

SPANISH MODERNISM IN NINETEENTH-CENTURY FRANCE:

THE ART OF LUIS JIMÉNEZ ARANDA

By

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ABSTRACT

This essay is an examination of the art of a Sevillian painter named Luis Jiménez Aranda (1845-1928) and his unique position as a young Spanish artist in late nineteenth-century Paris. Through his paintings and sketches, Jiménez Aranda surveyed the contemporary world with a modern flair predating both Ignacio Zuloaga y Zabaleta (1870-1945), and Joaquín Sorolla y Bastida (1863-1923), two painters considered to be the principle representatives of modern Spanish painting at the end of the nineteenth century. Along with many other young painters at this time, Zuloaga and Sorolla studied abroad in France and Italy but like most Spanish artists, they eventually returned to their native country to live and work. Their time abroad seemed to bring them back to their Spanish painting roots, while for Jiménez Aranda, his time in Rome (and Paris especially) encouraged the artist's penchant for foreign subjects and styles. Yet, even in his lifetime, the artist failed to elicit the amount of interest given to his brother José and other Spanish contemporaries.

By focusing on the works executed while Jiménez Aranda lived in France, and primarily in Paris, we can construct a more complete synthesis of how the artist affected ideas of Spanish modern painting in nineteenth-century France and Spain in the decades prior to the work of artists such as Sorolla, thus providing the foundation from which their art could grow. By eschewing the traditional approach to painting that so many of his Spanish contemporaries followed, Jiménez Aranda sought to engage modernity. By blending Spanish and French painting styles, the artist showed that his work as a Sevillian artist in Paris was significantly advanced in comparison to other Spanish painters at this time. Specifically, the painting entitled *Lady at the Paris Exposition* (1889) exemplifies his modernity of style through a complex visual celebration of the Spanish artist's painting career in Paris.

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INTRODUCTION

Paris in the nineteenth century has long been known as the central stage for the fine arts. Growing amidst a shifting social environment, the French capital provided a dynamic atmosphere for its citizens. Radical municipal changes were brought to Paris in the form of Baron Georges Eugène Haussmann's transformative urban developments – reconstructing the capital's narrow, medieval streets into wide, expansive boulevards and moving the working class neighborhoods and factories to the outskirts of town known as the *banlieues*. The radical urban renewal was designed to meet the needs of the newly prosperous bourgeois society living in the city. This modern, cosmopolitan Paris seduced countless authors, poets and artists alike – many finding inspiration in its cafés, museums and promenades, while others gathered inspiration in encounters with the bleak existence of the displaced, working classes.¹

While as a city Paris was undergoing these rapid transformations, artists, both native and foreign, were changing as well – representing the French capital in a new, contemporary manner. For visiting artists, particularly from Spain, Paris was an “endless adventure and feast for the eyes” – its boulevards, its festivals, its people.² Paris was truly a symbol of cultural modernity. In terms of the visual arts, Spain, on the other hand, was mired in a kind of academic stagnation. At the heart of Spain's artistic tradition was the San Fernando Academy in Madrid, which strictly enforced a conservative, classical painting style that looked to the past for inspiration. Along with

¹ *Prelude to Spanish Modernism: Fortuny to Picasso* (Albuquerque: The Albuquerque Museum, 2005), 10.

² Christopher Prendergast, *Paris and the Nineteenth Century* (Cambridge: Blackwell Publishers, 1992), 31.

control of the academic system, the Academy also managed the modes of exhibition and academic rewards, resulting in a continued execution of Spanish works that appeared old-fashioned and conventional in comparison with the contemporary art coming from France. A number of young artists rebelled against this conservative artistic establishment in Spain and decided to settle in Paris during the latter part of the nineteenth century.

This essay is an examination of the art of a Sevillian painter named Luis Jiménez Aranda (1845-1928) and his unique position as a young Spanish artist in late nineteenth-century Paris. Through his paintings and sketches, Jiménez Aranda surveyed the contemporary world with a modern flair predating both Ignacio Zuloaga y Zabaleta (1870-1945), and Joaquín Sorolla y Bastida (1863-1923), two painters considered to be the principle representatives of modern Spanish painting at the end of the nineteenth century.³ Along with many other young painters at this time, Zuloaga and Sorolla studied abroad in France and Italy but like most Spanish artists, they eventually returned to their native country to live and work.⁴ Their time abroad seemed to bring them back to their Spanish painting roots, while for Jiménez Aranda, his time in Rome (and Paris especially) encouraged the artist's penchant for foreign subjects and styles. Yet, even in his lifetime, the artist failed to elicit the amount of interest given to his brother José and other Spanish contemporaries.

³ As seen in the article "The Three Main Representatives of Modern Spanish Art" by M.M. Nelken, in *Prelude to Spanish Modernism*, 3. These artists will be further referred to as Zuloaga and Sorolla.

⁴ Sorolla split his time more evenly between Paris and Madrid, while Zuloaga spent more of his time in Spain.

By focusing on the works executed while Jiménez Aranda lived in France, and primarily in Paris, we can construct a more complete synthesis of how the artist affected ideas of Spanish modern painting in nineteenth-century France and Spain in the decades prior to the work of artists such as Sorolla, thus providing the foundation from which their art could grow. By eschewing the traditional approach to painting that so many of his Spanish contemporaries followed, Jiménez Aranda sought to engage modernity. By blending Spanish and French painting styles, the artist showed that his work as a Sevillian artist in Paris was significantly advanced in comparison to other Spanish painters at this time. Specifically, the painting entitled *Lady at the Paris Exposition* (1889) [FIGURE 1] exemplifies his modernity of style through a complex visual celebration of the Spanish artist's painting career in Paris.

The painting depicts the Universal Exposition of 1889 and shows a single woman leaning upon the stone balustrade of the Palais du Trocadero. The painter places this figure against a panoramic view across the Seine to the festival grounds of the Paris Exposition commemorating the centennial of the French Revolution. The woman listlessly grasps a glove in her right hand, while balancing the tip of her umbrella upon the seat of a wrought iron chair to the right. She gazes dolefully at something outside of the picture frame, appearing detached from her festive surroundings.

The vista includes the newly completed Eiffel Tower, which had become a symbol of modernity for contemporary artists, along with the Galerie des Machines, the Palais des Beaux-Arts and the Champ de Mars. The foreground includes elements of contemporary Parisian life – a copy of the newspaper *Le Figaro*, a mug of beer, a book, a

closed umbrella. The painting visually documents the latest innovations from Paris embodied in the Exposition setting. On the surface, *Lady at the Paris Exposition* appears to be a simple genre scene depicting a day in the life of a bourgeois woman living in late nineteenth-century Paris. Yet as this study will show, when understood within its proper context, the painting represents the evolution of Jiménez Aranda's painting style, as well as commemorating his accomplishments as a Spanish painter with certain French attributes. As we will see, this particular painting celebrates the artistic success of the Sevillian painter in Paris (more specifically, in the Palais des Beaux-Arts located in the left background). Throughout the 1880s and 1890s especially, the work of Jiménez Aranda united characteristics of Spanish and French representational as the young Sevillian artist cultivated his painting style. During his first years spent in the French capital, Jiménez Aranda's painting seemed to adapt to the cosmopolitan taste of the Parisian art market. Throughout the ensuing years, the Spanish painter gradually developed a less meticulously finished style, which resulted in the execution of various *plein air* works from Pontoise, France in the early twentieth century. While Jiménez Aranda arrived in Paris in the late 1870s, Spanish artists and influences had long impacted French art circles—the French capital providing an ideal theater for cultural exposure and exchange.

FRANCE AND SPAIN: A CULTURAL EXCHANGE

Around mid-century, and decades before the arrival of Aranda in the French capital, the art critic Théophile Gautier began regularly commenting on the incursion of Spanish art in France, essentially recognizing that the Spanish artists elevated their style and subject matter through a very powerful naturalistic expression.⁵ While Gautier is primarily referring to the realism found in Murillo's beggars then hanging at the Galerie Espagnole, other critics recognized too the unexpected impact that past Spanish artists were having upon contemporary French painting. At the Salon of 1846, upon viewing the Spanish art at the Galerie Espagnole (1846-1849) in the Louvre, Charles Baudelaire noted, "the Spanish museum had the effect of increasing the volume of general ideas that you had to have about art."⁶ This comment was in response to seeing the works of Francisco de Zurbarán and Bartolomé Esteban Murillo where Baudelaire immediately recognized the influence of Spain upon the arts of his native country. He was undoubtedly impressed by the myriad of canvases characterized by truthful, lifelike portrayals and a general lack of idealization.⁷ French painters responded with just as much excitement to the paintings housed within the Galerie Espagnole: Jean-Francois Millet exclaimed it as a place where "there are things that are impossible to describe."⁸

⁵ In *La Presse*, as seen in James Kearns, *Théophile Gautier, Orator to the Artists: Art Journalism of the Second Republic*, (Great Britain: Modern Humanities Research Association and Maney Publishing, 2007), 130. Gautier states: "par le cachet puissant qu'il leur imprime, il les élève au style et leur donne des lettres de noblesse."

⁶ Gary Tinterow & Geneviève Lacambre, *Manet/Velázquez: The French Taste for Spanish Painting*, (New Haven: Yale University Press, 2003), 38.

⁷ Ilse Hempel Lipshutz, *Spanish Painting and the French Romantics*, (Cambridge: Harvard University Press, 1972), 190-211. Lipshutz provides a more in-depth discussion of the various French responses to the Galerie Espagnol.

⁸ Tinterow & Lacambre, 39.

Indeed, the paintings of French modern painter Édouard Manet during the 1860s are inseparable from the art of Diego Velázquez in the Louvre, and many are direct copies, such as Manet's portraits of the Infanta Margarita. Comparisons of paintings like Velázquez' *Menippus* (c. 1638) and Manet's painting entitled *The Absinthe Drinker* (1858-1859) most obviously show the French taste for Spanish Golden Age masters.⁹ I include this information to show an established pattern of French nineteenth-century painters looking to the Spanish past for artistic inspiration. This is important to note because Jiménez Aranda's 1889 painting *Hospital Room during the Visit of the Chief of Staff* [FIGURE 2], a stark depiction of a patient checkup in a French hospital room, marks a point where the French were no longer limited to the Spanish past for examples of artistic greatness, but rather saw an inspired future in the new, young generations of Spanish painters.

In order to understand Jiménez Aranda's position in nineteenth-century Paris, it is important to define his relationship to contemporary painters and artistic trends. While it is true that Jiménez Aranda was not directly involved with those who were considered to be the avant-garde painters during the 1860s and 1870s such as Manet, the artist invoked both modern ideas and techniques in the works he completed in France during the latter half of his painting career. Indeed, for any artist to depict the pleasures or dangers of city life in the 1860s was in itself a progressive stance in relation to academic dogma.¹⁰ For example, *Lady at the Paris Exposition* depicts modern Paris,

⁹ Ibid., 210-211.

¹⁰ Christine Lindey, *Keywords of Nineteenth-Century Art* (Bristol: Art Dictionaries Ltd., 2006), 215.

notably the World's Exposition of 1889, which exhibited the world's most current innovations in technology, agriculture, architecture, and fine arts. Despite the attractive setting created by Jiménez Aranda, the woman appears detached from the festival atmosphere which surrounds her, linking this painting with Realist ideas of modern alienation. Critics associated such terms as realism with Jiménez Aranda's other 1889 painting entitled *The Hospital Room During the Visit of the Chief of Staff* (mentioned above) where the artist depicts a routine yet brusque inspection of a sick patient.¹¹ The term realism is appropriate for the fact that the subject shows the uncertainty and plight of modern life. During Jiménez Aranda's time in Pontoise (circa 1900-1928), his paintings begin to reflect a more naturalistic approach. The term naturalism, as it is used here, refers to Jiménez Aranda's aforementioned *plein air* approach to painting, where he executed his works outdoors. Pictures such as *The Banks of the River Oise* (1900s) [FIGURE 3] and *The Ramparts* (1911) [FIGURE 4] exhibit a looser, more energetic brushwork that lacks the highly finished appearance found in the artist's earlier works. To understand how these terms describe the influences that helped shape Jiménez Aranda's painting style, we will first need to look at the prolific life of the Sevillian artist.

