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THE THEORETICAL COLOR OF SUNLIGHT: AN EXAMINATION OF CHARLES BLANC’S COLOR THEORY IN JOAQUÍN SOROLLA Y BASTIDA’S THE BLIND MAN OF TOLEDO

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THE THEORETICAL COLOR OF SUNLIGHT: AN EXAMINATION OF CHARLES BLANC’S COLOR THEORY IN JOAQUÍN SOROLLA Y BASTIDA’S THE BLIND MAN OF TOLEDO

by

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A thesis submitted in partial fulfilment of the requirements for the degree of Master of Arts Department of Art and Art History

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Abstract

THEORETICAL COLOR OF SUNLIGHT: AN EXAMINATION OF CHARLES BLANC’S COLOR THEORY IN JOAQUÍN SOROLLA Y BASTIDA’S THE BLIND MAN OF TOLEDO

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Spanish painter Joaquín Sorolla y Bastida (1863 – 1923) exhibited a unique method of impressionistic naturalism in his painting The Blind Man of Toledo of 1906. His impressionistic process was derived from his training in Valencia, Spain with the Spanish Impressionists Francisco Domingo y Marqués and Ignacio Pinazo y Camarlench. Through their lessons at the Valencian Academy, Sorolla learned how to portray intense sunlight by using saturated pigments and creating contrasting shadows. Moving beyond Valencia, the artist traveled to Madrid to copy the works of the Spanish Baroque painter Diego Rodríguez de Silva y Velázquez. Afterwards, he visited Paris to study the paintings of the French Naturalist painter Jules Bastien-Lepage. Sorolla developed his naturalistic traits by studying Velázquez’s color palette and Bastien-Lepage’s detailed presentation of nature. These elements enabled Sorolla to capture of Spanish landscapes with the impressionistic pigments utilized by the Valencian Academy. The color techniques of his mature style, seen in The Blind Man of Toledo, align with the color theory developed by the French art critic and color theorist Charles Blanc. While in Paris, Sorolla encountered the 1867 publication Grammaire des Arts du Dessin. Sorolla’s chromatic naturalism, accurate representations of Toledo’s culture, and references to light phenomena in his painting are key traits of Blanc’s color
theory. Thus, Sorolla’s *The Blind Man of Toledo* clearly reveals how the artist used Blanc’s definition of naturalistic color to develop his impressionistic naturalism.
Chapter 1: 
Introduction

Color is an intrinsic property of the natural world. The use of pigments in a painting reveals an artist’s perception of his or her environment. When a painting derives from the natural hues of the environment, the viewer recognizes the color palette as a deliberate alteration of the observed colors. Joaquín Sorolla y Bastida (1863 – 1923) masterfully used saturated pigments in his paintings to express a luminescent world of light and shadow. His painting, *The Blind Man of Toledo* of 1906 (fig. 1), encapsulates his endeavor to study the Spanish landscape and present a positive view of Spain through color. The composition’s imagery represents an energized view of Toledo, Spain, accompanied by the painterly depiction of a blind man and distant working-class figures.\(^1\) Sorolla’s painting displays a unique collaboration of color harmonies. Layering his pigments in thick strokes of paint, the artist expresses his knowledge of color placement to convey a cohesive representation of Spain. *The Blind Man of Toledo* exhibits this methodology throughout the entirety of the composition. Although his methods of using color are celebrated by art historians, such as Blanca Pons-Sorolla, Véronique Gerard Powell, and María López Fernández, the discourse does not apply a plausible color theory to his methodology. Instead, their focus is primarily placed on his representation of the Spanish lower class and his ability to paint both figures and landscapes with remarkable energy. Though the discourse surrounding Sorolla’s figures and landscapes is important, studying the artist’s use of color theory provides the necessary context to Sorolla’s color palette. Identifying the influence of chromatic theorems on his pigments enables the

continuing discourse to account for how Sorolla developed his unique style. Thus, the following thesis will examine how Sorolla used the color theory of the French art critic and color theorist Charles Blanc (1813 – 1882) to define his art style as impressionistic naturalism.

Sorolla’s biography was initially recorded in the two-part publication of the 1909 Hispanic Society Exhibition Catalogue. The catalogue, to which eight different authors contributed, presents various views of Sorolla’s life to Spanish, French, and English-speaking audiences. Though the biographical information is consistent in the chronological description of Sorolla’s life, each author discusses how the events of his life impacted his artistic development. Examining the authors, Aureliano de Beruete y Moret and William E. B. Starkweather’s biographies provide an intimate view of Sorolla’s painting methods.

Aureliano de Beruete y Moret was a Spanish Impressionist landscape painter and an art critic who developed a close friendship with Sorolla and his family. The critic’s connection to Sorolla enabled him to discuss the fusion of the artist’s Spanish heritage and his artistic views. He defined Sorolla’s artistic style as Spanish Impressionism with an interest in naturalistic representations of light. William E. B. Starkweather was an American Impressionist whose association with Sorolla was based on a mutual ambition to study and create art. Starkweather traveled to Spain to study with Sorolla in the early twentieth century and, subsequently, was Sorolla’s English interpreter in America.
Starkweather’s educational relationship with Sorolla enabled him to study Sorolla’s mature color techniques. Thus, his biography of the artist discusses how Sorolla depicted light through a layered application of gradients. Additionally, he categorized the artist as a Spanish Realist who used the color methods developed by the French Impressionists. His understanding of Sorolla’s mature palette allows the reader to recognize the color process that was behind Sorolla’s development of *The Blind Man of Toledo*. Starkweather’s and Beruete’s contrasting classifications of Sorolla’s style are significant. While the two individuals were friends with Sorolla and witnessed the artist’s painting process, their biographies highlighted different aspects of Sorolla’s methods. Beurete was fascinated with Sorolla’s celebration of Spanish culture through color. The saturated palette and clear representations of Spanish dress and architecture caused Sorolla’s compositions to exhibit a lively view of Spain. This combination of vibrant pigments and culture likely influenced Beruete’s definition. Conversely, Starkweather believed Sorolla’s paintings displayed a political message pertaining to Spain’s influence on contemporary art. According to Starkweather’s perception, the compositions did not simply express Sorolla’s ability to depict light. Instead, he believed that Sorolla’s references to Velázquez and presentation of Spanish culture encouraged practicing artists to recognize the importance of Spanish art. This mindset fueled Starkweather’s definition of Sorolla’s style.

In the present day, Blanca Pons-Sorolla (b. 1948) has written most of the discourse surrounding Sorolla’s life and work. As Sorolla’s great-granddaughter, she is able to access and publish the artist’s personal documents. She combines the stylistic definitions

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7 Ibid.
of Beurete and Starkweather, stating that Sorolla was an impressionistic Spanish Realist who naturalistically portrayed the hardships of the Spanish peasantry.\(^8\) A common example to which Pons-Sorolla and other art historians refer is Sorolla’s painting *¡Otra Margarita!* (*Another Marguerite!*) of 1892 (fig. 2). The art historian Véronique Gerard Powell stated that the Realist composition depicts a despondent woman on a train who is handcuffed and monitored by two Spanish Civil Guards.\(^9\) The title of the work and the depiction of the female figure reference Charles-François Gounod’s 1859 opera *Faust*. The woman is reminiscent of the female lead, Marguerite, who killed the child born from her relationship with Faust. Sorolla was inspired to create this scene after a similar encounter he witnessed while on a train to Madrid.\(^10\) Due to the presentation of a downtrodden woman, art historians use the painting as evidence of Sorolla’s Realism. Contemporary art historians continually reference Pons-Sorolla’s definition of Sorolla’s art style. This repetition creates a commonly accepted discourse about the artist as a Spanish Realist. Though she references the artist’s letters to support her definition, Pons-Sorolla often dismisses Sorolla’s numerous letters discussing his fascination with populated landscapes. She refers to these works, such as *The Blind Man of Toledo*, as basic studies of light.\(^11\)

Reading the primary authors of Sorolla’s biography allows for a cohesive view of the artist’s life. Between childhood and early adulthood, Sorolla could be described as an individual who sought the knowledge and skills to capture the beauty of Spain with light. He and his younger sister were born into a lower-class family in Valencia, Spain. The

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\(^10\) Ibid.

death of Sorolla’s mother and father affected his early adolescence. Sorolla relied on the support of his immediate family, which helped him develop an identity among the Spanish working class. Living with his uncle and paternal aunt until the age of fifteen, Sorolla worked at his uncle’s locksmithing business while taking drawing lessons at the Escuela Normal de Valencia. During his youth, the support of his family was crucial for Sorolla’s subsequent success. Working with his uncle helped Sorolla develop the mentality of an industrious worker devoted to his craft. The effects of his uncle’s influence are visible in Sorolla’s passion for creating art. A key example is observed in the development of The Blind Man of Toledo. The aforementioned work and an additional twenty paintings were created in Toledo over a span of ten days. Sorolla’s determination to become an artist led him to begin his formal training.

Sorolla’s early exposure to drawing and painting lessons at the Escuela Normal de Valencia introduced him to the techniques that he would master at the Real Academia de Bellas Artes de San Carlos de Valencia. The first school fostered his interest in art while the Valencian Academy taught him how to observe light and represent it with saturated pigments. Two instructors shaped his painting philosophy: the Spanish Impressionists Ignacio Pinazo y Camarlench (1849 - 1916) and Francisco Domingo y Marquéz (1842 - 1920). Art Historian Karen Sagner-Düetching explained that Spanish Impressionism began in the early 1850’s and ended around 1910. Spanish artists were interested in depicting the intense Spanish sunlight, painting en plein air, and capturing momentary scenes of Spanish life.

