

Sargent and the Discovery of Spain

John Singer Sargent (1856-1925) (2) was an American painter born in Florence, Italy. He spent many years in Paris, where he attended the school founded in 1873 by painter Carolus-Duran¹, whom he considered his master. Carolus-Duran (3) shared with his friend the French painter Édouard Manet, a true devotion to Velázquez, whose work he studied in a trip to Spain in 1861. He famously advised his students: “Velázquez, Velázquez, Velázquez, ceaselessly study Velázquez”. Not surprisingly, when the student made the portrait of the master, he made in a way that recalls Velázquez’s palette and sobriety, combined with a very contemporary mood. We will find this combination often in Sargent: Velázquez in the background, and real, present life in the foreground. The portrait was painted in 1879, the year John Singer Sargent first traveled to Spain. When he arrived to Madrid he not only confirmed his admiration for Velázquez at the Prado Museum, where he copied *Prince Baltasar Carlos* (4), but he immediately extended his fascination throughout the country, which he visited again and again up until 1912, as shown in the exhibition opened at the National Gallery in the Fall of 2022².

From North to South in both sides of the North of the Country, Sargent captured monuments (5), narrow streets (6), local characters, specially roma people (7), and scenes of daily life (8) that stimulated his imagination and provided new and sometimes unusual, subjects to his art. In this process, Sargent was joining his master and his master’s friend Manet, but also an increasing wave of foreign, and more specifically, American admiration to Spanish art. In this article we will explore Sargent’s fascination with Spain in the context of the reformulation of Spanish art’s fortunes that took place mainly at the time of America’s Gilded Age, hopefully assessing his instrumental role in it, as he acted not only as a painter but also as a very effective agent and prescriber.

American sculptor Augustus Saint-Gaudens (1848-1907) (9), for instance, made the trip to Spain comparatively late in this process of discovery of Spain, and at a very complicated moment, in winter 1899, that is, just one year after the Spanish War started

¹ Charles Émile Auguste Durand, also known as Carolus-Duran (1837-1917)

² *Sargent and Spain*, The National Gallery of Art, Washington D.C., October 2, 2022-January 2, 2023.

in Cuba. We will come back to the meaning of that moment for our purposes, but let me just quote Saint-Gaudens referring to this trip in his book *Reminiscences*, published in 1913 and 1923 (as quoted by Kagan, 2019, I)³:

“The Journey we took with its enthusiasm and experiences is the one that has been written about so frequently and remarkably, and on it we were promptly infected by what Sargent has told me we would be taken by, namely the fever of Spain”.

Saint-Gaudens and Sargent became friends in Paris in 1880's (10). But he was not the only friend and fellow American artist to share with Sargent his enthusiasm for Spain (and, of course, for Spanish Art). William Merritt Chase (1849-1916) (11), had also long urged Saint-Gaudens to visit Spain, although it was often characterized as backwards and even cruel in American newspapers while the Cuban war was present. Chase shared with Sargent the love of Spain in general terms, and furthermore some motifs, as famous Spanish dancer Carmencita (12). During his visit to Spain, Saint-Gaudens followed a detailed itinerary of cities, museums and monuments not to miss provided by Sargent, as he knew them well. He visited small villages in Aragon, El Escorial monastery, Burgos, Madrid, Toledo and Andalusia, where he admired Christian and Muslim monuments in Cordoba and Seville, and he even attended a bullfight in Granada. When recalling this event, uprisingly, he makes a point of the dignity of the ritual, along with the courage involved in every part of it. In analyzing this rare, positive reaction to bullfighting by an American spectator, Richard Kagan concludes that the only possible explanation is that he had already been already struck indeed by the Spanish fever which Sargent had previously warned him about.⁴

Very soon Saint-Gaudens was joined by art collector and Boston socialite Isabella Steward-Gardener (1840-1924) in his love of Spain (13). Gardener's interest in both Spain and Spanish art seem to come as well from Sargent, who advised her and her husband on a long trip to Spain in 1888. It was again Burgos, Madrid (where they visited El Prado and admired Velázquez, Murillo, Zurbarán, Ribera), but also Seville, where they

³ Richard Kagan, *The Spanish Fever, America's Fascination with the Hispanic World, 1779-1939*. Lincoln, University of Nebraska Press, 2019, p. 1.

⁴ Richard Kagan, *The Spanish Craze*, p. 3.

witnessed Holy Week processions and bullfights and mingled with local élite, and Granada, very important in this case, as they not only visited the Alhambra –Sargent’s beloved place- but attended a performance of *gitano* dance. Their trip included Salamanca, Segovia, León, and Toledo as well. Several scrapbooks (14) are preserved treasuring her visual and emotional memories of her trips, with photographs and notes about things she saw, people she met, processions, *corridos*, everything she wanted to remember. She writes “Quien dice España dice todo” (Saying Spain is saying everything, Spain says it all). “Here one feels existence”, she noted as well. In Toledo they admired *El entierro del Conde de Orgaz* by El Greco (15)–and perhaps, she felt intrigued and inspired by the mysterious way in which the visitor discovers it at the end of the chapel.

