



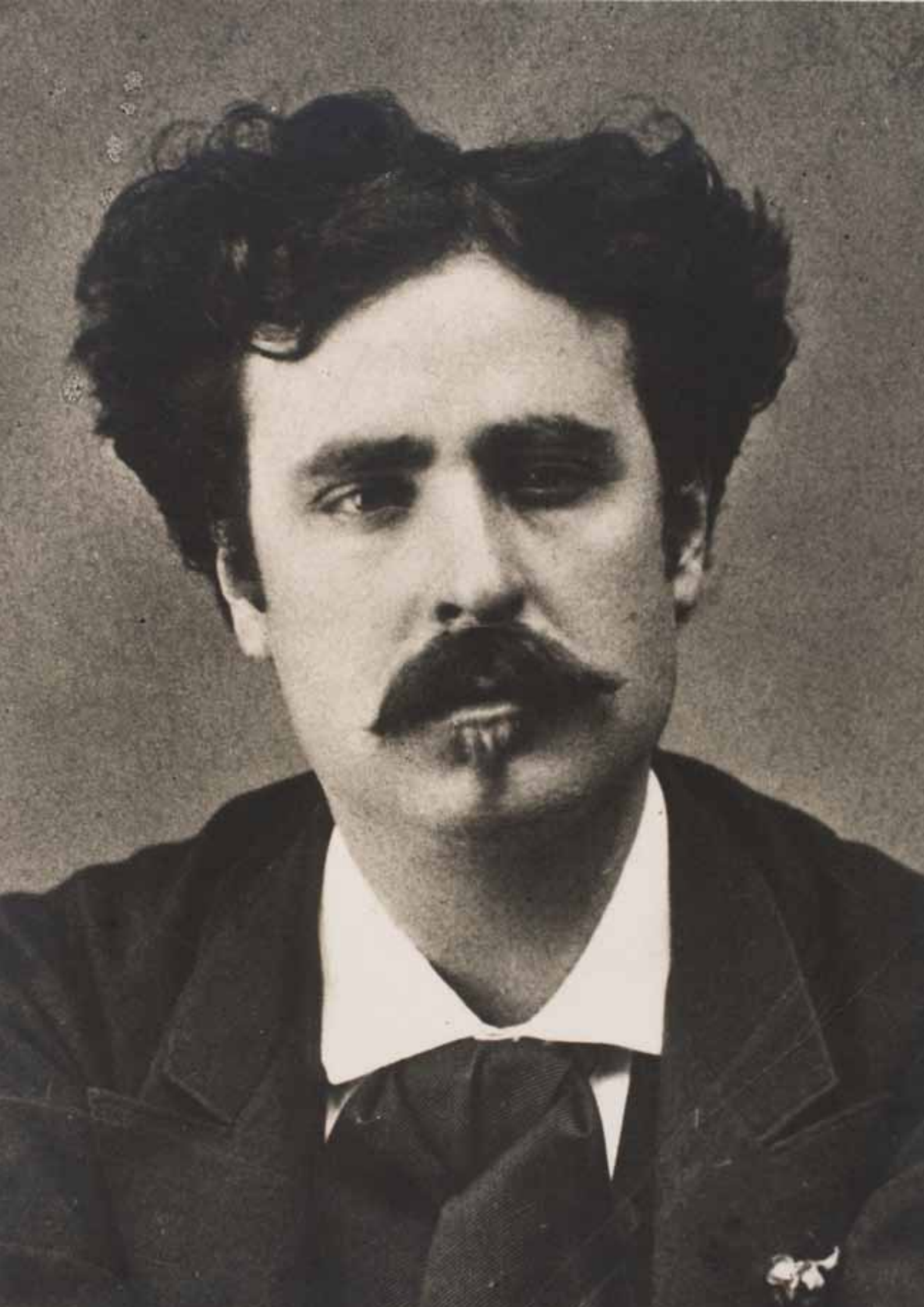
A Unique Collection:  
the works of Marià Fortuny in the  
Cabinet of Drawings and Engravings  
of the MNAC

# A Unique Collection: the works of Marià Fortuny in the Cabinet of Drawings and Engravings of the MNAC

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The collections of the Cabinet of Drawings and Engravings (Gabinet de Dibuixos i Gravats, GDG) take us on a tour of some of the chief canonical episodes in the history of Catalan art. In this context of excellence, one of its chief assets is the collection of work by Marià Fortuny (1838-1874), the most international Catalan artist of the 19th century. This very special, almost unique collection is made up of a very large sample of his graphic production. With more than 2,000 works, the Museu Nacional d'Art de Catalunya (MNAC) keeps more examples of his work as an illustrator and engraver than any other museum. To be exact, the collection consists of 2,281 drawings and 177 prints. Its large size makes the GDG's Fortuny collection a meeting-place for specialists in this painter's work and a place of reference in the international sphere.

Without intending to start a pointless war of numbers or of odious comparisons, it's highly significant that the institution with the second largest collection of work by Fortuny is the Louvre, with almost 800 items. Other museums with large collections of work on paper are the Musée Goya in Castres (more than 80 works), the British Museum (more than 40), the Museo Nacional del Prado (more than 100), the Biblioteca Nacional de España (more than 200) and, as regards Catalan museums, I would mention the Museu d'Art i Història in Reus (more than 200) and the museum of the Reial Acadèmia de Belles Arts de Sant Jordi, which owns a series of nude studies from life that reveal the painter's formative practices during his first years in Rome. Though less in number, there are also works in the Real Academia de Bellas Artes de San Fernando and the Fundación Rodríguez-Acosta.

### **The project to digitalise Fortuny's graphic work**

The culmination of the project to digitalise<sup>1</sup> the GDG's Fortuny collection repays a historic and a social debt: first, to the memory of an artist of international renown who forms part of the popular imaginary, and secondly, to a society which for a long time has been demanding, with understandable insistence, that this important artistic collection should be publicised and made known.

Obviously, apart from the satisfaction for the MNAC of achieving these two aims, none of it would have been possible without the involvement of a team of professionals who, in their respective fields of expertise and specialisation, have worked together with a rigorous interdisciplinary approach. Similarly, I must also acknowledge the involvement and the support of Fundación Telefónica, without whose financial contribution this project would not have been possible.

We realised that the technological challenge called for new answers to old needs and the project has therefore meant a commitment to techno-

Previous page: *Portrait of Marià Fortuny*. Former Marquis of Casa Torres collection. MNAC Iconographic Archive Collection.

#### **Notes:**

1. The author wishes to thank all those professionals whose efforts have helped to make this project come true, starting with the staff of the Cabinet of Drawings and Engravings, made up of Mercè Saura, Adela Laborda and Carme Osan. The list of acknowledgements must include the Department of Restoration and Preventive Conservation (Mireia Mestre, Carme Ramells, Elena López and Mireia Campuzano), the Editorial Department (Montse Gumà, Jordi Calveras, Marta Mérida, Joan Sagristà, Joaquim Soler, Alicia Cornet and Cristina Lara) and the Sponsoring Office (Josep Pujadas and Gemma d'Armengol). I must also single out the support of Cristina Mendoza, who as the MNAC's Assistant Director of Collections was the driving force behind the project and, with great tenacity, managed to overcome the difficulties inherent in a project of this nature.

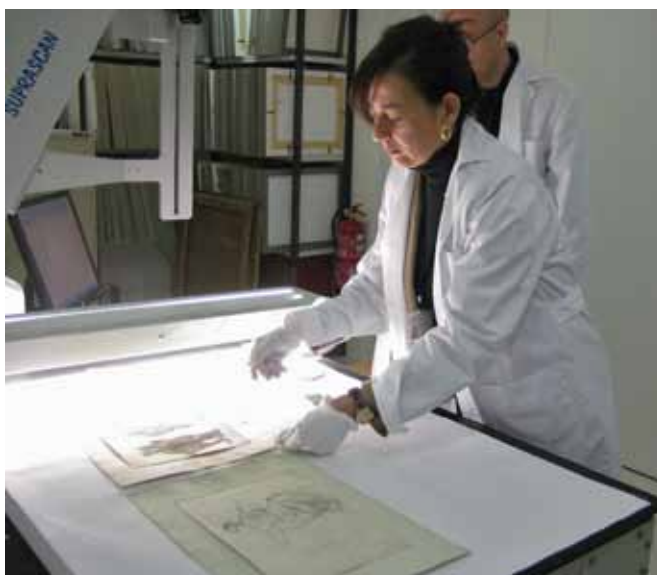




Fortuny collection. Reserves of the Cabinet of Drawings and Engravings of the MNAC.

logical renewal and to the implementation of new resources so as to make the duty to preserve a highly fragile material compatible with the wish to publicise it as widely as possible. This delicate balance between the two principles, as a factor that often limits and conditions the desire to make artistic heritage accessible to everyone, has not on this occasion been an impossible obstacle. The chance to contemplate the works on screen, with a sharp, high-resolution image, favours the sustainability of the collection as it greatly reduces handling of the work and the negative impact of changes and fluctuations in environmental conditions. It also does away with the traditional medium of paper as a resource for exhibiting the image. With this new method for presenting and consulting the images, the old conventional photographs have become totally obsolete and are now a documentary instrument for research.

Under strict measures of preventive conservation, the works have been handled with special care, following the instructions of the team of restorers of the Department of Restoration and Preventive Conservation, who have supervised the movement and handling of the objects. Of course, this supervision was especially intensified during the scanning of the drawings. The levels of visible, ultra-violet and infra-red radiation and the temperature of the equipment were constantly monitored, measured and controlled and exposure times were reduced to a minimum, with the



The digitalisation process. Handling the works.

object of protecting the works of art. For the same reason, limited use was made of the scanner, avoiding scanning of works carried out using unstable techniques.

As part of the teamwork, the results of the resolution of the scanned images were assessed by the experts in the Editorial Department, who checked the quality, and, whenever necessary, suggested changes in the calibration of the scanner. The images have been treated and converted into a file format compatible with the application of the Museum's documentary system, where they were transferred after being associated with each work's inventory number. Once the works' meta-data had been entered into the document management tool of the MNAC's collections, the experts in the Editorial Department undertook the revision of all the material and unified the citation criteria for all the information, adapting it to the MNAC's style criteria.

The Editorial Department also coordinated the work of translation and the language and grammar revision of all the works' technical details in three languages: Catalan, Spanish and English. The process culminated with the transfer of all the images and technical details of the Fortuny collection of the Cabinet of Drawings and Engravings to the on-line collections application of the MNAC website, thus making this important heritage available to specialists and the general public.

In keeping with historical and artistic methodological criteria, the project was also an opportunity to carry out an exhaustive review of this artist's enormous output. Amongst other aspects, the work undertaken by the team at the Cabinet of Drawings and Engravings has made it possible to document his entire production without discriminating those items which, using mistaken assessment criteria, had until now been considered minor works. Rather than create an aesthetic hierarchy of the artist's work, all the material has been treated uniformly and equally. As part of



The digitalisation process. Scanning the works.

this approach, the experts at the GDG have undertaken a revision of the technical descriptions of the works, especially as regards the date and title fields, as well as identifying the subjects depicted and checking the form of acquisition and the provenance.

The work of documentation and of checking the sources and the form of acquisition has been very gratifying as it has produced significant results, allowing us to correct errors, modify dates, accurately establish aspects regarding the history of the acquisition of the works, the identity of their owners and the historical and cultural context in which the main phases of the formation of an incomparable collection took place. In this respect, it's worth emphasising the important part played in this process by the consultation and transfer of the contents of the archives of the Board of Museums, currently kept at the National Archives of Catalonia. A study of the reports on proposals of purchase, written by the technical staff of the Museums of Art of Barcelona, has helped us grasp the profound admiration of Catalan society for the figure of Fortuny, as well as the changing criteria in the valuation of works of art and in the aesthetic tastes of each period. It has also served to enlarge our understanding of the difficulties that the different cultural agents had to overcome to be able to enrich their collections with works by this artist. This favourable state of opinion for the acknowledgement of the artist's merits is even noticeable in the pages of this bureaucratic and technocratic literature, with its few concessions and its reluctance to stray from a prosaic, codified register.

In addition, the investigation and recovery of much of this documentation has also contributed to our appreciation of the commendable work undertaken by the officials of the Museums of Art of Barcelona, under the unmistakable strategic direction of Joan Ainaud de Lasarte. As a representative example of this effort, I would mention the lengthy proceedings surrounding the acquisition of the Fortuny y Madrazo bequest in





The digitalisation process. Checking results.