12 de Beruete y Moret, “Joaquín Sorolla y Bastida,” 12 – 17.
13 Ibid.
Sorolla paired the process of applying saturated pigments, which he learned from his two instructors, with his study of the Spanish Baroque painter Diego Rodríguez de Silva y Velázquez’s art in 1881 at the Museo Nacional del Prado. The impressionistic technique of Valencian color methods complemented the naturalistic presentation of figures promoted by Velázquez. Sorolla solidified his mature painting methodology during his time in Paris. Exposed to French Impressionism and Jules Bastien-Lepage’s French Naturalism, Sorolla cultivated his unique style. French Naturalism, as defined by art historian Gary Tinterow, was a brief art style that began in the early 1850’s and transitioned into French Realism. The Naturalists wanted to paint compositions that captured the exact details observed in nature. Artists, such as Bastien-Lepage, painted detailed representations of flora, fauna, and human subjects. The meticulous details of French Naturalism contrast with the painting techniques of the French Impressionists. Tinterow stated that French Impressionism began with the first Impressionist exhibition in 1874 and ended with the eighth exhibition in 1886. Similar to Spanish Impressionism, the French variant focused on painting en plein air, conveying fleeting moments with vibrant color, and exhibiting scenes of leisure. The saturated Parisian palette supported the impressionistic color process. The mixture of styles encouraged Sorolla to combine the bright tonality of the Spanish sunlight with a naturalistic interpretation of the scenery and figures. This process propelled Sorolla to develop his figures with expressively blended

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17 Ibid.
20 Ibid.
pigments. The mixture of styles caused Sorolla to shift from Velázquez’s clean edges towards an energetic and naturalistic color composition. Sorolla’s unified style became internationally recognized after he won the Medal of Honor in the Parisian Exposition Universelle in 1900 and exhibited his painting ¡Otra Margarita! in Madrid.21

Domestic popularity complemented Sorolla’s international fame. Due to his artistic talents, he was able to paint a portrait of King Alfonso XIII of Spain (1886 – 1941) titled King Alfonso XIII in the Uniform of the Hussar of 1907 (fig. 3). The work stands as a testament to Sorolla’s ability emulate the naturalistic luminosity and color harmonies that one observes in an outdoor setting. The artist’s connection to the monarch led to an exhibition of Sorolla’s work in America.22 Following the Spanish-American War (April 25, 1898 – December 10, 1898), King Alfonso XIII’s opportunity to reconnect with the United States came through Sorolla’s partnership with Archer Milton Huntington (1870 – 1955). Huntington was the son of a wealthy businessman who owned the Central Pacific Railroad, The Newport Company, and the Drydock Company.23 His wealth and status enabled him to travel abroad and collect works of art. Huntington’s fascination with Spanish culture and art led to the official founding of the Hispanic Society of America in New York City on January 20, 1908.24 The institution was established to exhibit Spanish art to an American audience.

To inaugurate the institution, Huntington decided to work with Sorolla and bring the Spaniard’s art to America. The exhibition, titled Joaquín Sorolla y Bastida at the

21 Ibid.
23 Ibid, 46 – 47.
24 Ibid.
*Hispanic Society*, was held between February 8, 1909 and March 8, 1909. The exhibition, which featured 356 of Sorolla’s works, was viewed by 169,000 people.²⁵ Included with the exhibition were the aforementioned exhibition catalogues that contained biographies of the artist. The exhibition was an immediate success that elevated the international status of Sorolla and the Hispanic Society. The monumental opening suggested the possibility of a productive relationship between Sorolla, King Alfonso XIII, Huntington, and the American public. Within the first week of the exhibition, Huntington sent a telegram to King Alfonso XIII stating his appreciation for the monarch’s political support.²⁶ The correspondence indicates King Alfonso XIII’s active involvement in the exhibition. The Hispanic Society’s showcase set the standard for exhibiting high-quality art by a Spanish artist in America.

The exhibition’s success prompted a partnership between Sorolla and the Hispanic Society. The institution commissioned the Spanish artist to create a series of murals depicting the culture and people of various regions of Spain. The collection of fourteen installed murals, collectively titled *Vision of Spain* of 1912 – 1919 (fig. 4), exhibit the cultural dress, festivals, and the economic commodities of each region.²⁷ The works reveal Sorolla’s love of Spanish culture and his dedication to illuminating each region with his vibrant color palette. These murals enable the viewer to learn about Spain through the didactic cultural imagery. *Vision of Spain* was Sorolla’s final composition. He died on August 10, 1923 due to the complications of a brain hemorrhage that occurred in 1920.²⁸ The legacy he left behind, observed in his large breadth of work, exemplifies his passion for capturing the light and color of Spain.

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²⁵ Ibid, 50 - 51.
²⁶ Ibid, 55.
²⁸ Ibid, 159.
When one examines the biographic information presented by Beruete, Starkweather, and Pons-Sorolla, it is clear that these scholars present a cohesive view of the artist’s life and his accomplishments. Although Pons-Sorolla, Starkweather, and Beruete present different definitions of Sorolla’s style, they all acknowledge the impressionistic and naturalistic influences of his mature work. In their discussions of his famous paintings, such as ¡Otra Margarita!, the art historians interpret Sorolla’s stylistic techniques to support their individual definitions of the painter’s methodology. The scholars do not discuss the important influence that color theory had on Sorolla’s work. Additionally, their analysis of the artist’s paintings is primarily focused on his famous compositions. However, investigating Sorolla’s other mature paintings, such as The Blind Man of Toledo, reveals a definitive use of Blanc’s color theory. Sorolla’s mature style derives elements of French Naturalism, French Impressionism, and Spanish Impressionism. His experience with each painting method enabled him to determine the concepts he was most interested in learning and adapting. The amalgamation of styles was only possible because of Sorolla’s implementation of Blanc’s color theory. The complementary and idealistic chromatic concepts presented by the theorist enable the artist to combine impressionistic color techniques, naturalistic representations of light phenomena, and momentary scenes of Spanish culture into a painting. The Blind Man of Toledo serves as a prime example of his impressionistic naturalism.

Sorolla’s The Blind Man of Toledo is a painterly representation of the city of Toledo, Spain. The scene is focused on the Alcántra Bridge, which spans over the Tagus River.29 Despite the painterly handling, the details of the scene are so accurate that the

exact location the painting depicts can be identified. In the foreground, the viewer is placed on equal footing with a prominent male figure. He appears to walk towards the viewer on a road that intersects with the bridge. His humble cloak and wide brimmed hat shade his face from the sun and obscure his features. The garments are similar to a Castilian shepherd’s cloak that is often worn by the Spanish lower-class in Castile. The figure’s clothing is painted with neutral-toned pigments, matching the traditional colors of the garments. His chromatic tonality contrasts with the vibrant view of the landscape. The deliberate separation between the scenery and the blind man pulls the viewer’s focus to his figure. The pose of the blind man references the philosopher Cynic Menippus in Velázquez’s painting *Menippus* of 1638 (fig. 5). The juxtaposition of the vibrant pigments with the artist’s quoting of Velázquez’s philosopher creates a unique combination of modern chromatics with traditional imagery.

The following thesis will endeavor to define how Sorolla encountered and applied Blanc’s theory to *The Blind Man of Toledo*. The following chapter will examine Sorolla’s training in Valencia and discuss the influence of Domingo and Pinazo on the aforementioned painting. The purpose of the second chapter is to clarify how their impressionistic influences are evident in the composition. The third chapter will identify Sorolla’s naturalistic influences gained from Velázquez and Bastien-Lepage. The implementation of their styles will contrast with the naturalistic approaches Sorolla used in *The Blind Man of Toledo* and the naturalism of Velázquez and Bastien-Lepage. The fourth chapter will analyze Blanc’s color theory. The examination will build upon the impressionistic and naturalistic traits defined in the previous chapters. The last chapter will

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discuss the impact of this research on the continuing discourse of Sorolla’s work. The culmination of the thesis will posit that Sorolla’s impressionistic naturalism demonstrates that Sorolla was clearly reliant on Blanc’s color theory.
Chapter 2: 
Sorolla and Spanish Impressionism

Portraying observed life requires an artist to study the various attributes of the chosen environment and the selected subjects. Through each additional element of artistic quoting, color, and symbolism, the artist develops the ability to express his or her ideology of color in a painting. Joaquín Sorolla y Bastida used his skills with color to present his narrative. *The Blind Man of Toledo* is a vibrant composition that exhibits a serene view of Toledo. As discussed in the first chapter, the artwork portrays a quaint scene of a rolling landscape, structures that stabilize the scene, and painterly figures. The combined elements present a positive interpretation of Spanish peasant life. Sorolla’s ability to capture a peaceful scene with expressive color and painterly methods is related to his development as an artist. In a joint publication with Blanca Pons-Sorolla, the art historian María López Fernández stated that the Spanish Impressionists Ignacio Pinazo Camarlench (1849 – 1916) and Francisco Domingo y Marqués (1842 – 1920) helped Sorolla establish his initial impressionistic painting methods. Examining the influence of Domingo and Pinazo’s impressionistic techniques on Sorolla’s work reveals how their lessons affected the positive presentation of Spain in *The Blind Man of Toledo*.