Before her trip to Spain in 1888, Gardener had acquired works from contemporary American artists keen to Spanish art, such as James Abbott McNeil Whistler (1834-1910) or Sargent himself. But in Seville she acquired her first Old Master: a *Virgin of Mercy* by Zurbaran (16). This acquisition marked her turn to Spanish art and put her in a pioneering position as a collector. She pioneered also a specific display to show how she envisioned the idea of “Hispanicize” her collection, perhaps with the recollections of her stay in Andalusia and Toledo. Her museum and residence, Fenway Park, was definitely a Venetian style building (17), but a series of renovations incorporated a new, Spanish theme cloister and an adjacent Spanish style chapel (18) designed it as the appropriate setting for the Zurbarán she had acquired in 1888.

Apparently, Gardener conceived the cloister also as the ideal location for *El Jaleo* (19), the picture of a Spanish flamenco dancing which perhaps recalled her as well what she saw in Granada. Although she spotted this painting (20) shortly after its completion in 1882. It was a very compelling image of what Spanish culture, art and life meant both to Sargent and Gardener: a somehow savage, unexpected kind of beauty, drama, rhythm and light: just another way to experience life that should be regarded in its own terms. She could not buy the painting at once, as it was purchased by Boston businessman and U.S. ambassador Thomas Jefferson Coolidge (1831-1920), one of her relatives by marriage. Gardener hoped that the Spanish cloister, with its hispanomauresque windows and its Mexican tiles meant to evoke “a Spanish mood”, would persuade

Coolidge either to sell or to donate the painting to her. So it happened: when Coolidge saw the cloister in 1915 he decided to give her *El Jaleo* to Gardener.

In the last decades of 19th century, then, painters Sargent and Chase, sculptor Saint-Gaudens, collector Steward Gardener or businessman Coolidge were affected by this ailment we called with what Richard Kagan called “Spanish fever”. Indeed, Sargent ongoing visits to Spain gave us magnificent images of the country, its monuments (21) and its people (22), its light (23), but more than anything else, what stroke him was its difference from anything else in Europe, its uniqueness, its authenticity, what we would perhaps call today -with a somehow colonial overtone- its “ethnicity”. And he tried to be true to his own impressions, as we will see. But neither he nor his friends were alone in his fascination for Spain.

We may claim that a few advanced American artists and collectors –not all, by any means- began to seriously set their eyes in Spanish culture precisely at that moment, but it is important to bear in mind that this fascination with things Spanish was almost unprecedented in America just a few years earlier. Well into the *Gilded Age* [1870-1900], when Sargent, Saint-Gaudens and Steward Gardener were at the peak of their lives and careers the markers of taste and refinement in America were still mostly English, French and Italian culture, sometimes Dutch and German as well although at a lesser extent. So, let’s trace this process, and to see how and why this change of perception took place, and also what it brought to American Art.

First of all, a key question: why the vision of Spain and Spanish art changed so dramatically? In general terms we might say that for centuries Spain and, for that matter, Spanish art were very little known outside the country. Up until 19th century Spanish art (24), occupied a marginal, secondary position, as openly dissident from the classicist ideal model embodied by Italian and French art. If academics or collectors considered it at all, they characterized it as an inferior, provincial deviation from those conventional European models. However, along the 19th century the very concepts of difference, identity, freedom from the norm or truth, grew as new art values in the frame of Romanticism and Realism. Thus, negative perception of Spanish art would then eventually reverse to the point of redefining it as an alternative avenue, a freer aesthetic possibility. That was exactly what Sargent, Saint-Gaudens, Merritt Chase, Whistler and

Steward Gardener saw in Spain and in Spanish art. They realised that Spanish art's oddity should be appreciated in a positive way: far from being derivative and somehow lower, Spanish art had its own and very attractive distinct features. Which was only logical, what one could expect from a country with a very distinct historic personality that somehow did not quite fit within European context, but also a country far from uniformed, as it was shaped by the aggregation of disparate traditions, religions and cultures as in a great mosaic. Of course, that image was a very appealing for a young, burgeoning nation like America, also a complex country seeking its place in history precisely when that of Spain was in decline.

Now that we know why, let's see how and when. In purely artistic terms, it should be pointed out that the discovery of the so-called "Spanish School" in the United States at large took place at a later date than in such European countries as France and England. The looting of Spanish art during the Napoleonic Peninsular War (1808-1814) opened a new market for it in France and England. Painters like Murillo entered the Louvre (25) and had a strong influence in French romanticism and realism, and more so especially after the opening of the *Galerie Espagnole* at the Louvre Museum in 1838. In Spain, on the other hand, the Prado Museum (26) had opened the artistic treasures of Spanish crown to visitors and artists in 1819. All those elements combined to create a new awareness of Spanish art outside Spain right precisely when European artists and writers were longing for exoticism, freedom and truth. French and British travellers started to visit Spain (27) in search for inspiration. Certainly, this European discovery of Spanish art in the context of Romanticism in the first decades of 19th century paved the way to a first appreciation of Spanish culture in the United States, as shown in Washington Irving's *Tales of the Alhambra*, or in George Borrow's Books (28). But the true knowledge and appreciation of Spanish culture by American collectors and artists arrived only later, and reached its peak between 1870 and 1910. And this historic frame is relevant to our argument.