¹¹ Bernardino de Pantorba, *Historia y Crítica de las Exposiciones Nacionales de Bellas Artes Celebradas en España* (Madrid: Victor Prudera, 1980), 152. "Dícese que, al entrar el Jurado internacional, presidido por el francés Messionier, en el pabellón español, el autor de *La Retirada de Napoleón*, después de pasar su vista por los lienzos históricos y las tablitas de género que en nuestra sección se exponían, exclamó, señalando la obra de Luis Jiménez: *C'est la note vraie*. Cayó la opinión en terreno abonado, y el Jurado, reconociendo que era aquella de Luis, efectivamente, la nota verdadera, le votó el alto premio. El cuadro, que por aquellos años se discutió mucho, no está pintado con energía, pero tampoco es desdeñable, pictóricamente hablando; lo más valioso en él es la tendencia; la naturalidad con que ha sido dispuesto y realizado." All translations are the author's unless otherwise indicated.

THE LIFE OF LUIS JIMÉNEZ ARANDA

As a Spanish painter living in Paris during the latter half of the nineteenth century, Jiménez Aranda occupied a unique position as an artist-reporter in France. Very little has been published about the artist in English with the exception of exhibition catalogue entries and references in association with his older brother José Jiménez Aranda (1837-1903). Surprisingly, the published information in Spanish today (like that in English) is also limited to biographical snippets, and many times found in reference to his brother. Yet, as this examination will show, Jiménez Aranda enjoyed a very prolific painting career, executing works in a wide variety of subject matter that met with considerable critical success, including landscapes, a few religious scenes, portraits and numerous genre paintings with a modern style that was unexpected from a young Sevillian artist.

Born in Seville in 1845, Jiménez Aranda was a highly productive artist throughout his lifetime. At the young age of 15, Jiménez Aranda apprenticed under the master tutelage of Eduardo Cano de la Peña and Antonio Cabral y Bejarano at the Academy of Fine Arts in Seville.¹² In his time in Seville, Jiménez Aranda also worked closely with his brother José and with Sevillian contemporary Manuel Cabral Bejarano (1827-1891), son of Antonio, who painted various romantic scenes of Sevillian life with rich costuming and highly finished appearances such as the painting *En el Estudio del*

¹² Carlos González and Montse Martí, *Pintores Españoles en París (1850-1900)* (Madrid: Tusquets Editores, 1987), 138.

Pintor (In the Painter's Studio) (1879) [FIGURE 5] and *Dama (Lady)* (1879) [FIGURE 6].

During these early years, Jiménez Aranda executed a work entitled *Columbus Presenting the Discovery of the New World to the Catholic Monarchs*, one of the rare instances of historical painting in his oeuvre.¹³

In June of 1868, Jiménez Aranda moved to Rome with a monthly stipend of fifteen dollars under the auspices of a good Sevillian citizen.¹⁴ The artist lived for almost ten years with friends José Villegas Cordero and Peralta del Campo, two fellow Andalusian painters.¹⁵ Together the three artists attended classes at the Academia Chigi and visited the workshop of Eduardo Rosales, a Spanish romantic painter from Madrid.¹⁶ During this time, Rosales was practicing an Italian-influenced style of painting known as *ciocciara*, after a region in central Italy, which celebrated the regional peasant culture.¹⁷ The *ciocciara* style was visually represented by romantic scenes of rural life, exemplified in the lovely peasant woman in the painting entitled *Ciocciara* (1860s) [FIGURE 7]. This kind of romanticization of provincial life will reappear in Jiménez Aranda's later works from Pontoise, but can be seen as early as 1873, in the painting *Spanish Wine Shop* [FIGURE 8], also known as *Scene at a Lemonade Shop* or

¹³ José Fernández López, *La Pintura de Historia en Sevilla en el Siglo XIX* (Sevilla: Artes Gráficas Perdura, 1985), 100-101. "La pintura de historia en Luis, fue un episodio esporádico, fruto de su primera formación académica. Su única obra conocida, aunque sin localizar, Colón Proponiendo a los Reyes Católicos el Descubrimiento del Nuevo Mundo, fue mención honorífica en la Exposición Nacional de 1864."

¹⁴ According to Esteban Casado Alcalde in his article "José Jiménez Aranda y Su Estancia en Roma" on page 151 in Gerardo Pérez Calero, *José Jiménez Aranda (1837-1903)* (Seville: Centro Cultural El Monte, 2005). Luis moved to Rome under the protection of "un particular, el sevillano Bon, que la pensión con quince duros mensuales durante cuatro años, a cambio de cuatro cuadros que Luis le debía pintar."

¹⁵ *Prelude to Spanish Modernism*, 145.

¹⁶ González & Martí, *Pintores Españoles en Roma (1850-1900)* (Madrid: Tusquets Editores, 1987), 229.

¹⁷ *Ibid*, 187.

Buvette Espagnole, a Spanish shop of refreshments. Jiménez Aranda captures a ubiquitous sight in the artist's hometown of Seville, quite popular in Spain at this time. Thus while living and studying in Rome, the universal capital of the arts, Jiménez Aranda was still continuing to execute Spanish genre scenes. This choice of subject matter is interesting in the fact that later while living in Paris, the Sevillian artist will execute French genre scenes, sending them home to Spain in the form of drawings, journal illustrations and oil paintings. It seems that upon arrival in Paris, the painter's interest in Spanish elements quickly diminished. Rather, Jiménez Aranda's style shifted toward French ideas of modern painting.

Many of Jiménez Aranda's paintings were sold into private collections soon after their completion, which perhaps accounts for the lack of art historical interest in the artist. For instance, art critic Earl Shinn (under the pseudonym Edward Strahan) located paintings by Luis and his brother José within many illustrious private collections of America.¹⁸ Documentation reveals that José had more paintings in American collections than his brother Luis, by almost a four to one ratio at the end of the 1800s.¹⁹ A painting by Luis listed as *Cavalier* was located in the collection of Mr. W.B. Bements. In fact, the Sevillian artist is even misnamed in the records, identified as "Jean Aranda" the painter of *Scene in a Spanish Wine Shop* in the collection of Mr. Henry

¹⁸ Edward Strahan, *The Art Treasures of America Vol. I, II, III* (New York: Garland Publishing, Inc., 1977 Reprint). Earl Shinn (under the pseudonym Edward Strahan) comprised the original volumes between the years 1879-1882; it was originally published by G. Barrie in Philadelphia.

¹⁹ This makes sense as this author's research has revealed that the majority of Jiménez Aranda's works are in the possession of Spanish private collectors.

C. Gibson.²⁰ The work appears again in Volume III of Strahan's survey in the collection of Mr. A.J. Drexel. In this instance, the painting is simply listed as *Spanish Wine Shop* by the artist "Luis Jiminez" and is also accompanied by another one of his paintings entitled the *Spanish Bullfighters Struggling for a Kiss*.²¹ This confusion surrounding Jiménez Aranda's works (and the fact that the majority are in private collections) has most likely helped contribute to the lack of scholarship on the Spanish artist.

While living in Rome, Jiménez Aranda and his contemporaries also executed *casacas*-themed paintings. Literally translating into "dress coats," *casacas* paintings center upon upper class, refined figures (often female), placed within lavish interior settings—a type of aristocratic genre painting many times executed in the grand style of historical and religious painting. Villegas Cordero and Peralta del Campo both created richly detailed paintings set in the eighteenth century such as *Confabulación* executed by the latter.²² *La tienda del Sastre*, known as *The Tailor's Shop* [FIGURE 9] provides an example of one of Jiménez Aranda's *casacas*-themed paintings from his Roman period. The painting recalls the highly populated, horizontal composition of Manuel Cabral's *In the Painter's Studio* and explores various different postures through the modeling of the figures. We will later see stylistic remnants of this *casacas* tradition in *Lady in the Paris Exposition*. While she lacks the ornamental and lavish clothing associated with *casacas* paintings, her scale and placement within the elaborate exposition setting recall certain elements from Jiménez Aranda's academic work in Rome.

²⁰ Strahan, Vol. 1, 80.

²¹ Strahan, Vol. III, 18.

²² González & Martí, *Pintores Españoles en Roma (1850-1900)*, 155.

The Sevillian painter permanently moved to France in 1876 where he established an art studio in Paris at 6 Rue Boissonade, a street between the Boulevard Raspail and Boulevard du Montparnasse.²³ Around 1874, Jiménez Aranda had come into contact with the French art dealer Adolphe Goupil with whom he was commercially associated in the ensuing years in the French capital. From the recorded evidence, the paintings by the artist sold for more than his brother works, making it even more intriguing that Luis enjoys far less scholarly attention than José.²⁴ In 1877, Jiménez Aranda became an official citizen of France, completely integrating himself into the French artistic circles of Paris and exhibiting regularly at the Salons with such paintings as *The Drums* (1877), *The Ladies* (1880) [FIGURE 10], and *Washerwomen on the Banks of the River* (1892) [FIGURE 11].²⁵ During this time the artist also continued to show his paintings at the Spanish National Exhibitions held in Madrid, winning the first class medal in 1892 for *Hospital Room*.²⁶

In 1878, Jiménez Aranda exhibited a painting entitled *Un Patio en Sevilla: Escena de Familia* [FIGURE 12] (one of the artist's last Spanish genre scenes) at the Paris Salon, receiving glowing reviews. The art critic Eugène Véron claimed that the painting, "initiates the spectator in the picturesque customs of the country and its hot climate. [Luis] Jiménez is one of the most brilliant colorists of this lively and vibrant school, that

²³ Calero, *José Jiménez Aranda (1837-1903)*, 65. His brother José would later live and work at the same location during the 1880s.

²⁴ *Prelude to Spanish Modernism*, 308-309. Roglán examines the nineteenth century Spanish painters represented by Goupil, providing records of sale for both Luis and José.

²⁵ González & Martí, *Pintores Españoles en Roma (1850-1900)*, 139.

²⁶ de Pantorba, *Historia y Crítica de las Exposiciones Nacionales de Bellas Artes Celebradas en España*, 145.

is now in full resurrection."²⁷ Such critical acclaim earned Jiménez Aranda recognition as a talented Spanish painter in the French capital. Ironically, his decision to live in France (from 1876 on) would eventually cost the artist critical and scholarly recognition in his native Spain.²⁸ As we will find out, it seems that Jiménez Aranda achieved more critical and financial success as a foreign painter in France than as native painter in Spain.

The year 1889 proved particularly significant for the artist. Aside from executing *Lady at the Paris Exposition*, Jiménez Aranda would exhibit for the first time the painting entitled *Hospital Room During the Visit of the Chief of Staff* – an unprecedented scene of social realism coming from a Spanish artist that impressed even the French critics at the Paris Universal Exposition.

NINETEENTH-CENTURY SPANISH PAINTING IN PARIS

By examining the work of Jiménez Aranda in relation to other artists, we have a better understanding of how his painting style differed from that of his Spanish contemporaries who did not live in France. One cannot discuss nineteenth-century Spanish painting without mention of the painter Mariano Fortuny Marsal (1838-1874),

²⁷ "...inicia al espectador en las costumbres pintorescas de país y en su clima cálido. El señor Jiménez es uno de los más brillantes coloristas de esta escuela viva y vibrante que se encuentra en plena resurrección," in Carlos Reyero, *Paris y La Crisis de la Pintura Española (1799-1889)* (Madrid: Ediciones de la Universidad Autónoma de Madrid, 1993),158.

²⁸ This is as evident in the apparent lack of Spanish scholarship on the artist in comparison to his brother José.

brother-in-law to Madrazo and commonly known as Fortuny. Born in Spain, Fortuny attended the Academy of Fine Arts in Madrid and after mid-century, traveled regularly to Paris and Rome to paint and exhibit his work. A master of genre painting (i.e. paintings depicting scenes of everyday life), Fortuny's work is characterized by rich color and meticulous detailing. This is evident in such paintings as *The Print Collector* (1863), otherwise known as *Antiquaries*.²⁹ In 1878, French art critic Paul Lefort described the artist's style in what was called *fortunysmo*, stating that his painting was "without artifice, without elimination or subordination of the parts to the central subject; no sacrifice of detail, equally illuminating and coloring all of the parts of the picture."³⁰ His work also drew upon the work of earlier Spanish artists like Goya, using dramatic coloring and tragic subject matter as in *The Arab Watching by a Corpse* (1866). This colorist technique made Fortuny a commercial success in Rome during the 1860s, and more importantly provided a model for the next generation of Spanish painters, such as Jiménez Aranda, who also wished to study and work abroad. While Fortuny was recognized as playing an instrumental role in the rebirth of a modern Spanish school, the artist, like some of his French contemporaries, still looked to the Spanish past as a model for painting, a characteristic we will see Jiménez Aranda eschew.

