

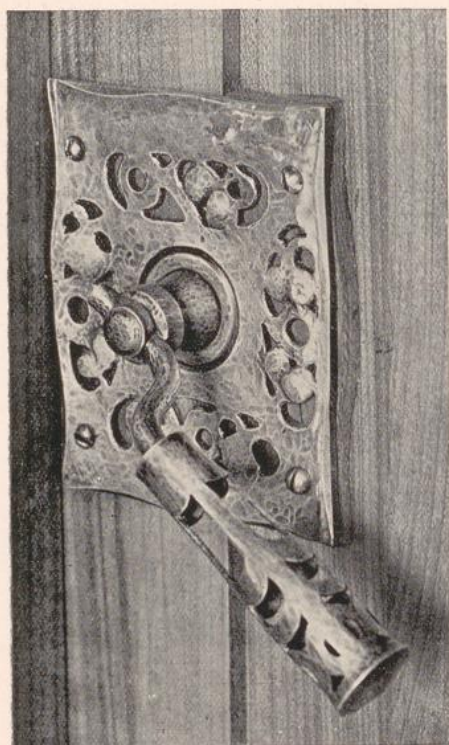


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PADERBORN

A Spanish Painter. - Alijandro De Riquer. By Fernando De Arteaga Y
Pereira.

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A Spanish Painter



DOOR HANDLE

DESIGNED BY F. BRANGWYN

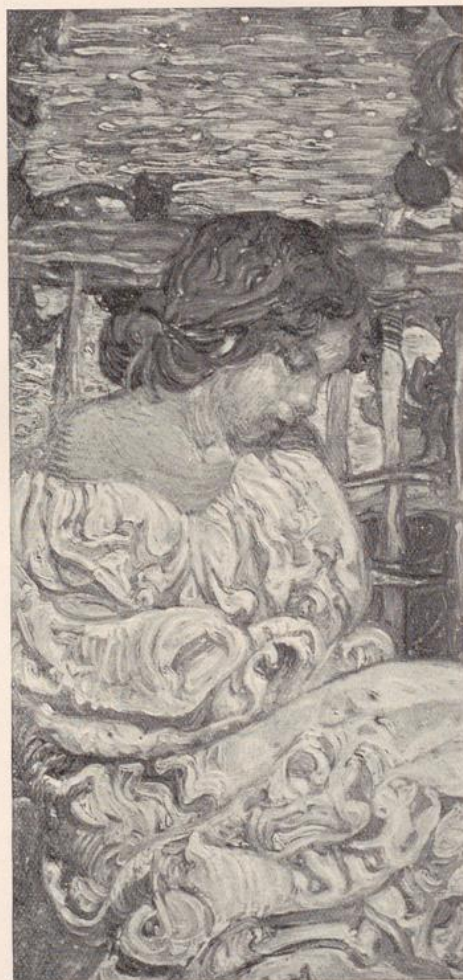
They have in form the same character that there is in the colour—a subtlety that prevents the minute care that has been exercised in perfecting them from becoming too obvious. Indeed, careful, studied, and exact, as the whole work is, it has a curiously happy air of spontaneity, and makes no display of labour or eccentric ingenuity. It is a decoration without a flaw, and it shows most hopefully what vitality there is now in the school of design that is making its influence felt amongst us.

A SPANISH PAINTER.—ALIJANDRO DE RIQUER. BY FERNANDO DE ARTEAGA Y PEREIRA.

ALIJANDRO DE RIQUER É INGLADA, son of the Marquis de Bonavent and his wife Elisea Inglada, was born at Calaf (Catalonia), 1856. "Up to my twelfth year," he writes to a friend, "I had not left the mountains, and when I got to

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town [Barcelona] the first deep impression I had (deeper even than one feels in a tempest) was to find myself face to face with the sea. The sea without bounds, the horizon that had no ending, into which a few white spots, like seagulls' wings, were vanishing—fishing smacks, of which I dreamt all night, for I could not believe that they would ever come back. I had never seen a greater water than the mountain burn and the mill-dam hard by my father's house, and this great endless liquid plain astonished me by its beauty, while it terrified me by its majesty." The boy began, of course, by filling every blank space in the margins of his books with scribbled drawings: whenever he had a