The period 1870-1910 was crucial both in American and Spanish history, and had its climax in 1898. For Spain, that specific year became a symbol of the final decline of its empire: the loss of Cuba, Puerto Rico and Philippines put an end of a long decadence, and as such was depicted by the somber literary generation of 98 (29). For the United

States, 1898 meant exactly the opposite: the clear rising to the status of international superpower. The Cuban War (or the Spanish-American War) had a decisive impact in American culture, as Spanish heritage appeared now before artists and collectors with all its richness and shortages, so that they could admire its brilliant past while conscious of its decadent present (30) (31). That is the period when Saint-Gaudens, Merritt Chase, Steward Gardener and Sargent came to Spain several times, and when Sargent sharply observed the very harsh conditions of Spanish contemporary life. He soon initiated friendship with Spanish painter Joaquín Sorolla (1863-1923) (32), another Velázquez worshipper and another observer of Spanish life although perhaps with a more palatable, picturesque gaze. In fact, Sorolla was, by that time, completing his series of *Visions of Spain*, precisely for an American Magnate, Archer Milton Huntington (1870-1955) (33).

Little by little, Spain took shape in American imagination, as it became increasingly clear that Spain's best times were past, whereas America had a bright future ahead. And as a result of the United States' vertiginous economic growth around the turn of the century, love of art gradually gained ground among a class of newly rich citizens that emerged. In general terms, and willing to emulate European aristocracy, those early American collectors chose European artists of the past. They only rarely did buy works by Spanish artists, or, for the matter, favor local American artists -they saved the risky bets for fields other than art. But, around the turn of the century, around 1898, a handful of collectors took a pioneer attitude towards the new, and these conservative collecting criteria changed to embrace Spanish artists even if they were considered outsiders of mainstream European culture only a few years earlier.

Archer Milton Huntington (34) was one of them. Huntington was a true apostle of the Spanish cause, to which he devoted his entire life. He founded the aforementioned Hispanic Society of America (35) and gathered the best collection of Spanish treasures (36) outside Spain in the North of Manhattan. The Havemeyer, specially Louisine (1855-1929) (37), were also very influential in this change of outlook, and therefore of taste: they were always thoroughly modern and independent in their choices, which included both French Impressionism and the Spanish artists they considered that inspired it, such as Francisco de Goya (1746-1828) (38), and did not hesitate to travel to Spain in search

of its hidden treasures. They championed, for instance, the appreciation of El Greco (39) among American collectors. Henry C. Frick (1849-1919) (40), one of the most exquisite New York collectors, soon acquired major works by Velázquez (41), Goya and El Greco (1541-1614) (42) (the later on the advice of the Havemeyer), thus showing that Spanish art was already a commodity and possessing it had become a sign of status.

But Spanish art is far from monolithic: preferences steadily evolved among the broad range of Spanish artists in keeping with the concerns and aims of new American painting. In the first half of 19th century (that is, in the context of European romanticism) an edulcorated Murillo (43) had been the favourite artist of the few discerning American collectors, experts and painters, who imitated English and French tastes.

However, halfway through the 19th century, when realism gathered momentum and it became possible to gain first-hand experience of Spanish art, Murillo was overtaken by Velázquez (44) as the focus of admiration. Diego Velázquez (1599-1660) seems to American artists and collectors alike, as he did to Manet, to be a brilliant example to follow (45) on account of his honesty towards the model, his inhibited painterly technique of allowing the brushstrokes to show through, his amazing ability to capture visual reality, and his absolutely unconventional manner of treating his models equally, whether they were kings or jesters. This is the territory in which Sargent's admiration for Velázquez was rooted.

Then, at the end of 19th century, along with John Singer Sargent or Saint-Gaudens or William Merritt Chase, some other American artists visited the country and showed their impressions in their works. The importance of these names gives an idea of how significantly Velázquez's legacy had an impact on the course of American painting. The impressionist painter Mary Cassatt (1844-1926) (46), who spent some time in Madrid before settling in Seville in 1872, not only speaks admirable of Velázquez in her letters, but even copied the *Portrait of Prince Baltasar Carlos*. Similarly, the work of Whistler, who never came to Spain but was able to admire Velázquez's work in Paris and London Collections, is so visibly indebted to this artist that critics coined the term "whistlazquian". Some of Whistler's paintings can be seen as a variation or commentary on those of Velázquez. For example, the composition of *The artist studio* (47), 1865-1866, can be linked in a free way to Velázquez's *Las Meninas*. In turn, realist painter

Thomas Eakins (1844-1916) discovered Velázquez in Madrid in 1869, and the impression he made on the artist is visible, for example, in *The Thinker: Portrait of Louis N. Kenton*, 1900 (48).

Sargent visited Madrid in 1897, and made copies of Velázquez's Works, including *las Meninas* and *The Spinners* and, as we mentioned earlier, Prince Baltasar Carlos. He continued his travels to Andalucía —and very especially to Granada— (49) (50) (51) (52) and Morocco, an experience that gave rise to countless drawings of exotic figures, but also scenes of *flamenco* dancing (53), that he subsequently used to create his monumental work, *El jaleo* (1882), (54). It is interesting to note here that when this painting was first shown at that year's Salon in Paris, the critics unanimously underlined Sargent's quality as a reviver of Spanish tradition in general, and of Velázquez in particular. The closeness to *Las Meninas* is apparent as well in *The Daughters of Edward Darley Boit* (55), painted in the same year of 1882. The exhibition of this painting at El Prado (56) in 2010 proved the existence of family ties between Sargent and Velázquez.