While Fortuny traveled and worked extensively in Rome, other Spanish artists stayed primarily in Paris, such as Eduardo Zamacois y Zabala (1841-1871), a friend of both Fortuny and Madrazo.³¹ Known as Zamacois, he was a student, not just of history

²⁹ Ibid, 94.

³⁰ Reyer, *Paris y La Crisis de la Pintura Española*, 169.

³¹ González & Martí, *Pintores Españoles en París (1850-1900)*, 248.

painting, but of genre as well. His genre scenes showed elite, usually historical, figures in their daily lives, such as the paintings *The Education of the Prince* (1870) [FIGURE 13] and *La Infanta* [FIGURE 14].³² Zamacois' paintings have a certain delicate vitality and accuracy of detail that made him a master of descriptive execution, yet like Jiménez Aranda, little is published about the accomplishments of the painter from Bilbao.³³ Arriving in the capital in 1860, Zamacois was present at the beginning of the Spanish art colony in Paris, helping establish a pattern of foreign artists living abroad in the French capital. While living in Paris Zamacois was also associated with Goupil, and remarkably sold more paintings than any other artist in the history of the company.³⁴ In fact, all of the Spanish painters thus mentioned (with the exception of Fortuny) were associated with Goupil, indicating professional if not personal relationships amongst the Spanish painters in Paris during the late nineteenth century, as well as a pronounced taste for Spanish art in France.

THE EARLY STYLE OF JIMÉNEZ ARANDA

Many painters within the Spanish art colony in Paris during Jiménez Aranda's time adopted a style known as *afrancesado*. Most closely associated with the Madrazo

³² Ibid, 253.

³³ Ibid, 249.

³⁴ *Prelude to Spanish Modernism*, 302.

family, the *afrancesado*, or ‘Frenchified’ style is most often referred to as a type of “Davidian neoclassicism with the linear mannerism of Ingre.”³⁵ Indeed, the Madrazo family, most especially father Federico (1815-1894) and son Raimundo (1841-1920), practiced the *afrancesado* style, promoting it through the San Fernando Academy during the nineteenth century. Raimundo’s portrait of *Aline Masson Leaning on a Sofa* [FIGURE 15] exemplifies the type of *afrancesado* style painting being practiced by Spanish painters at this time. The artist’s brother José was also known for a refined and precise painting technique—evident in such works as *Reading of the Gazette* (1890) [FIGURE 16], painted in Madrid. The gentlemen’s coats are finely modeled, painted with great realism and careful attention to detail. The genre scene is typical of Sevillian painters, and was very much in vogue in Paris in the late nineteenth century.

In 1889, French art critic Armand Gouzien wrote about the art of José Jiménez Aranda in the Spanish bi-monthly journal *La Ilustración Española y Americana*, describing his *costumbrismo* scenes as being “masterworks of ingenious observation, having the composure of descriptive works.”³⁶ Criticisms such as this indicate a French respect for the Spanish ability to create richly detailed and highly descriptive scenes, most likely prompted by the French desire for accurate, truthful recordings of the world

³⁵ Oscar E. Vázquez, *Inventing the Art Collection: Patrons, Markets and the State in Nineteenth Century Spain*, (University Park, PA: Pennsylvania State University Press, 2001), 62.

³⁶ González & Martí, *Pintores Españoles en París (1850-1900)*, 135-136. Gouzien wrote “en las escenas de costumbres de [José] Jiménez Aranda se admira a la vez la ciencia y el ingenio de la composición, el estudio muy agudo de los tipos, la verdad de las actitudes, la distinción de la factura y la perfección de dibujo.”

that existed at this time.³⁷ Throughout his travels between Spain and France during the latter part of the nineteenth century, José continued to paint history, genre and religious scenes set in the eighteenth century and in general still related to the lavish, pompous style of Fortuny, with such highly finished works as *The Hearing* (1887).³⁸ Luis, unlike his conservative brother, was more interested in exploring more contemporary artistic styles and subjects. This can most assuredly be attributed in part to his decision to live and work in the French capital, while José eventually returned to his native Spain.

Indeed, even Jiménez Aranda's early works from Paris exhibited certain French characteristics. In paintings such as *At the Louvre* [FIGURE 17], completed in 1881, Aranda treats his figures with fanciful detail. The setting of the museum gallery was very much in vogue with avant-garde French artists during the latter half of the nineteenth century, yet they placed their subjects in contemporary times. The genre work reveals Jiménez Aranda's increasing interest in depicting scenes of French life in the capital. Throughout the 1880s and 1890s, Jiménez Aranda's paintings and journal illustrations show his growing inclination toward modern French subject matter.

As stated above, Aranda's painting style during his Roman period (1870s) and first years in Paris is closely linked to that of his brother José and other Spanish contemporaries. For Aranda, this interval is also characterized by the theme of *casacas*, similarly related to the theme of *costumbrismo*, which is the pictorial representation of

³⁷ From "The Realist Tradition: Critical Theory and the Evolution of Social Themes" by Gabriel P. Weisberg in *The Realist Tradition: French Painting and Drawing 1830-1900* (Cleveland: Indiana University Press, 1980), 1-18. Weisberg claims that at the heart of the Realist tradition was the idea that realism and naturalism in the visual arts could reverse a decline in representational art while reflecting changes in modern society.

³⁸ Reyeró, , 257-259.

local customs and Spanish daily life, often with a romantic undertone.³⁹ The image entitled *By the Cradle* (c. 1876) [FIGURE 18] provides an example of a casacas painting executed by Jiménez Aranda. The painting depicts a young woman sitting next to a cradle placed within an elaborately detailed interior setting. While its ornamental style relates to that of other Spanish artists, Jiménez Aranda, even in this early example, exhibits modern stylistic elements that are best seen in comparison with works of his contemporaries such as Madrazo, who flourished as a painter in the French capital with his depictions of young aristocrats posing in their luxury apartments.⁴⁰ Paintings such as *Aline at the Toilette* are representative of Madrazo's portraiture, which typically shows attentive and light-hearted, aristocratic women coyly posing for the artist.

In comparison, Jiménez Aranda's female figure in *By the Cradle* appears sadly aloof, almost disinterested in her surroundings. The artist seems to shed the decorative artifice and coquettishness of Madrazo's women. Like Madrazo, Jiménez Aranda depicts a young woman within a sumptuous setting, but he also addresses issues associated with modern anxieties, such as alienation and detachment. Despite its accurate and meticulous rendering, the room is cluttered and disorderly – cloth wraps are strewn about as a bag spills out its contents, indicating something amiss within the interior scene. This is further supported by the young woman's indifferent expression, which is later seen in the distant gaze of *Lady at the Paris Exposition*. Such undertones of detachment illustrate a modern treatment of the everyday scene by Jiménez Aranda

³⁹ González & Martí, *Pintores Españoles en París (1850-1900)*, 73.

⁴⁰ *Prelude to Spanish Modernism*, 102.

unrelated to his Spanish contemporaries who still painted romantic. Rather, the concept of detachment was more closely associated with modern French artists such as Manet and Claude Monet.⁴¹ Thus, *By the Cradle* (and *Lady of the Paris of the Exposition*) shows a unique blending of both Spanish and French modern elements by the Sevillian painter as early as the 1870s—a significant evolution with greater implications for Jiménez Aranda and the concept of modern painting. Indeed, the artist was critically recognized at this time as being at the forefront of a modern Spanish school. In the opinion of the art critic Charles Ponsonailhe, writing in 1889, Jiménez Aranda was at the head of a group of young painters “impregnated with modern ideas.”⁴²

LA ILUSTRACIÓN ESPAÑOLA Y AMERICANA

Aside from oil painting, Jiménez Aranda also regularly contributed drawings to the Spanish journal *La Ilustración Española y Americana*. As a “graphic columnist” or *cronista gráfico*, Jiménez Aranda illustrated the experience of daily life in the French

⁴¹ T.J. Clark, *The Painting of Modern Life: Paris in the Art of Manet and His Followers*, (Princeton, Princeton University Press, 1984).

⁴² C. Ponsonailhe, *Les Artistes Scandinaves á Paris Précédé d'une Étude Générale sur L'art Étranger a l'Exposition de 1889*, (1889) as seen in Reyero, 259. “Pero, en su opinión, junto a esos artistas se sitúan otros jóvenes pintores impregnados de ideas modernas, encabezados por Luis Jiménez Aranda.

capital.⁴³ In this way, Jiménez Aranda acts as a type of painter-surveyor for his native country, chronicling episodes of French modernity to be sent home to Spain.

In late December 1885, Jiménez Aranda executed a drawing for *La Ilustración* of the memorial service for King Alfonso XII of Spain (reigning from 1875-1885) at the church of San Francisco Javier in Paris [FIGURE 19].⁴⁴ Son of Isabella II of Spain and Frances, Duke of Cadiz also known as Francis of Assisi de Borbón, Alfonso was associated with the Bourbon dynasty of France. The body of the King was interred at El Escorial in Madrid, but because of Alfonso's affiliation with the Bourbons, memorial services (as seen here) were held in France as well. The scene portrays mourners in a wide view of the interior of the church, reminiscent of the horizontal layout found in his brother's painting *Holy Week in Seville* (1879) [FIGURE 20].

Jiménez Aranda would continue to illustrate various scenes of Parisian modern life until his move to Pontoise at the end of the century. During the late 1880s especially, the artist regularly submitted illustrations depicting Parisian leisure activities. Many of Jiménez Aranda's images from this time relate to his oil works, such as the 1888 drawing titled *Un Puesto en el Mercado del Temple* (*A Position in the Temple Market*) [FIGURE 21] and the painting *El Mercado en el Temple* (*Old Clothes Market at the Temple*) (1896) [FIGURE 22].⁴⁵ (The women present in the painting *El Mercado* are stylistically related to the figures in *Washerwomen on the Banks of a River* completed in 1892). Both the illustration and painting depict the bustling marketplace in Paris and

⁴³ González & Martí, *Pintores Españoles en París (1850-1900)*, 139.

⁴⁴ *La Ilustración Española y Americana*, 15 de Diciembre de 1885, AÑO XXIX NÚM XLVI.

⁴⁵ *La Ilustración Española y Americana*, 30 del Diciembre de 1888, AÑO XXXIII NÚM XLVIII.

display an accumulation of modern items – top hats, umbrellas, textiles – all resulting from industrialization and the factory system in place in nineteenth-century Paris. Jiménez Aranda’s illustrations for *La Ilustración Española y Americana* lack the overt romance of Spanish history painting at this time. Instead, his journal illustrations capture events of daily life in the French capital. The 1889 drawing entitled *Interior del Pabellón de la República de Chile (Interior of the Chilean Pavilion)* [FIGURE 23] shows the galleries of the Republic of Chile during the 1889 Exposition.⁴⁶ The scene directly relates to *At the Louvre*, an oil painting completed in 1881 during the artist’s early years in Paris. Both images depict casual spectators strolling through galleries, pleasantly engaging with the artistic environment that surrounds them. Jiménez Aranda also executed a series of drawings of the construction of the Eiffel Tower, which debuted at the Universal Exposition of 1889. Along with these sketches, Jiménez Aranda also depicted the various galleries and fair pavilions [FIGURE 24].⁴⁷ The drawing of the Spanish section in the Palais des Beaux-Arts shows a bustling corridor, where various spectators gather to discuss the art on the walls. In comparison to his oil paintings (specifically *Lady at the Paris Exposition*), the painter’s journal illustrations do not reveal the emotional or psychological state of their figures. Rather, Jiménez Aranda depicts the activities of the French capital in an easily digestible way, providing snapshots of Paris in the late nineteenth century to send home to his native Spain.

⁴⁶ *La Ilustración Española y Americana*, 22 de Junio de 1889, AÑO XXXIII NÚM XXIII.

⁴⁷ *La Ilustración Española y Americana*, 30 de Mayo de 1889, AÑO XXXIII NÚM XX.

In the late 1880s, Jiménez Aranda helped document the 1889 Parisian Universal Exposition with various sketches and drawings of the most modern structure at the fair, the Eiffel Tower, which occupies a prominent position in *Lady at the Paris Exposition*.⁴⁸ In this way it seems that the Sevillian painter executed the journal drawings as preliminary versions for his later oil works, using them as inspiration for the modern French subject matter he depicts throughout his oeuvre.