PAINTED PANEL

BY FRANK BRANGWYN

A Spanish Painter



"THE ANNUNCIATION"

BY ALIJANDRO DE RIQUER

copper or a piece of silver he laid it out in picture books and broadsheet fairy tales, but school work he abhorred. As he would not learn at home he was sent to the *École Chrétienne* at Béziers, and there he first learnt the use of colours from Frère Samuel. When he came back to Barcelona he joined the art classes of the "Lonja," the city art school, but to little purpose, and he was not contented till he got his father's leave to go back to France. Here he studied by himself in the Museum at Toulouse in 1875 and 1876, and his father, seeing his evident capacity and bent, now consented to give him a free hand, and definitely agreed to his taking up the artist's career. In 1877 he worked at Paris at the Louvre and Cluny Museums, and in 1879 in North Italy, visiting Rome, Florence, Pisa, Genoa, Milan, Verona, and Venice. The three Italians that then profoundly impressed him "with the same feelings of wonder and awe that had passed over him when he first saw the sea," were Botticelli, Filippino, and Crivelli, and for the last his enthusiasm and admiration has only increased with time. When

he came home to Catalonia in 1880 he was a stalwart Pre-Raphaelite, and though he was "not even aware that England possessed such a man as Dante Gabriel Rossetti," his own early works, *The Divine Shepherdess*, *The Annunciation*, *The Virgin and Child*, belonged both in subject and execution to the school that followed the lead of the "Primitifs." In 1881 he went back to Italy, a "real journey for study," and came back with a full portfolio and a brain seething with "the joy of what he had learnt and seen," to be met with a great sorrow. His mother had passed away but a few hours before he reached his father's house.

And now, under the influence of his great grief for his loss and his great passion for his art, the young artist's real life-struggle began. It was in his tiny studio in the Petritad that he designed six tapestries for Señora Vilaro di Torres from the famous Catalan ballad *Los Estudiantes de Tolosa*. These were finished in 1884-5, and the cartoons published in book form 1886. The illustrations for *Marta y Maria* in Professor Domenech y Montaner's series *Arti y Letras* show the effect of

A Spanish Painter



PAINTED PANEL BY A. DE RIQUER

an enthusiastic study of Japanese art, to which Riquer gave much of his time when not actually pencil or brush in hand.

In 1886 his design for a ceiling on the subject *Surge et ambula*, gained the prize offered by the "Friends of the Country," a Barcelona Association. His marked decorative talent was now bringing him work, and among his commissions were the decoration of the villa of Señor Martí Codolar, the drawing-room of Señor Torres y Regetós, the dining-room of Señora de Alomar. His "carved chest" won him a medal at the Chicago World's Fair. His love of detail, his patience, and his ceaseless self-instruction prepared him for the