William Merritt Chase, in turn, travelled several times to Madrid between 1882 and 1905, and curiously noted that every Velázquez reminded him of... Whistler. During his visit to the Prado Museum, he made copies of the portrait of Phillip IV, the Philosophers *Mennipus* and *Aesop*, and *The Spinners*. Velázquez influence (perhaps mediated by Sargent's) can be seen in such works as the oil painting *Alice in the Shinnecock Studio*, ca. 1901 (57) (58) and the pastel *Hall at Shinnecock*, 1892 (59), whose asymmetric composition in turn recalls Sargent's *The Daughters of Edward Darley Boit*. This would indicate that one of the reasons why Chase appreciated the Spanish school was for its influence on contemporary American art, and very specially, Sargent's.

Last but not least, the younger Robert Henri (1865-1929) (60) travelled to Madrid on various occasions to see Velázquez's work. Henri, master of the new generation of New York realists, and standard bearer in the fight against academy in the early years of the 20th century, mentions Velázquez's name on numerous occasions in his book *The Art Spirit*⁵. In some of these references, this name is associated with such concepts as "dignity" or "attitude" (61) towards the model, and, by extension, toward life. For Henri,

⁵ Robert Henri, *The Art Spirit*, Philadelphia : J.B. Lippincott, 1923

then, Velázquez was not only an aesthetic model, but also an ethical model. This explains why Robert Henri's work not only borrows from formal aspects of Velázquez paintings, such as his sober brown palette, but also his interest in paintings all facets of life with the same dignity (62). Even those which, however insignificant or disdainful, were generally avoided as artistic subjects.

At the end at the end of 19th Century, along with Velázquez, another Spanish painter begun to interest American artists: Francisco de Goya (1746-1828) (63), the last of the great masters, who ushered in the modern age with his artistic freedom and personal views of the reality of his time. Admired earlier by French romantics and realists, Goya's work was widely disseminated above all, through his prints. These also led to his becoming rapidly known in the United States. Already at the end of 19th century, again John Singer Sargent acted as a connoisseur and promoter of Spanish taste and advised collectors like George Valderbilt (1862-1914) to purchase Goya's prints in Madrid. The painter John Sloan (1871-1951) (64) as well, a member of the revolutionary realist group *The Eight*, also known as *The Ash Can School* on account of its preference for harsh themes of American everyday life, received a set of aquatints by Goya from his friend and master Robert Henri in 1900.

The other side of Goya, the amiable genre scenes of the Tapestries such as *El Quitasol* (65), seemed to live on in a Spanish artist who aroused the particular interest of the Americans during his short lifetime: Mariano Fortuny (1838-1874), a painter so greatly admired by Merritt Chase (66), that he himself came to be known as "The Fortuny of the Studio at 10th street".

It is hardly surprising that, besides Fortuny, American collectors and fellow painters soon became captivated by somewhat younger Spanish painter we mentioned earlier, Joaquín Sorolla (1863-1923), who enjoyed huge critical success outside Spain during his lifetime and became especially close to Sargent. The painting *Another Marguerite* (67), a social theme that was a far cry from the brilliant and colourist mature Sorolla, was his first picture to be publicly shown in the United States. The year was 1893, and the setting was the World's Columbia Exposition in Chicago, an excellent showcase for his presentation to collectors and public at large. After that, his art became increasingly luminous, and his rising career reached its climax precisely in the United States (*Después*

del baño, 68). There is no doubt that the 1909 exhibition held at the Hispanic Society of America was a landmark in his career. Commissions to paint portraits of such prominent Americans as the President Taft⁶ and the famous jeweller and artist Louis Comfort Tiffany, 1911) (69), who purchased several works by Sorolla, give an idea of Sorolla's soaring fame in the United States. Like Sargent, Sorolla enjoyed a great appreciation as a portrait painter both in Europe and America, and both Sargent and Sorolla were contrasted and compared in an exhibition at the Thyssen-Bornemisza Museum in Madrid in 2006⁷ (70). Indeed, Sorolla developed friendship based on mutual admiration with his contemporary John Singer Sargent and also with William Merritt Chase, internationally acclaimed American painters of the age. They shared the respect for Velázquez's free brushstrokes and elegant colouring. Sorolla pointed this out when, while looking at works by Sargent and Chase in Paris, in 1900, exclaimed:

“Have you Americans conceived why you have such artists? It is because the real founder of American art was that first, supreme Impressionist master: Velázquez”.⁸

While Sorolla was admired in the United States as a follower of Velázquez as a painter of light who found a parallel appreciation with fellow American artist Sargent and Merritt Chase, another Spanish artist soon appeared on the American scene, who was hailed and praised as Sorolla's counterpoint and follower of Velázquez sense of reality. It was Ignacio Zuloaga (1870-1945) (71), whose images depicted the country's gloomiest, most backwards and atavistic aspects. Some members of the Spanish literary generation of 1898 claimed that whereas Sorolla painted luminous Spain's epidermis, Zuloaga succeeded in capturing Spain's soul. When New York Hispanic Society held an exhibition of Zuloaga's paintings in 1909, the catalogue was prefaced by Merritt Chase. American critics praised Zuloaga as a reviver of Spanish Golden Age painting and as a continuer of romantic scenes and Castilian types. On the other hand, the general audiences did not

⁶ Joaquín Sorolla, *Portrait of Mr. Taft*, President of the United States, 1909, Taft Museum, Cincinnati.

⁷ *Sargent/Sorolla*, Thyssen-Bornemisza Museum, Madrid, October 3, 2006-7 January 7, 2007.