A SPANISH PAINTING OF SOCIAL REALISM

Before Jiménez Aranda's move to Pontoise in the early twentieth-century, the artist exhibited *The Hospital Room During the Visit of the Chief of Staff* at the Universal Exposition of 1889 receiving very positive reactions from the French critics.⁴⁹ The picture shows a hospital room during a visit from the chief of staff and what are presumably doctors, students and interns. The light harshly reflects off the pale, yellow skin of the patient as her body wilts against the hard grasp of the doctor. The hospital scene appears highly realistic despite Aranda's restricted palette of blacks, whites, yellows and ochres. The stark manner in which Jiménez Aranda paints the pitiful, limp body of the patient contrasts with the gruesome zeal with which the students examine her. In an article for the *Revue des Deux Mondes*, the critic Gaston Lafenestre claimed

⁴⁸ These were published in *La Ilustración Española y Americana* during 1887-1888.

⁴⁹ Jiménez Aranda would go on to show *Hospital Room* at the 1892 National Exhibition in Madrid to win a first class medal. Found in de Pantorba, *Historia y Crítica de las Exposiciones Nacionales de Bellas Artes Celebradas en España*, 145.

that *Hospital Room* was the newest and most important painting of the section for which it won the medal of honor.⁵⁰ The bleak naturalism of *Hospital Room* markedly contrasts with the *casacas* style works previously executed during his Roman period.

So impressive was this influential painting, it helped to generate a shift in focus for many Spanish painters.⁵¹ The critic Monod in *L'Exposition Universelle de 1889, Paris* describes *Hospital Room* as "a good painting, where the allegory has been happily outlawed and where the truth alone is represented in all its greatness through the sadness of the particular case that he desired to paint," validating "the tendency of the new Spanish school, which is moving farther and farther from the classicism inspired through the traditions of the national school."⁵² Indeed, the success of Jiménez Aranda's painting in Paris helped promote realism in the Spanish National Exhibitions during the 1890s.⁵³ In 1892, Sorolla entered a painting entitled *Another Marguerite!* [FIGURE 28] at the National Exposition in Madrid, also winning the first class medal.⁵⁴

Recognized as a social realist scene, Sorolla's painting shows an unfortunate looking

⁵⁰ "...la pintura más nueva, la más audaz, una de las más importantes de la sección, a la cual el jurado le ha dado la medalla de honor," in Reyero, *Paris y La Crisis de la Pintura Española*, 257.

⁵¹ "El naturalismo de esta obra contrasta con los cuadros de historia expuestos y genera un cambio de rumbo en la orientación de muchos pintores..." in González & Martí, *Pintores Españoles en Paris*, 124.

⁵² The critic Monod in *L'Exposition Universelle de 1889*, "Así, Monod, para quien estamos ante, 'una buena pintura, donde la alegoría ha sido felizmente proscrita y donde la sola verdad está representada en toda su grandeza, en toda la tristeza del caso particular que se ha querido pintar,' constata, con satisfacción, 'la tendencia de la nueva escuela española, que se aleja cada vez más de lo clásico para inspirarse únicamente en las tradiciones de la escuela nacional y del naturalismo,'" in Reyero, *Paris y La Crisis de la Pintura Española*, 257.

⁵³ "Como se ha señalado, el reconocimiento a la obra de Luis Jiménez Aranda en la Universal de 1889 fue determinante para el triunfo del realismo en las exposiciones nacionales madrileñas durante la década de los noventa. Ello debió de influir, sin duda, en su propio hermano Jose. Precisamente Jose hacía una presentación espectacular en la Nacional de 1890, donde concurrió con varias obras, y se le concedió una de las tres medallas de primera clase por *Una Desgracia*, una de las piezas que marcarían la oficialización del realismo en esos nuevo camino," in Calero, 149.

⁵⁴ de Pantorba, *Historia y Crítica de las Exposiciones Nacionales de Bellas Artes Celebradas en España*, 145.

young woman sitting in a third-class train car. Light streaming from windows illuminates her face, revealing an anxious and alienated expression, further supported by the meager bundle sitting next to her. It is important to note here that this painting was completed three years after *Hospital Room*, (which also won the first class medal at the 1892 National Exposition). Yet at the very same Exposition, art critic Augusto Comas proclaimed Sorolla the captain of the young Spanish artists who would lead them to artistic glory.⁵⁵

Indeed, Federico de Madrazo, who presided over the 1892 Exposition jury (and who had long promoted academicism), called that year's paintings "unattractive," chastising Jiménez Aranda along with other Spanish painters for creating enormous works dedicated to "vulgar, common affairs," which he believed should only be reserved for heroic and noble subject matter.⁵⁶ The realistic depiction of a sickly girl undergoing a standard, but unsympathetic, checkup elicited negative criticism from the older, more conservative generation of Spanish painters such as Federico. This is partly due to what Comas called a "great impropriety" in Spanish art during the nineteenth

⁵⁵ Augusto Comas is quoted as saying, "Sorolla, que es de la madera de los grandes artistas, de los que jamás quedan completamente satisfechos de su obra, todavía no ha llegado al total desarrollo de sus facultades, y como su constancia para el trabajo es extraordinaria, y siempre le espolea el acicate de la emulación, él es el llamado a capitanear a esa juventud que viene ansiosa de gloria..." at the 1892 National Exposition. Found in de Pantorba, *Historia y Crítica de las Exposiciones Nacionales de Bellas Artes Celebradas en España*, 152.

⁵⁶ Ibid., 150. Federico de Madrazo wrote, "'Echase de ver, desde luego, una lastimosa mezcla en que preponderan los malos cuadros, lo cual perjudica notablemente a los cuadros buenos.' Dirige censuras, el crítico a los pintores Luis Jiménez, Cutanda, Martínéz Abades, Menéndez Pidal, Ugarte y Ruiz Guerrero, por haber dado "ingentes proporciones asuntos plebeyos y vulgares." Fúndase Madrazo en que "los grandes espacios deben reservarse para los grandes asuntos--regla natural y racional--y sólo se reputan asuntos grandes y dignos de páginas murales los hechos que, rebasando la medida de lo ordinario, entran en la categoría de lo excepcional y heroico."

century, where truthful observation of real life has little value.⁵⁷ It appears that Jiménez Aranda's critics were reluctant to recognize the artist as a gifted Spanish painter, who addressed modern issues with his art.⁵⁸ Indeed, it seems Comas seems was one of the few (if not only) critics who praised *Hospital Room*, calling it a starting point for other painters to abandon traditional and outdated ideas.⁵⁹

Three years later the critic Maurice Hamel comments in the *Gazette des Beaux Arts* that "the hospital room depicted by [Luis] Jiménez is mournfully cold, the gloom being attributed to the Spanish imagination and its desire for the sanguine, emotional and taste for the horror/macabre," likening Jiménez Aranda's choice of subject matter to that of Goya.⁶⁰ Certainly, the brusque manner in which the chief of staff clutches the patient's body and the way in which her arms limply hang most assuredly visually represent the painful truths found in everyday life. Thus, it seems that the artist's critics judged him as a Spanish painter, despite his established career (not to mention his citizenship!) in France.

Observed from real life, Jiménez Aranda's scene was directly painted inside a French hospital.⁶¹ Perhaps this is the reason French artist Ernest Meissonier declared

⁵⁷ de Pantorba, *Historia y Crítica de las Exposiciones Nacionales de Bellas Artes Celebradas en España*, 153.

⁵⁸ It is important to note that these issues were contemporary with the artistic currents in France, not Spain.

⁵⁹ Comas stated "Podrá discutirse como trozo de pintura, mas siempre tendrá el mérito de haber servido de punto de partida para que nuestros pintores, abandonando tradicionales y ya caducas ideas, entren en el camino de la verdad." Found in de Pantorba, *Historia y Crítica de las Exposiciones Nacionales de Bellas Artes Celebradas en España*, 153.

⁶⁰ Reyer, *Paris y La Crisis de la Pintura Española*, 257.

⁶¹ Legado de Bernardino de Pantorba, *Una Familia de Pintores Sevillanos* (Sevilla: Fundación El Monte, 1998), 31. "El tema era también de los observados en la vida real, no de los extraídos de libros y viejas crónicas: la visite de un médico a una sala de hospital. Jiménez lo pintó directamente en un hospital francés...."

“C’est la note vrai!” upon seeing *Hospital Room*.⁶² Among the many history and genre paintings at the Spanish Pavilion, Jiménez Aranda’s work was considered modern in that it was inspired by true life and painted within the hospital setting.⁶³ Images of the infirm were infrequent subjects for Spanish painters at this time, especially Spanish painters in Paris, thus all the more reason *Hospital Room* should place Jiménez Aranda amongst the frontrunners of Spanish modernity. The artist’s 1889 success helped turn the subject matter of Spanish painters toward more realist themes, such as Sorolla’s 1899 beach scene *Sad Inheritance* [FIGURE 29], which depicts crippled children playing in the ocean surf. The recorded criticism reveals a marked contrast between French and Spanish opinion about the work of Jiménez Aranda.

Although Spanish artists did not regularly exhibit realist scenes of modern, urban life until the end of the nineteenth century, French painters like Henri Gervex (1852-1929) were executing grim scenes placed within hospital settings. *Before the Operation* (1887) [FIGURE 30], presented at the Salon de la Société des Artistes Français in 1887, shows a similar scene to Jiménez Aranda’s. Doctors crowd around a patient who lies bare breasted upon the operating table; light from windows outline the dark contours of the doctors in sharp contrast to the patient’s ivory skin. The compositional similarities shared between Gervex and Jiménez Aranda cannot be denied. Their realist images of hospital rooms reveal the sometimes cruel and inhumane side of medical care

⁶² González & Martí, *Pintores Españoles en París (1850-1900)*, 139.

⁶³ de Pantorba, *Una Familia de Pintores Sevillanos*, 31. “...Cuéntase que, entrando el jurado de aquella Exposición francesa en el pabellón español, donde, rodeada de cuadros de historia y cuadros de genero (lo usual entonces entre nosotros), entre los cuales había algunos de Jiménez Aranda, se exhibía la obra "modernista" de Luis Jiménez...”

during the nineteenth century, while conveying a message of modernity interpreted through the experience and knowledge gleaned by the students, and the contemporary medical instruments present in the paintings.

In reality, *Hospital Room* is much closer to international currents than to the Spanish artistic tradition, but during the nineteenth century the French critics nonchalantly attributed any type of Spanish realism to the lingering presence of Golden Age masters and their penchant for depicting the gruesome (evident in Hamel's previous comment). Jiménez Aranda's unexpected success with *Hospital Room* at the Universal Exposition helped to initiate a change in artistic current in both Spain and France. His impact was such that it can be stated that Jiménez Aranda, a foreign influence in the Parisian milieu, helped initiate the eradication of a prolonged Spanish reliance upon history painting. Moreover, the artist upended the categorical (and for the most part unquestioned) inclusion of realism into the realm of French art, showing that foreign artists were capable of painting with the type of realism being practiced in France. Thus Jiménez Aranda played a pivotal and invaluable role in both the Spanish and French artistic traditions, insisting upon a contemporary style of painting that exhibited modern elements not typically associated with Spanish painters of the nineteenth century before that time. With *Hospital Room*, Jiménez Aranda dispelled the constraints that history painting had long placed upon Spanish art of the nineteenth century. Thus by the 1890s, Jiménez Aranda was a known figure in the Salons where he had been repeatedly recognized for his artistic talent, despite a certain French

condescension encountered in recognizing any sort of modern tendency in Spanish painting.

In the *Revue des Deux Mondes*, Gaston Lafenestre remarked upon *Hospital Room's* truthful expression, noting the forcefulness behind Jiménez Aranda's bleak observation of life. Specifically, Lafenestre commented upon the artist's focus upon French subject matter, asking, "but what service will he lend to his country applying his talent to the study of native [French] things, what service will it give to ours, developing next to the French art a Spanish art!"⁶⁴ Lafenestre addresses an idea long bemoaned by Spanish artists, critics and patrons – the exportation and dispersal of Spanish art/artists to France during the nineteenth century. Many believed Spanish artists journeyed to France to the detriment of their native culture.