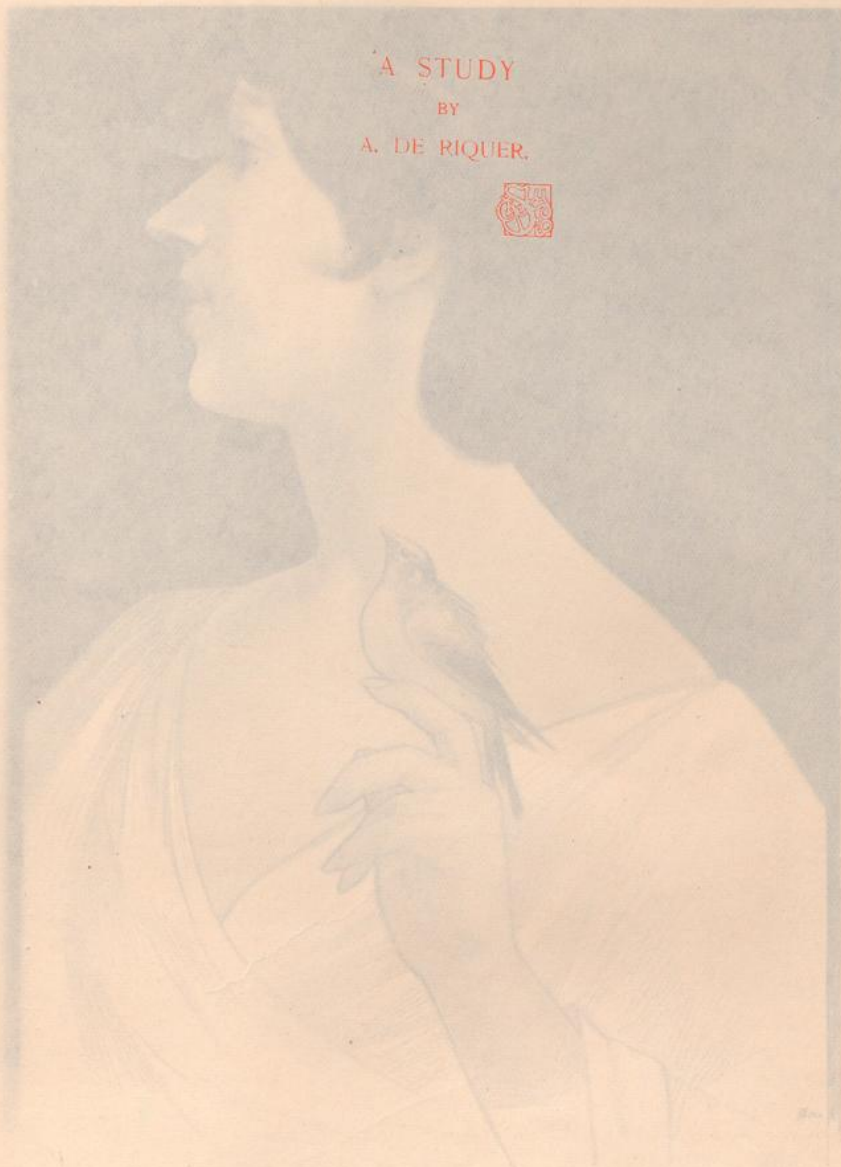
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decorative work in which he took so deep an interest. "My observation," he writes, "is rather that of a man who follows his path with bent head in constant and continual admiration of the tiny things before him, than that of him who passes on with his head up gazing afar and taking in vast horizons. A flower, a tuft of grass, the twinkling of a leaf rivet me. I worship the beasts and birds, and all the growth of the woods. I prefer a quiet corner of nature to any panoramic landscape, and when I reach the close of my career I should like to be able to say with the great Japanese master, Hokusai, 'I die happy, because at the end of my days I have at last been



PAINTED PANEL BY A. DE RIQUER

A STUDY
BY
A. DE RIQUER.



A Spanish Painter



PAINTED PANEL BY A. DE RIQUER

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PAINTED PANEL BY A. DE RIQUER



The
Garden
Club

913

A Spanish Painter.



"ST. ELIZABETH OF HUNGARY" BY A. DE RIQUER
(By permission of Don E. Guell)

able to set down the true movement of a blade of grass."

In May, 1894, Señor de Riquer visited England, "a journey that fixed my present theory of art. It was then," he says, "that English art revealed itself to me in all the strength of its deep-rooted personality. After I had been admiring the Old Masters at the Galleries the Modern Masters stood before me as strong as ever, and with all their profound knowledge of their art—Burne-Jones, Millais, Moore, and, above all to me, Dante Gabriel Rossetti, blazing like a sunflower of poetry, reflecting and reproducing absolute beauty. And then, outside the galleries, there were Aubrey Beardsley's Avenue Theatre poster on the walls of the streets and of the Underground railway stations, his Yellow Book cover in the booksellers' windows, Hardy's 'Gaiety Girl' at the theatre doors, the first number of THE STUDIO on the book-stalls. I was dazzled by the