Sorolla’s early life in Valencia demonstrates his resilience after the loss of his parents and the importance of his family’s support of his artistic endeavors. These two aspects are common characteristics of Spanish peasantry. Charles Edward Chapman, who was a professor of Hispanic and American History at the University of California, examined the cultural differences between the Spanish upper and lower classes. He

explained that working-class individuals were taught that wealth and fame were reserved for the upper-class.\textsuperscript{32} Individuals living within a lower socioeconomic class were unable to witness others of the same status rising above the cultural class system. According to Chapman’s examination, lifetime poverty was reinforced with each subsequent generation. The generational passing of social status onto the youth reduced the likelihood that family units in Spain would move into a higher economic class. Reverend Hugh James Rose studied this concept while serving as a traveling English Chaplain in Jerez de la Frontera and Cádiz, Spain. He strived to explain the virtues of Valencian and Castilian cultures to an American audience. In 1877, he published a book explaining that, despite their hardships, the peasants of Spain possessed loyalty, bold intelligence, and honor among their families.\textsuperscript{33} The societal concepts discussed by Chapman and Rose are applicable to Sorolla’s young adulthood. The loss of his parents caused him to rely on the economic and emotional support provided by his immediate family. Sorolla’s determination to gain artistic training, according to Rose, helped him expand beyond the confines of the limiting socioeconomic structure to develop his artistic voice.

At the age of fifteen, Sorolla realized his goal when he decided to pursue a profession in art. Supported by his family, he studied at the Real Academia de Bellas Artes de San Carlos en Valencia.\textsuperscript{34} The institution promoted a rich history of artistic development. The art historians José Luis Díez and Javier Barón explained that the initial

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\textsuperscript{33} Hugh James Rose, “The Poor Man at Home,” in \textit{Among the Spanish People: Volume I}, (London: Richard Bentley and Son, 1877) 8.

\textsuperscript{34} Aureliano de Beruete y Moret, “Joaquín Sorolla y Bastida,” in \textit{Eight Essays on Joaquín Sorolla y Bastida: Volume I}, 17 – 18.
\end{flushleft}
training consisted of studying Hellenistic art to learn about classical antiquity. The students studied classical sculpture and their instructors encouraged them to reference and expand upon classical iconography. The academy’s preliminary focus on the human figure likely inspired Sorolla to apply his studies to representing the people of Spain. The institution ensured the students had an established understanding of artworks created in the Hellenistic period. This allowed the students to build on their exposure to classical art by studying Spanish masters and applying the examined art techniques to their painting methods. In her chapter for the 2009 book *La Real Academia de Bellas Artes de San Carlos en la Valencia Ilustrada*, the Spanish art historian Asunción Alejos Morán explains that the institution taught the students to study the Spanish Old Masters, with a specific focus on Diego Rodríguez de Silva y Velázquez. The exposure to Velázquez enabled the students to expand on the classical elements they learned from Hellenistic art. The Spanish heritage found in Velázquez’s work encouraged the students to reference the Spanish themes portrayed in his paintings. In addition to the academic and classical lessons, the institution permitted the instructors to teach their personal art styles to the students. Thus, students were also exposed to contemporary painting trends, techniques, and styles. The combined exposure to classical styles, old Spanish masters, and contemporary art movements ensured the students had a broad understanding of Spanish art.

The instructors served as voices for both historical and progressive thought. The passing of knowledge to subsequent generations mirrored the Valencian generational

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37 Ibid, 256.
ideologies passed within familial units. The teachers who had the largest impact on Sorolla’s artistic development were Ignacio Pinazo Camarlench and Francisco Domingo y Marqués. Their combined tutelage ensured Sorolla’s artwork adhered to Impressionist techniques and the Valencian appreciation of color. This method of color application, identified in Domingo’s and Pinazo’s style, uses loose brushstrokes of semi-saturated pigments in small scale historical paintings or genre and landscape paintings.\textsuperscript{38}

Domingo’s painting techniques were well established within the institution. Born in Valencia in 1843, he developed his reputation as painter of historical and genre scenes and was known for his impressionistic light and color.\textsuperscript{39} Rejecting clean lines of pigment, Domingo’s hues maintain a feathery quality on the canvas. The intensity of the Valencian sunlight enabled artists to capture brilliant color and dramatic shadows. However, as previously stated, Domingo purposefully dulled his pigments. Additionally, Domingo is well-known for his images of recognizable moments in European history and quiet scenes of Spanish life. His understanding of French history painting derived from the training he received in Paris from Jean-Louis-Ernest Meissonier (1815 - 1891) in the early 1870’s.\textsuperscript{40}

Domingo’s painting \textit{Napoleon at Austerlitz} of about 1875 (fig. 6) clearly expresses his ability to capture a historical scene with an impressionistic quality. The painting, inspired by the French painter Émile Jean-Horace Vernet’s portrayal of the emperor, depicts a dramatic moment when Napoleon Bonaparte leads the charge that resulted in his

\textsuperscript{40} Ibid.
victory at the Battle of Austerlitz. Domingo’s inspiration for depicting Napoleon was not limited to Vernet. His experience with Meissonier, who created positive depictions of Napoleon, fostered his interest in creating works of the emperor. Napoleon at Austerlitz portrays a multitude of individuals astride horses as they charge from the far right midground towards the lower left foreground. The scene is chaotic as a battle occurs in the background. The artist’s use of red and dark gray emphasizes the firing cannons that are obscured by billowing smoke. The effect convincingly represents Domingo’s impressionistic style. Additionally, the distant figures are visible with raised arms, implying a signal to attack the obscured forces. The distant battle scene is rendered in a painterly manner so that the cavalry in the foreground appears to be a greater focus. Napoleon, easily recognized by his position on his white horse, is in the center of the composition. His raised hand identifies his order for the troops to charge into the fight. The imagery indicates the scene is in progress, which creates the appearance of a frozen moment of time.

It is clear Domingo reinterpreted the iconography of Napoleon astride his horse in an impressionistic style. The context of Domingo’s scene heightens the imagery. Military figures of the early 1900’s, such as the British Lieutenant Colonel Reginald George Burton, regarded the Battle of Austerlitz as an excellent use of the landscape and cavalry to create a tactical advantage to ensure victory. From a militaristic standpoint, Domingo

effectively presented Napoleon as a leader. By depicting the emperor’s command of the cavalry, Domingo highlighted his military prowess. The artist’s attention to Napoleon’s leadership demonstrates the artist’s ability to render a compelling history painting.

Domingo’s use of color amplified his portrayal of the historical event. The deliberate layering of color found in both the figures and in the surrounding landscape enabled the artist to create a dramatic scene of momentum in the two-dimensional plane. Lacking clean and defined edges, the horses and figures were developed through a painterly application of pigment. The feathery quality, paired with the layered tonality of light to dark pigments to imply light and shadow, conveys a sense of dynamic movement. The blurred edges of the figures and horses translate as bodies in motion. Similar to a photograph, the eye perceives the running figures frozen in motion. The artist’s removal of the viewer from the physical scene amplifies the effect. The observer stands outside of the composition at a fixed point and is able to examine a moment of Napoleon’s cavalry moving to engage in the distant battle. The implied steadiness of the viewer emphasizes the perception of potential movement.

Domingo’s dramatic view of suspended figures highlights the ephemeral qualities of the image. His depiction of a fleeting moment of time conveyed his painterly representation of color, light, and motion, which directly correlates with the ideology of the Parisian Impressionist movement.44 His interest in the technique can be traced back to his study in Paris. Sorolla acquired this knowledge when he studied with Domingo in 1878.45 Domingo’s palette, titled Paleta Pintada of around 1878 (fig. 7), provides evidence

of his training. Thick pigments sit on a wooden palette that Domingo used for his painting process. It shows how Domingo blended his hues on the palette before painting on his canvas. The following colors can be identified by examining the pigments: white, red-brown, green, yellow, orange-brown, dark violet, ultramarine blue, and brown-violet. On this specific palette, it appears as though he mixed shades of brown and violet to create a version of black. The collection of pigments can be identified in Domingo’s *Napoleon at Austerlitz*. In the palette’s color mixtures, Domingo began to create a scene in the lower left corner that merges with the array of color mixtures. The artist painted a rough sketch of soldiers charging into an unseen battle. Based upon the pigments found in the soldier’s uniforms and the horses, Domingo most likely used the palette during the development of *Napoleon at Austerlitz*.

Domingo’s *Paleta Pintada* is part of the Museo de Sorolla’s permanent collection. The contextual importance of the artifact resides in a letter from Domingo to Sorolla. Composed on July 11, 1911, Domingo explained that he wanted to gift the old palette to Sorolla because of its influence on Sorolla’s early and contemporary work. Based on the letter, Sorolla saw this palette when he was developing his color methods. He was inspired to adopt Domingo’s color mixtures and alter the pigments to suit his evolving palette. Domingo knew his palette was significant in Sorolla’s artistic journey and decided to present the item to his former student during Sorolla’s late artistic career. Thus, Sorolla was influenced by Domingo’s color techniques that were observed on *Paleta Pintada*.

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46 Francisco Domingo y Marqués, “Carta de Francisco Domingo y Marqués a Joaquín Sorolla y Bastida, el 11 de Julio de 1911,” (Museo de Sorolla and Ministerio de Cultura y Deporte, digitally archived 2008), Inventory Number CS1638.
Sorolla’s compositional development reflects the lessons learned from Domingo’s mature painting style. In contrast to Domingo’s *Napoleon at Austerlitz*, Sorolla’s *The Blind Man of Toledo* is not a historical scene. This work exemplifies the quiet beauty of the Spanish landscape and the humble Spaniards who traverse the land. Sorolla included his connection to the Spanish working-class to create a positive portrayal of the figures. In a letter between Sorolla and Pedro Gil Moreno de Mora, the artist stated that his interest in capturing the daily life of a Spanish peasant inspired his depictions of the peasants on the distant bridge and the blind man.\(^{47}\) The figures were not aggrandized in a heroic moment. Instead, he presented the figures as relatable individuals.