Indeed, around mid-century, many of the contemporary Spanish artists were opting to exhibit more frequently in France, rather than Spain (Fortuny for example). In the journal *El Español* in 1845, Spanish critic Manuel Cañete remarked that it was no surprise that Spanish artists were sending their works abroad (if not moving abroad) when, "here, there is an excess of talented people who fail because of a lack of reward."⁶⁵ In fact, it was more lucrative to show and sell paintings in Paris, yet Spain obviously needed to keep its artists within its borders to regain any type of artistic glory

⁶⁴ Gaston Lafenestre, "La Peinture Étrangère à l'Exposition Universelle," in *Revue des Deux Mondes* vol VI, p. 171. "Que el señor Jiménez, cuya obra es verdaderamente sincera, bien ejecutada, simple y fuertemente emotiva, no se haya puesto al corriente todos los procedimientos septentrionales, que no haya querido aportar a su país un cierto número de revelaciones sobre el encanto de las armonías apacibles, la poesía de las perspectivas aéreas, el vigor de la observación justa y la expresión verdadera, no puede ser más acertado seguramente, y es así por donde hay que empezar. Pero qué servicio prestará a su país aplicando su talento al estudio de cosas indígenas, que servicio dará al nuestro, desarrollando al lado del arte francés un arte español," as seen in Reyero, *Paris y La Crisis de la Pintura Española*, 257.

⁶⁵ Vazqu ez, 59.

reminiscent of the Golden Age masters. While Cañete spoke of a monetary reward, it was also culturally rewarding for young Spanish painters to travel to France as it was the center of the art world during this period. Staying in Spain, contemporary Spanish painters were bound by the academic shackles of San Fernando Academy, evident in the negative criticism given to *Hospital Room* at the National Exposition of 1892.⁶⁶

Yet, how can one look upon such a modern work as *Hospital Room* and *Lady at the Paris Exposition* and decry its French influence? It is true that the art of these two countries is so intimately co-mingled, it is nearly impossible to imagine one without the other. From the northern side of the border, such modern artists as Courbet and Manet clearly relied on the Spanish past for their inspiration; while Jiménez Aranda, coming from south of the Pyrenees, was relying on the French present for his inspiration, celebrating the artistic opportunities offered up by his neighboring country, relishing both its people and customs.

LADY AT THE PARIS EXPOSITION

While *Hospital Room* was the innovative culmination of Jiménez Aranda's career, *Lady at the Paris Exposition* celebrated the artist's notable position as a Spanish painter in Paris. First and foremost, let us address the artist's choice of setting: the Paris Universal Exposition of 1889. Jiménez Aranda provides us with a grand vista of the fair grounds;

⁶⁶ Andrew Ginger, *Painting and the Turn to Cultural Modernity in Spain*, (Selinsgrove: Susquehanna University Press, 2007), 127.

indeed the view from the Palais du Trocadero was considered “the finest view of the general effect of the new buildings of the Exhibition.”⁶⁷ The decision testifies to the Sevillan painter’s desire to engage with modern popular culture in late nineteenth-century Paris. Beyond the balcony of the Trocadero, Jiménez Aranda has created an elaborate setting that shows the festival grounds of the Universal Exposition of 1899. Of the structures visible, we can recognize the Palais des Beaux-Arts with the large blue and white dome to the left of the woman, the same pavilion where Jiménez Aranda was awarded the medal of honor for his depiction of a French hospital room during the visit from the chief of staff. Behind the Champ de Mars, the Galerie des Machines is visible through the large arch at the bottom of the Eiffel Tower. Rising to the right of the woman, the Eiffel Tower, painted in its original pink, occupies a quarter of the painting’s composition. Jiménez Aranda gives each of these structures discernible characteristics easily identifiable to the contemporary viewer. Although the artist paints the background with a kind of atmospheric perspective, allowing for the illusion of distance and depth of space, the setting is nevertheless painted with the attention to detail present in the foreground — one can even locate the small ocular windows atop the dome of the Palais des Beaux-Arts. Thus it can be assumed that Jiménez Aranda was deliberate in the insertion of these Exposition pavilions into the backdrop. But what exactly are the implications of this purposeful inclusion by the artist?

⁶⁷ Sieverts Drewett, editor of *Bemrose’s Illustrated Guide to Paris: Part II The International Exhibition of 1889, What to See & How to See It* (London: Bemrose & Sons, 1889), 121.

Clearly, it is a painting meant to record the latest innovations of the Paris of Jiménez Aranda's time, evident in both subject and style. The subject of the background, being that of the Paris Exposition of 1889, symbolized modernity – representing the coming together of the world's latest and greatest ideas. The Exposition was designed to highlight international achievements in architecture, agriculture, the fine arts and new technologies, but above all to celebrate French achievements at the centennial of the French Revolution. The Eiffel Tower, soaring high above the fair grounds, symbolized this sense of French superiority. Indeed, there is virtually no view of the French capital untouched by its presence, especially during these first years of its completion.⁶⁸ Thus, we see that Jiménez Aranda's choice of venue is purposeful. The artist could have just as easily depicted the woman atop the Eiffel Tower and still captured the Exposition pavilions below, yet Jiménez Aranda portrays the lady upon the balcony of the Trocadero, with a clear view of the Eiffel Tower behind her. This deliberate compositional choice is most likely a reflection of the artist's prior experience sketching the tower for *La Ilustración Española y Americana*, illustrating Jiménez Aranda's technical mastery of representing the new, contemporary structure.⁶⁹ But its symbolism goes beyond that – for the French, and the Parisians in particular, the Exposition was the greatest manifestation of nationalism, a stage wherein the world would recognize the greatness of France. For Jiménez Aranda, it represented the location of his highest achievement – winning the medal of honor at the Universal

⁶⁸ Roland Barthes, *The Eiffel Tower and Other Mythologies*, translated by Richard Howard (Berkeley: University of California Press, 1979), 3-19. Barthes discusses the Eiffel Tower as modern symbol of which takes on the numerous meanings conferred upon it by authors, artists and common spectators alike.

⁶⁹ Aranda sketched various drawings of the Eiffel Tower for *La Ilustración Americana y Espanola*, 1887-1889.

Exposition of 1889 for his painting *Hospital Room during the Visit of the Chief of Staff*.

Notably, *Lady at the Paris Exposition* commemorates the place where a Spanish painter debuted a social realist scene within a French context.

The lone woman seen leans against the balcony of the Trocadero deserves a closer examination. The lady and the foreground are depicted in a sharper more precise detail than the background, providing an elegant illusion of distance. The woman and the balcony on which she rests are painted in a different and less intense light than the Exposition structures. The background is bathed in sunlight, yet the foreground is painted in a shadow that disconnects the two parts of the composition, further reiterating the psychological state of Jiménez Aranda's female protagonist. The darkened foreground reflects the mood of the woman and provides a marked contrast to the sunny fair grounds. Both the physical and psychological shadow that envelope the woman also compositionally obstructs the viewer from open access to the pavilions stretching out beyond the balcony.

I do not believe this is an arbitrary decision on the part of Jiménez Aranda, but rather the Spanish painter's attempt to address the contemporary ideas of detachment associated with French artists like Manet. Along with the disparity in light distribution, the young lady's expression invites the viewer to question what is actually occurring within the composition—what she is gazing upon? Moreover, what is the sad woman pondering as she rests on the balustrade? .

Our female protagonist gazes in the manner of so many Parisian women before her, likening her detached expression to that of the woman in Manet's *Argenteuil, Les*

Canotiers (1874) [FIGURE 31]. This 1874 painting by Manet shows a man and a woman sitting upon the docks at Argenteuil. This quaint river town was one of the most popular settings for Manet and also a favorite destination for the Parisian upper class to visit on weekends, to spend their Sundays in leisure. T.J. Clark discusses the modernity of the female sitter in relation to the setting of Argenteuil.⁷⁰ In the same way that Jiménez Aranda's woman is disconnected from her environment, Manet's figures exhibit a detachment from their surroundings as well. The couple is depicted in a picture of pleasure, yet neither appears to be taking part in that pleasure. The man looks beyond the picture frame (like the woman in *Lady*), while the woman looks out at the viewer with a level, almost somber, gaze, indicating a unnaturalness about the relationship between the sitters and their setting.

Jiménez Aranda executes *Lady at the Paris Exposition* in a similar way. The woman's disheartened look imparts a feeling of unease and tension seen in other French works around this time. This is supported through the details in the foreground – a mug of beer, a copy of *Le Figaro*, an umbrella. By taking the items in sum, they indicate the presence (and current absence) of another individual within the scene, from perhaps mere moments before. This contributes to a feeling of uncertainty as why the woman is now appearing before us alone and why Jiménez Aranda decided to depict her in this manner. I see it as contributing to an overall discontentment expressed by and through the woman. An 1888 painting entitled *Carmen Gaudin in the Artist's Studio* [FIGURE 32] by Henri Toulouse-Lautrec (1864-1901) conveys a similar sense of unease. Along with

⁷⁰ Clark, 173.

her pensive gaze, the frenzied, sketch-like composition reflects a tension that is interpreted through the contrast between the woman's stiff posture and the chaotic environment that surrounds her.

Jiménez Aranda's rendering of the young woman in *Lady* also stylistically relates her to the female figures of James Jacques Tissot (1836-1902). Tissot's artistic interests ranged from history painting to contemporary subject matter, yet often tinged with romantic undertones. After moving to Paris in 1882, Tissot focused almost exclusively on images of French women. In the early 1880s he executed a series entitled *La Femme á Paris*, which included fifteen large paintings depicting the modern Parisian woman in her many occupations, locating them in various recognizable spaces. In 1885, Tissot exhibited the series at the Galerie Sedelmeyer in the French capital.⁷¹ It is very likely that Jiménez Aranda, living and working in Paris at this time, would have seen or at least known about Tissot's series portraying French women. Although the series was not a critical success in France, Tissot's representations nevertheless showed the modern Parisian woman at her daily occupations, whether that be attending a gala *The Political Lady* [FIGURE 33] or enjoying the museum *In the Louvre* [FIGURE 34].⁷² Like Tissot, Aranda's lady is both sympathetic and attractive, yet in comparison, Jiménez Aranda's woman appears much less coquettish, lacking the frills and flounces associated with Tissot's female figures. Jiménez Aranda achieves this by imbuing his Parisian scene with kind of seriousness not found in the works of Tissot. The sober tone

⁷¹ Nancy Rose Marshall and Malcolm Warner, *James Tissot: Victorian Life/Modern Love* (New Haven: Yale University Press, 1999), 147.

⁷² Christopher Wood, *Tissot: The Life and Work of Jacques Joseph Tissot 1836-1902* (London: Weidenfeld and Nicolson, 1986), 141. French critics saw Tissot's series as too English and lacking imagination.

is evident in the woman's pensive gaze, additionally emphasized through the contrast with the festivities of the fairground setting beyond.

Behind the foreground figure, Jiménez Aranda has depicted the Palais des Beaux-Arts where he received his medal for *Hospital Room* that very same year. As stated above, the inclusion and location of this and other structures within the composition is most assuredly deliberate. The artist undoubtedly wants his viewers to remember *Hospital Room* and its success when looking at this work. Painted with an attention to detail comparable to that found in the foreground elements (like the subtle shadow of the beer mug upon the newspaper), the background setting demands equal examination.

Jiménez Aranda depicts the Palais des Beaux-Arts, along with the rest of the Exposition grounds, with a dynamic brushstroke that also gives the appears highly detailed upon observing the canvas – a common characteristic of Spanish painters working in Paris at this time. Yet Jiménez Aranda's treatment of the background does not follow the precise and exact representation apparent in the works of his brother José or Zamacois. Rather, the artist paints the Exposition grounds with a looser paint stroke that reflects his interest in the modern execution of *plein air* paintings – an interest more fully realized in his later works at Pontoise such as *Niños Jugando*, (and also recently realized in *Hospital Room*, which was painted at the French hospital). In this way, *Lady* can be seen as a transitional piece as well. The quick, sketch-like brushstrokes of the background anticipate his later works (along with the impressionistic images of Sorolla), yet the rich coloring and accurate detailing also bear a resemblance to Spanish

works by Fortuny. But that is not to say he subordinates the accurate portrayal of the Exposition in any way. Moreover, Jiménez Aranda emphasizes the grandeur of the international festival by devoting an equal (if not increased) amount of compositional space to its depiction, ensuring the viewer's recognition of its significance.

