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Joaquín Sorolla y Bastida
Patio Sevillano, Hotel Madrid, 1915

JOAQUÍN SOROLLA Y BASTIDA
(Valencia 1863 – 1923 Cercedilla)

PATIO SEVILLANO, HOTEL MADRID, 1915

Dedicated, signed and dated lower left: '*A. D. Pedro Gonzalez* / *su buen amigo. J. Sorolla* / *1915*'

Oil on canvas
71 x 60 cm
28 x 23 ⅝ in.

Provenance

Pedro Nolasco González y Soto, Marqués de Torre Soto de Briviesca (1849–1946), Jerez de la Frontera, a gift from the artist;
Thence by descent.

Literature

Llorens, T., Pons-Sorolla, B., López, M. and Llorens, B., *Sorolla. Jardines de luz*, exh. cat., Museo de Bellas Artes de Granada and Museo Sorolla, Granada and Madrid, 2012, p. 133, no. 30, illustrated.
Pons-Sorolla, B. and Rodríguez Subirana, M., *Sorolla. Jardines*, Madrid, 2018, p. 147, illustrated.
Pons-Sorolla, B., *Sorolla. Catálogo razonado*, no. 4929, illustrated.

Exhibitions

Sorolla. Jardines de luz, Museo de Bellas Artes de Granada (Alhambra), Granada; Museo Sorolla, Madrid, 2012–2014.



In the present work, Sorolla focuses on the quietude of the courtyard. A central stone fountain, surrounded by terracotta pots containing lush green foliage and bright white blooms, anchors the composition. The play of light across the pale, multi-lobed arches and the shadowed staircase to the right demonstrates a masterful economy of brushwork. The rapid, fluid strokes of the tree canopy overhead suggest the fleeting nature of the afternoon sun, filtering through the leaves to create a dappled effect on the ochre ground.

Recent scholarship has frequently returned to the year 1915 as a pivotal moment in Joaquín Sorolla's mature career. This was a period defined by the intense physical and creative demands of the *Vision of Spain*, the monumental commission for Archer M. Huntington's Hispanic Society of America.[1] While stationed in Seville in early 1915 to execute the large-scale panel for the series *Seville, The Dance* (fig. 1), Sorolla established a temporary residence and studio at the Hotel Madrid – seen here in a period postcard (fig. 2). The present work emerged from this very same stay, painted in the city between 15 January and late February 1915. It is a sophisticated exercise in capturing the tempered light of the Andalusian interior, far removed from the blinding glare of the Valencian coast that had first brought the artist international fame.

For decades, this painting was traditionally identified as a view of the patio at 'El Cuco', the celebrated estate in Jerez de la Frontera owned by the González-Gordon family. Sorolla had stayed at El Cuco while preparing his sketches for *La Vendimia* (The Vintage), a subject originally intended for the Hispanic Society cycle. Though Huntington eventually declined the theme - leaving only a series of brilliant preparatory works executed amidst the González vineyards - the hospitality of Pedro Nolasco González y Soto, Marqués de Torre Soto de Briviesca, left a lasting impression on the artist. This canvas, inscribed with a warm dedication to his 'good friend' Pedro, was a gift in recognition of that bond. However, archival research and stylistic comparison have since confirmed that the architecture depicted is not that of the Jerez *finca*, but rather the central courtyard of the Hotel Madrid in Seville.

Far from being just a lodging, Hotel Madrid's patio was a site of active production where Sorolla explored the intersection of light and shadow within its architectural rhythm. This same courtyard provided the backdrop for one of his most significant works of the period, *Baile en el Café Novedades de Sevilla*, now in the Banco Santander Collection (fig. 3). To prepare for the task of painting the Sevillian scene Sorolla explored the subject of the fountain by painting patios in the vicinity of Seville and Jerez - six of these are recorded (see for instance *Fuente en un patio sevillano*, fig. 4). Our painting belongs to a select group of works executed at the hotel, including

[1] Pons-Sorolla, B., *Sorolla: The Masterworks*, New York, 2012, pp. 185–201.

three other closely related views: *Patio sevillano. Hotel Madrid* (BPS 2983, fig. 5), a further version (BPS 2686, fig. 6) and *Patio y fuente de Sevilla* (BPS 3285, fig. 7) which together illustrate Sorolla's fascination with the 'Garden of Light' concept - a curated space where geometry and nature find a harmonious balance.