Rejecting the dynamic energy found in Domingo’s painting, Sorolla elected to paint a tranquil moment. In *The Blind Man of Toledo*, the Castilian man and the group moving along the Alcántara Bridge evoke the steady and measured travel from one unseen point to another. The viewer observes a single moment of their progress. The scene does not indicate the figures’ destination but rather it portrays a single point at which the viewer, the blind man, and the distant group all converge in one scene. The implied pace of the figures alludes to the idea that the viewer and figures will eventually move out of sight of one another. The composition is uneventful as it emphasizes the mundane actions of life. Sorolla counters the unimportant event with saturated pigments that energize the composition. Shifting from Domingo’s dramatic feathery quality used on Napoleon’s cavalry, Sorolla chose to subtly blend the edges of the figures to suggest movement. A key example is identified in the form of the blind man. His implied motion, which is suggested

by the sway of his cloak, indicates the figure is moving from the far left of the midground road to the right of the foreground road.

Sorolla’s color application demonstrates similarities between the two artists’ handling of paint. Though it was not fully inspired by Domingo’s utilization of pigments, a similarity between Sorolla’s palette and Domingo’s application of paint are evident. The background of *The Blind Man of Toledo* is characterized by rough brushstrokes of green, orange and yellow hues. Depicting the rugged landscape of Toledo in this manner causes the distant landscape to appear further away from the viewer. Sorolla’s loose application of paint in the background brings significance to the incrementally clearer subjects in the middle and foreground due to his sharpened details of the figures and objects.

Additionally, Sorolla’s color palette is reminiscent of the hues found on Domingo’s *Paleta Pintada*. Though Sorolla’s *The Blind Man of Toledo* was developed thirty-one years after *Napoleon at Austerlitz*, he continued to incorporate a saturated version of Domingo’s hues.

Domingo’s mentorship helped Sorolla establish his impressionistic color methods. The additional mentorship of his other instructor, Ignacio Pinazo y Camarlench, elevated these techniques. Born in Valencia fourteen years before Sorolla, Pinazo’s fascination with Valencian culture, historical works, and Spanish genre scenes developed through his training at the Real Academia de Bellas Artes de San Carlos en Valencia. Identified in Sorolla’s and Domingo’s paintings, Pinazo’s depiction of Valencian culture and intense sunlight expressed his Spanish Impressionism. These aspects became the primary source of his color methods. Compelled to depict the commonplace moments of Spanish life, a trait

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shared with Sorolla, Pinazo portrayed his figures as humble individuals of the lower-class.⁴⁹

Similar to Domingo’s compositional approach, Pinazo structured his paintings to present color as a key characteristic of his work. His interest in capturing the natural effects of light and color in an *en plein aire* method strengthened his painting technique.⁵⁰ Pinazo’s small scale works use gestural brushstrokes to represent working class individuals in a Valencian landscape. Pinazo’s *en plein aire* paintings inspired Sorolla to study the Spanish landscape. The two artists shared an interest in the Valencian sun and the coloristic attributes that resulted from the sunlight.

A key example of Pinazo’s work is his color sketch *Barca en la Playa del Cabañal* of 1880 (fig. 8). This work presents an image of a neutral-colored boat, a group of loosely rendered figures and a view of Cabañal Beach in Valencia, Spain. In contrast to Domingo’s work, Pinazo constructed the painting with large organic forms of pigment to create the illusion of the observed subjects. This simplifying effect causes the viewer’s eye to primarily focus on the use of pigments and how the cumulative effect of the hues suggests known objects. Through this method, the iconography of the genre scene becomes secondary to the muted impressionistic color. Pinazo developed his sense of color from his study in Rome in 1876. His palette was elevated when he returned to Valencia and the bright Spanish sun.⁵¹ In contrast to publications of Domingo’s artistic training, the discourse surrounding Pinazo places a distinct focus on his depictions of light. In *Barca en

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⁴⁹ Ibid.
la Playa del Cabañal, Pinazo’s color palette evokes bright sunlight. This creates a sense of brightness despite his use of muted pigments. The artist’s technique of applying paint in thin layers created the observed effect. A lack of blending between the layers of pigment ensures each color maintains the purity of the hue. Each color is recognized as an individual facet of the whole composition.

The Museo Nacional del Prado discusses the similarities between Sorolla’s and Pinazo’s work, explaining that Sorolla used Pinazo’s painting methods in his later works.\textsuperscript{52} Sorolla’s \textit{Playa de Valencia} of around 1898 (fig. 9), which was completed eighteen years after Pinazo’s \textit{Barca en la Playa del Cabañal}, reveals how Sorolla adapted Pinazo’s dull palette to create a saturated color composition. Examining the placement of subjects in the two paintings, some elements are parallel. In Sorolla’s \textit{Playa de Valencia}, the boat rests at a similar angle to the boat in Pinazo’s work. The beach, ocean, and sky divide the background into discernable thirds, which is visible in Pinazo’s composition. Lastly, Sorolla depicts a group of figures near the back of the painterly boat. He reduced the number of figures, allowing the composition’s emphasis to be color instead of the abstracted interactions of people. Sorolla’s interest in using vibrant hues differentiates his work from Pinazo’s painting. \textit{Playa de Valencia} contains white, blue, yellow, orange, violet, and a green mixture. These pigments rest on an orange-brown base that causes the subsequent pigments to have a warm tonality. The paint was applied in quick and visible brushstrokes. The hues were not fully blended, allowing the differing colors to retain their vibrancy. The result is contrasting pigments, such as the saturated yellow and violet,

interacting in a controlled manner to create a chromatic brightness. A majority of the observed colors can be identified in Pinazo’s *Barca en la Playa del Cabañal*. However, the hues of violet, orange, blue, yellow, and white exhibit a unified dullness. The lack of saturation and development of color harmonies emphasizes Sorolla’s deliberate intensification of color brightness.

Pinazo’s preliminary paintings of Spanish life intrigued Sorolla, as they allowed him to create an active representation of life. Identified as color sketches, Pinazo’s unfinished paintings exhibit his immediate perception of the hues and environment of his chosen landscape. Sorolla saw Pinazo’s color sketch *Barca en la Playa* during his training in Valencia. The specific work Pinazo developed was completed in 1880. Sorolla left Valencia in 1881 to study Velázquez at the Museo Nacional del Prado. Thus, it is plausible that Sorolla saw this color sketch before he left and decided to create a completed composition inspired by the imagery. Sorolla chose to use vibrant pigments that cause the colors in his mentor’s panting to look dull in comparison. He accomplished this through his application of color. Sorolla used a brighter palette than his mentor to capture the light of the Valencian sun. Expanding upon Pinazo’s base colors, Sorolla applied textured highlights and shadows as layered and unblended pigments to maintain an energetic quality. The energy is amplified by his layering process. The four stated hues are divided into complementary color groups that purposefully brighten the adjacent tones. The effect mimics the sunlight that Sorolla studied.

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Examining Sorolla’s early life, it is clear his training with Spanish Impressionists affected his initial understandings of color, light, and Spanish peasantry. His life experiences in Valencia correlated with the Spanish lower-class tropes of sorrow, poverty, and loyalty to one’s family. Through his determination to become an artist, he overcame the expectations of generational poverty. Working and living in proximity to lower class individuals ultimately helped him express his understanding of the Spanish working-class. His artistic ideal is clear in his positive portrayal of the blind man in *The Blind Man of Toledo*. The stylistic traits he gained from Domingo and Pinazo enabled him to establish his perception of Spain through color. Studying the effects of the Spanish sun in the Valencian Academy encouraged Sorolla to develop the vibrant color mixtures seen in *The Blind Man of Toledo*. The impressionistic influences of Domingo and Pinazo enrich these aspects of color. *The Blind Man of Toledo* combines Domingo’s methods of depicting a frozen moment in time with Pinazo’s expressive brushstrokes. The results of his life experiences and his impressionistic training in Valencia culminated in Sorolla’s positive presentation of the Spanish lower-class through color.
Chapter 3:  
The Development of Sorolla’s Naturalistic Color

Color enables a composition to reveal intriguing interactions between humanity and the environment. Combinations of naturally occurring hues result in a unified chromatic scheme. Joaquín Sorolla y Bastida’s *The Blind Man of Toledo* presents a strong understanding of Valencian light and color that he used to convey his perception of Spain. Sorolla’s mature conception of color stemmed from his study of the Baroque Spanish painter Diego Rodríguez de Silva y Velázquez in Madrid and the French Naturalist painter Jules Bastien-Lepage in Paris.\(^{55}\) Sorolla’s absorption of French Naturalism and his emulation of Velázquez’s naturalistic style are evident in his strategic placement of color in order to capture the effects of sunlight. Sorolla’s embrace of these stylistic choices are manifested in the color palette of *The Blind Man of Toledo*.

Sorolla’s connection to Velázquez stems from his initial development as an artist. After completing his training at the Real Academia de Bellas Artes de San Carlos en Valencia, Sorolla traveled to Madrid to study the Spanish master’s work at the Museo Nacional del Prado between 1881 and 1883.\(^{56}\) Through his training in Valencia, Sorolla honed his skill in portraying intense sunlight in his paintings. Specifically, he could replicate the luminous color and deep shadows of natural shade and sunlight. The steady cycle of the sun alters how one perceives colors when viewed outdoors. In Valencia, Sorolla examined these changes, which range from intense to subtle light. Studying Velázquez’s technique from the museum’s collection enabled Sorolla to elevate his depiction of light to a masterful level. In particular, Velázquez’s *Mars* of 1638 (fig. 10)

was a significant influence on Sorolla’s naturalistic color palette. Sorolla’s copy of Velázquez’s painting reveals the Valencian artist’s perception of color. He shifted from the Spanish master’s clean application of pigment to a loose implementation of hues. The painterly application of color revealed his interest in the interactions between pigments, which his training with Domingo and Pinazo reinforced.