Here, it is interesting to note that other French painters had also represented the contemporary festivals and monuments of Paris in the arts, for example the painting by Manet, *Universal Exposition of 1867* [FIGURE 35].⁷³ In contrast to Jiménez Aranda's devotion to depicting the Exposition pavilions, Manet, although titling his work after the festival setting, represents the Exposition in a subordinate manner, through sketchy paint strokes that at best, only bear a faint resemblance to the actual structures. Clark refers to Manet's depiction of the grounds as a "summary notation in the painting's middle distance," claiming that Manet's picture of Paris is approximate.⁷⁴ In comparison with Jiménez Aranda's portrayal of the Universal Exposition, Manet's depiction appears vague and inexact, while Jiménez Aranda's picture visually recognizes the significant presence of the Exposition structures with a more detailed and exacting representation. Thus, the depiction of the Universal Exposition, and most importantly the Palais des Beaux-Arts, was clearly just as important to Jiménez Aranda as was the depiction of the young French woman on the balcony of the Palais du Trocadero. The added significance of the artist's depiction of the Palais des Beaux-Arts is meant to be read through his recent success with *Hospital Room* at that same location.

⁷³ Clark, 60.

⁷⁴ *Ibid.*, 60-62.

While most depictions of Paris Expositions have French nationalistic undertones, Jiménez Aranda uniquely uses the representation of the Palais to celebrate his own achievements, rather than those of France.

Lady at the Paris Exposition, along with *Hospital Room During the Visit of the Chief of Staff*, visually links Jiménez Aranda with modern ideas in nineteenth-century painting in the way that he draws upon ideas of psychological detachment and alienation that other modern French artists were incorporating into their works. The artist's figure listlessly leans against the balustrade of the Palais des Beaux-Arts, gazing out of the left side of the picture frame. Despite the grand Exposition setting beyond the young lady, she appears detached and disconnected from its festival mood. Her downcast eyes contribute to the woman's disinterested expression, visually disconnecting the young woman as well.

It would be around this time that Jiménez Aranda moved toward a more naturalistic painting style, characterized by a much looser brushstroke and *plein air* paintings, such as *Paisaje* and *Pontoise*. Thus, *Lady at the Paris Exposition* can also be seen as a transitional piece within the artist's oeuvre showing both his realist tendencies in the ideas it addresses and also the more impressionistic tendencies that he followed for the remainder of his career. I believe these tendencies attributed to the artist's choice to move from Paris to Pontoise, which in turn affected his decision to execute works that appeared much less finished and much more impressionistic.

PONTOISE PERIOD

During his years in Paris, Jiménez Aranda became increasingly dissatisfied with the overly decorative *casacas* paintings being executed by his Spanish contemporaries. Instead, he favored an increased naturalism that he sought in *plein air* painting. A lively and animated brushstroke characterizes Jiménez Aranda's late period spent in the countryside of Pontoise, France. *The Banks of the River Oise* (1900s) shows a shady riverbank and aged spillway, exemplifying this *plein air* technique with its quick, energetic paint strokes. *Niños Jugando* [FIGURE 25] is a delightful picture of children playing (as the title suggests) in a bucolic setting. Jiménez Aranda captures the endearing scene with what appears to be a swift execution, although the foliage appears meticulous and almost painstakingly detailed. This impressionistic style is in part related to the work of Emilio Sánchez Perrier (1855-1907), a Sevillian contemporary of Jiménez Aranda's.

In early 1880, Sánchez Perrier traveled to Paris to study the painting of the Barbizon School and particularly that of French landscapist Jean-Baptiste Camille Corot. Soon acquainted with Jiménez Aranda, Sánchez Perrier worked and exhibited at the

artist's studio on the Rue Boissonade.⁷⁵ Around the turn of the twentieth century and after his return to Alcalá de Guadaira (a small town outside of Seville), Sánchez Perrier continually visited Aranda in Pontoise, executing landscapes in the style of the French *plein air* painters. In 1895, Jiménez Aranda completed a portrait of Sánchez Perrier [FIGURE 26], “captured in front of an easel and painted outdoors,” physically manifesting the French *plein air* method shared by both painters at this time.⁷⁶

In *Niños Jugando*, Jiménez Aranda most especially invokes a style similar to Sánchez Perrier. At the time the artist was painting *Lady at the Paris Exposition*, Sánchez Perrier was executing such paintings as *Niño en el Bosque* (1888) [FIGURE 27]. The composition shows an overgrown thicket, mired with tall grass and dense brush. In the left background, a small boy is barely visible, practically blending in with his surroundings. Even though the boy is the subject of the title, the artist is clearly more concerned with representing the outdoors than depicting the likeness of a child. While Jiménez Aranda's children are more prominent in *Niños Jugando*, the influence of Sánchez Perrier cannot be denied. The detailed foliage in the left background of the composition provides the best example of the stylistic relationship between the two Sevillian artists. During this naturalist stage and until his death in 1928, Jiménez Aranda remained devoted to the creation of street scenes and landscapes, painted with a loose

⁷⁵ González & Martí, *Pintores Españoles en Roma (1850-1900)*, 227.

⁷⁶ Enrique Valdivieso, *Pintura sevillana del siglo XIX* (Seville, 1981) 105 “...más agradable es el *Retrato de un Caballero* que se conserva en el Museo de Bellas Artes de Sevilla, y sobre todo el de su colega el pintor Emilio Sánchez Perrier, de colección particular en Sevilla, captado frente al caballete y pintado al aire libre.”

and lightweight technique that contrasted sharply with the meticulous detail with which he had began his career in Rome.⁷⁷

CONCLUSION

In 1908, A.G. Temple, British director of the Guildhall Art Gallery in London published the book *Modern Spanish Painting*, a survey of the chief painters and paintings of the Spanish school since the time of Goya. Consisting of only a few dozen artists, Temple's book includes Luis among the select painters of Spain. However, as the book indicates, even within his lifetime, Jiménez Aranda unfortunately did not draw as much interest as his Spanish contemporaries. While both Sorolla and Zuloaga had been alive and painting for a much shorter time than him, both elicited far more discussion of their work than Jiménez Aranda. Indeed, even his brother José was given more textual credit than Luis, although critics had recognized him for decades as a singularly modern Spanish painter at the forefront of contemporary painting in Paris.

Thus, while Jiménez Aranda was appreciated during his life as working at the forefront of Spanish artists dealing with modern issues in France, it seems he was soon forgotten, being mentioned afterwards as essentially an afterthought to the refined

⁷⁷ "En su etapa realista se dedicó fundamentalmente a la realización de escenas callejeras y paisajes con una técnica suelta y ligera que contrasta claramente con la cuidada minuciosidad con que había trabajado en Roma..." in Valdivieso, 104.

works of his more conservative brother José, even being misnamed in the records of collectors. I offer this revisionist examination of Luis Jiménez Aranda with the hope of perhaps regaining for the painting some of the recognition he deserves.

The evolution of Jiménez Aranda's style, from more academic to more naturalistic (in the sense of his impressionistic, *plein air* works like *The Banks of the River Oise*), reveal the work of a modern artist concerned with addressing contemporary artistic challenges in his paintings. Such an outlook undoubtedly could not have existed for the artist had he stayed and permanently lived in Seville. Indeed, only after moving to France did Jiménez Aranda truly achieve notable critical success. The influence of Paris is obvious in his art, especially in the painting *Lady at the Paris Exposition*. Completed at a time when the artist was working as a graphic columnist for *La Ilustración Española y Americana*, the painting shows the artist's skill for documenting contemporary Parisian events such as the Universal Exposition of 1889. Yet Jiménez Aranda also emphasizes his personal achievement by clearly depicting the location in which he elicited great praise from the critics for his painting *Hospital Room During the Visit from the Chief of Staff*. The Palais des Beaux Arts occupies a significant place within the composition and its implications are not easily denied. In relation to the setting, the woman on the balcony represents a more realist vein within the art of Jiménez Aranda. Her disinterested gaze symbolically intimates both modern ideas of detachment and the artist's own growing feelings of detachment from the art of the Spanish past. In *Lady at the Paris Exposition* Jiménez Aranda blends symbols of Spanish nationalism (by showing the location of his success) with a French subject. Thus *Lady* can also be read as a

culmination of all Jiménez Aranda's artistic skills, celebrating his stylistic evolution while he lived and worked in France. With each brushstroke in *Lady*, Jiménez Aranda pays homage to the city in which he flourished as an artist.

With the unexpected success of *Hospital Room During the Visit of the Chief of Staff*, Jiménez Aranda was launched onto the international artistic scene and finally dispelled the constraints of Spanish history painting, which had long been associated with the Spanish section at the various Universal Expositions. Indeed as L. Gonse exclaimed in *L'Illustration* in 1889, "the Spanish gave respect to the large historical-themed canvases – pompous, gruesome and macabre."⁷⁸ That is until later that year, when Jiménez Aranda unexpectedly impressed the critics at the Paris Universal Exposition, and subsequently provided the artistic foundation for which later Spanish painters (like Sorolla and Zuloaga) could build upon.

By examining Jiménez Aranda's career in its entirety, we begin to see stylistic connections – creating a complex evolution that built upon each of the artist's experiences, in both Spain and France. After working in both journal illustrations and oil painting while in Paris, Jiménez Aranda seems to have settled upon a mixture of both. His late works like *Pontoise* (1920) are a negotiation between his drawings for *La Ilustración Española y Americana* and the highly finished oil paintings of his early years.

⁷⁸ "...en España, con la deferencia que conviene, delante de las grandes telas históricas, pomposas, truculentas y macabras," as seen in Reyer, *Paris y La Crisis de la Pintura Española*, 259.

The Pontoise paintings still closely document daily life in France, but they do in a more naturalistic manner – a style I believe Jiménez Aranda was most comfortable with at the end of his life.

Through both paintings, *Hospital Room* and *Lady at the Paris Exposition*, Jiménez Aranda exhibits innovative and modern elements that after his time were forgotten in place of other characteristics exhibited by later Spanish painters. As representations of contemporary life, *Lady* and *Hospital Room* exhibit markers of modernity, seen in the pavilions of the Universal Exposition and the modern medical instruments visible in Jiménez Aranda's hospital room that help enable the newest medical innovations. These markers set the Sevillian painter apart from other Spanish artists that were in and out of Paris during the late nineteenth century. Unlike those artists, Jiménez Aranda embraced modern painting ideas of late nineteenth-century France in such a way that made him unique among his contemporaries. By eschewing the one-dimensional approach to painting that so many of his Spanish contemporaries followed, Jiménez Aranda continually sought to engage modernity by blending Spanish and French painting styles, placing his work as a Sevillian artist in Paris in the avant-garde of nineteenth century painters.



[FIGURE 1] Luis Jiménez Aranda *Lady at the Paris Exposition* (1889)



[FIGURE 2] Luis Jiménez Aranda

The Hospital Room During the Visit of the Chief of Staff (1889)



[FIGURE 3] Luis Jiménez Aranda *The Banks of the River Oise* (early 1900s)



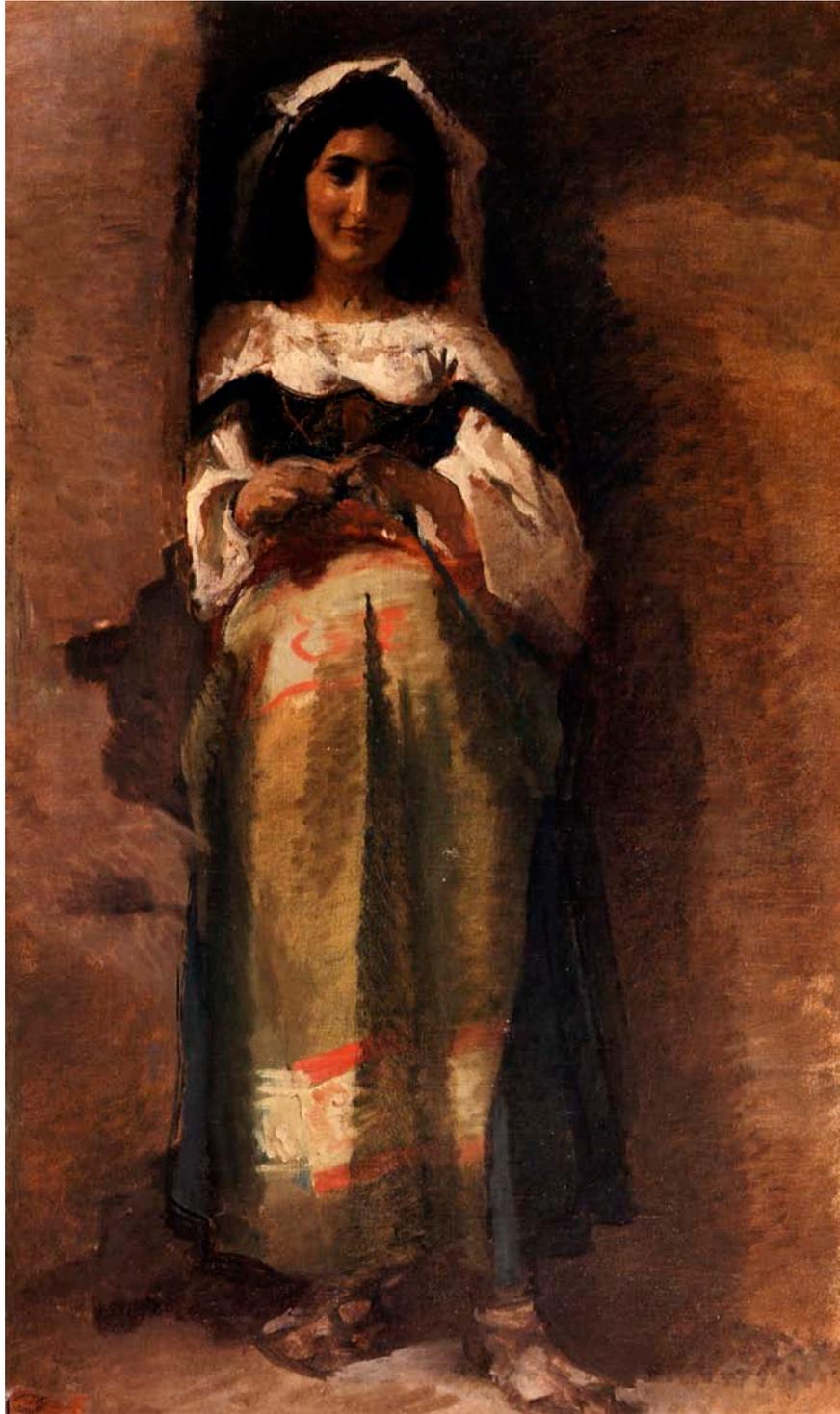
[FIGURE 4] Luis Jiménez Aranda *The Ramparts* (1911)