⁸ Priscila E. Muller, “Sorolla and America”, in Edmund Peel, ed., *The painter Jaquin Sorolla y Bastida*, San Diego Museum of Art, San Diego, California, and Instituto Valenciano de Arte Moderno, IVAM, Valencia, in association with Sotheby's publications, 1989, p. 59

receive so well the harsh content of his paintings, but he also struck up relationships with American painters of his day. Such is the case of the aforementioned Robert Henri, who regarded Zuloaga as the greatest Spanish painter of the day, and found in Zuloaga's rough Castilian and marginal communities (72) a modern adaptation of the dignity he admired in Velázquez's models. Furthermore, Zuloaga played a prominent role in introducing American collectors to *El Greco* in his studio in Paris (73).

At the turn of the century, El Greco was, indeed, regarded by the daring Havemeyer as a transition to modern because of his heterodox concept of painting and his visionary depiction of reality. He was indeed an inspiration for those seeking new ways to interact with life at the time the Havemeyer were interested in him. Soon after that Paris and other cities were witnessing the emergence of new artistic forms that were regarded as a break with tradition, although today we tend to consider them, perhaps better, as an alternative way to it. These were the so-called avant-garde movements which began to pose new challenges to convention in the name of a supreme and unquestionable value: freedom (an idea very much linked to the romantic concept of genius). Some Spanish artists, like Picasso, took part in or even led these movements. And, once again, American artists and collectors felt their impact. When one of the main modern museum directors, Alfred H. Barr Jr, at the Museum of Modern Art, established a very well-rounded narration of modern art, he chose Pablo Picasso (1881-1973) as the head and the hero of the new era and defined *Les Femmes d'Alger*, 1907, (74) as the cornerstone of modern art. By the thirties the MoMA began to treasure and show Picasso's diverse work, but especially two fundamental paintings: *Les Femmes d'Alger*, 1907, and *Guernica*, 1937. (75)

As happened with Velázquez before, Picasso was hailed by young American artists as both an aesthetic and ethical example. For the members of the New York School, (Pollock, de Kooning, Motherwell...), Picasso stood for the legitimacy of personal experimentation above the authority of rules, and for the artist's need to commit to reality in his own terms. Picasso's role on the cultural impulse in mid-20th century New York art scene is a common place in modern art history (76). But that is, of course, another story. Suffice to say here that the fertilizer influence of Picasso's work in

American modern art might be somehow paralleled to the one played by Velázquez and Spanish art-and-reality at the eyes of painters of American Gilded Age such as Sargent.

To sum up: John Singer Sargent's discovery and images of Spain (77) might be seen as a piece in a wider trend of American artists and collectors looking to Spain and Spanish art – a very significant one. He acted not only as painter, but also in the capacities of a very active agent as prescriber and promoter.

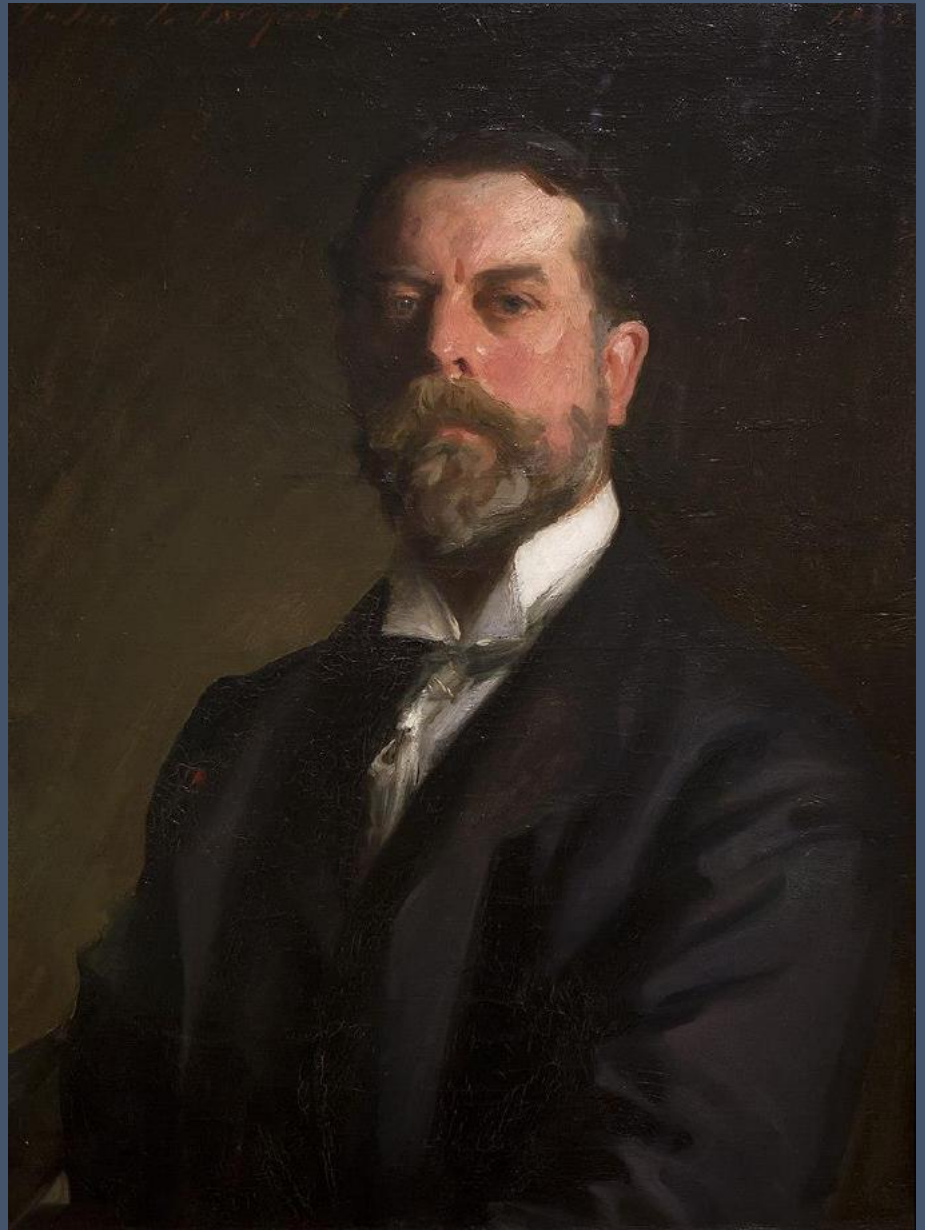
Looking to Spain, appreciating Spanish Art, understanding Spanish culture in its own terms meant, for Sargent and for American progressive artists and sensitive spirits of his time, a way to open their eyes and minds to new images and ideas beyond picturesque perspectives and patronizing positions, in the name of freedom and truth. This was an esthetical and an ethical position, and Sargent recognized it as one inaugurated by Velázquez's uncompromising rendering of reality, of all aspects of reality (78).