Velázquez’s painting portrays a mythological figure whose physical imperfections make him seem more human than divine. The inclusion of a sword, helmet, and armor indicate that the individual is a military figure. Art historian Enriqueta Harris identified the adorned helmet and the partially obscured staff held by the figure as Velázquez’s reference to Mars’ iconography. These elements are supported by the Roman god’s mustache. Harris states that the facial hair expressed an individual’s military courage and was used in seventeenth century representations of the Roman god of war. The contextual combination of the helmet, staff, and mustache enable the viewer to identify the figure as Mars. The sword and implements of war are resting at his feet. Their lack of use suggests Mars is not engaging in militaristic actions at this moment. Art historians Johnathan Brown and Carmen Garrido suggest that Mars is contemplating his loneliness and humiliation on a bed after Vulcan discovered his wife Venus committing adultery with the god of war. Thus, the viewer witnesses the figure thinking about his actions in a quiet moment. Velázquez emphasized the classical presentation of contemplation by quoting Michelangelo’s *Tomb of Lorenzo de’ Medici*, created between 1524 and 1531 (fig. 11).

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58 Ibid.
Harris clarifies that Velázquez encountered the work in 1649 during his second trip to Italy, where he visited Bologna and Florence before reaching his destination in Rome. Mars directly references the pose of the thoughtful individual. Michelangelo arranged the marble figure to be seated in a niche-like space, causing the artist to keep the limbs close to the body. The left elbow rests on the left thigh, which leverages the forearm and hand up to the figure’s mouth. Contrasting the clean alignment of the left limbs, the right arm and leg bend at the joints. The back of the right hand connects to the right thigh. The leg mirrors this bend, as it leans away from the center and causes the two feet to cross as the ankle. The facial expression displays a contemplative mood. His head angles to the figure’s right, following the movement created by the raised hand. His brows are knit and his mouth is closed in a thoughtful expression. Velázquez’s Mars shares a similar arrangement of the left and right limbs. However, Mars’ posture is considerably more open. The left foot rests on the bed frame, allowing the adjoined leg to exhibit a sharp angle. The right arm and leg are loosely connected at the thigh and lack a rigid posture. Though the helmet darkens his face, the figure’s expression is contemplative and slightly melancholy. Harris explains that the sculptural reference is emblematic of the Il Pensieroso, a pensive figure who is knowledgeable of his surroundings while lost in self-reflection. The primary distinctions between the sculpture and painting are in the arrangement of the legs, the lack of clothing, and the naturalistic body. The reflective tone, expressed through the connection to Il Pensieroso, suggests that the implements of war are unnecessary. Mars set aside his weapons to engage with Venus and, as a result, his affair was witnessed by Vulcan. The

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culmination of this event is a presentation of the Roman god of war who cannot defend himself from Vulcan’s discovery or his own introspection of his actions. Thus, the weapons remain at his feet in a useless state.

Velázquez’s color palette complements the meditative mood. A warm tone characterizes the composition. Mars’ semi-nude figure harmonizes with the red-pink cloth upon which he rests. The tonal similarity causes the eye to seamlessly pass from skin to cloth. The visual connection between the body and the space grounds the figure to a fixed location. The triangular arrangement of the figure makes him appear sturdy and immovable. The viewer’s eye moves throughout the composition, actively observing each element. He or she is directed to each attribute of the composition through the angular arrangement of Mars’ limbs. The inclusion of a blue cloth draped over his genital area provides a necessary separation between the red-toned skin and fabric. Brown and Garrido explain that Velázquez created the red-pink tone from a combination of red lake and mercury vermilion pigment. He then placed the mixture over an ultramarine pigment to construct the blue cloth. The addition of pigments highlights the warmth of the painting and subtleties of Mars’ skin with the slightly visible veins. The combination of Velázquez’s color palette and his unidealized view of the mythological figure reveals his interest in naturalistic color and the accurate representation of the human body.

As a painter of the Spanish Golden Age, Velázquez lived before the development of nineteenth-century Naturalism. Mars was painted during the Baroque period. However, his powers of observation, color placement, and interest in capturing humanity are naturalistic. Mars particularly demonstrates the essence of naturalistic color application

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and the representation of an unidealized figure. The Roman god is positioned in a natural pose. Velázquez developed the composition by painting a preliminary sketch on the canvas. The draft allowed him to determine the placement of objects and develop a color palette that complements the painting’s structure. The two-step process enabled Velázquez to build his composition and plan the exact placement of the aforementioned pigments to best depict the subject.

In Velázquez’s work, the concept of the mythological character of Mars presents the characteristics of a contemplative militaristic figure. Velázquez’s painting confronts the viewer with a humble male model who poses as Mars. Velázquez elected to emphasize the thoughtful traits of the Roman god, which accentuates the mythical figure’s humanity. Mars’ angular posture, stomach rolls, and broad asymmetrical face serve as clear identifiers of his unidealized body. The unheroic posture contradicts the status of a Roman god. Velázquez’s specific reference of the Il Pensieroso accentuates the god’s physical and mental exhaustion. The iconography conveys his personal reflection of his life and the aftermath of his sexual interactions with Venus. His eye contact reveals his acknowledgement of the viewer’s presence. Yet, Mars does not attempt to change his posture to match his mythical status. The color palette of the composition supports this observation. The cool blue reflects his thoughtfulness while the red-pink cloth references his recent interaction with Venus and, through this affair, his identity as the god of war. In the depiction of Mars, Velázquez slightly altered the pose of Michelangelo’s figure and

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presented an unidealized image of Mars that references the *Il Pensieroso*. In combination with his naturalistic color palette, these features highlight Velázquez’s desire to portray human figures, including the Roman god of war, in a naturalistic manner.

Sorolla studied Velázquez’s paintings at the Museo Nacional del Prado, where he created copies to learn the Old Master’s techniques. His contemporary transformation of Mars is evident in his painting *Mars, After Velázquez* of around 1881 (fig. 12). Sorolla captures the same contemplative elements seen in Velázquez’s painting. However, a distinct difference is visible in Sorolla’s brushstrokes. The energetic brushstrokes create expressive lines of pigment across the canvas, pulling the viewer’s eye in opposing directions. Each application of color is clearly defined, causing the viewer to move throughout the composition and absorb similarities and differences between Sorolla’s painting and Velázquez’s *Mars*. Sorolla’s processes of blending seem rough and hurried, causing the painting to lack the smooth transition of color observed in Velázquez’s color palette. The pigments are layered over foundational tones, such as the skin tone and the base pigmentation of the cloth. Sorolla developed this technique from his training with Pinazo. The result is a painterly examination of light hitting the figure, which energizes the composition. His portrayal of light is significant, as it reveals Sorolla’s fascination with implementing intense colors to accentuate highlights and shadows.

Sorolla’s deliberately minimal shading causes the pigments to radiate a vibrational energy. A key example is located at the edge of the figure’s form. The skin tone appears to expand outwards through a feathery application of color. This technique is often identified in Domingo’s style. Sorolla’s manipulation of hues differs from Velázquez’s composition.

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Sorolla used red, blue, white, yellow, violet and green in *Mars, After Velázquez*. The combination of pigments causes the composition to appear energetic. The unblended strokes of color define the composition as a study of active color. The layered brushstrokes cause Mars’ meditative stance to seem troubled. Sorolla’s energetic application of color reveals his continued use of Domingo and Pinazo’s techniques, as discussed in chapter two. The influence of Domingo’s loose brushwork is observed in the feathery brushstrokes that layer the pigments on the canvas. The vibrant hues that emphasize the highlights and shadows, inspired by Pinazo’s style, are visible on the body of the figure. The brilliant pigments directly indicate how the light affects the composition.

Sorolla’s exploration of color is exemplified by his alteration to Velázquez’s original color palette. Introducing dull green tones in the background establishes a significant contrast to the red tonal qualities of Mars’ body. Sorolla’s chromatic alteration diverges from Velázquez’s warm gray-brown tones, which stabilizes the vibrant red and blue pigments. Sorolla’s study of *Mars* demonstrates an experimental development of color processes.⁶⁶ Studying Velázquez’s color methods enabled Sorolla to add the Spanish master’s techniques to his maturing color palette. He included Velázquez’s bright pigments with the color palette learned from Domingo’s *Paleta Pintada*. He combined the inspirational pigments with his knowledge of Spanish Impressionism to emphasize the light and color identified in Sorolla’s composition.

Sorolla’s *Mars, After Velázquez* is more than a simple study. It reveals that Sorolla actively studied Velázquez’s technique and color process. Evidence of the skills he learned from the Spanish master’s influence are clearly recognizable in *The Blind Man of Toledo*.

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The color placement in the work reflects his treatment of the figure of Mars. Sorolla directly placed individual pigments in layers to build a sense of depth within the Spanish landscape. Velázquez’s traditional blending is absent from Sorolla’s composition. Instead, Sorolla relied on the viewer’s ability to visually transition from one tone to another through his energetic application of paint.

Building upon his understanding of Velázquez’s style, Sorolla traveled beyond Spain to finalize his mastery at depicting light and color. The artist gained an opportunity to visit Paris due to the invitation of his lifelong friend Pedro Gil Moreno de Mora. His subsequent study in Paris enabled him to develop the mature painting methods observed in *The Blind Man of Toledo*. During his Parisian studies, Sorolla visited the 1885 Naturalist exhibition of Jules Bastien-Lepage’s work at the Hôtel de Chimay of the École des Beaux-Arts. This exhibition celebrated the deceased artist’s most influential paintings. Scholars often regard Sorolla’s visit to the exhibition as the moment at which he encountered French Naturalism. The stylistic approaches he gained from studying Velázquez were elevated through his study Bastien-Lepage’s methods. However, the contemporary art historical discourse does not define the particular elements of Naturalism that Sorolla learned by studying Bastien-Lepage’s work.