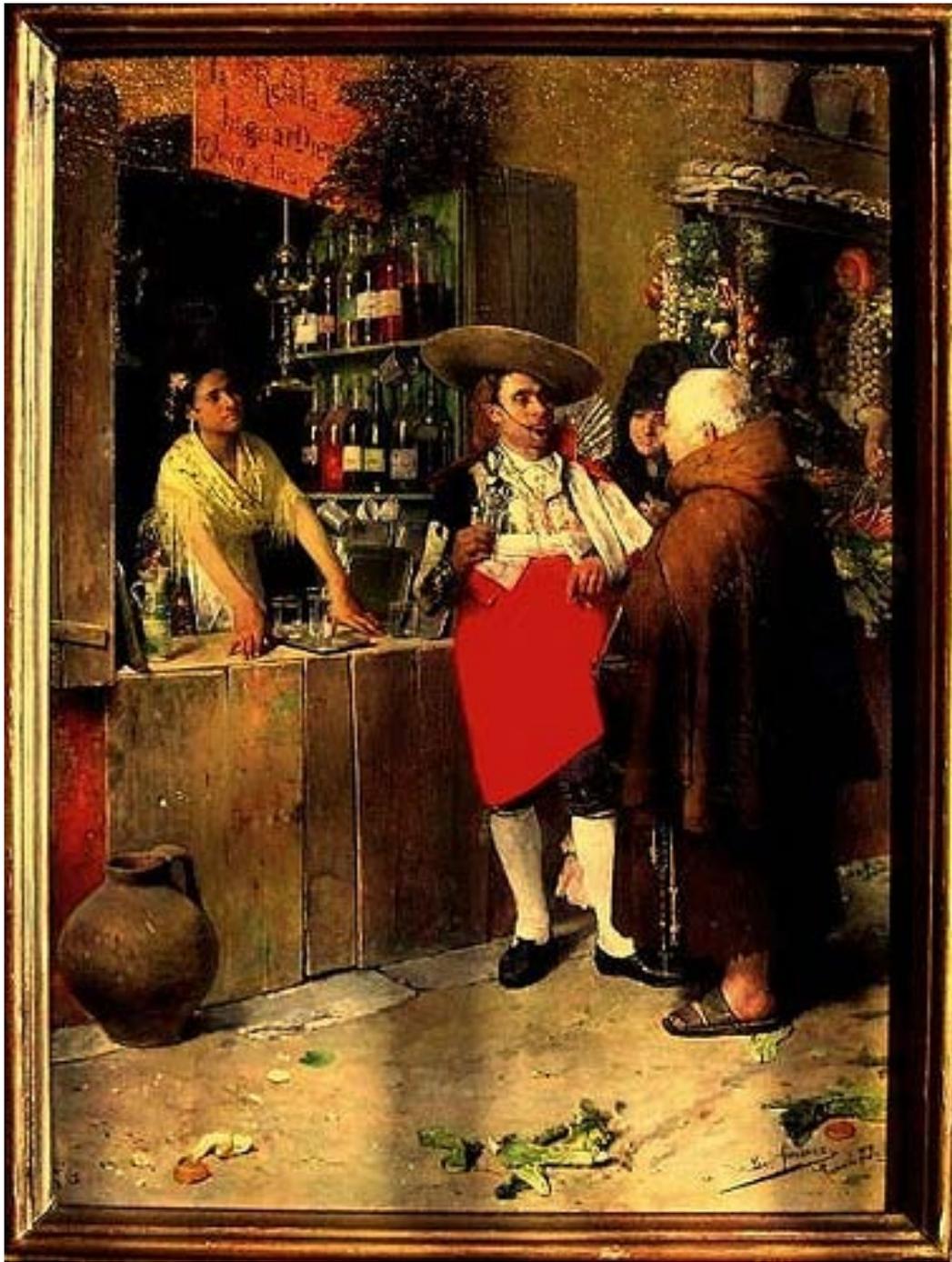
[FIGURE 5] Manuel Cabral Bejarano *In the Painter's Studio* (1879)



[FIGURE 6] Manuel Cabral Bejarano *Lady* (1879)



[FIGURE 7] Eduardo Rosales *Ciocciara* (1860s)



[FIGURE 8] Luis Jiménez Aranda *Spanish Wine Shop* (1873)



[FIGURE 9] Luis Jiménez Aranda *The Tailor's Shop* (n.d.)



[FIGURE 10] Luis Jiménez Aranda *The Ladies* (1880)



[FIGURE 11] Luis Jiménez Aranda *Washerwomen on the Banks of the River* (1892)



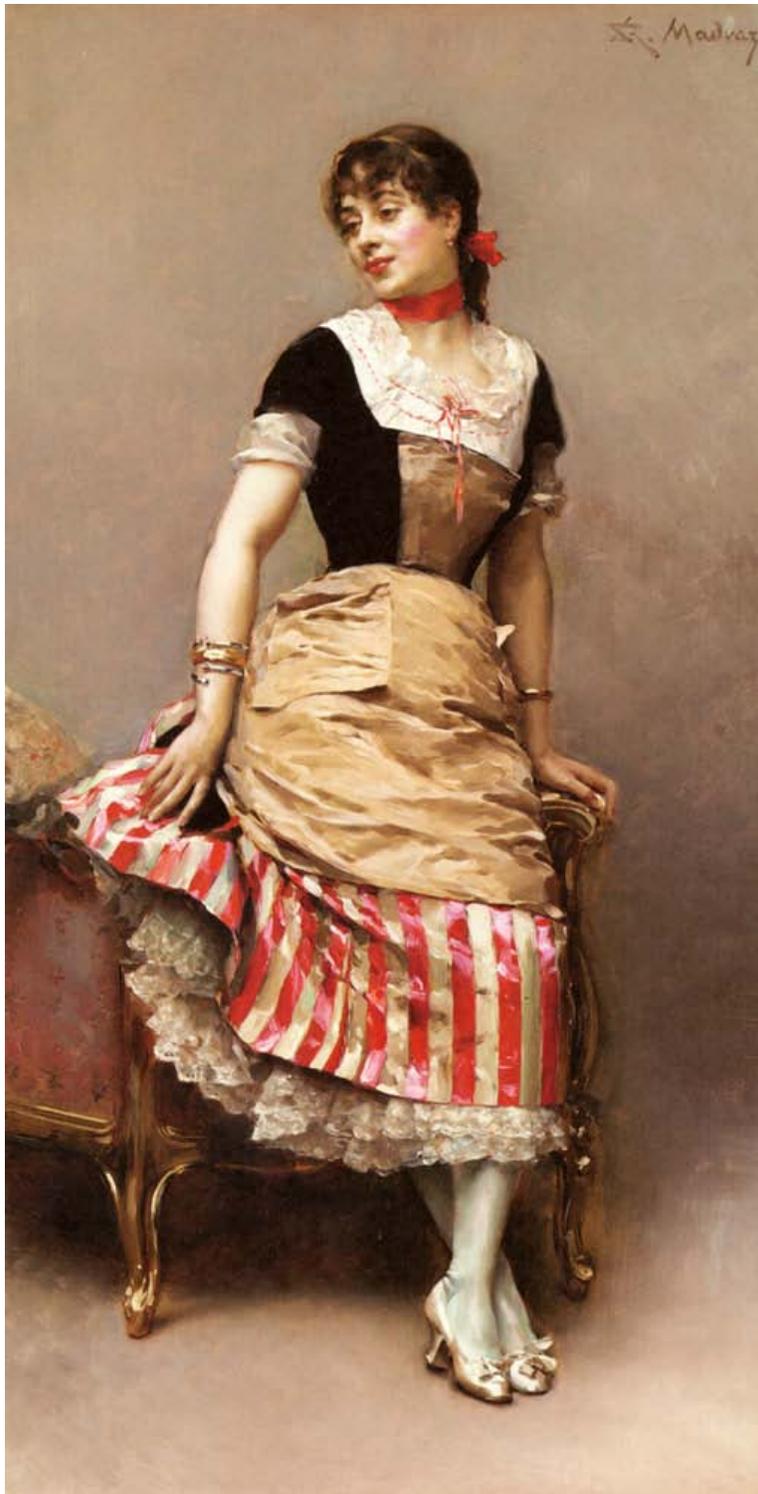
[FIGURE 12] Luis Jiménez Aranda *Un Patio en Sevilla: Escena de Familia*
(*A Patio in Seville*) (1878)



[FIGURE 13] Eduardo Zamacois *The Education of the Prince* (1870)



[FIGURE 14] Eduardo Zamacois *The Princess* (n.d)



[FIGURE 15] Raimundo de Madrazo *Aline Masson Leaning on a Sofa*



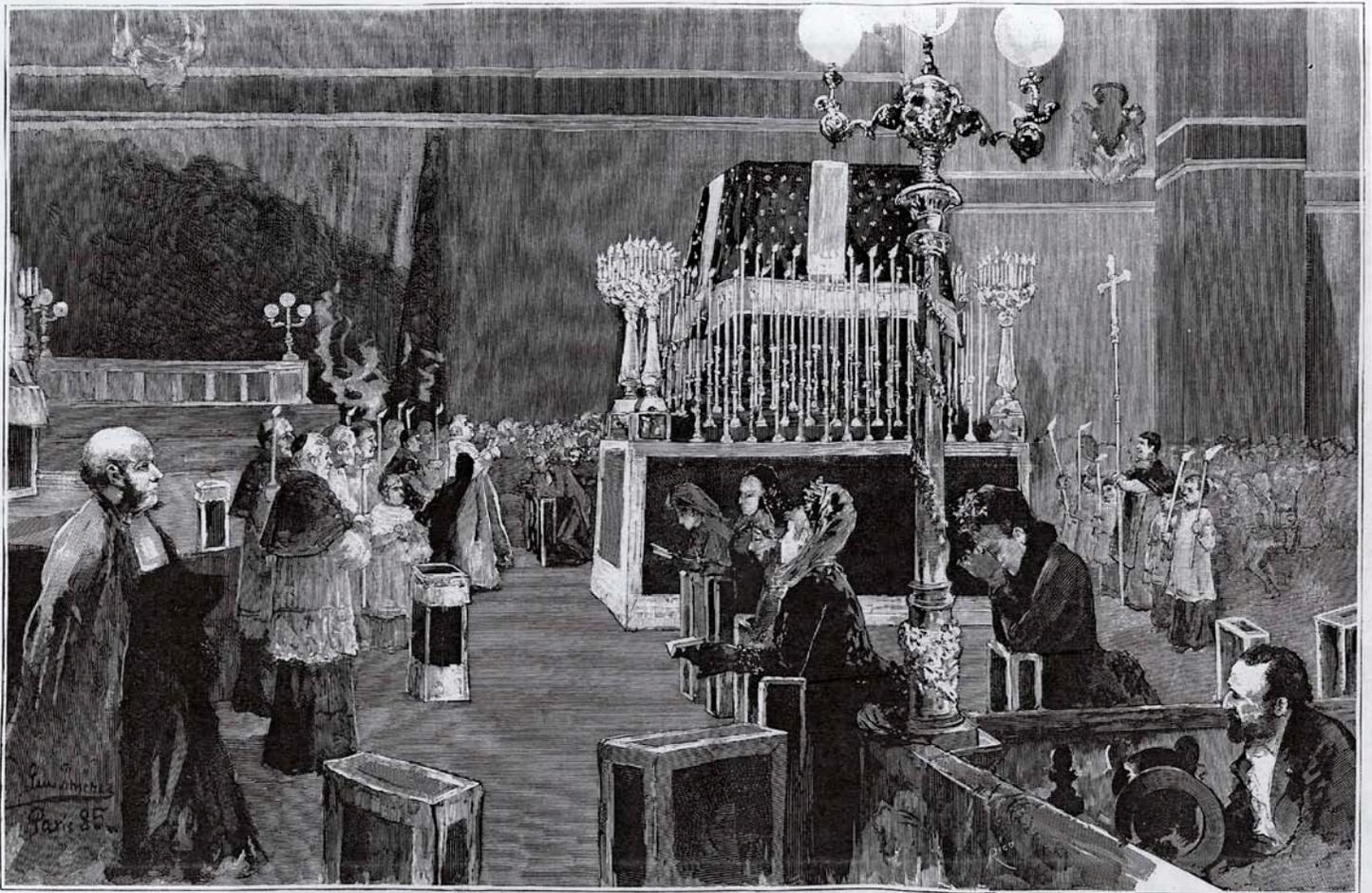
[FIGURE 16] José Jiménez Aranda *Reading of the Gazette* (1890)