1951. Before the works could enter the Museum, a series of setbacks and ups and downs meant that the accession procedure was drawn out over a period of two years.

Establishing chronologies was particularly difficult, especially in the case of the non-figurative works, ie those that depicted ill-defined motifs or were simply colour palette tests or vague lines. The collection includes very few dated works, less than 20, another factor adding to the difficulty of dating the items. Nevertheless, however scarce, the presence of this type of production has had a positive effect, because by following a method of comparison of styles it has helped to date works that showed a large number of stylistic affinities. The same can be said of the type of medium used and the techniques used by the artist. Broadly speaking, we can say that the paper<sup>2</sup> Fortuny used in his early period of activity was made from a very common low-quality material used by other artists of the time, with different morphological characteristics from the ones he used later, once he had become an international artist. There is a marked predominance of dark, grey, tinted paper, frequently used to create contrast with light inks or shades of white, such as chalk. In contrast, most of the watercolours are done on thick, high-quality porous paper, normally with a grainy texture.

If we analyse Fortuny's technical ability we can also make out a noticeable difference between the first phase of his activity, approximately until the period of time between 1860 and 1862, and the rest of his life as an

2. In the absence of a study to establish a repertory of the type of paper and the watermarks of the paper used by Fortuny and forming part of the collection of the Cabinet of Drawings and Engravings, a lot can be learned from reading the article by CUENCA, M<sup>a</sup> L., 'Dibujos de Mariano Fortuny Marsal', in CUENCA, M<sup>a</sup> L., VIVES, R., *Mariano Fortuny Marsal, Mariano Fortuny Madrazo. Grabados y dibujos*, Madrid, 1994, pp. 223-273. The author focuses her study on Fortuny's drawings in the collection of the Biblioteca Nacional.



artist. After the initial period, greater diversity can be seen and, especially, greater skill, which often takes the form of an incomparable creative versatility.

To avoid reckless or unsubstantiated hypotheses, the lack of references has obviously forced us to take great care in our method and to resort to wide time ranges or, in those cases in which both sides of the paper had been used, to extrapolate the chronology of the easily dated side and extend it to the other. Solving the problem of dating has often been less troublesome, as in the case of preliminary drawings associated with specific pictures for which we have more exact dates or, at least, documentary references. Similarly, the existence of certain historical landmarks relating to different moments in Fortuny's life have also helped establish the date of production of some compositions more exactly.

In this respect, it has been fairly easy to group a large number of works by phases in the painter's activity. Periods such as, for example, the years spent in Granada,<sup>3</sup> from 1870 to 1872, or the summer months in 1874, when the family was living in the town of Portici,<sup>4</sup> in the province of Naples, which are richly represented in the MNAC's collections, become references and models that are helpful when it comes to establishing chronologies. This criterion of classifying by geographical areas is one that can also be used to date the works corresponding to the artist's other creative periods. His early period, located in Reus and especially in Barcelona, between 1853 and 1859, as well as his stay in Morocco (Tetouan in 1860 and Tangier in 1862),<sup>5</sup> account for a well-defined corpus of compositions. In both cases, the work of dating is also helped by the subject matter that dominates these years of activity and by a developing style that owes a debt to the academic practices at the Llotja school.

As regards the subject matter, most of the Moroccan compositions, which are not Orientalist in the sense of a production with marked commercial features and a highly refined style, are very documentary in nature and provide an account of the Spanish-Moroccan War. Alongside this more historical function, which stems from the request by the Barcelona Provincial Corporation for him to paint those episodes in which Catalan volunteers were taking part, there is another group of works which show a more ethnographic dimension. These have the extraordinary merit of giving a true image, a very direct vision of the habits and customs, the cultural mix, the everyday life of the inhabitants of the casbah in Tetouan. As a first-hand graphic account, these compositions are of incalculable value as they break with the stereotyped ethnocentric view of Muslim culture.

In terms of aesthetic reception, there are compositions that also reveal the positive impact for Fortuny's language of his contact with this region. Although in the case of his production on paper the number of works

3. For an assessment of Fortuny's activity in Granada, see MENDOZA, C., 'De Granada a Portici: un nou llenguatge artístic', in DONATE, M., *et al.*, *Fortuny (1838-1874)*, Barcelona, 2003, pp. 47-61.
4. Readers will find references to this period in MENDOZA, C., *op. cit.* n. 3, and in MENDOZA, C., QUÍLEZ I CORELLA, F.M., 'Platja de Portici de Fortuny: reflexions a l'entorn de la seva darrera etapa artística', *Bulletí del Museu Nacional d'Art de Catalunya*, Barcelona, 2008, 9, pp. 113-133.
5. Fortuny's Orientalist production has been studied by Jordi Carbonell, the author of various monographs on the subject, which I shall be referring to in greater detail. For the time being I would mention the study CARBONELL, J.À., 'Marià Fortuny orientalista', DONATE, M., *et al.*, *op. cit.* n. 3, pp. 355-361.



M. Fortuny. *Unidentifiable sketch*.

showing these beneficial effects is small, there are landscape studies done using the watercolour technique in which we can see this transformation. From that moment, his colour palette changed spectacularly, becoming much brighter, and his Moroccan experience marked a turning point in his pictorial evolution. To appreciate the radical transformation brought about in him by the direct vision of untamed surroundings, we need only compare these landscape sketches, most of which are related to the commission for the unfinished *Battle of Tetouan* (MNAC 10695), with the drawings of landscapes from his Barcelona period, many of which are presided by a romantic stylistic register and even one which owes a lot to printed visual sources.

In spite of this visual support, the process of establishing periods has not always been a simple task, although there has also been a very positive side to the experience, which has been exciting and intellectually highly stimulating, a real professional challenge. We are aware, though, that the question of the dates of the works can not be considered definitively solved; this issue is still open and calls for ongoing attention and updating.

The same can be said of the titles of the works, which despite our familiarity with the work of Fortuny has involved an effort to recognise the subjects and motifs depicted. This task has not always been an easy one, as the schematic nature of some of the compositions, or simply the figurative representation using faint, ill-defined lines, have not helped much. Nevertheless, important progress has been made in different fields. First, the iconographic revision, basically in the group of works from what is known as his Nazarene period, has materialised in the identification of religious subject matter, mythological episodes, historical compositions and scenes taken from Greek and Latin sources, mainly done during the early period



M. Fortuny, *Peter I of Castile Bids Farewell to his Servants on Leaving Montiel* / Salvador Sanpere i Miquel. Mariano Fortuny: *Àlbum* (...). Barcelona, 1880.

of the artist's activity. Consultation of the bibliographic sources of the time has allowed us to identify certain works that currently belong to the MNAC's collection, whose subject matter is not very easy to make out. For example, we have been able to identify the scene depicted in the drawing MNAC/GDG 34806, a preliminary for the oil painting with the title *Peter I of Castile Bids Farewell to his Servants on Leaving Montiel*, because Sanpere i Miquel used it to illustrate his monograph on the artist.<sup>6</sup>

The work of identification has been more fruitful in the case of the artistic series related with the artist's emblematic pictorial production. Obviously these circumstances have made the job easier, as this is his best-known repertory. Even so, the process has been anything but automatic; it was necessary to make comparisons with the pictorial works, looking



M. Fortuny. Studies for the picture *Slaughter of the Abencerrages* / M. Fortuny. *Slaughter of the Abencerrages*.

very closely at all the details in these works, sharpening powers of observation so as to relate the scenes represented in the drawings with the corresponding pictorial composition. Although a large part of these studies and compositions were already well known, there has been room for gratifying discoveries. One example that illustrates this is the scene of a fight depicted in the drawing MNAC/GDG 105039 D, in which can be seen the figure of a lady and some knights trying to rescue her from a centaur. The image corresponds to the motif Fortuny included in the form of a tapestry, as a decorative element in the background of the composition, in one of the most famous pictures of Granada, *The Slaughter of the Abencerrages* (MNAC 44189),<sup>7</sup> a painting which now forms part of the MNAC's collection.

The technical staff of the Department of Restoration and Preventive Conservation have revised and completed the techniques of all the drawings and engravings. A very full inventory has been made of the large repertory of techniques used by Fortuny. This variety has been an indicator of his skill and mastery of all sorts of techniques, a versatility that stands out especially in the use of watercolour, with which he achieves brilliant aesthetic effects and very successfully resolves the severe inconveniences posed by the use of a technique that allows no hesitation or mistakes in execution.

Although Fortuny's work as an engraver was less prolific, the technical proficiency with which he uses etching and aquatint deserves to be admired.<sup>8</sup> One further aspect also worth mentioning is the experimental nature of his creative process. He used prints for making tests, changes and modifications and for trying out the effects of chiaroscuro and of the relations of the figures with the spatial surroundings... in short, to push himself and to set himself new goals, in a kind of permanent state of dissatisfaction, of tireless research and of overcoming new challenges. The discipline of engraving, which was less subject to the demands of the market, allowed him to venture into new territory that gave him the chance to grow as a professional and take risks he couldn't afford to take in the

6. See SANPERE Y MIQUEL, S., *Mariano Fortuny: Album colección escogida de cuadros, bocetos, y dibujos desde el principio de su carrera artística hasta su muerte*, Barcelona, 1880, fig. 6. At the time the work was published, the painting belonged to Antoni Galí.

7. See MENDOZA, C., 'La matança dels Abencerràigs', DONATE, M., *et al.*, *op. cit.* n. 3, pp. 238-242.

8. Essential consultation for the study of Fortuny's work as an engraver is VIVES, R. Fortuny, *Gravador. Estudi crític i Catàleg raonat*, Reus, 1991.





M. Fortuny. *Anchorite*.

field of painting. The proofs of some of the prints are exceptional documents with which we can reconstruct the complete sequence of the entire creative process as an enriching experience for the artist himself, who was capable of taking risks and show his receptiveness to the introduction of novelties. The results he achieved are very seductive, combining technical perfection as an exponent of great talent with very brilliant and very suggestive aesthetic effects.

In general terms, studying this remarkable artistic corpus, the product of unbounded fruitfulness, has added to our understanding of the artist's method of work and shed light on the way he understood and conceived the creative process. This process is undoubtedly a guiding principle behind Fortuny's professional career, in which drawing, as a systematic analytical procedure, becomes a distinguishing feature of his creative personality.<sup>9</sup> Nevertheless, in such a versatile and multifaceted figure able to deploy so many sides, drawing is not reduced to a mere instrumental resource and can not be considered merely as a tool to help resolve aspects of composition. The fact is that in his work as a draughtsman different sensibilities co-exist, a plurality of shades that point to a very rich and diverse personality.

Obviously, the typologies vary according to the nature of the work. For example, one thing is the spontaneous and immediate nature of the sketch or the improvised jotting, which captures reality with no specific end or object in mind, and another are the productions that respond to a motivation conditioned by a picture commission.

The latter are without question where we can best assess the artist's working method. In some of them we can make out the technical resources,

9. There are not many studies in existence that take on Fortuny's drawing work with rigorous methodological criteria. This shortage in all probability is due to reasons of a disputable hierarchy in the artistic disciplines or simply to the fact that his graphic work has been overshadowed as a result of his brilliant pictorial output. Whatever the case, there are certain studies worth mentioning that have tackled this creative facet at greater depth. Apart from the cataloguing of the drawings undertaken by GONZÁLEZ, C. AND MARTÍ, M. in *Mariano Fortuny Marsal*, Barcelona, 1989, II, pp. 96-209, without claiming to be exhaustive, there are also other authors I could mention. For example, one of the first people to take an interest in highlighting his work in drawing was RAFOIS, J.F. in 'Dibuixos i cartes de Fortuny', *Bulletí del Museu d'Art de Barcelona*, Barcelona, 12/1931, 7, pp. 195-202. In intellectual terms, there is a very suggestive article by SALAS, X. DE 'Los dibujos de Fortuny', in *Fortuny en el primer centenario de su muerte, Goya*, Madrid, 11-12/1974, 123, pp. 144-159. As a novelty, closer in time and with an original methodological approach, there is the text by CUENCA, M<sup>a</sup> L. *op. cit.*, n. 2.