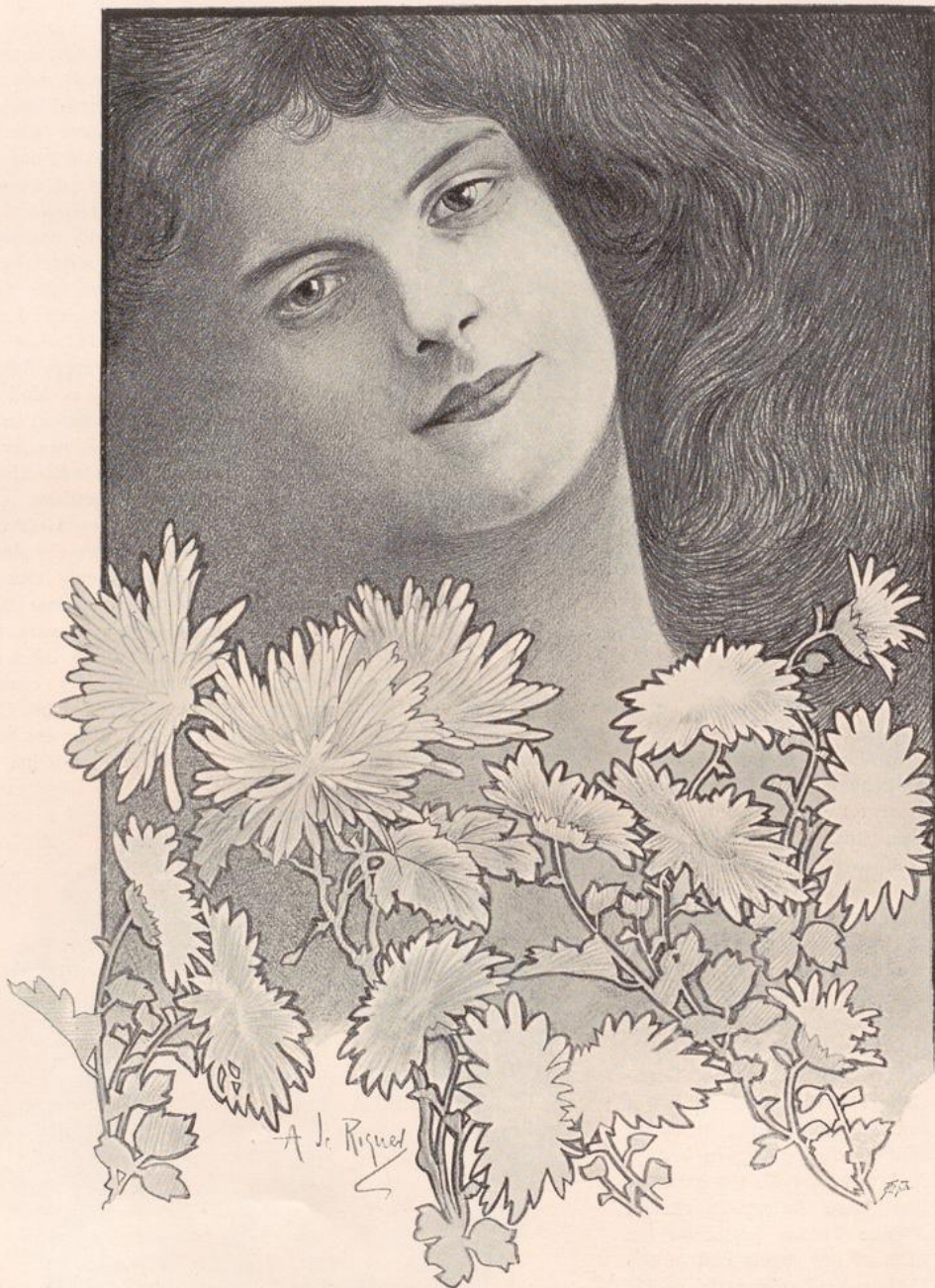
gave him the opening he desired. The City of Barcelona in 1896 offered a prize competition for a poster for its Third Exhibition of

brilliance of schemes of art that responded to my own ideas, as well as by the originality and richness of the creations of industrial art due to the genius of William Morris. I picked up what I could from all this, and carefully wrote down my impressions of it all, for I meant to proclaim these hitherto unknown glories in Catalonia. Especially I brought back with me the first number of THE STUDIO, and I am proud of the fact that, when in other places that now eagerly follow in it every manifestation of Modern Art there was still an almost complete ignorance of this wonderful Review, there are artists at Barcelona among its earliest subscribers. . . Posters! why, ever since I saw the first of the new posters the thing tempted me so strongly that I offered several tradesmen here [Barcelona] to do their posters for nothing; not one would listen to me." However, kindly chance