In his 1909 biography of Sorolla, William E. B. Starkweather stated that the Valencian artist enthusiastically examined Bastien-Lepage’s painting *Joan of Arc* of 1879 (fig. 13) during his visit to New York City. Starkweather’s inclusion of this work, and his

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68 Ibid.

assessment of the artist’s direct interest in the painting places significant importance on its influence. This painting was included in the 1885 exhibition visited by Sorolla and Gil. It was shown with the original title Jeanne d’Arc Écoutant Les Voix (Jeanne d’Arc Listening to the Voices).\textsuperscript{70} Sorolla’s continued interest with the painting reveals his fascination with the Naturalism of Bastien-Lepage.

In Bastien-Lepage’s painting, Saint Jeanne d’Arc is depicted in a lush garden that is bordered by a rustic house, a line of trees, and transparent depictions of floating figures representative of Saint Catherine, Saint Margaret and Saint Michael.\textsuperscript{71} The artist’s use of color and light contribute to the naturalism of the scene. An interesting aspect of the painting is the artist’s presentation of the ethereal saints. He created a naturalistic space by blending the forms of the religious figures into the background. They enter into the scene by emerging from the white wall and the tree foliage. The effect suggests the perceived spirits of the saints is an extension of nature, bridging the gap between the natural world and the spiritual world. Through his methods of observational painting, Bastien-Lepage depicted Saint Jeanne d’Arc as a contemporary French peasant in proximity to a meticulously rendered garden house in the French province of Lorraine.\textsuperscript{72} Devoted to capturing every observable detail in his chosen setting, the artist created a rich depiction of the natural world with references to the spiritual realm. Blending layers of dark to light color, the artist provided a realistic representation of the house, plants, and the Saint Jeanne d’Arc. His use of texture and color demarcates the various objects identified in the scene. This effect elevates the naturalistic elements of the painting and convincingly merges the

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\textsuperscript{71} Ibid.

\textsuperscript{72} Ibid.
ethereal saints with their surroundings. Bastien-Lepage indicated the various surfaces of the objects through a rough and smooth blending method. Observing the left edge of the painting, the viewer is able to differentiate the bark of the trees from the coarse layering of gradients to indicate the tall grass. His establishment of the varying textures ensures the viewer will not disregard the greenery as needless points of color.

Due to the level of detail in Bastien-Lepage’s painting, Saint Jeanne d’Arc believably stands within the scene. He applied a similar dedication to rendering the fabric of her clothing, the texture of her hair, and delicate shift in the pigmentation of her skin. The color palette of the figure is derived from the green, brown, orange, red and blue pigments that are used in the surrounding setting. These pigments are slightly dulled to mimic the hues of nature and are reminiscent of the muted palettes of Domingo and Pinazo. Sorolla studied this painting in Paris, which enabled him to adapt Bastien-Lepage’s color to his maturing technique. Specifically, Sorolla used the Naturalist’s methods of conveying texture in *The Blind Man of Toledo*. The artist identified the surface texture of his architectural structures, the landscape, and the clothing worn by the figures. Sorolla’s lively palette, drawing inspiration from Pinzao, Domingo, Velázquez, and Bastien-Lepage, creates a uniquely vibrant atmosphere in the painting. The impressionistic Spanish color, gained from Domingo and Pinazo, encouraged Sorolla to replicate the bright Valencian sun through his radiant pigments and deep contrasting shadows. These traits blend with the naturalistic presentation of figures and colors. The individuals in Sorolla’s painting are not heroic or dramatic. They are portrayed as individuals in the act of working and traveling. The mundane actions in *The Blind Man of Toledo* highlight the honesty of Sorolla’s
composition. The viewer can connect to the figures through the shared experience of working to build a comfortable life.

Sorolla’s *The Blind Man of Toledo* incorporates vibrant hues that express a strong combination of influences from Spain and France. The influence of Domingo, Pinazo, and Velázquez is evident in the layered pigments, feathery brushstrokes, and perception of a fleeting scene. By merging these traits, Sorolla blended the momentary qualities of Spanish Impressionism with honest depictions of humanity and nature derived from Spanish Baroque art and later French Naturalism. The mixture of these elements contributed to Sorolla’s use of color theory to convey his impressionistic naturalism.
Chapter 4:
The Application of Charles Blanc’s Color Theory

The previous chapters have identified Joaquín Sorolla y Bastida’s mature style as a mixture of Spanish and French influences. The differences between Spanish Impressionism, French Impressionism, and French Naturalism are visible in the manner in which the painters depicted their environments. Spanish Impressionists painted fleeting moments of Spanish life and culture with a palette inspired by intense sunlight. By studying Francisco Domingo y Marques and Ignacio Pinazo y Camarlench’s color palette, Sorolla learned to embrace Spanish Impressionism. The bright tonality of the Valencian sun inspired Sorolla to create a palette of vibrant pigments and intense shadows. French Naturalists developed paintings that exhibited meticulous details found by observing nature. Jules Bastien-Lepage’s naturalistic techniques served as a clear example of French Naturalism for Sorolla to study. The added influence of Diego Rodríguez de Silva y Velázquez’s naturalism enabled Sorolla to elevate and augment his approach to painting subjects and landscapes. Portraying figures and environments with their natural hues creates a grounded perception of the painted imagery. French Impressionism, which Sorolla studied in conjunction with Charles Blanc’s color theory, expressed the French interpretation of depicting fleeting scenes of leisure. When Sorolla merges naturalistic color with the impressionistic pigments, the result is a palette of vibrant color that emulates the observed subject matter. The artist’s use of Blanc’s theorem allowed the artist to strategically combine specific elements of each movement to create his own style of painting.

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75 Ibid.
impressionistic naturalism. The artist’s unique style is clearly on display in his painting *The Blind Man of Toledo*. The work exhibits Sorolla’s combination of naturalistic representations of light phenomena, impressionistic color techniques, and a fleeting scene of Spanish culture. Without the implementation of Blanc’s chromatic tenets, Sorolla’s style would be considered an unorganized application of techniques and color. Thus, an examination of contemporary color theory reveals a direct correlation between Sorolla’s *The Blind Man of Toledo* and the French chromatic theorem of Charles Blanc.

Beginning in 1885, Sorolla participated in Parisian exhibitions as a result of connections made through his friend Pedro Gil Moreno de Mora. At the 1900 Paris Exposition Universelle, Sorolla received the Medal of Honor. During his time in the city, art critics defined his style as a Spanish interpretation of French Impressionism. Aureliano de Beruete y Moret was one such author who stated that Sorolla’s quick adaptation of the French Impressionist process revealed his interest in mimicking the French movement. However, Sorolla defined his art style as maintaining an impressionistic view of naturalism. He discussed the intricacies of his style in an interview published on March 14, 1909 in *The New York Times*. The artist explained that his style derives from altering the traditions and methods of the contemporary art movements that inspired his work. Furthermore, he believed an artist must study the Old Masters and techniques of popular art to, then, build one’s unique style. The artist’s perception of his technique is directly attributable to Velázquez, Bastien-Lepage, Domingo and Pinazo. Thus, Sorolla actively

rejected the French Impressionist label in favor of his own definition. His deliberate dismissal of the French nomenclature further confirmed his dedication to his combined art style. The stylistic methods of his artistic definition were confirmed through his implementation of Charles Blanc’s color theory.

Sorolla’s knowledge of Blanc’s theorem, published in his book *Grammaire des Arts du Dessin: Architecture, Sculpture, Peinture* (*The Grammar of Art and Design: Architecture, Sculpture, Painting*) is derived from the theorist’s publications and influence on Parisian art.79 Sorolla had the ability to read Blanc’s French publication, as indicated in two sequential letters. In the first document, dated November 14, 1905, Sorolla informed Gil that he wrote an acceptance letter in French to Georges Petit Gallery in Paris to confirm his participation in their upcoming exhibition.80 His causal mention of his artistic endeavors provides a written verification of his facility with French and confirms that he would have been able to study Blanc’s French publication.

Due to the large amount of information in Blanc’s book, his ideas affected the techniques of a wide variety of sculptors and painters. The broad application of his theory could be readily connected to Sorolla’s blended art style and the publications of Neo-Impressionist theorists. A year before Sorolla’s tremendous success in Paris, Paul Signac published *D’Eugène Delacroix au Néo-Impressionnisme*. In this book, Signac discusses a variety of color theories, including Blanc’s theory of color, as a contributing explanation of the Neo-Impressionist color process.81 Signac’s book enabled Neo-Impressionists to

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examine various published color theories in a single book and apply the most suitable method to their work. Sorolla was known to collect various books that discussed the attributes and processes of the Impressionists and Neo-Impressionists. Sorolla’s interest in French Impressionism led to his study of the French techniques and their related color theories. Due to Sorolla’s academic fascination with Impressionist and Neo-Impressionist painting techniques, it can be assumed that the artist was aware of Signac’s book and, by extension, the original publication of Blanc’s theory. Correspondence between Sorolla and Gil seems to support this idea. In a letter Sorolla sent to Gil in January 1894, Sorolla stated that the French Impressionists and Neo-Impressionists did not apply color in a way that realized its full potential. His opinion of French styles was likely clouded by his intense desire to portray his home country through a mixture of Spanish Impressionism and French Impressionism. Blanc was an influential theorist in Paris, which suggests the likelihood that Sorolla was familiar with his theory. Blanc was the director of the famed Parisian Ecole des Beaux-Arts. He served two terms as director; the first lasted from 1848 and 1850 and the second term was from 1871 to 1873. The Ecole des Beaux-Arts was an internationally renowned art school. Therefore, Sorolla likely would have known about Blanc’s directorship and subsequent publications. Blanc’s well-known book on Spanish art, *L’art dans la Parure et dans le Vêtement* (*Art in Ornament and Dress*), was published in 1875. In it, the theorist discusses the manner in which European artists used clothing in

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their paintings. One notable example is Velázquez’s use of plumed hats in male portraits. The color, fabric, and additional decorations inform the viewer of the figure’s status and wealth.\textsuperscript{85} His usage of Spanish dress allowed Velázquez to build a unique color palette and reflect the culture of Spain and the individual. Due to Sorolla’s study of the Spanish master, he likely read or knew of Blanc’s scholarship on Velázquez.