M. Fortuny. *Casbah Guard in Tetouan*.

the constructive architecture –in a word, the foundations that support the edifice of his poetics. For example, the preliminary drawings for *The Spanish Wedding* (MNAC 10698), even though some of them are highly schematic, all go to make up one of the most paradigmatic expressions of what we could describe as a methodical and analytical working procedure with an approach in which patience, precision and rigour predominate. This is a rich set, with a large number of preliminary works done using different techniques, from which we can reconstruct an evolutionary sequence. What is very suggestive is the artist's versatility, with his ability to make far-reaching structural and conceptual changes. We might say that the changes he introduces are not superficial nor limited to mere figurative references; their intellectual scope is far more ambitious and they

involve modifications in the relations between the figures and their spatial surroundings.

The presence of a large number of tracings, used for transferring certain compositions, repeating compositional formulas or setting up a repetitive and standardised working practice, is an important point of interest, as this type of exercise serves to formulate hypotheses regarding the artist's method of work. The MNAC's collection preserves a large number of items of these characteristics, including the tracings relating to sword design, one of Fortuny's great interests. Without meaning to be reductionist, we could say that this sort of work is dominated by the artistic idea, reflexive thinking, rather than the natural compulsive instinct that characterises a large part of his activity as a draughtsman. Nevertheless, the sense of order, the search for principles of systematisation, respond to an instinctive logic rather than to a wish to theorise on artistic practice. In fact, his constructivist architecture is an instrumental resource, an operative tool, the result of splendid intuition, of accumulated experience or innate conditions, rather than the result of applying a coded system of rigid principles ordered according to ancient artistic treatises.

Nevertheless, I feel it would be a mistake to reduce Fortuny's faculties to a mere mechanical practice, in the manner of the classical *teckné*, to the point of considering him an efficient craftsman who resolved problems of a compositional nature competently, skilfully and with technical ability. His graphic work also shows a particular predilection for opening new lines of experimentation, going beyond the operative dimension of drawing, conceived as an instrumental tool at the service of pictorial work. This sense of putting pictorial logic before drawing, basically present in the more demanding pictorial commissions, the ones that posed a challenge, does not invalidate the existence of episodes of high-quality in which the drawing achieves a high degree of independence and reaches a high level of excellence. This technical perfection can already be seen in one of his earliest works, the watercolour *Il Contino* (MNAC/GDG 10692 D). Painted during his formative period in Rome, this work, signed and dated in 1861, constitutes a paradigmatic expression of the painter's precocious virtuosity.<sup>10</sup> The composition has an obvious sense of initiation about it, as in his earlier works, before his departure for Italy, the technical use of watercolour is very limited and never reached this technical mastery. In addition, this watercolour has another point of interest as a forerunner of a genre subject which many years later was to make the painter a reputed specialist in this type of creative work. Unfortunately, the GDG collection does not contain many works of this nature or, especially, of such a high quality.

Much as we would have liked, we have been unable to finish cataloguing the works with all the technical data included. In this respect,

10. QUÍLEZ I CORELLA, F.M., 'Il Contino', DOÑATE, M., *et al.*, *op. cit.*, n. 3, cat. no. 10, pp. 86-88.







we have not been able to satisfy our wish to include certain documentary details that would have helped to document the works and unravel the story behind them. In particular, I am referring to the fact that, apart from very exceptional cases, the technical details do not include a section on inscriptions, whether autograph or apocryphal, nor the bibliography of the work. Obviously, these two sections are extremely useful, both for the history of the work and its different owners and for the circumstances surrounding it. However, as this is an ongoing project open to modifications and the addition of new data, we hope that in the not too distant future this shortcoming can be satisfactorily corrected.

Previous page: M. Fortuny.  
*Il Continuo.*

## The formation of the Fortuny collection.

### Documentary contributions

As a cult artist, admired for his versatility, his creative faculties and, basically, for his unequalled technical virtuosity, the painter's precocious talent has aroused the interest of critics, specialists and the general public. This critical fortune<sup>11</sup> has helped to create a popular aura of profound and heartfelt admiration which has surpassed the traditional limits of the knowledge and the aesthetic judgement of the experts. However, the current of sympathy for the artist is not the result of a calculated or orchestrated operation making bogus claims about his innate artistic qualities. On the contrary, it springs from a feeling, a widespread state of opinion favourable to his work, which began immediately after his unexpected death and which in the course of time, with the inevitable interruptions, has grown steadily. Acknowledgement of Fortuny is not therefore a short-lived phenomenon, neither can it be considered a passing fashion in a revisionist context. In this sense, therefore, his adherence to what one might call anachronic or outdated aesthetic tastes<sup>12</sup> and to a subject matter far removed from the sensibility of his time, with a tendency towards an overloaded visual effect and surprising Baroque reminiscences, reveals the strength of his language, of his poetical solidity, which is capable of stirring aesthetic feeling in today's observer, regardless of his or her cultural baggage. Once prejudices have been put out of the way, Fortuny's modernity has eventually been widely accepted, to the point where, even today, his enormous contribution to the construction of the Catalan artistic canon is unquestionable.

Many of the historiographic contributions that argued for Fortuny's genius appeared immediately after his death and sprang from the initiative of people who were closely connected with the painter, some of whom had known him and had ties of friendship with him. It was therefore inevitable that most of these early biographical portraits were uncritical monographs, presided by an enthusiastic and sometimes glorifying exaltation of the subject and avoiding the areas of chiaroscuro. Over and above the conventionalisms and commonplaces that are common in this type of literature, one thing that cannot be denied is that the appearance of such a large number of writings<sup>13</sup> is a clear enough indicator of the scope of the figure, who managed to rally true critical unanimity and rouse the interest of local critics and, especially –something very unusual in the case of Catalan artists–, of international critics too. Without going to excessive lengths, as the list would be a very long one, I do want to mention those studies which, unlike the majority, which tended to focus on his role as a great painter, complemented the critical appraisal of the man with an evocation of his facet as a draughtsman. When all's said and

11. Though not exhaustive, the best approximation to the state of the question is still the one by AINAUD DE LASARTE, J. 'La fortuna de Fortuny', in GONZÁLEZ, C.; MARTÍ, M., *Fortuny (1838-1874)*, Barcelona, 1989, pp. 65-97.

12. On this question I have recently had the opportunity to express various ideas. See QUÍLEZ i CORELLA, F.M., 'Els referents culturals i iconogràfics d'El col·leccionista d'estampes, de Marià Fortuny', *Locus Amoenus*, Bellaterra, 2009-2010, 10, pp. 243-258.

13. Bearing in mind that the monographs on Fortuny are today quite well known, and also that it is not the aim of this text to make an exhaustive inventory of the entire critical fortune, I shall just mention the most important contributions and the ones that were published within a few years of the artist's death. See DAVILLIER, B., *Fortuny. Sa vie, son oeuvre, sa correspondance*, Paris, 1875; YRIARTE, CH., 'Fortuny (I)', *L'Art. Revue Hebdomadaire Illustrée*, Paris, 1875, pp. 361-372; SANPERE y MIQUEL, S., *op. cit.* n. 6, YRIARTE, CH., *Fortuny*, Paris, 1880 (*Les artistes célèbres*); Yxart, J., *Fortuny. Ensayo biográfico-crítico*, Barcelona, 1882; MIQUEL y BADIA, F., *Fortuny. Su vida y obras. Estudio biográfico-crítico*, Barcelona, 1887.



M. Fortuny. *The Blind Homer Reciting Poems*.

done, it's obvious that his talent as a painter overshadowed the laudable faculties the artist possessed in drawing.

It's very likely that the cosmopolitanism of Fortuny's work and the recognition of his painting on the international art market, meant that it was some years before Catalan public collections could be enriched with his production. In this respect, the public sale of all the work that remained unfinished or unsold in the workshop in Rome following the painter's death helped to scatter a heritage which, apart from the fortunate intervention to purchase<sup>14</sup> the *Battle of Tetouan*, was out of reach of the Catalan institutions. The sale by auction of Fortuny's *Atelier*,<sup>15</sup> which took place at the Hôtel Drouot in Paris in 1875, roused the collecting urge of some of the foremost European collectors of the time. Logically, the main point of interest lay in the paintings, whereas there were far fewer drawings and watercolours on sale in comparison with the total number of works Fortuny produced. All together there were 55 works and they were all purchased by private collectors. One of them was another painter, Fortuny's father-in-law (1815-1894),<sup>16</sup> which means that, following his death, the bulk of his activity as a draughtsman remained in the family's hands. These two factors, of course, helped to delay the incorporation of the graphic work in public collections.

If we focus attention on the area of Catalonia, it's not difficult to understand that the situation was the same as the one already described and, after the painter's death, a long time went by during which the painter wasn't represented in any public institution. However, 1907 and 19011 were two particularly important moments for the recovery of the memory of the artist, as the collection of drawings of the former Museu d'Art de Barcelona was enriched with a considerable number of works by him. To

14. On this subject see MIQUEL Y BADIA, F., 'La batalla de Tetuan de Mariano Fortuny', in *Diario de Barcelona*, Barcelona, 26/6/1875, pp. 6744-6747 and my commentary on the work in DOÑATE, M., *et al.*, *op. cit.* n. 3, cat. no. 20, pp. 106-111.

15. *Atelier de Fortuny. Oeuvre posthume. Objets d'art et de curiosité*, Paris, 1875.

16. *Vente Fortuny. Hôtel Drouot (Paris)*, 26 a 30 d'avril de 1875, p. 10. Archives of the l'Hôtel Drouot (Paris).



M. Fortuny. Study for a Composition.

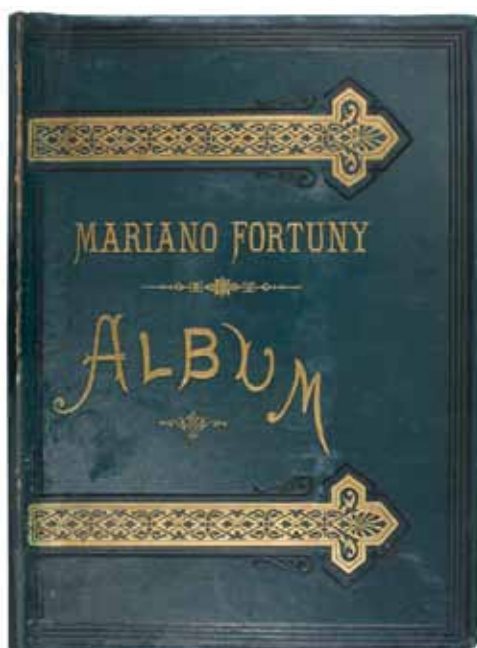
be exact, the first date was marked by the accession of a group of 150 drawings belonging to the bequest of Francesc Esteve i Sans.<sup>17</sup> Esteve's son, Jaume Esteve i Nadal, was a friend from Fortuny's youth as well as a collector of old drawings. He had a special preference –something already to be seen in his father– for the work of Josep Bernat Flaugier (1757-1813) and came to own more than 50 works by him. Four years later, the purchase of the collection of old drawings put together by the *Modernista* writer Raimon Casellas<sup>18</sup> increased the number of works by the artist to 52. These two acquisitions were highly significant as they filled a gap in the collections, but, especially, because they shed new light on the first stage of the artist's activity, an early period before he travelled to Rome, strongly marked by the influence of Nazarene Romanticism,<sup>19</sup> with a predominance of medieval subject matter, academic exercises and an incipient landscape practice. The artist's participation in some of the exhibitions<sup>20</sup> of the time speak for this interest in representations based on the epic deeds of the almogavars.

In general terms, this group of works display a style that is in the process of formation, with a very uncertain, hesitant approach to solving problems of composition. In certain works one can see that his language is still very slapdash and unrefined, and shows that the artist has not yet attained his mastery of line.