The dedication to Pedro González (1849 – 1946) ties the work to the highest circles of Andalusian society. As a titan of the sherry industry and a noted host to dignitaries, the Marquis represented the refined, traditional Spain that Sorolla sought to immortalise for the Hispanic Society. By gifting this specific view - a refined, intimate record of his time in Seville - Sorolla offered his friend a piece of the very atmosphere that fuelled his most ambitious Spanish project. Long held in the private collection of the Marquis's descendants, the emergence of this painting allows for a fuller understanding of Sorolla's working methods during his Sevillian residency, bridging the gap between his monumental public commissions and his deeply personal, observational gifts.



Fig. 1: Joaquín Sorolla y Bastida, *Vision of Spain: Seville, The Dance*, 1915, oil on canvas, 351 x 302.5 cm (138 ¼ x 119 ⅛ in.), The Hispanic Society of America, New York, inv. no. A1807



Fig. 2: Historical photograph of the *serre de cristales* (glass conservatory) in the central patio of the Hotel Madrid, Seville, early 20th-century postcard

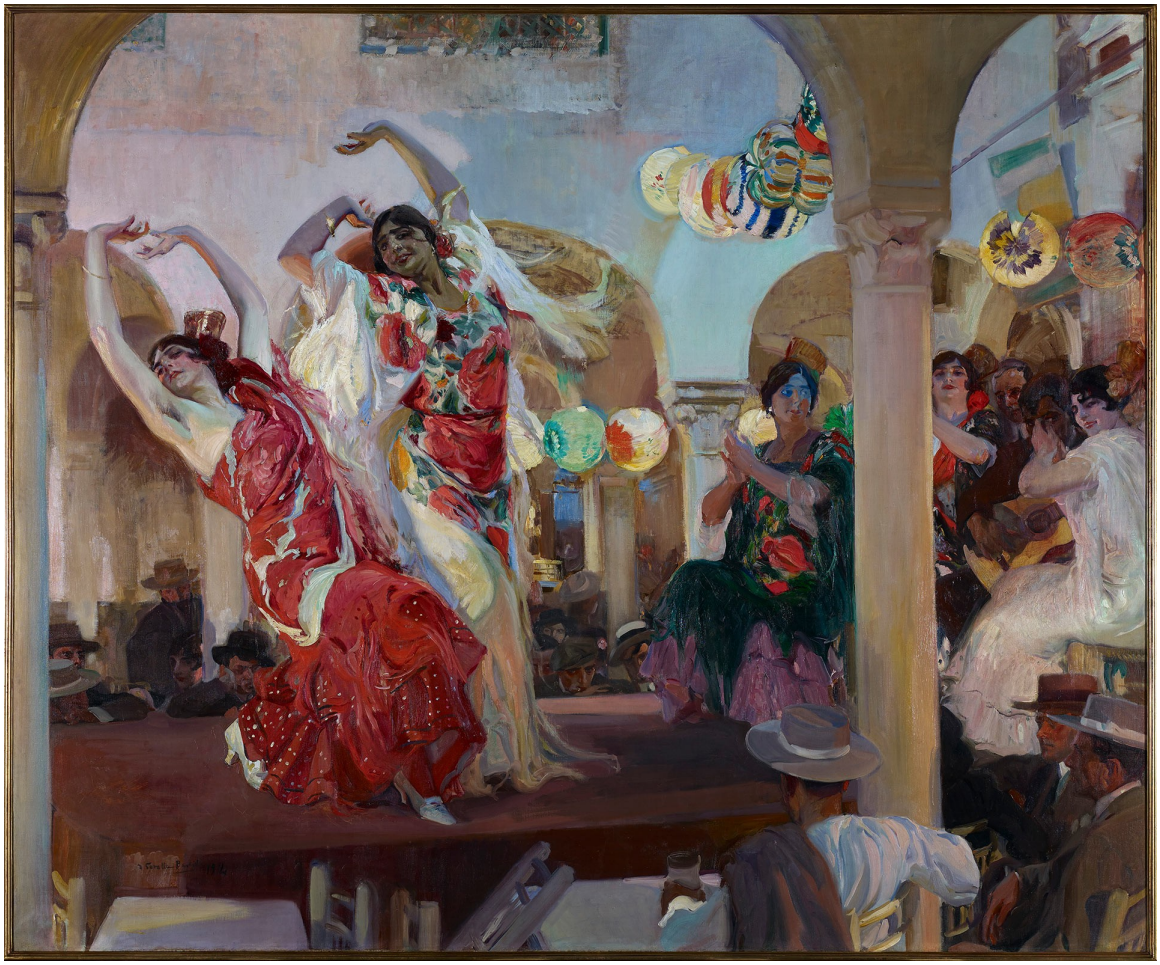


Fig. 3: Joaquín Sorolla y Bastida, *Baile en el Café Novedades de Sevilla*, 1914, oil on canvas, 245 x 295 cm (96 ½ x 116 ⅛ in.), Fundación Banco Santander, Madrid