Looking at Spain or Spanish art meant for Sargent the possibility to think outside the box (79): Spanish art was historically considered outside the box of academic European culture for centuries and, along the same lines, Spain as a country was completely outside the box within the European context. Velázquez's characters were often outside the box, his rendering of the visual appearance of real life was outside the box. And today, almost a century and a half after his crucial 1879 visit to Spain, when we are increasingly aware of the uneven relationship between the cosmopolitan painter and his local sitters, between his social position and theirs, between the countries he came from and the one he found in Spain, it becomes more and more apparent that he had in mind Velázquez's attitude towards his models and towards life. For Sargent, to paint Spain and to think about Spain (the real, diverse, complex Spain, beyond its exotic, mysterious legend coined by Romanticism) (91), was to allow himself to paint and consider other motifs as forms of reality, to admit other ways to look and confront reality in order to create images. And in so doing he not only changed his painting, but he paved a new way for other American artists and collectors to follow well beyond his lifetime.

Sargent and the Discovery of Spain

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John Singer Sargent
Selfportrait, 1906
Collection of Self Portraits
in the Uffizi Gallery
Florence, Italy



John Singer Sargent

Portrait of Carolus-Duran, 1879

Inscription: "À mon cher maître

M. Carolus Duran, son élève

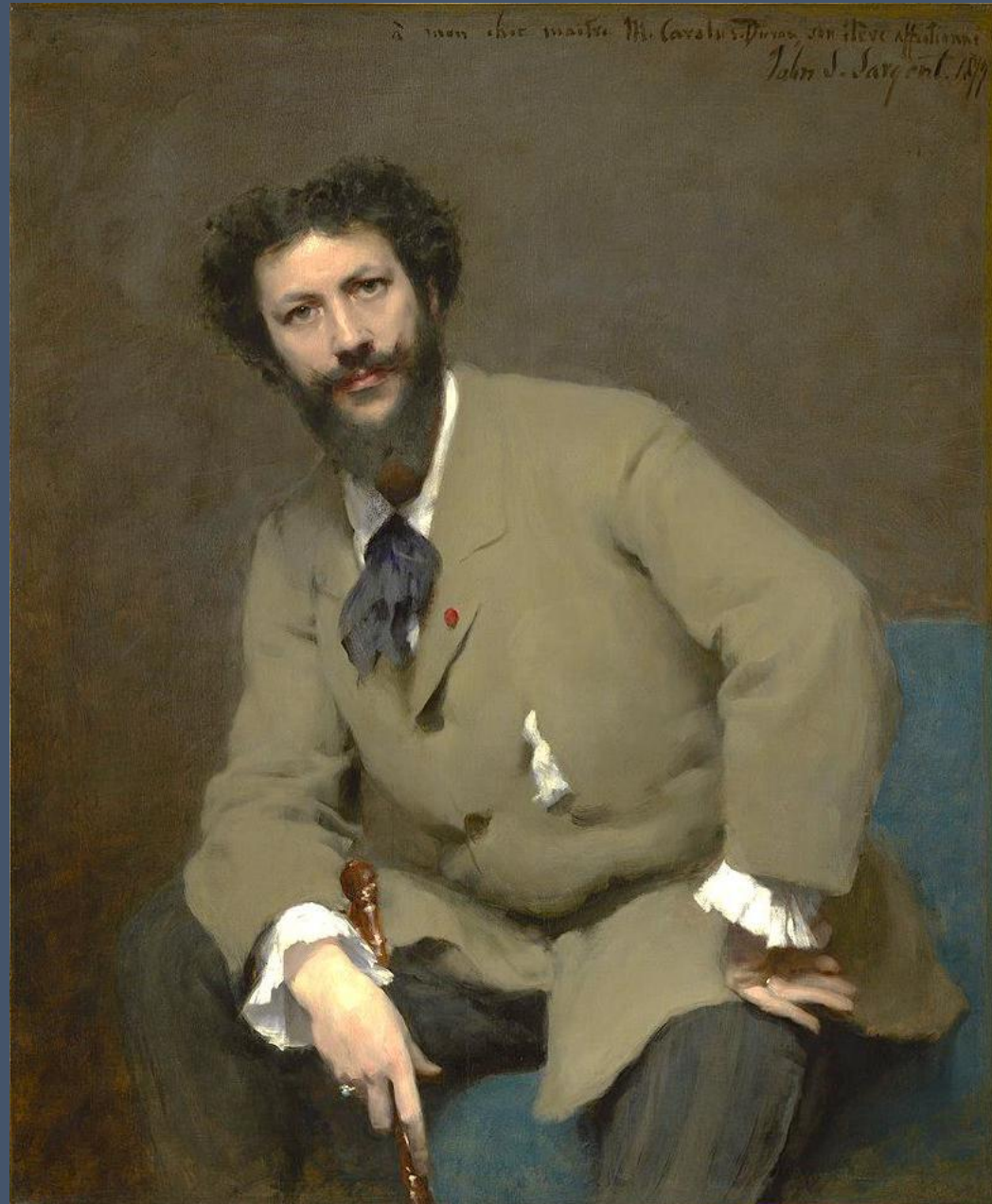
Affectionné/ John S. Sargent, 1879"