To a large extent, this figurative culture fits into the context of training at Barcelona's Llotja school and shows a dependence on the figurative and compositional models of the teacher Claudi Lorenzale (1816-1889) and his relations with other colleagues, such as Antoni Caba (1838-1907), a contemporary and close friend of his, who helped spread Fortuny's fame. This link between the two artists can be seen in the inscriptions that appear in a group of drawings by Fortuny from the Casellas collection, in which Caba authenticates<sup>21</sup> their authorship. We must therefore assume that before they came into Casellas's hands these works had belonged to

17. BORONAT, J.M., *La política d'adquisicions de la Junta de Museus*, Barcelona, 1999, pp. 297 and 298. More complementary information on this bequest in QUÍLEZ I CORELLA, F.M., 'Marià Fortuny i Marsal. Els anys de formació', DOÑATE, M. *et al.*, *op. cit.* n. 3, p. 22.
18. See BASSEGODA, B., (ed.), *La col·lecció Raimon Casellas. Dibuixos i gravats del Barroc al Modernisme del Museu Nacional d'Art de Catalunya*, Barcelona, 1992 [exhibition catalogue].
19. On this subject, see FONTBONA, F., 'Un Fortuny jove, nacionalista i romàntic', *Revista de Catalunya*, 4/1989, 29, pp. 101-133 and also my article, QUÍLEZ I CORELLA, F.M., *op. cit.* n. 17, pp. 17-31.
20. As an example of what I am discussing, the catalogues of the Asociación de Amigos de las Bellas Artes are available for consultation. At the annual exhibition in 1856, Fortuny presented six works, two of which had the title *The Almogavars*. See *Asociación de Amigos de las Bellas Artes. Exposición Anual de 1856. Catálogo de las obras expuestas*, Barcelona, 1856, cat. no. 36-41. In fact, the attraction for historical subjects can already be found in his early period of activity in Reus and in 1853, at the first exhibition in which his participation is documented, he was already exhibiting works with these characteristics. See *Bellas Artes. Exposición Anual. Primer Año de 1853. Catálogo de las obras expuestas en el Casino Reusense*, Reus, 1853. Fortuny exhibited three oils, two with the title *Saint Ferdinand III of Castile and Episode from the Life of El Cid-2*. For my knowledge of the latter publication I am indebted to the generosity of the historian Albert Arnabat, who I thank for this information.
21. Quite a large number of drawings by Fortuny have been authenticated by Caba. As an example of this, I would mention MNAC/GDG 45890 D. On the back of the paper we can read the following note: 'Academia de Mariano Fortuny/1857/ Antonio Caba'. On another drawing, MNAC/GDG 45886 D, the following can be read: 'Mariano Fortuny/1856/En la clase del natural/en los descansos del modelo/ (...) Caba'.





Salvador Sanpere i Miquel. *Mariano Fortuny. Álbum (...)*. Barcelona, 1880.

Caba. Everything suggests that admiration for the painter's early work, which was the most readily available and best-known, must have been well-established in scholarly and connoisseur circles in Catalonia and it also seems logical to think that this feeling must have grown as Fortuny's fame spread.

Published in 1880, the monograph<sup>22</sup> by Salvador Sanpere i Miquel (1840-1950) is an obvious example of how Fortuny's work fared with Catalan collectors of the time. The book includes printed images of some of the author's early production, amongst which we find one of his most emblematic works, *Saint Paul Preaching Outside the Areopagus* (MNAC/GDG 27396 D).<sup>25</sup> Made between 1856 and 1857, in 1880 this drawing, which was acquired by the GDG with the Casellas collection, belonged to Agustí Rigalt (1840-1898), the owner of an album of drawings according to the note at the bottom of the print.<sup>24</sup> Sanpere i Miquel reproduced two more drawings from the same source. Amongst other Catalan collectors who owned drawings by Fortuny at that time, one name that stands out is Talarn, the owner of another album, from which a total of nine landscapes in the vicinity of Barcelona are reproduced in the book. Although no more than speculation, I assume the reference is to the sculptor Domènec Talarn (1812-1902), who was one of Fortuny's first teachers and who, as teacher and pupil were obviously in close contact, must have had access to some of his gifted student's work. Sanpere's book was also one of the first to reproduce the popular watercolour *Il Contino*, which at that time still belonged to the Barcelona Provincial Corporation, or the famous series of nude studies from life done in Rome and the property of the Barcelona Academy of Fine Arts.

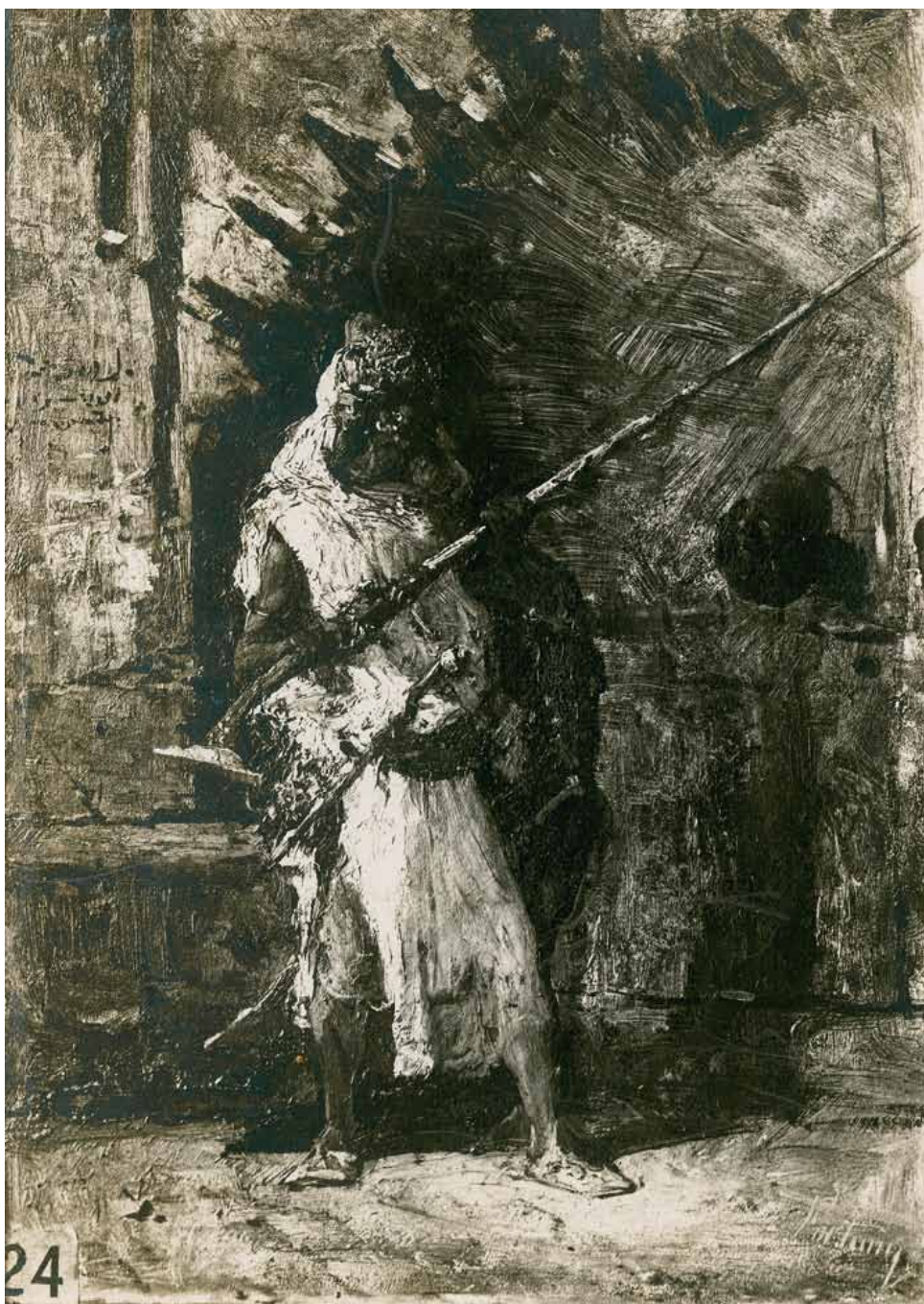
Another teacher from his early years of training in Reus who kept work<sup>25</sup> by the student was Domènec Soberano (1825-1909), who in

22. See SANPERE Y MIQUEL, S., *op. cit.* n. 6.

23. See QUÍLEZ I CORELLA, F.M., 'Sant Pau predicant davant l'Arcòpag', DOÑATE, M., *et al.*, *op. cit.* n. 3, cat. no. 2, pp. 66-67.

24. SANPERE Y MIQUEL, S., *op. cit.* n. 6, p. 60, 68, cat. no. 1.

25. In this respect, we mustn't forget that Fortuny dedicated one of his earliest pictures to Soberano. In the religious image of the *Apparition of the Virgin of Mercy to Isabel Basora*, dated 20 August 1855, the artist included the following dedication: 'A D. Domingo Soberano en / prueba de mi sincero afecto'. In fact, other works by him point to a common practice, a feeling of affection for teachers and fellow students such as Tomàs Moragas. We know of some of this work, as it was published in 1888 in the monographic issue of the magazine *La Ilustración Artística* devoted to the painter. See *La Ilustración Artística*, Barcelona, 2 January 1888, VII, 314, pp. 1-16. The publication also reproduced three drawings by Fortuny which in 1911 entered the MNAC to form part of the Casellas collection and which until then had been the property of the collector Gusi. These drawings were *La bière* (MNAC/GDG 27452 D); *A pair of pierrots* (MNAC/ GDG 27451 D) and *At the loggia* (MNAC/ GDG 27457 D).



M. Fortuny. *Askari (Arab sentinel)*. MNAC Iconographic Archive Collection

January 1899, with the mediation of another painter, Baldomer Galofre (1846-1902), offered the Municipal Museum of Barcelona the chance to purchase a small oil on wood of an *Askari* or Arab sentinel.<sup>26</sup> One month later, Barcelona City Hall's governance committee accepted the offer and agreed to purchase the work for the sum of 800 pesetas, a reduction on the 1,000 pesetas Soberano was asking. Although its present whereabouts is unknown, we do know that the work entered the Museum, where it was given the inventory number 10690. Whatever the case, it's important to mention that the purchase of the painting was a historic event in its day,

26. Arxiu Nacional de Catalunya (ANC, National Archives of Catalonia). Arxiu Junta de Museus (AJM, Archives of the Board of Museums), *Año 1899. Ayuntamiento Constitucional de Barcelona. Expediente relativo á una tabla al óleo, obra del pintor catalán Mariano Fortuny, ofrecida en venta por D. Domingo Soberano de Reus*. ANC 1569/168. Along with other works of his, like *The Odalisque* or *Il Contino*, the work formed part of the exhibition of art of 1919. The exhibition was a tribute to the figure of Fortuny, with a room in which could be seen a selection of 12 works, including paintings, watercolours and engravings. See *Exposició d'Art. Catàleg Oficial*, Barcelona, 1919, Sala Fortuny, p. 10 [exhibition catalogue].



because, as the members of the Board of Experts of the Museums of Archaeology, Fine Arts and Artistic Industries pointed out in the mandatory report, at that moment the city of Barcelona owned no works by this artist, for which reason the acquisition filled a gap in Barcelona's public collections.<sup>27</sup>

In the context of the painter's relations with fellow-students, I must mention the name of the Alicante painter Bernat Morales Soriano (1822-1898), who coincided with Fortuny in Barcelona during his artistic training and who, so far as we can deduce from the offer made by his son, must have owned work by Fortuny. Specifically, on 31 October 1932 the novelist Bernat Morales i Sanmartín (1864-1947) wrote a letter<sup>28</sup> to the Chairman of the Board of Museums of Barcelona, in which he offered to sell various works by Fortuny belonging to him. As well as a pair of oils, Morales also had various drawings belonging to an album the artist produced during the early period of his activity. Unfortunately, we have no further information by which to verify whether this offer ever materialised, although in the collection of drawings there is no record of any accession by purchase from Bernat Morales.

We also have documentary records suggesting that the antiquarian Francesc Llorens i Riu owned several studies in pencil, though we do not know how many works there were or what subjects they represented. These works formed part of an exhibition of drawings organised by the Asociación Artístico Arqueológica Barcelonesa which was held in Barcelona in September 1882.<sup>29</sup> On a more commercial note, in February 1876, in the context of a collective exhibition,<sup>30</sup> the Bassols gallery put a group of drawings by Fortuny on sale, one of which, with the title *Homer*, was priced at 800 pesetas, the most expensive of all the drawings on show.