Blanc’s well-known color thesis, \textit{Grammaire des Arts du Dessin: Architecture, Sculpture, Peinture}, provided a varied examination of art media. His analysis of effective color in three-dimensional and two-dimensional works endeavored to lead the practicing artist to an ideal definition of art through a codified color theory.\textsuperscript{86} Designed for any artist, Blanc’s goal was to provide a meaning to the application of pigments. Color theory, as a pseudoscience, aimed to explain why specific pigments in close proximity create a luminous effect. Though Blanc incorporated aspects of color mixtures in his theory, he sought to explain that color has the potential to honestly portray humanity and nature in a singular artwork.\textsuperscript{87} He used the attributes of color to create a narrative language. He believed the pigments in paintings should serve an artist’s purpose in crafting a thought-provoking scene of the natural world. Just as environments provide a cohesive expression of the accompanying cultural ecosystems, so too must the artist employ color to inform the viewer of the culture and history of the scene. Sorolla’s color methods clearly followed this doctrine. The pigmentation of the architecture, landscape, and regional dress in \textit{The Blind


\textsuperscript{87} Ibid.
Man of Toledo establish the chromatic ecosystem of Toledo. The structure of the scene was executed to depict Sorolla’s observation of the city via his color palette.

A letter from Gil to Sorolla from August 15, 1905, identifies the artist’s mature palette. Written a year before the creation of The Blind Man of Toledo, Gil stated that he purchased the same pigments that Sorolla used in his palette to begin painting his own compositions. The eleven pigments that comprised Sorolla’s color palette were: aureolin yellow, burnt umber, cadmium orange, cadmium white, cadmium yellow, carmine, cobalt blue, emerald green, light cadmium yellow, ultramarine blue, and vermilion red. These are the only pigments Sorolla used in his mature paintings. This is confirmed by Sorolla’s response to Gil’s letter. On August 30, 1905, Sorolla explained that he only used these pigments when he was developing a painting. His palette included violet by mixing his pigments. William E. B. Starkweather, Sorolla’s student, explained that the Valencian artist wanted to distance himself from the brown shadows used by Velázquez. Sorolla’s solution was to create a mixture of violet with ultramarine blue and vermilion red to create dark hues and shadows. Due to the date of the letter, Sorolla used the listed colors in The Blind Man of Toledo. Evidence of this is visible in the composition. The artist used cadmium orange and burnt umber in the architectural structures. He created the river with a mixture of cadmium white and ultramarine blue. He painted the distant landscape with burnt umber, cadmium white, cadmium orange, and emerald green. Sorolla used a

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combination of violet and ultramarine blue with accents of vermillion red and emerald green to depict the road and roadside greenery. The blind man’s clothing was illustrated with a violet mixture with burnt umber, cadmium white and emerald green. Lastly, Sorolla implemented his yellow pigments throughout the composition to express the intense sunlight on the scene. By including three different hues of yellow, the artist made it clear that the chromatic focus of the painting was on the encompassing tonality of the sun shining on the landscape.

Blanc explained that the inspiration of nature should not narrow the painter’s focus to solely replicate the perceived environment. Instead, the work must surpass the barriers of perception to capture the effects of the setting. Sorolla applied the theorists’ ideas in *The Blind Man of Toledo*. The prevalent sunlight that illuminates the scene is an exemplary trait of the painting. The artist achieved the observed vibrancy through the saturation of his chromatic tonality. The incorporation of yellow pigments throughout the majority of the composition emphasizes the intensity of the light on Toledo and its inhabitants. His color placement enabled the artist to convey the temperature and the dramatic interplay of shadows throughout the painting. The temporary nature of the shadows, in relation to the moving figures, causes the impressionistic concept of time to be reiterated in his pigmentation. The representation of momentary natural phenomena through a painted mixture of light and shadow expresses Sorolla’s impressionistic naturalism through Blanc’s color theory.

In addition to the ideal of depicting natural phenomena, the cultural properties of Blanc’s theory stress the importance of accurately depicting painted individuals through a

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descriptive and identifiable color palette.\textsuperscript{92} Painting the Spanish lower-class was an important aspect of Sorolla’s work. In \textit{The Blind Man of Toledo}, Blanc’s assessment is primarily applicable with the blind man. When compared to the surrounding landscape, the blind man appears to be out of place. The chromatic tonality of his figure is evident in the rich brown tones of his cloak, the deep violet shadows around his form, and the overlaid wash of yellow sunlight. The surrounding composition does not replicate the exact combination and mixture of color. Sorolla’s selection and application of the observed hues reveal that the artist deliberately chose to paint the figure in an unmatched color harmony. Chromatically separating the figure from the composition emphasizes the blind man’s importance in the composition. Specifically, the inclusion of the figure fulfills Blanc’s cultural expectation of chromatics and, as a result, represents Spanish culture through his clothing.

The blind man, who carries a walking stick, wears a traditional Castilian shepherd’s cloak and a wide brimmed hat. The figure’s apparel identifies his lower socioeconomic status.\textsuperscript{93} His gray beard and textured face suggest that he is an older man. The blind man’s identity and imagery reflect the artist’s study of Diego Rodríguez de Silva y Velázquez’s \textit{Menippus}. During Sorolla’s second trip to Madrid in 1882, the artist continued to study Velázquez’s technique by painting his \textit{Copy of Velázquez’s Menippus} of 1882 (fig. 14).\textsuperscript{94} Sorolla developed the copy from an energetic layering of dull brown and gray pigments.

The copy lacks the rich brown hues seen in Velázquez’s *Menippus* and appears to be a simple compositional study of the philosopher.

Sorolla’s *Copy of Velázquez’s Menippus* links the form of the blind man to the figure of *Menippus*. Referencing the philosopher in *The Blind Man of Toledo* allowed Sorolla to quote the Spanish master’s work and express the figure’s social status through an academic context. Menippus was a philosopher Cynic who saw tradition as a constraint on an individual’s logic.95 The Cynic believed that following the traditional expectations of a culture or a society would cause an individual to lose his or her sense of reason. His philosophy was anarchic and encouraged an individual to question and challenge the cultural foundations of society. Though the philosopher’s ideology is tied to representations of Menippus, Jonathan Brown explains that the philosopher’s teachings were not a contributing factor to Velázquez’s painting. He states that the Spanish master’s imagery followed the pictorial tradition of a philosopher dressed in the clothing of a peasant.96 Sorolla altered the tradition by painting his Castilian peasant in a pose that is similar to the philosopher’s form. Changing the identity of the figure from the Cynic to a working-class Castilian man directs the focus to the contemporary peasantry of Spain. The painting reiterates this approach through the minor differences between the two figures. The blind man is positioned in a three-quarter view, emulating *Menippus*. However, Sorolla’s figure wears the aforementioned Castilian cloak, which is depicted in a vibrant tonality. This differs from Velázquez’s color composition in *Menippus*. As previously stated, the blind man’s form is developed with burnt umber, cadmium white, emerald

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green, and a violet mixture. This causes the individual exhibit a warm neutral tone. In contrast, Velázquez’s used azurite, a brown-pigmented iron oxide, and black to create the philosopher.97 The result is a dark composition that lacks the vibrancy found in Sorolla’s palette.

To connect the imagery of The Blind Man of Toledo to Blanc’s theorem of expressing culture through color, it is necessary to examine how Sorolla referenced Toledo. The artist’s recognition of Toledo’s history is affirmed in letters between Sorolla and Gil. During his 1906 visit to the city to create The Blind Man of Toledo, Sorolla explained that the culture and architecture of the location were diminished by economic burdens.98 Reginald Trevor Davies, a professor of History at Oxford University, identifies circumstances in Toledo Sorolla would have perceived. Between the sixteenth and early twentieth centuries, Toledo’s agricultural economy was reliant on the consistent influx of travelers and immigrants passing through the city.99 Over time, the products that were produced were sold to the residents and the travelers at a rapid pace. To support the straining economy, the city depended on domestic trade occurring within the region of New Castile. The burdens on Toledo’s economy resulted in the architecture and infrastructure of the city being disregarded to focus on lessening the economic hardships.100 Sorolla recognized the contemporary disorganization of Toledo. However, the artist endeavored to express the beauty of the city. Through his use of naturalism, Sorolla painted the mundane actions of the blind man and the distant figures traveling

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100 Ibid.
through the scene. He bathes the composition in the yellow light of the sun, which creates a positive view of the city. Sorolla’s presentation of the blind man identifies his cultural significance to the painting. Thus, the artist fulfilled Blanc’s theory of accurately portraying culture with color.