The Clark Institute, Acquired by

Sterling and Francine Clark, 1919

[1955.14]

Williamstown, Massachusetts





Laurent y Cía
Museo del Prado, Vista de la galería Principal
 ca. 1872



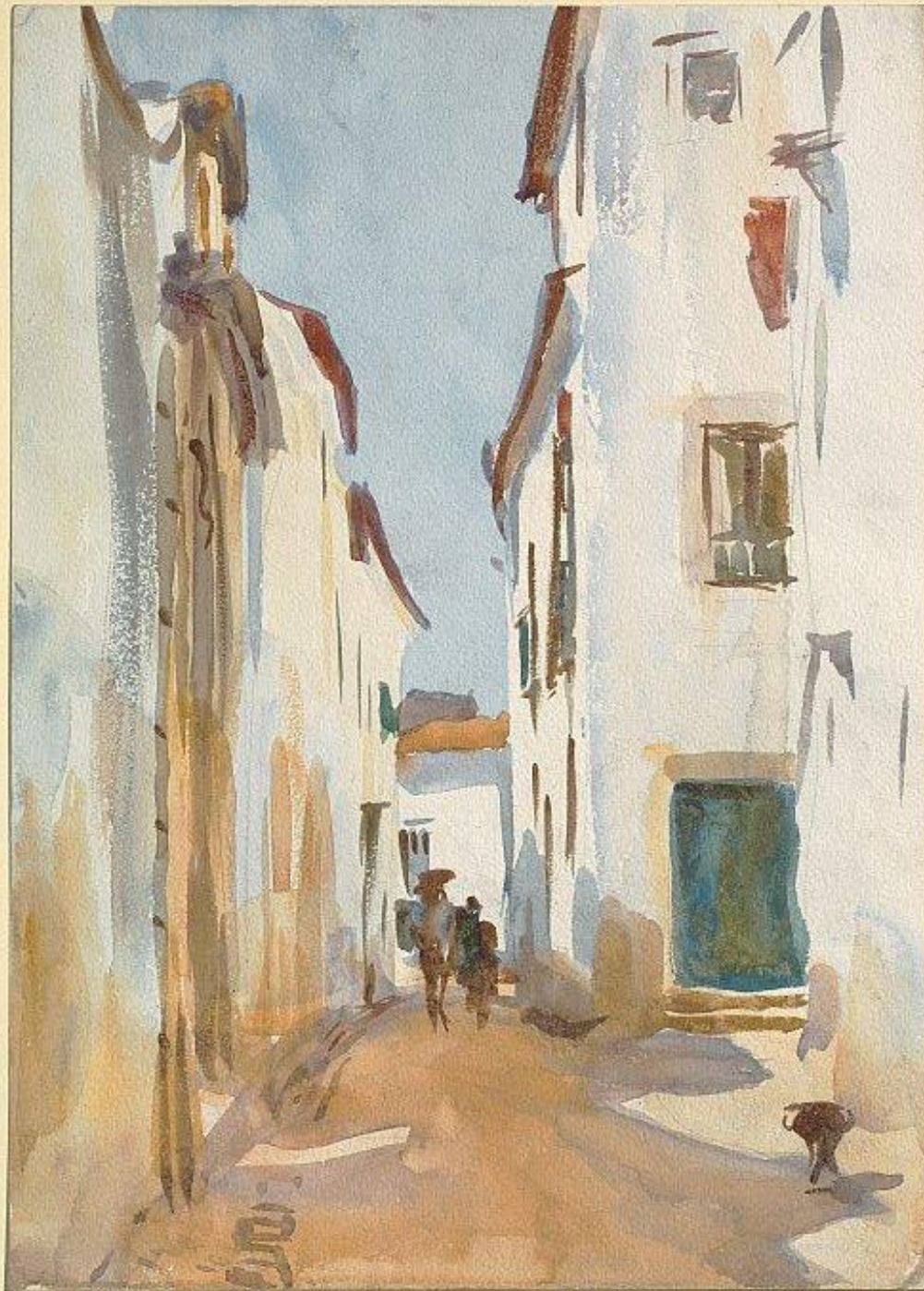
John Singer Sargent
Prince Baltasar Carlos on Horseback, after Velázquez
 1879
 Hon. Mr. and Mrs. Peter Stanley