As regards the first owners of work on paper by Fortuny, their presence in the circle of collectors in Madrid may have been less well-known. As an indication of this connection I would mention one of Fortuny's most refined productions, a work of real technical virtuosity. The work in question is the fan (MNAC 5667) decorated with a scene of gallantry, signed and dated in Paris in 1870, and the corresponding design (MNAC/GDG 105873 D). In 1920, the first of the two compositions, which today forms part of the collection of the Museu Nacional d'Art de Catalunya and was accessioned with the purchase in 1932 of the Lluís Plandiura collection, belonged to the Marquis of Valverde de la Sierra.<sup>31</sup> On the other hand, the MNAC's preparatory drawing isn't the same one, which at that time belonged to the well-known collector of old drawings Fèlix Boix (1858-1932)<sup>32</sup> a civil engineer from Barcelona who lived in Madrid. In fact, if we compare the two pictures,<sup>33</sup> we can see some figurative and compositional differences. Similarly, the testamentary stamp, as proof of authenticity,

27. *Comisión de Gobernación. Sección tercera*, Barcelona, 6/2/1899. ANC, *Expediente relativo á...* op. cit., n. 26.
28. *Junta de Museus de Barcelona, any 1932. Ofertes*. ANC, 2538/221.
29. *Album heliográfico de la exposición de dibujos autógrafos de artistas fallecidos y de Vistas y dibujos de edificios ó monumentos que ya no existen celebrada en setiembre de 1882*, Asociación Artístico Arqueológica Barcelonesa, Barcelona, 1883, p. 34.
30. BASOLS F., *Exposicion de objetos de arte en Barcelona*, Barcelona, 2/1876, cat. nos 115-120.
31. See EZQUERRA DEL BAYO, J., *Exposicion de "El Abanico en España"*, Madrid, 5-6/1920, cat. no. 297, p. 79, pl. LIII. In the entry on Fortuny, the Espasa encyclopaedia reproduced one of the earliest illustrations of the fan. Curiously, although the content could be said to have a popularising approach, and although the artist's second surname is wrong, the fact is that this long text includes a lot of information and makes rigorous use of bibliographic sources of the time, making it highly recommendable reading. See 'Fortuny y Carbó, Mariano José María Bernardo', *Enciclopedia Universal Ilustrada Europeo-Americana*, Barcelona, 1924, XXIV, pp. 582-588. The illustration of the fan is reproduced on page 584, with no reference to the work's ownership.
32. See EZQUERRA DEL BAYO, J., op. cit., n. 31, cat. no. 296, p. 79. In fact, in the section describing the technical characteristics of the work, this project is linked to another fan, also by Fortuny, which belonged to the banker José Fontagud Gargollo and which also formed part of the same exhibition. In view of the large number of items he loaned for the exhibition, we can deduce that Boix was an important collector of fans. Fortuny's design also formed part of the retrospective exhibition held in Barcelona's Palau de la Virreina in 1940. The catalogue for the exhibition associates the design, belonging to Boix, with the MNAC's fan, which by then was the property



Cover of the catalogue for the exhibition *El abanico en España*, Madrid, 1920, and interior illustration.

occupies different positions in the two works. In the MNAC's work, it is at the bottom left, while in the case of Boix's work, it was located at the bottom right. In addition, the drawing in the MNAC's Cabinet of Drawings and Engravings was part of the artist's family heritage and in fact it was acquired in 1966 along with the Madrazo collection. Nevertheless, the existence of two works of very similar characteristics and both related to the decorative landscape on the fan is highly indicative of the importance the artist gave this sort of work.

In view of its quantitative importance, we must not overlook the figure of the collector José Gallegos, the owner of a large collection of drawings by Fortuny, some of which formed part of the 'First General Exhibition of Fine Arts', held in Barcelona in 1891.<sup>34</sup> A very plausible working hypothesis seems to be to identify this unknown collector as the painter and sculptor Gallegos y Arnosa (1857-1917), who despite belonging to a previous generation of artists and therefore being unlikely to have known Fortuny showed a great liking for some of the subject matter Fortuny worked on, beginning with Orientalism and continuing with genre painting. In the framework of the exhibition of 1891, the organisers set aside one room for exhibiting the work of Fortuny and other deceased Catalan artists. The number of works by Fortuny on show was 21,<sup>35</sup> of 15 which belonged to Gallego, most of them drawings.<sup>36</sup> The rest of the works exhibited, apart from the testimonial presence of two compositions belonging to Paulina Sangenís and María de las Nieves Aleu, were four of the most emblematic works, the property of the Barcelona Provincial Corporation: *The Battle of Tetouan* (mistakenly titled *The Battle of Wad-Ras*), *The Odalisque* (MNAC 10691), *Florentine Soldier* (MNAC 10693) and *Il Contino*. The critical fortunes of the last three were very important, as the public in Barcelona had the chance to look at them in different occasions,<sup>37</sup> some of them before the painter's death.

of the Board of Museums. See Servicio de Defensa del Patrimonio Artístico Nacional. Zona de Levante. *Exposición Fortuny*, Barcelona, 1940, cat. no. 272, p. 93 [exhibition catalogue].

33. I have been able to consult an old photograph of Boix's drawing that was done on the occasion of the exhibition held in 1940. The MNAC Iconographic Archive Collection keeps the photographic material of most of the work exhibited and of a large part of the pictorial work, as well as some of the sentimental objects that went to make up the exhibition. This material is of great value in the study of Fortuny's work and for helping to reconstruct the history of collectors of drawings and engravings. See MNAC Iconographic Archive Collection. Case 1464. *María Fortuny. Dibujos. Exposición 1940*.

34. *Primera Exposición General de Bellas Artes. Obras de artistas catalanes fallecidos. Salón de Honor*, Barcelona, Palau de Belles Arts, 1891. With a similar objective, the art exhibition of 1919 also included a selection of the artist's work. See *Exposició d'Art. Catàleg...*, op. cit., n. 26.

35. Op. cit. n. 34, cat. nos 1-21, pp. 25-27.

36. The catalogue entries are so vague and uncertain as to make identification of the works exhibited impossible. The same can be said of the descriptions of the subject matter represented, except for one landscape (cat. no. 5, p. 26) and four





M. Fortuny. *Design for a fan* / M. Fortuny. *Design for a fan*. Former Félix Boix collection. MNAC Iconographic Archive Collection

A good thermometer for measuring the tenuous presence of Fortuny's work in public collections in Catalonia in the early decades of the 20th century are the catalogues of what at the time was called the Museu de Belles Arts de Barcelona. The one for 1906, for example, only includes one painting by him and we find no reference of his fertile activity in drawing.<sup>38</sup> Two years earlier, Sebastià Junyent (1865-1908) lamented<sup>39</sup> the insubstantial nature, as he saw it, of the Fortuny gallery recently opened at the Museu Provincial de Belles Arts. According to Junyent, the gallery consisted of three or four works that were of more than doubtful representative value. Twenty years later, in 1926, in the Museum's new publication,<sup>40</sup> we can see the remarkable quantitative and qualitative leap that has taken place there. So much so, that in the monographic gallery opened in 1920 to pay tribute to the figure of the artist, the work on paper was represented by a group of watercolours and engravings. Amongst the watercolours, some of his most emblematic works stand out: *Il Contino*, *African Beach* (MNAC/GDG 10696 D) and *Calabrian* (MNAC/GDG 10697 DOA). The first watercolour had entered the Museum in 1906 as part of the works from the Barcelona Provincial Corporation. The second had been purchased in January 1921 from the brothers Carles and Sebastià Junyer i Vidal (1878-1966), antiquarians and collectors of paintings. Sebastià had been a painter and businessman, a regular visitor to the Quatre Gats beer hall and a friend of Picasso. As well as this watercolour, according to the acquisition documents<sup>42</sup> written up by the painter and art critic Francesc Guasch Homs (1861-1923) in his capacity as technical officer of the Comissió d'Art Contemporani (Contemporary Art Commission), the Board also purchased, for a total sum of 30,000 pesetas, another seven works from the group of 19 presented by the two brothers, including, for example, a study for the watercolour *Saint Paul Preaching Outside the Areopagus* (MNAC/GDG 10708 DOR) and, on the obverse of this same sheet, a *Self-Portrait* done in his youth (MNAC/GDG 10708 DOA). Less fortunate was the purchase of two oils, *Sumptuous Interior Scene* (MNAC 10712) and *Rustic Interior* (MNAC 10064), which despite forming part of the works acquired and originally accessioned as works by Fortuny, have now been reliably discarded as autograph works by this painter and have been classified as works of unknown authorship.

nude studies from life (cat. nos 7-10, p. 26).

37. An example of this exposure is the exhibition of 1866, in which all three works were shown. See *Catálogo de la Exposición de Objetos de Arte Celebrada por la Academia de Bellas Artes de Barcelona*, Barcelona, 1866, cat. nos. 98-100, p. 11 [exhibition catalogue].

38. The reference is to the little panel with an Arab sentinel, which had been purchased from Domènec Soberano. Ayuntamiento Constitucional de Barcelona, *Catálogo del Museo de Bellas Artes*, Barcelona, 1906, cat. no. 24, p. 17. Curiously, the absence of works contrasts with the extensive biography of the artist that can be read in the catalogue.

39. Junyent expresses his annoyance at what he considers a failure to acknowledge the artist's worth when he says 'Therefore, considering Fortuny a leading representative of a pictorial trend of his time, the question that comes to mind is "Where is the Fortuny Room?" Because that room in the Provincial Museum that bears his name is full of everyone's work and the artist is only represented by three or four works and not the most noteworthy.' Junyent, S., 'La Sala Galofre', in *Juventut*, 246, 27/10/1904, p. 705.

40. Junta de Museos de Barcelona, *Catálogo del Museo de Bellas Artes (Arte Contemporáneo)*, Barcelona, 1926, Sala Fortuny, pp. 105-107.

41. *Cessió d'obres de la Diputació als Museus*, 1906, *Cuadros procedentes de la Diputación Provincial*, no. 201, ANC 1895/169.



M. Fortuny. Muslim-style vase.

That same year, a month later, the Board of Museums purchased the watercolour *Calabrian* from the merchant Juli Pérez Pagès.

Curiously, and very probably following a selection criterion based on pictorial quality, the drawings, which by then already made up a large part of the collection, were not included in the presentation in 1926. Nevertheless, it would be wrong to speak of a policy of indifference or discrimination towards the graphic work; I believe this absence was simply due to administrative reasons. Since its constitution, the department of drawings and engravings was attached to the Biblioteca d'Art i Arqueologia and this classification criterion meant that the drawings were not given the same exposure as the paintings or the watercolours.

As well as some of the most emblematic paintings from his production, during the 1920s and 1930s the collections of the Museu de Barcelona were enriched with a considerable number of acquisitions of graphic works by the artist. First of all, in 1921 Cecilia de Madrazo and her son Mariano Fortuny y Madrazo made a donation to the Board of Museums of the Goupil album, consisting of etchings by the author. Seven years later, the collection of prints was increased with the purchase<sup>43</sup> of 28 etchings from the legacy of Luis de Errazu (1854-1926)<sup>44</sup>, which were offered by Errazu's nephew and his testamentary executor Manuel d'Irureta Goyena. Luis was the brother, universal heir and executor of the wealthy Basque businessman and collector Ramon de Errazu (1840-1904),<sup>45</sup> a friend of Fortuny who lived in Paris. The technical report<sup>46</sup> on the proposed purchase was drawn up by Esteve Cladellas, who held the post of assistant manager of the Biblioteca dels Museus d'Art i Arqueologia. In his

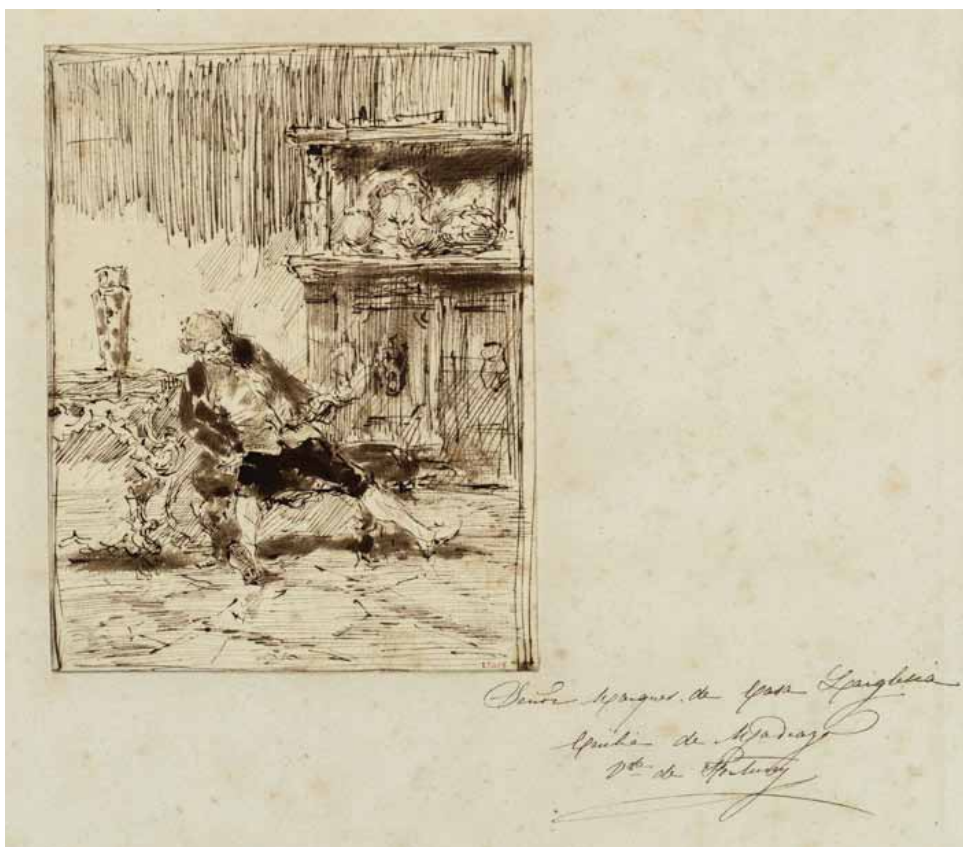
42. Junta de Museos de Barcelona, *Comissió d'Art Contemporani. Dictamen d'adquisició. Sessió del dia 7 de gener de 1921*. ANC 2327/220.

