goya," opposite page 52, also reproduced in his "Goya" of the year 1910.

Reproduced in Calvert's "Goya," 1908, plate 58.

Mentioned in Lafond's "Goya," page 131, No. 151.

Mentioned in Calvert's "Goya," 1908, page 136, No. 173.

Previously in the Collection of D. Benito Garriga, Madrid.



## GOYA

(1746-1828)

### 8 D<sup>a</sup> MARIA THERESA, "PRINCESS OF THE PEACE."

Three-quarters length; seated in gilt arm-chair; head slightly inclined to the right, hands clasped before her. Wears low-neck light-colored dress. On middle finger of her right hand is a large ring bearing portrait. Her blonde hair is arranged low on forehead, wears cap which is tied with white ribbon under chin.

*Canvas* 31¼ W. x 39¾ H.

She was the daughter of Don Louis de Bourbon and his wife, the beautiful D<sup>a</sup> Maria Theresa of Vallabriga; and the wife of Manuel Godoy, Prince of the Peace, who was Minister under Charles IV, and favorite of the Queen.

Previously in the Collection of the Godoy family, Madrid.

## GOYA

(1746-1828)

9                    BARTOLOMÉ SUREDA OF SEVILLE.

Three-quarters length, standing, full face, looking at the spectator; leaning against a stone wall, on which rests his right arm, and holding in his hand a black hat with red lining. The left hand on hip. He wears a grayish green coat and a white waistcoat with blue stripes. Brown background.

*Canvas* 30 $\frac{5}{8}$  W. x 46 H.

Companion picture to No. 10.

Mentioned in Lafond's "Goya," page 138, No. 214.

Mentioned in Calvert's "Goya," 1908, page 140, No. 237.

Previously in the Collection of D. Sureda, Seville.

## GOYA

(1746-1828)

10

D<sup>A</sup> TERESA SUREDA.  
(Wife of the Preceding).

Three-quarters length, sitting, to the left in an Empire chair, covered with yellow and green silk. Head half-way turned to the left, looking at the spectator. Her left arm on the arm of chair; her right elbow on the other arm of chair, and her hand on her left forearm. She wears a changeable blue silk dress with white inside collar. Her black hair arranged in ringlets low on forehead. Black background.

*Canvas* 30 $\frac{5}{8}$  W. x 46 H.

Companion picture to No. 9.

Mentioned in Lafond's "Goya," page 138, No. 215.

Mentioned in Calvert's "Goya," 1908, page 140, No. 238.

Previously in the Collection of D. Sureda, Seville.

## GOYA

(1746-1828)

- 11            D<sup>a</sup> NARCISA OF GOICOECHEA  
                  (The Little Lady).

Three-quarters length, seated to the left on a chair with yellow back; head turned half-way to the left; looking at the spectator. Her crossed hands rest on lap; in her right she holds a closed fan. She has on the little finger of the left hand a ring with blue stone, on which is the artist's signature. Wears a black dress with white sleeves and white material at the opening, where a red rose is pinned. On her dark brown hair is a black mantilla, ornamented in the front with blue and black ribbons. Light grayish green background.

Signed on the ring of the left hand:

“GOYA.”

*Canvas* 29 $\frac{3}{4}$  W. x 43 $\frac{1}{4}$  H.

Reproduced in Calvert's "Goya," 1908, plate 124.

## GOYA

(1746-1828)

12            QUEEN MARIA LUISA OF PARMA  
(Wife of Charles IV of Spain).

Nearly three-quarters length, standing, turned slightly to the left; full face, looking at the spectator. Hands in front of her, one above the other; in her right hand she carries a fan. She wears a low-neck embroidered yellow dress over white, two rows of pearls around neck, large earrings. On her black hair is a yellow and green turban with white feather. Dark background.

*Canvas* 32½ W. x 42⅞ H.

Mentioned in Lafand's "Goya," page 119, No. 26.

Mentioned in Calvert's "Goya," 1908, page 125, No. 30.

Collection of the Duke de Rivas.

Collection of Th. Duret, Paris.

# GOYA

(1746-1828)

13 SENORITA JUANITA OF MAZARREDO.

Three-quarters length, standing, full face, looking at the spectator; left arm hangs at her side; the left hand holding the end of her belt. Wears white low-neck dress with short sleeves, ornamented with pink bows at the elbow. Grayish blue background.

*Canvas* 22 $\frac{3}{4}$  W. x 32 $\frac{1}{2}$  H.

She was the young daughter of General Mazarredo.





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