TRADE SEAL

DESIGNED BY A. DE RIQUER



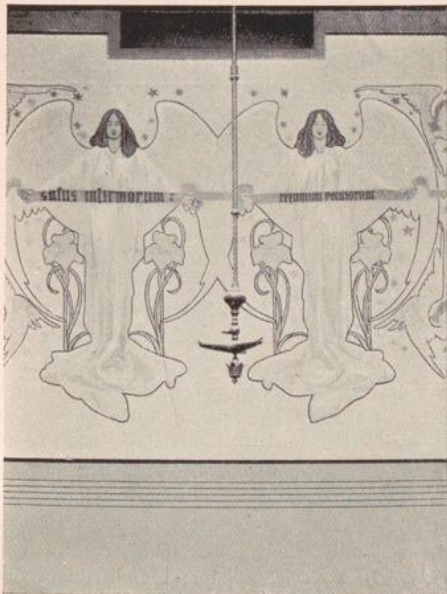
"CHRYSANTHEMUMS
BY A. DE RIQUER

Studio-Talk

Art and Industry, and de Riquer won it, though his design was "sideways" instead of "upright," as preferred by the Municipality's conditions. This was the first in a long and successful series, amongst which should be mentioned *Granja Avícola* (Poultry Farm) 1896, *Salchichon de Vich* (Vich Sausage) 1897, *Quan jo era noy* (When I was a lad) and *Crisantemas* (Chrysanthemums) for his own books, 1898; *Mosáicos Hidráulicos*, 1899; a big design for the St. Luke's Club; and *Bellezza*. Last year the Athenæum of Barcelona granted him the use of their building for an exhibition of picture posters.

By the lovely little editions of his own writings illustrated in colour and in monochrome; by his *Christmas Numbers* for Señores Montaner y Smids, of Barcelona—*El Sueño de las Calaveras*, 1896, and *Rinconete y Cortadillo*, 1897, de Riquer has gained a foremost position in his own country. He has designed, built and decorated his own home and studio in the Frenería, Barcelona. His books revealed a new Catalan author, and were characterized, so competent critics are agreed, by their poetry, their freshness, and their glowing expression of the love of natural beauty.

Standing as he does in the first rank of the Spanish artists of to-day, de Riquer owes this position to his own exertions; he has belonged to



FRIEZE

BY A. DE RIQUER

no "school," he has learnt where he could, what he could. "I have always been obliged to dance a *pas seul*," he says, "and I have danced it in my own way." In this fact lies the secret alike of his strength and of his limitations. His work, as our illustrations (some published here for the first time) certainly attest, shows at once the sincerity of his convictions and the faithfulness with which he has pursued his own ideals.

FERNANDO DE ARTEAGA Y PEREIRA.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—Mr. F. N. Shepard's drawings, of which we give illustrations on pages 188, 189, and 191, are things about which Charles Lamb might have written an essay. When we look at them and contemplate their whimsical tenderness and their blending of the grotesque with everyday realism, we visit in imagination a sort of toybook fairyland, where the genius of Japan's art plays the quaintest of pleasant freaks, both with English moods of thought and with English children. It is thus that the accompanying illustrations appeal to us, and it will be noticed in the coloured print how easily Mr. Shepard, while keeping his subject all in fantasy, gives a quaintly realistic impression of what winter is to the poor. The other illustrations form a complete series, and should be looked at in the following order: first *The Fog*, then comes *The Wind* and blows away the fog, but brings *The Rain*; the winter scene comes last.

If anyone has a right to speak with authority on the question of the real secret of success in the decorations of keyboard instruments it is Mr. Arnold Dolmetsch, not only because his thorough and first-hand knowledge of the old keyboard instruments has kept him constantly in touch with their historic styles of decoration, but also because he has seen his knowledge tested experimentally by the artists who have painted his own clavichords and harpsichords. He speaks, then, as an expert, and the opinion at which he has arrived may be thus summed up: that the applied ornament should be sufficiently flat in treatment to seem part of the wood itself. On the name-board—that is to say, on the panel above the key-board—decorative figure subjects have been tried with success; but here, as elsewhere, the scheme of colour must contrast but very slightly with the tone of the surrounding