43. Junta de Museos de Barcelona, *Any 1928. Adquisicions*. ANC 2456/221.

44. See BARÓN, J., 'Luis de Errazu, coleccionista y mecenas', in *In Sapientia Libertas. Escritos en Homenaje al Profesor Alfonso E. Pérez Sánchez*, Madrid/Seville, 2007, pp. 717-729.

45. BARÓN, J., (ed.), *El legado Ramón de Errazu: Fortuny, Madrazo y Rico*, Madrid, Museo Nacional del Prado, 2005.

46. CLADELLAS, E., *Junta de Museos de Barcelona. Biblioteca de los Museos de Arte y Arqueología. Junta de Museos...*, op. cit., n. 43.



M. Fortuny. *A Collector*.

report he valued the purchase proposal very favourably and argued that, unlike the paintings and drawings, Fortuny's printed work was under-represented in the collections, though he warned that the purchase of the entire package could in fact lead to duplication of certain items already present in the library's collections. Cladellas also suggested a reduction of the price to be paid, a suggestion that was accepted and that meant that the prints were purchased for 3,000 pesetas.

In January 1928, Manuel Irureta Goyena, the son of Goyena the collector, also a friend of Fortuny, made a donation<sup>47</sup> of 7 letters illustrated with drawings (MNAC/GDG 8720-8727 D). Apart from their artistic and sentimental value, the letters, which are now part of the collection of the Cabinet of Drawings and Engravings, are also of great historical value as they document some important works by the artist whose location today is unknown to us.

One year later, Paul Prolongeau, in a letter dated in Paris on 22 June 1929, offered to sell<sup>48</sup> an ink drawing belonging to him to the Board of Museums. The work, with the title *A Collector* (MNAC/GDG 27419 D), which is currently part of the collection of the Cabinet of Drawings and Engravings, was purchased for the sum of 1,000 pesetas.

Although acquired in 1950, the story behind the long-term loan<sup>49</sup> of the Bosch i Catarineu collection goes back to 1934. In that year the firm of Unión Industrial Algodonera made a loan to the Palau Nacional de

47. Acta de la Junta de Museus, Sessió del 14 de gener de 1928. ANC I 715-T-713

48. Junta de Museus de Barcelona. 1929. *Ofertes*, ANC 2466/221.

49. Junta de Museus de Barcelona. 1934-1935. *Dipòsit de la Col·lecció Bosch i Catarineu*. ANC 2637/222



Montjuïc and to the Museu Arqueològic of the collection belonging to Ròmul Bosch i Catarineu (died 1936),<sup>50</sup> a textile manufacturer and collector of old paintings. The collection had been purchased from its owner for the sum of 4,000,000 pesetas, along with an album containing 150 drawings and engravings by Fortuny, and was offered as security for a loan from the Generalitat's Institute Against Forced Unemployment, in order to avoid the firm's closure. In 1944 Julio Muñoz Ramonet bought the firm and the collection of old paintings became his property. In 1950 the Board of Museums purchased a selection from the collection of pictures from Julio Muñoz and furthermore gave him a sum of money as compensation for the items lost, amongst which were the Bosch i Catarineu Fortuny Album<sup>51</sup>, which had disappeared during the Spanish Civil War.

In August 1939 the secretary of the Board of Museums, in a written statement<sup>52</sup> to the Barcelona Provincial Head of Propaganda, reported the disappearance of a series of drawings by Tomàs Padró, a total of nine, and a collection of drawings by Fortuny that were part of a leather-bound album. The works had been removed at the end of the previous year by the art critic and patron Joan Merli (1901-1995), who held the post of secretary of the Municipal Board of Exhibitions of Barcelona. In March 1941 the previous report was enlarged with more details and it was emphasised that the works' disappearance coincided with their provisional consignment to Merli, who was to have part of the material selected to illustrate the monographs the Board was preparing on the two artists. The report ended with the reply from the Chief of Police, who, in a written statement<sup>53</sup> dated 7 May 1941, reported that all the steps taken to locate the drawings had been unsuccessful. Although not all the works were retrieved, a total of 65 drawings and 15 engravings from the album were recovered<sup>54</sup> during 1951, 1952 and 1953. According to information provided by Mariano Fortuny y Madrazo in a letter<sup>55</sup> to Joaquim Folch i Torres dated 11 July 1933, Bosch's drawings had been the property of Fortuny's brother-in-law, the painter Ricardo de Madrazo (1851-1917).

There are also literary references in the 1930s to the rooms set aside for Catalan drawing in the Museu d'Art de Catalunya, one of which was devoted to Fortuny. In the appraisal written by Vayreda and published<sup>56</sup> in the *Butlletí dels Museus d'Art de Barcelona*, the author expresses his disdain for the selection made and writes it off as a minor representation of little quality. In fact, I think this negative aesthetic judgement should be understood in the context in which it was passed. To Vayreda, Fortuny was not part of the Catalan canon, because as he saw it he was first and foremost a foreign artist and his Catalan status was no more than a chance event.

In 1949, Mariano Fortuny y Madrazo (1871-1949) died in Venice and two years later part of his legacy<sup>57</sup> entered the Museum. In keeping with his son's wishes and thanks to the intervention by his widow, Henriette

50. For a brief biographical sketch of this figure see FOLCH I TORRES, J., 'Ròmul Bosch i Catarineu', in *Butlletí dels Museus d'Art de Barcelona*, Barcelona, 6/1936, 61, p. 187.

51. See 'El "Album Bosch-Catarineu"', in *Anales y Boletín de los Museos de Arte de Barcelona*, Barcelona, 1942, Arte Moderno, I, 2, pp. 35-46.

52. *Desaparición de obras. 1941*. ANC 2886/223.

53. *Op. cit.* n. 52.

54. In his letters dated in Barcelona on 12 and 20 July 1951, 11 January 1952 and 19 June 1953, Joan Ainaud de Lasarte, General Director of the Museums of Art of Barcelona, reports the discovery of various sets of drawings belonging to the Fortuny album. In fact, they would never have been located without the help of various members of the public who decided to get in touch with the Museu d'Art and hand over the drawings. The deliveries were made in sets of about 20 works, except for the one made on 11 January 1952, which consisted of just one drawing and one engraving. See *Relaciones de entregas. Recuperación de Parte de los Dibujos Pertenecientes al Desaparecido Album Bosch i Catarineu*. Documentació Bosch i Catarineu. Arxiu del Museu Nacional d'Art de Catalunya.

55. Junta de Museus de Barcelona. 1933. *Donatius*. ANC 2610/222.

56. VAYREDA, R., 'Estudi de conjunt dels diversos fons de dibuixos instal·lats al Museu d'Art de Catalunya i III', in *Butlletí dels Museus d'Art de Barcelona*, Barcelona, 3/1937, p. 76.

57. *Legado Fortuny. 1951*. ANC 3230/224



M. Fortuny. *View of Tetouan*.

Nigrin, the legacy was distributed between Barcelona, Madrid and the Museu d'Art i Història de Reus. In the case of the MNAC's Cabinet of Drawings and Engravings, the donation consisted of 248 drawings by his father. The subject matter of the works centred on two topics. One was the Spanish-Moroccan War, where the *View of Tetouan* (MNAC/GDG 4597 D) stands out, while the other group was made up of works connected with Fortuny's hobby of collecting: weapons, swords, helmets, vases and other objects that are characteristic of this acknowledged passion.

Amongst the causes for this surprising delay we might look at the curious ups and downs surrounding the works in Barcelona. As an anecdotal aspect of these difficulties is the fact that before being collected from the Directorate of Cultural Relations of the Ministry of Foreign Affairs, where they had been stored, the Museums of Art of Barcelona complied with the loan request for an exhibition organised by the Biblioteca Nacional and the dispatch of the works, which were about to leave Madrid for Barcelona, had to be suspended at short notice. Finally, once the exhibition closed in July 1951, the works were moved to Barcelona.

In 1966 the purchase<sup>59</sup> from Mariano de Madrazo y López de Calle of a collection made up of 1,241 drawings and 103 engravings was an unprecedented quantitative and qualitative step forward. This group of works had been inherited by Mariano de Madrazo and his brothers following the death in Venice in 1965 of Henriette Nigrin, the wife of Fortuny y Madrazo. This collection is characterised by its variety and stands out for the preparatory drawings for some of Fortuny's most emblematic works, *The Spanish Wedding*, *The Poets' Garden*, *The Choice of a Model*, *The Battle of Tetouan*. The album also contains all the state proofs for Fortuny's work as an etcher and various preparatory drawings for the engravings, done in pen or pencil. Joan Ainaud, who was Director of the Art Museums of Barcelona at the time, was responsible for writing the technical report<sup>60</sup> to assess the artistic value of the collection, which was offered for sale by the estate in 1965. After a certain amount of haggling between the family and the purchasers, the entire collection was valued at 1,190,000 pesetas.

Finally, in 1972, the Board of Museums purchased<sup>61</sup> the work *Head of a Friar* (MNAC/GDG 108412 D) from Valentina Cros Vallmitjana for

58. Amongst the documentation forming part of the file on the bequest, a lengthy exchange can be consulted between Joan Ainaud de Lasarte and various correspondents, in which we can follow the course of these incidents. See *op. cit.* n. 57.

59. *Oferta y adquisición de una colección de dibujos y acuarelas del pintor Mariano Fortuny a los Sres. Madrazo*. 1966. ANC 4057/226.

60. The report, dated 3 February 1966, is addressed by its author to the delegate for Barcelona City Council's cultural services. In it, Ainaud emphasises the importance of the collection in the following terms: 'Said collection is of a quality and an importance that are unique and irreplaceable for the study and understanding of the work of the famous artist, as it is made up of a total of more than one thousand original drawings, amongst them various watercolours, some preliminary drawings for the artist's most important works, the Spanish Wedding, the Choice of a Model, the Poets' Garden, etc.'. See *op. cit.* n. 59.

61. *Adquisición acuarela de Mariano Fortuny "Cabeza de fraile" a Dña M<sup>a</sup> Luisa Vallmitjana*. 1972. ANC 4412/227.



M. Fortuny. *Calabrian*, detail.

the sum of 80,000 pesetas. This was one of the two watercolours Fortuny dedicated to Venanci Vallmitjana which was still in the hands of the artist's heirs. A second one was turned down.



## The fortunes of the graphic work in exhibitions

The various exhibitions held after the artist's death helped enormously to make Fortuny's work known. In strict chronological order, the first show at which an important selection of some of his most emblematic paintings could be seen was the one held in Paris in 1878 on the occasion of the universal exhibition.<sup>62</sup> Predictably, the organisers opted to emphasise his facet as a painter, to the detriment of his work as a draughtsman, which got very little coverage in the media. However, in the last decades of the 19th century we see a real epidemic, with the spread of monographs paying tribute to the figure of the painter and, some years later, the exhibitions in the 1920s and 1930s organised by the Galeries Laietanes and the Pinacoteca. One particularly noteworthy event to be remembered was the special exhibition of Catalan painting<sup>63</sup> held in January 1927 at the Galeries Laietanes to mark the centenary of the birth of Martí Alsina. All together, the public was able to contemplate a collection of more than 36 works by Fortuny, with a large number of drawings and etchings.<sup>64</sup>

Some years earlier, in 1924, the same gallery had organised an exhibition<sup>65</sup> consisting of a selection of drawings which, according to accounts at the time, had belonged to foreign collections. A little later, in 1933, the Galeries Valenciano<sup>66</sup> brought together a numerous set of works by Fortuny, more than 45 including drawings and watercolours, from the collection belonging to the Italian painter Attilio Simonetti, a friend of Fortuny. That same year the Sala Parés exhibited<sup>67</sup> and put on sale part of the collection of paintings belonging to Ròmul Bosch i Catarineu. Amongst the works offered were a selection of 26 compositions by Fortuny, nine of which were drawings, one of them related to the painting of *The Spanish Wedding*. In 1935, the Renart gallery organised a show<sup>68</sup> gathering work by the painter, especially pen and ink drawings, most of which belonged to private collections and a smaller number to the collection of the Reial Acadèmia Catalana de Belles Arts de Sant Jordi. Amongst the collectors represented we find the names of Martí Estany, Joaquim Renart (1876-1961), Proubasta and Casas Carbó.