In Blanc’s discussion of the uses of pigments, he relies on previously established color theories. He references Sir Isaac Newton’s (1643 – 1727) theory of light waves and Michel Eugène Chevreul’s (1786 – 1889) theory of complementary colors to complete his theorem.¹⁰¹ The arguments proposed by these two individuals provided the pseudoscientific basis of his idealistic perception of nature derived from a chromatic lens. A fourth edition of Newton’s *Opticks: Or A Treatise of the Reflections, Refractions, Inflections and Colours of Light*, published in 1730, corrected and detailed his study of light. Using mathematics and documented experiments, Newton concludes that sunlight is white light that moves through the air as a unified wave and, through the refractive properties of a prism, can be divided into red, orange, yellow, green, blue, indigo, and violet.¹⁰² Blanc’s incorporation of Newton’s theory served to establish the range of his color spectrum and the acknowledgement of sunlight as the primary source of natural color. Newton’s prismatic analysis of sunlight supports Blanc’s belief that artists should study the effects of natural light. Initially, Sorolla’s application of this concept to his work created a disconnect between Newton’s hypothesis of white light and Sorolla’s representation of light. *The Blind Man of Toledo* includes yellow hues layered on
pigmented objects to signify the presence of the solar light. Sorolla’s differentiation from Newton’s white light is verified in Blanc’s inclusion of Chevreul’s color theory.

The contemporary concepts of Michel Eugène Chevreul’s theorem relied on the chromatic foundation set by Newton. Chevreul’s 1839 publication is known by the abbreviated title *De la Loi du Contraste Simultané des Couleurs et De L’Assortiment des Objects Colorés* (*The Laws of Contrast of Colour: And Their Application to the Arts*). His primary thesis refers to recorded trials stating that colors on opposite sides of Newton’s color wheel naturally brightened each other when placed together. He arranged the hues in the following manner: yellow with violet, red with green, and blue with orange.\textsuperscript{103} Chevreul’s theory builds on Newton’s argument while maintaining a connection to the natural phenomena founded through his own research. The color groupings, established by the hues’ opposite positions on Newton’s color wheel, create the effect of visual brightness when placed in close proximity. The artist does not need to alter the pigments to create the stated result. Additionally, the hues demonstrate a similar outcome when viewed in nature. Blanc’s inclusion of Chevreul’s color theory confirms his thesis that the complementary phenomena identified in a natural setting should be emphasized by the artist to ensure the effect will be impactful to the composition. In *The Blind Man of Toledo*, Sorolla specifically intensifies the contrasting hues through the juxtaposition of his yellow sunlight with the violet shadows. The complementary structure supports Sorolla’s rendition of yellow light. Using Blanc’s theory in his painting ensured the vibrant tones within the composition maintained a unified purpose: to depict the Castilian man with the hues

associated with his cultural identity and to define the artist’s representation of sunlight as a trait of his impressionistic naturalism. Sorolla’s definition of his color process was amplified and sustained through Charles Blanc’s theory. The fulfilment of Blanc’s chromatic tenets enabled Sorolla to justify his mixture of French Impressionism, Spanish Impressionism, and French Naturalism. The Castilian man’s identity is verified through Sorolla’s use of pigments that match the hues of the Castilian shepherd’s cloak. The intense yellow sunlight that interacts with each object and individual in the scene is a direct reference to Blanc’s belief in intensifying the chromatic qualities of nature. Furthermore, Newton’s prismatic theory and Chevreul’s complimentary color theory support Blanc’s theorem as a method of understanding light and color in paintings. Both color methods seamlessly blend into Blanc’s idealism, enabling a full categorization of Sorolla’s color process. Thus, The Blind Man of Toledo exhibits a clear use of Blanc’s theory to support Sorolla’s impressionistic naturalism.
Chapter 5: Conclusion

Joaquín Sorolla y Bastida’s painting, *The Blind Man of Toledo*, serves as a prime example of his impressionistic naturalism. He depicted the architecture, rugged landscape, and transitory figures to capture a momentary view of Toledo. Art historians identify the mundane actions of the distant travelers and the blind man as a demonstration of Sorolla’s use of color. The scene was crafted from an energetic palette and an impressionistic application of paint. Due to his use of Charles Blanc’s color theory, Sorolla was able to successfully combine the influence of Spanish Impressionism and the naturalism of Velázquez and Bastien-Lepage to create his impressionistic naturalism.

Valencia provided the foundation of Sorolla’s artistic character and academic training. It also influenced the artist’s desire to portray intense sunlight. Born into a lower socioeconomic class, he relied on his familial ties to create a place for himself in the Spanish art world. The cumulative experiences of his social status fueled his desire to express the lives of the Spanish peasantry in his compositions. Sorolla purposely chose to study and depict small moments of daily life to capture the culture that shaped his artistic career. Initially trained by the Spanish Impressionists Ignacio Pinazo Camarlench and Francisco Domingo y Marqués, Sorolla developed his mastery of using sunlight as a conduit to express his rich color palette.¹⁰⁴ His use of dramatic shadows to highlight the pervasive sunlight is clearly identified in *The Blind Man of Toledo*. The effect is elevated through his impressionistic layering of pigments to convey depth, texture, and the radiating energy of the sun throughout the scene.

Sorolla’s mature painting style was solidified through his study of the Spanish Baroque painter Diego Rodríguez de Silva y Velázquez and the French Naturalist painter Jules Bastien-Lepage. Examining the works of Velázquez in Madrid enabled Sorolla to learn the Spaniard’s naturalistic technique of capturing the colors and imperfections of the figure. Sorolla studied the French Naturalism of Bastien-Lepage in Paris, where Sorolla encountered the French color theory developed by Blanc. The meticulous style observed in the Naturalist’s painting, Joan of Arc, easily blended the cultural importance of the subject with Blanc’s theorem that color must express the natural phenomena of light and the significance of subject. The culmination of the stylistic influences enabled Sorolla to create a work that accurately represents Blanc’s chromatic theory.

The research and evidence connecting Sorolla’s The Blind Man of Toledo to Blanc’s color theory is crucial. It reveals that the painting is more than a simple study of shadows. Instead, the artwork reflects Sorolla passion for portraying the intense sunlight and the people of Spain through the color theorist’s tenets. Using a mixture of naturalistic and impressionistic styles, the artist created a modern composition that references the significant naturalistic techniques employed by Velázquez. The bright tonality of the composition, influenced by artistic and theoretical sources, reflects Sorolla’s dedication to capturing the beauty of Spain. Most significantly, the painting serves as a key example of Sorolla’s use of Blanc’s color theory to support his impressionistic naturalism. The Blind Man of Toledo depicts the cultural dress Spain, references Sir Isaac Newton and Michel Eugène Chevreul’s color theories, and portrays the natural effects of light in en plein aire.

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To meet each color standard set by Blanc, Sorolla mixed French Impressionism, Spanish Impressionism, and French Naturalism to create his unique style. As art historians continue to investigate Sorolla’s life and work, the detailed examination of Blanc’s theory will help researchers uncover more references to Blanc’s chromatic methods. Examining Sorolla’s palette in other works developed throughout his life will build a wider narrative of Sorolla’s incorporation of color theory. Art historians can elaborate on the research compiled in this thesis to expand the knowledge of the artist’s impressionistic naturalism and its connection to Charles Blanc.
Figure 1: Joaquín Sorolla y Bastida, *The Blind Man of Toledo (Ciego de Toledo)*, 1906, oil on canvas, 24.8 inches X 38.8 inches, The Meadows Museum, The Southern Methodist University, Dallas, Texas, United States.
Figure 2: Joaquín Sorolla y Bastida, ¡Otra Margarita!, 1892, oil on canvas, 51.25 inches X 78.75 inches, Mildred Lane Kemper Art Museum, St. Louis, Missouri, United States.
Figure 3: Joaquín Sorolla y Bastida, *King Alfonso XIII in the Uniform of a Hussar*, 1907, oil on canvas, 81.88 inches X 42.71 inches, Palacio de la Zarzuela, Madrid, Spain.
Figure 4: Joaquín Sorolla y Bastida, *Vision of Spain*, 1912 – 1919, installed in 1953, oil on canvas, 135.9 inches X 548 inches, Hispanic Society of America, New York City, New York, United States
Figure 5: Diego Rodríguez de Silva y Velázquez, *Menippus*, ca. 1638, oil on canvas, 70.47 inches X 37.01 inches, Museo Nacional del Prado, Madrid, Spain.
Figure 6: Francisco Domingo y Marqués, *Napoleon at Austerlitz*, ca. 1875, oil on panel, 9.48 inches X 18.50 inches, Dundee McManus Galleries: Dundee City Council, Dundee, Scotland.
Figure 7: Francisco Domingo y Marqués, *Paleta Pintada*, ca. 1878, oil on wooden palette, 6.29 inches X 9.44 inches, Museo del Sorolla, Valencia, Spain.
Figure 8: Ignacio Pinazo Carmelchench, *Barca en la Playa del Cabañal*, 1880, oil on canvas, 8.66 inches X 13.77 inches, Museo Nacional del Prado, Madrid, Spain.
Figure 9: Joaquín Sorolla y Bastida, *Playa de Valencia*, ca. 1898, oil on wood panel, 5.25 inches X 10.50 inches, Brooklyn Museum, Brooklyn, New York, United States.
Figure 10: Diego Rodríguez de Silva y Velázquez, *Mars*, 1638, oil on canvas, 70.47 inches X 37.40 inches, Museo Nacional del Prado, Madrid, Spain.
Figure 11: Michelangelo Buonarroti, *The Tomb of Lorenzo de’ Medici: Il Pensieroso*, 1524 – 1531, marble, 248.03 inches X 165.35 inches, New Sacristy, Church of San Lorenzo, Florence, Italy.
Figure 12: Joaquín Sorolla y Bastida, *Mars, After Velázquez*, ca. 1881, oil on canvas, 10.50 inches X 6.80 inches, private collection.
Figure 13: Jules Bastien-Lepage, *Joan of Arc*, 1879, oil on canvas, 100 inches X 110 inches, The Metropolitan Museum of Art, New York City, New York, United States.
Figure 14: Joaquín Sorolla y Bastida, *Copy of Velázquez’s Menippus*, 1882, oil on canvas, 70.47 inches X 37.00 inches, Museo de Sorolla, Madrid, Spain.
Bibliography