Fig. 4: Joaquín Sorolla y Bastida, *Fuente en un patio sevillano*, 1915, oil on canvas, 49.5 x 80 cm (19 ½ x 31 ½ in.), Private collection



Fig. 5: Joaquín Sorolla y Bastida, *Patio sevillano, Hotel Madrid*, 1915, oil on canvas, Private collection

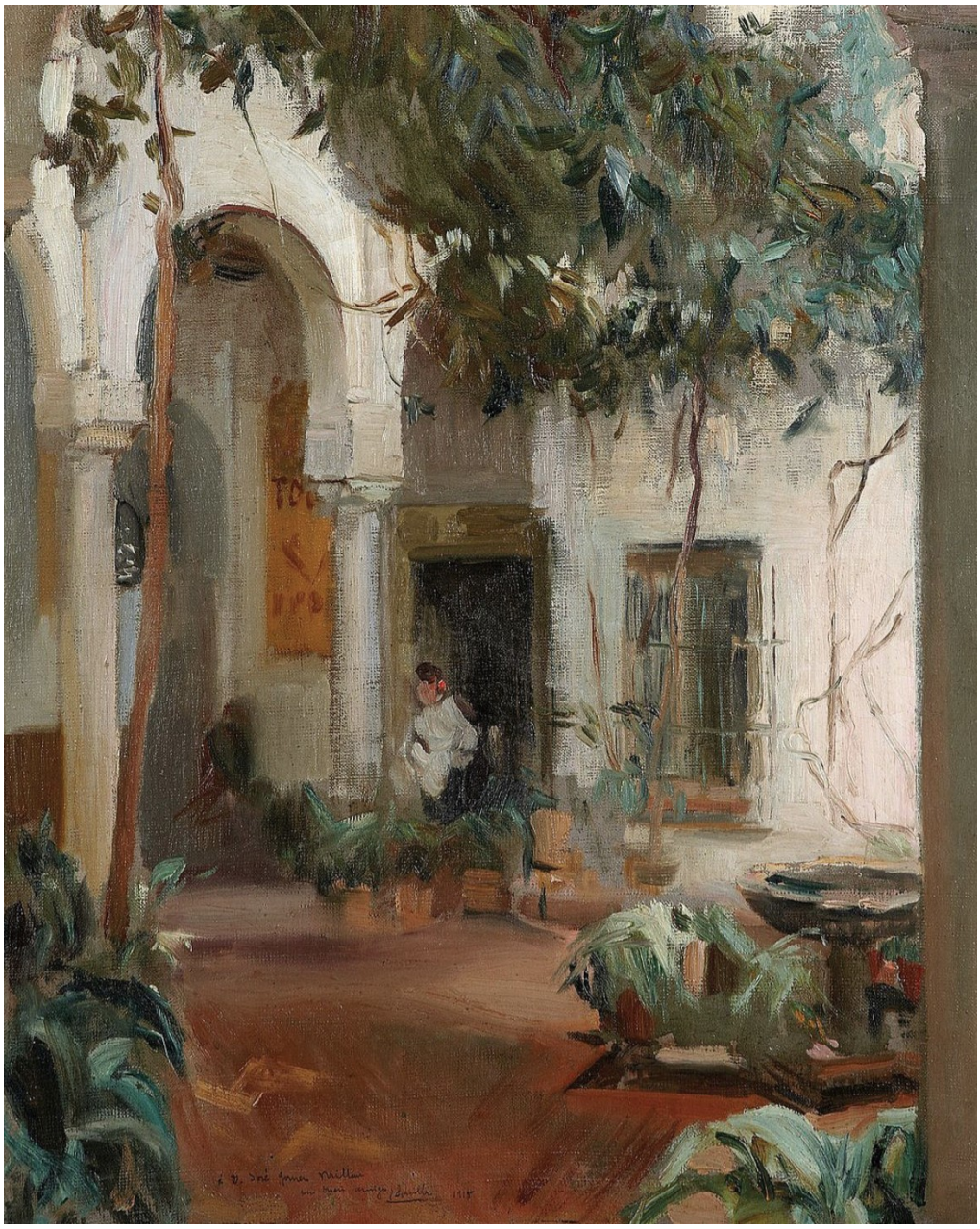


Fig. 6: Joaquín Sorolla y Bastida, *Patio sevillano, Hotel Madrid*, 1915, oil on canvas, Private collection



Fig. 7: Joaquín Sorolla y Bastida, *Patio y fuente de Sevilla*, 1914–15, oil on canvas, 72 x 52 cm (28 ⅜ x 20 ½ in.), Museo Sorolla, Madrid, inv. no. 01113

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