Without detracting from the efforts of other private galleries, especially those of the Sala Parés,<sup>69</sup> or the initiative by the Sala Nonell in 1986,<sup>70</sup> I must mention the work carried out by the Artur Ramon gallery, which was behind several exhibitions centring on Fortuny's work on paper. Without intending to be exhaustive, I would mention the one in 1987,<sup>71</sup> devoted to Fortuny's work as an engraver, the one in 2001,<sup>72</sup> where the Barcelona public was able to contemplate a selection of drawings, and the most recent one, in 2009,<sup>73</sup> in which the graphic work featured prominently. We must also remember the initiative by the Palau Antiguitats gallery, which in 2007<sup>74</sup> exhibited a selection of prints and state proofs of illustrations

62. *Exposition Universelle de 1878. Espagne. Section des Beaux-Arts. Catalogue spécial*, Paris, 1878.
63. *Exposició extraordinària de pintura catalana de mestres del segle XIX. Centenari del natalici de Martí Alsina*, Barcelona, Galeries Laietanes, 1-14/1/1927.
64. *Op. cit.*, n. 63, cat. nos 51-86. The exhibition brought together a total of 52 works by Ramon Martí i Alsina.
65. *Exposició Fortuny*, Barcelona, Galeries Laietanes, 20/5/1924. Six works by Fortuny were exhibited. Of these, two were watercolours and one was a drawing.
66. *Exposició d'aquarel·les i dibuixos de Marian Fortuny (1838-1874). Procedents de la col·lecció Simonetti*, Barcelona, Galeries Valenciano, 4-25/2/1933.
67. *Establiments Maragall, S.A. Expos a Ven La Pintura Catalana de la Col·lecció Romul Bosch*, Barcelona, Sala Parés, 3-16/6/1933, cat. Nos 1-26.
68. *Algunes obres de Marian Fortuny. Pintures. Dibuixos. Apunts*, Barcelona, Casa Renart, 7-20/12/1935.
69. As an example of this I would mention the exhibition organised in 1972, which brought together a series of watercolours and drawings belonging to the former Esteve i Nadal collection. Most of them were of landscapes. *18 aquarel·les y dibujos. Mariano Fortuny 1838-1874*, Barcelona, Sala Parés, 12/1972.
70. On this subject, see *Un album familiar inédito de Mariano Fortuny*, Barcelona, Sala Nonell, 11/1986.
71. *Estampes de Fortuny*, Barcelona, Sala d'Art Artur Ramon, 1987.
72. *Fortuny, mestre del dibuix*, Barcelona, Artur Ramon Col·leccionisme, 20/9-3/11/2001.
73. *Fortuny. El procés creatiu*, Barcelona, Artur Ramon Art, 7/5-13/6/2009.
74. *Fortuny. Gravats*, Barcelona, Palau Antiguitats, 3/12/2007-12/2/2008.



Galleries Laietanes. *Fortuny Exhibition*.  
Barcelona, 1924.

by Marià Fortuny and his son Mariano Fortuny. The exhibition catalogue published a study by the specialist Rosa Vives, in which she once again showed her knowledge of the work of engraving and, particularly, of the engravings of the two Fortunys.

If we centre on exhibitions of a public nature, there's no denying that these were very slow in appearing and that, at first, the way these events were oriented had a strong ideological bias. In fact, in Catalonia, except for the exhibitions of 1891<sup>75</sup> and the one in 1910,<sup>76</sup> we have to wait until the summer of 1939, the year in which the Francoist authorities in Reus, with the pretext of celebrating the centenary of the artist's birth, organised an exhibition<sup>77</sup> of a propagandistic nature with blatantly proselytising connotations. Nevertheless, the exhibition was a chance to see a large number of some of his best-known works, including a selection of more than 30 drawings and watercolours, amongst which were *The Odalisque* and *Il Contino*. The most outstanding aspect was undoubtedly the chance to see a gathering of such significant works as, for example, *The Spanish Wedding*, *The Print Collector* and even, as a real *tour de force*, *The Battle of Tetouan*. The exhibition was complemented with a selection of work by a numerous group of local artists, of which the most prominent names were Soberano, Llobera, Tapiró and Galofre. It's interesting that one of the exhibitors, with five works on loan, was Junyer of Barcelona, a name we can only associate with one of the two Junyent brothers, Carles and Sebastià, who in 1921 had sold various works by Fortuny to the Museums of Art of Barcelona. Nevertheless, at that time one member of the family still owned work by the painter. Amongst the private owners of works we also find the names of collectors in Reus, such

75. *Op. cit.*, n. 34.

76. *Exposición de retratos y dibujos, antiguos y modernos*, Barcelona, 1910. Curiously, in this exhibition, of the four works by Fortuny selected, two were drawings: *Saint Paul Preaching Outside the Areopagus* (Sala XX, cat. no. 8, p. 128) and *Entry of the Count of Urgell to Balaguer* (Sala XX, cat. no. 7, p. 128).

77. *Centenario de Fortuny*, Reus, 1939.



Cover of the catalogue for the *Exposició extraordinària de pintura catalana de mestres del segle XIX*, Barcelona, 1927 / Cover of the catalogue for the *Exposición de importantes obras de pintores del siglo XIX*, Barcelona, 1936.

as Pau Font de Rubinat (1860-1948) and Eduard Martorell, two names we come across again in the major exhibition of 1940.

In this context of exaltation of Franco, one year later the Palau de la Virreina was the setting chosen for holding the first large exhibition,<sup>78</sup> which on this occasion did have an ample representation of graphic work. Published by the Servicio de Defensa del Patrimonio Artístico Nacional (National Artistic Heritage Defence Service) for the Levante zone, the catalogue lists the large number of private individuals who loaned work for the exhibition. Most of the exhibitors were Catalan and the most prominent were the Rogent family, Felip Proubasta (1866-1939),<sup>79</sup> Graells, the Santacana family, Lluís Plandiura (1882-1956), Joaquim Renart (1879-1961) and the Moragas family. Collectors from Reus were also noticeably present, amongst them prominent names like the politician and bibliophile Pau Font de Rubinat, Eduard Martorell and the politician and financier Gaietà Vilella i Puig (1898-1966). One of the things that made the exhibition unique, though, was the fact that the public had the chance to see a very important series of drawings gathered together for the first time, many of which came from the department of drawings and engravings of the library of the Board of Museums. The total number of works exhibited exceeded 680 and, apart from a small sample from the Museo del Prado, most of them came from Catalan public collections, basically the Museu d'Art de Catalunya, the Museu de Reus and the Reial Acadèmia Catalana de Belles Arts de Sant Jordi.

Although it was a collective exhibition,<sup>80</sup> it's worth taking a quick look at the exhibition of watercolours and washes organised by the Sociedad

78. Servicio de Defensa..., *op. cit.*, n. 32.

79. In all likelihood, the identity of this member of the Proubasta family refers to the doctor Felip Proubasta i Masferrer, the author of various treatises on hygiene, who between 1916 and 1918 held the post of President of the Academy of Medical Sciences. Though there are no documentary data about the content of the collection, we must bear in mind that the Proubasta family owned a large number of drawings by the painter Francesc Gimeno.

80. Sociedad Española de Amigos del Arte, *Exposición de Acuarelas y Aguadas Españolas*, Madrid, 1946.





Preparations for the *Fortuny Exhibition*, Barcelona, Palau de la Virreina, 1940. MNAC Iconographic Archive Collection

Española, which defended the Spanish tradition in the use of this technique. It was understandable, therefore, that Fortuny's work should have been significantly represented there, in keeping with his fame as a specialist of repute. The painter was represented through nine works,<sup>81</sup> all of them from private collections, except for the watercolour *Il Contino*, the property of the Museu d'Art de Catalunya.

Coinciding with the celebration of the festivities of La Mercè in 1951, the Palau de la Virreina inaugurated an exhibition<sup>82</sup> showing a selection of works forming part of the Fortuny y Madrazo bequest and the Apel·les Mestres bequest, both of which were accessioned that same year. With the same object, some months before that, the Spanish Biblioteca Nacional had opened the doors of the Fortuny exhibition.<sup>83</sup> Curated by Elena Pérez, the exhibition was enriched with the loan of works donated to other museums and forming part of the same bequest.

Undoubtedly one of the most important events in the historical process of making Fortuny's graphic work known to the public took place in April 1968.<sup>84</sup> That year, in one of the rooms of the Hospital de la Santa Creu, a group of 435 drawings and an album of 79 engravings were gathered in an exhibition devoted to Cecília de Madrazo. The exhibition travelled to Reus and in the galleries of the Centre de Lectura de Reus<sup>85</sup> a selection of drawings and engravings belonging to the Museu d'Art de Barcelona could be seen.

It's a curious fact that a few years before that, at the exhibition<sup>86</sup> held at the Musée Paul-Dupuy in Toulouse, consisting entirely of works belonging to the Cabinet of Drawings and Engravings of the Museu d'Art de Catalunya, Fortuny's work should have been so poorly represented, with just four drawings by him on show. The exhibition made a tour of the history of Catalan drawing, establishing a time-scale that went from Viladomat (1709 to 1874, the date of Fortuny's death, so the limited presence of the latter's work is surprising, especially bearing in mind that the two painter's names formed part of the title of the exhibition.

81. *Op. cit.*, n. 80, cat. nos 27-35, pp. 24-27.

82. Ayuntamiento de Barcelona, *Exposición de ingresos recientes en los Museos de Arte. Catálogo*, Barcelona, Palacio de la Virreina, 9-10/1951, cat. nos 109-133, pp. 15-17.

83. *Exposición Fortuny: grabados y dibujos de Mariano Fortuny Marsal y Mariano Fortuny Madrazo legados a la Biblioteca Nacional*, Madrid, Biblioteca Nacional, 1951.

84. *Exposición homenaje a Fortuny*, Barcelona, Antic Hospital de la Santa Creu, 27/3/1968. See Garrut Romà, JM<sup>a</sup>, 'Exposición de dibujos de Mariano Fortuny (antiguo hospital de la Santa Cruz)', in *Miscelánea Barcinonensia*, Barcelona, 7/1968, 19, pp. 149-150.

85. *Exposición homenaje a...*, *op. cit.*, n. 84. Reus, Centre de Lectura de Reus, 27-30/6/1968.

86. *Le dessin à Barcelone: de Viladomat à Fortuny, 1700-1874*, Toulouse, Musée Paul Dupuy, 1960.



M. Fortuny, *Charles of Anjou on the Beach of Naples*, Madrid, Museo Nacional del Prado (Former Rogent collection). MNAC Iconographic Archive Collection

The year 1974, the first centenary of the painter's death, marked a turning point and a breakthrough in the understanding of his work. On the occasion of the commemoration, the public institutions organised a large major travelling exhibition (Barcelona/Madrid/Reus), curated by Joan Ainaud de Lasarte, which opened its doors in November in the rooms of the former Museu d'Art Modern de Barcelona. With close to 2,000 works, the exhibition brought together a selection from the collections of various public museums, amongst them the Museo del Prado, Musée du Louvre, Musée Goya in Castres and the Reial Acadèmia de Belles Arts de Sant Jordi. However, the largest contribution came from the collections of the Cabinet of Drawings and Engravings of the Museu d'Art Modern. Among the many virtues of this exhibition, I must mention the laudable work carried out by the staff of the Museu d'Art Modern, who were responsible for writing up and revising all the technical details of the works on show. This rigorous, methodical field work provides a very valuable tool and instrumental resource for adding to our knowledge of the artist's production. The task of cataloguing the works and the connections between the preliminary drawings and Fortuny's paintings was also especially meritorious.