[FIGURE 17] Luis Jiménez Aranda At the Louvre (1881)



[FIGURE 18] Luis Jiménez Aranda *By the Cradle* (c. 1876)

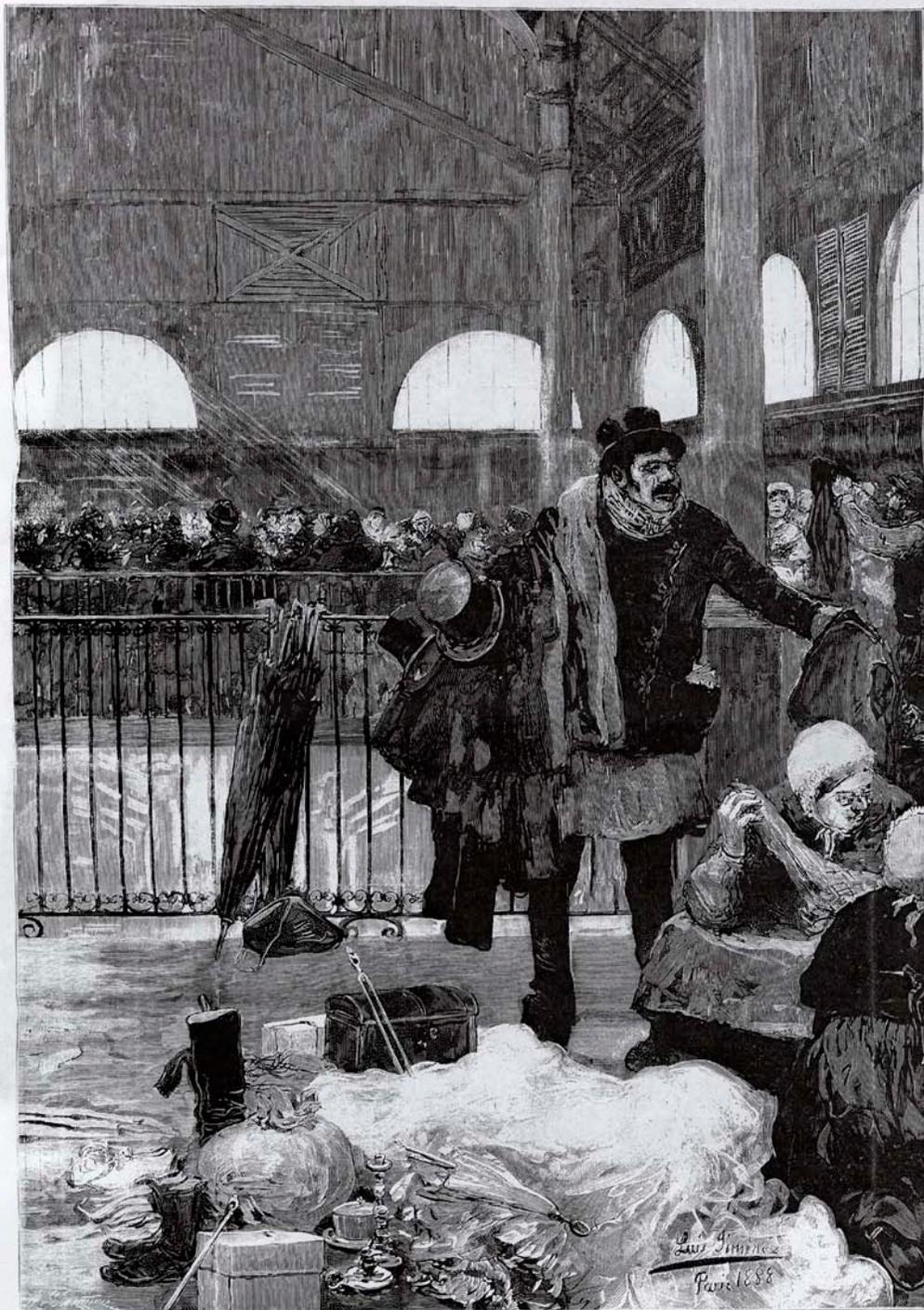


PARÍS.— EXEQUIAS POR EL ETERNO DESCANSO DE S. M. EL REY D. ALFONSO XII, CELEBRADAS EN LA IGLESIA DE SAN FRANCISCO JAVIER, Á EXPENSAS DE SS. AA. RR. LOS CONDES DE PARÍS, EL 4 DEL CORRIENTE.
(Dibujo del natural, por Luis Jiménez)

[FIGURE 19] Luis Jiménez Aranda *Memorial Service to the late King Alfonso XII of Spain* (1885) (in *La Ilustración Española y Americana*)



[FIGURE 20] José Jiménez Aranda *Holy Week in Seville* (1879)



UN PUESTO EN EL MERCADO DEL TEMPLE.

[FIGURE 21] Luis Jiménez Aranda *A Position in the Temple Market* (1888)

(in *La Ilustración Española y Americana*)



[FIGURE 22] Luis Jiménez Aranda *Old Clothes Market at the Temple* (1896)

EXPOSICIÓN UNIVERSAL DE PARÍS.



INTERIOR DEL PABELLÓN DE LA REPÚBLICA DE CHILE.
(Dibujo del natural, por D. Luis Jiménez.)

[FIGURE 23] Luis Jiménez Aranda *Interior of the Chilean Pavilion* (1889)
(in *La Ilustración Española y Americana*)

EXPOSICION UNIVERSAL DE 1889, EN PARIS.



UNA SALA DE LA SECCIÓN ESPAÑOLA EN EL PALACIO DE BELLAS ARTES.
(Dibujo del natural, por Luis Jiménez.)

[FIGURE 24] Luis Jiménez Aranda *The Spanish Section at the Palace of Fine Arts* (1889)
(in *La Ilustración Española y Americana*)



[FIGURE 25] Luis Jiménez Aranda *Niños Jugando* (1900s)



[FIGURE 26] Luis Jiménez Aranda Portrait of Emilio Sánchez Perrier (1895)



[FIGURE 27] Emilio Sánchez Perrier *Niño en el Bosque* (1888)



[FIGURE 28] Joaquín Sorolla y Bastida *Another Marguerite!* (1892)



[FIGURE 29] Joaquín Sorolla y Bastida *Sad Inheritance* (1899)



[FIGURE 30] Henri Gervex *Before the Operation* (1887)



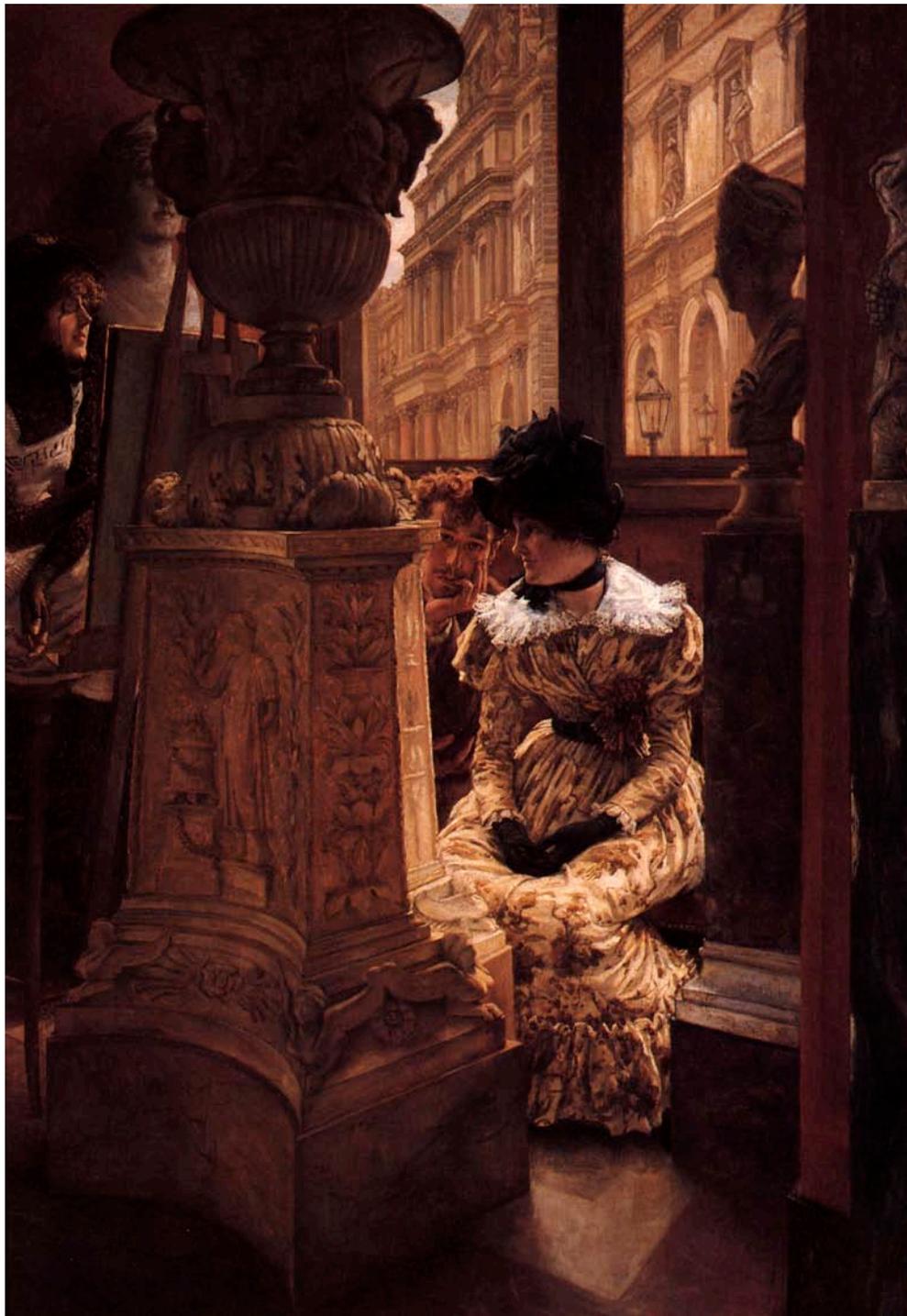
[FIGURE 31] Edouard Manet *Argenteuil, Les Canotiers* (1874)



[FIGURE 32] Henri Toulouse-Lautrec *Carmen Gaudin in the Artist's Studio* (1888)



[FIGURE 33] James Jacques Tissot
The Political Lady (La Femme à Paris) (1885)



[FIGURE 34] James Jacques Tissot
In the Louvre (La Femme à Paris) (1885)



[FIGURE 35] Edouard Manet *Universal Exposition of 1867* (1867)

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