That same year, the Musée Goya in Castres took part in the events to commemorate the centenary of the painter's death with an exhibition<sup>88</sup> providing context. As well as exhibiting work by Fortuny, who was represented with a group of 117 pieces and a prominent presence of graphic work, it also complemented the discourse of the exhibition with production by other artists, Meissonier, Clairin, Regnault, Vernet, some of whom were friends of the painter. As for the selection of work by Fortuny, as well as the museum's own collection, visitors could see material from other museums, such as the Museu d'Art Modern de Barcelona, Musée du Louvre,

87. AINAUD DE LASARTE, J., (ed.), *Primer Centenario de la Muerte de Fortuny*, Barcelona, 1974 [exhibition catalogue].

88. *Mariano Fortuny et ses amis français*, Castres, Musée Goya, 22/6-1/9/1974.



M. Fortuny. *Portrait of Tapiró* (whereabouts unknown).  
MNAC Iconographic Archive Collection

Museo del Prado, Musée d'Orléans and private collections. Some years earlier, in 1969, the Walters Art Gallery in Baltimore had organised an exhibition<sup>89</sup> of a similar nature. Although it was a smaller show in terms of the number of works selected, *Fortuny and his Circle* helped to highlight the interest Fortuny's work aroused amongst American collectors. In particular, these bonds were personified in the figure of W. H. Stewart, one of the most active protagonists in the introduction of Fortuny's work to the American market. The exhibition consisted of a set of five oils and seven watercolours by the great artist, a group complemented with works by Rico, Zamacois, Madrazo and other closely related painters. As regards the work on paper, the public was able to admire some of the most famous works in watercolour kept in American collections. Obviously, then, three of his most important watercolours, kept at the Walters Art Gallery, were there, *A Rogue*, *The Pitcher* and *Mendicant Friar*. In the international context I must also mention the exhibition<sup>90</sup> of Spanish drawing in London in 1976, which included a selection of Fortuny's production belonging to the British Museum.

On a smaller scale and in the commemorative context of the year 1974, the Museu Municipal de Reus marked the date with an exhibition<sup>91</sup> made up of 110 works, most of them from its own collections, and a sample of more than 80 drawings.

One year later, in 1975, the Sala Parés organised an exhibition<sup>92</sup> with the collections of the Reial Acadèmia de Belles Arts de Sant Jordi. Apart from the student exercises and the copies of pictures by old masters, his

89. *Fortuny and his circle*, Baltimore, The Walters Art Gallery, 30/3-15/5/1970.

90. *Spanish Drawings (Prints and drawings gallery)*, London, The British Museum, 13/2-28/3/1976.

91. *Primer Centenario de la Muerte de Fortuny. Apéndice al Catálogo de la Exposición Antológica*, Reus, Museo Municipal, 15/12/1974-8/1/1975.

92. *La Colección Fortuny de la Real Academia de Bellas Artes de San Jorge*, Barcelona, Sala Parés, 1975.



work in drawing was magnificently represented with 17 nude studies from life done in Rome between 1859 and 1861. Although these are early productions, intended basically for training purposes, there is no denying the extraordinary quality and the excellent technique of these compositions.

At the end of the 1980s, more precisely in 1989, there was a major exhibition curated by Carlos González and Montse Martí, which was held in the gallery of the Fundació Caixa de Pensions. With a selection of 153 works, there were more than 70 drawings and prints. Especially remarkable was the inclusion of a considerable representation of the artist's etchings belonging to the collection of the Cabinet of Drawings and Engravings of the Museu d'Art Modern. The two specialists, who managed to get international loans from European museums, are to be credited for their ambitious outlook and, especially, because for the first time the public was able to admire works by Fortuny kept in American public collections. As regards the work on paper, I would like to mention the watercolour *The Café of the Swallows* (1868), the property of the Walters Art Gallery, as one of the most outstanding contributions. The exhibition marked the culmination of the research work which had borne fruit that same year in the two researchers' co-authored monograph<sup>94</sup> on the painter. One of the chief virtues of this publication, presented in two volumes, was that for the first time ever it listed the whole of the artist's production. In view of the exhaustive approach, researchers and specialists had access to a very useful repertory, a key work of reference of enormous documentary interest.

The 1990s brought a quantitative, but above all qualitative leap in the number of undertakings aimed at publicising the painter's work. One of the most ambitious projects took place in 1994, when the Biblioteca Nacional organised an exhibition<sup>95</sup> with works from its collections by Fortuny and his son Mariano Fortuny y Madrazo. Curated by Rosa Vives, a leading specialist in Fortuny's engraving work, and María Luisa Cuenca, curator of the library's department of drawings and prints, its great merit was that it shed light on a little-known collection. Similarly, the catalogue that was published helped to promote the study of Fortuny and, amongst other things, revealed the creative force of the elder Fortuny as a first-rate engraver. On the subject of engraving, I should mention the noteworthy intellectual contributions by Vives, author of a monograph<sup>96</sup> published in Reus in 1991, in which, as well as providing a *catalogue raisonnée* of Fortuny's engraving work, he looked rigorously and in depth at his work in this field of creation. Five years later the Fundación Rodríguez Acosta presented the drawings from the bequest of Manuel Gómez-Moreno González (1834-1918)<sup>97</sup> at an exhibition held in Granada. The exhibition's accompanying publication<sup>98</sup> included a catalogue of all of Fortuny's drawings in the bequest belonging to this Granada-born painter, who was a friend of Fortuny.

93. GONZÁLEZ, C.; MARTÍ, M., *op. cit.*, n. 11.

94. GONZÁLEZ, C.; MARTÍ, M., *op. cit.*, n. 9. From the long list of contributions made by the two authors, I would, for its symbolic dimension, mention the exhibition on Fortuny's activity in Granada. *Fortuny en Granada. Familiares, amigos y seguidores*, Granada, 1999.

95. CUENCA, M<sup>a</sup> L.; VIVES, R., *Mariano Fortuny Marsal.*, *op. cit.*, n. 2.

96. VIVES, R., *op. cit.*, n. 8.

97. On the painter's artistic and, especially, scholarly activity, one very useful reference is the doctoral thesis by MOYA MORALES, J., *Manuel Gómez-Moreno González. Obra dispersa e inédita*, Granada, 2004.

98. PÉREZ SÁNCHEZ, A.E., *Dibujos y grabados del legado Gómez-Moreno*, Granada, 1996, cat. nos 15-16, pp. 148-158.



Rooms of the *Fortuny Exhibition*, 2003.

In the context of this defence of an artistic figure of such importance, I must mention the contribution by the Museu Salvador Vilaseca in Reus, which in 1997 undertook the organisation of an exhibition<sup>99</sup> structured around its collections of works on paper. Curated by Jordi À. Carbonell, this show, which fulfilled the object of publicising the rich heritage kept in Reus, gathered a total of 118 drawings and engravings. From a scientific point of view, the exhibition marked the start of a research project on Fortuny's first trip to Morocco, which culminated two years later, under Carbonell's direction, with the publication of a monograph<sup>100</sup> on the subject, in which study of the drawings of the Spanish-Moroccan war played an essential role. This laudable work of research was complemented by two new landmarks. The first of these, in 2001, was a show<sup>101</sup> of an eminently

99. CARBONELL, J.A. (ed.), *Marià Fortuny: dibuixos i gravats al Museu Salvador Vilaseca*, Reus, 1997.

100. CARBONELL, J.A., *Marià Fortuny i la descoberta d'Àfrica: els dibuixos de la guerra hispanomarroquina 1859-1860*, Barcelona, 1999.

101. CARBONELL, J.A., (ed.), *Visions del Al-Maghrib. Pintors catalans vuitcentistes*, Barcelona, 2001.



M. Fortuny. Study for the picture *The Beach of Portici*.

informative nature which travelled to different towns and cities in Morocco and had Catalan Orientalism as the central theme of its discourse. In this respect, Fortuny's work was accompanied by that of other artists who, like him, also cultivated Orientalist subject matter. And in 2005 research into the subject under study culminated in a new publication,<sup>102</sup> in this case a book focusing on the subject of Orientalism.

In terms of exhibitions, the relationship between Fortuny's work and the former Spanish colonies in Morocco have a precedent in 1952, the year of an exhibition<sup>103</sup> held in Tetouan and Tangier which consisted of a selection of drawings and engravings that belonged to the collections of the Museu d'Art de Catalunya. This exhibition, which also gave the public the chance to see a selection of works by Josep Tapiró (1836-1913), gathered a group of 100 works, almost all of them belonging to the bequest of Fortuny y Madrazo that entered the Barcelona museum in 1951. The press reports of the time give a rough idea of the impact an event of this nature had on cultural life in Tetouan. Thanks to the photographs published in the newspapers, we know that the public was able to see such emblematic works as *View of Tetouan* and *Our House in Tetouan* (MNAC/GDG 46218 D).

The Museo Nacional del Prado also joined in this series of activities and in 1988 organised an exhibition<sup>104</sup> in which for a few months visitors could see a selection from the Fortuny collection consisting of paintings, five watercolours, 28 drawings and a group of engravings. This exhibition had a precedent in 1935,<sup>105</sup> when the Museo de Arte Moderno in Madrid limited the content of the exhibition to works on paper. The same collections, with new acquisitions added after 1935, were exhibited again in 1970.<sup>106</sup>

102. CARBONELL, J.A., *Orientalisme. L'Al-Maghrib i els pintors del segle XIX*, Reus, 2005.

103. *Exposición de grabados, acuarelas y dibujos (1860) de Mariano Fortuny*, Tetouan, 6/1952; Tangier, 7/1952. I have found very interesting documentary accounts of the preparations for the exhibition in the collections of the National Archives of Catalonia. *Exposición Mariano Fortuny celebrada en Tetuán. 1951-1952*. ANC 3283/224.

104. *Fortuny. Pinturas, dibujos y grabados*, Madrid, Museo del Prado, 16/6-6/9/1998.

105. *Exposición de grabados, dibujos y acuarelas de Fortuny*, Madrid, Museo Nacional de Arte Moderno, 1935.

106. *Dibujo y grabado de Fortuny*, Toledo, Palacio de Buenavista, 4-6/1970.



To end this brief round-up of some of the exhibitions that have done most to make the work of this great master known I must mention the *Fortuny* exhibition in 2003.<sup>107</sup> Curated by Mercè Doñate, Cristina Mendoza and Francesc M. Quílez, the exhibition put on by the MNAC became a great cultural event that made a big splash in the media and was very warmly received by the public and the critics. The standard of the international loans and a very careful selection of pieces in keeping with a strict criterion of quality, amongst other aspects, helped to promote Fortuny's reputation as an artist of enormous value on a par with the great European masters of the 19th century. Although the work on paper selected –watercolours, drawings and engravings of a high quality– was undoubtedly an important feature, it served as a complement to the pictorial work. I must also emphasise the role of the exhibition catalogue as a publication that opened up new perspectives in methodology and made important documentary and bibliographic contributions. But we must not forget that the *catalogue raisonnée* model also allowed closer study of some of the painter's most emblematic compositions. Following the discovery in an American collection of the painting *The Beach of Portici*, at a late stage in the exhibition, the curators decided to organise a far less ambitious exhibition, once this major show closed, centring on this unfinished work by the painter and accompanied by a selection of some 30 preliminary drawings for the picture belonging the collection of the Cabinet of Drawings and Engravings of the MNAC.

Finally, two last events remain to be mentioned. In 2008, the Musée Goya in Castres, organised an exhibition<sup>108</sup> with all the collections of Fortuny's graphic works: watercolours, drawings and prints. Curated by Jean-Louis Augé, head keeper of the museum in Castres, the exhibition grouping was accompanied by a *catalogue raisonnée* of the 89 works on show.

In addition, as of January 2012, the MNAC is exhibiting a series of about 50 prints from the GDG's Fortuny collection. With the presence of different state proofs of his most emblematic works, this collection, which will be open for a period of one year, offers a glimpse of the artist's working method and lets us appreciate his virtuoso technique, whose high degree of excellence makes him an authoritative engraver and a point of reference in the history of Spanish engraving.

107. DOÑATE, M., et al., *Fortuny...*, *op. cit.*, n. 3.

108. AUGÉ, J.-L., (ed.), *Fortuny. Oeuvres graphiques dans les collections du Musée Goya*, Castres, Musée Goya, 29 June to 26 October 2008.

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