John Singer Sargent
A Moorish Patio, Drawing, 1879
The British Museum, London



John Singer Sargent
Cathedral, Granada, Spain, ca. 1912
Fogg Museum of Art
Harvard Art Museums





John Singer Sargent
A Street Scene, Spain, ca. 1892-95
The Clark Institute, 1955.1738

John Singer Sargent
Spanish Roma Dancer, ca.1879-1880
(*Spanish Gipsy Dancer*)
Private Collection, Washington DC



John Singer Sargent
Study for *The Spanish Dance*, ca. 1879-1880
Private Collection





John Singer Sargent, *Hospital at Granada*, 1912
National Gallery of Victoria, Melbourne, Australia



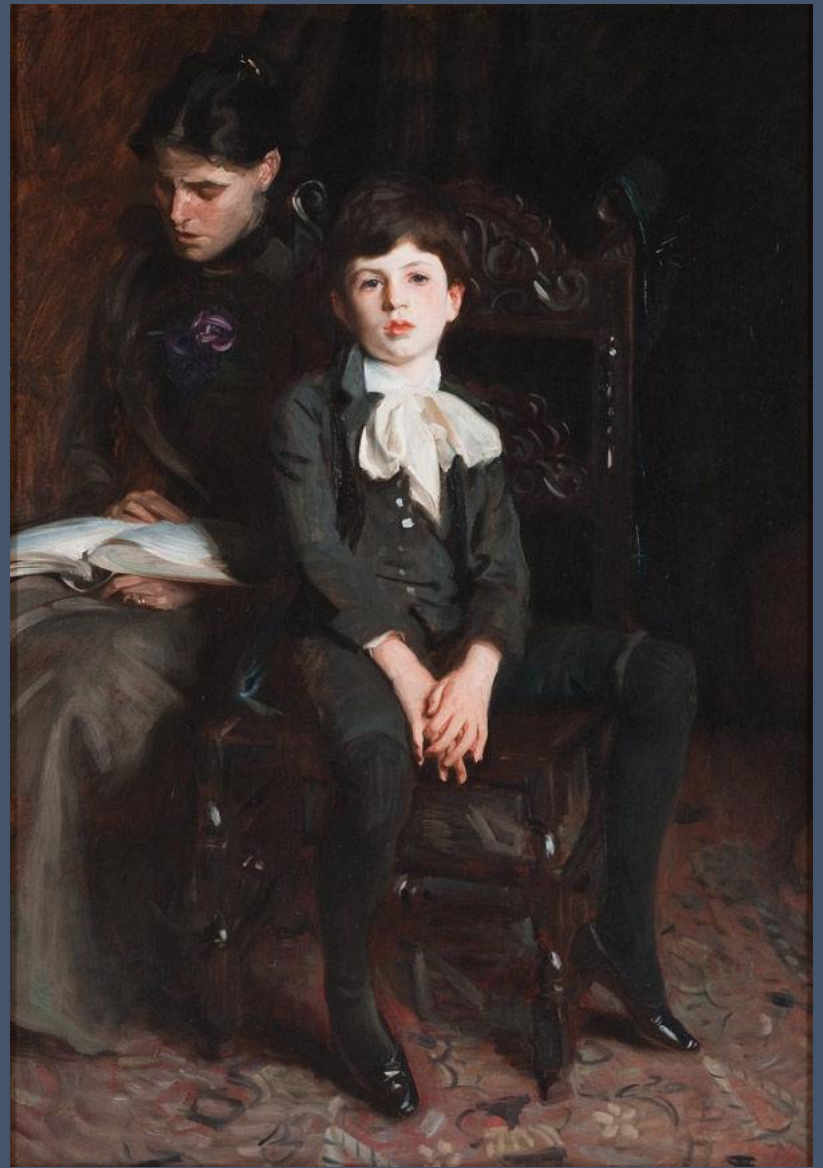
Sinking of the *Maine*
February 15, 1898. Habana, Cuba



Augustus Saint-Gaudens



Augustus Saint-Gaudens
John Singer Sargent, 1880
 Pennsylvania Academy of Fine Arts
 Gift of Edward Sargent



John Singer Sargent
Portrait of a Boy (Homer Saint-Gaudens and his Mother), 1890
 Carnegie Museum of Art, Pittsburgh; Patrons Art Fund, 32.1



William Merritt Chase
Sunny Spain, 1882
Private Collection



John Singer Sargent, *La Carmencita*, ca. 1890
Musée d'Orsay, Paris



William Merritt Chase
Carmencita, 1890
The Metropolitan
Museum of Art, New
York, Gift of Sir William
Van Horne, 1906
(06.969)

John Singer Sargent
Isabella Steward Gardener, 1888
and
Mrs. Gardener in White, 1922





Las Españas Spain.
Isabella Gardner Vol. II.
 1888.

Quiero decir España dice todo.

Sevilla - muy real y noble -
Ferdinand VII added, muy heroica - Lopez in 1848 added, incisa.
March 24 - May 8.



March 25 (Palm Sunday) March 29, March 30 (Good Friday)

Pages from
 Isabella Steward Gardener Travel Albums
 Isabella Steward Gardener Museum, Boston





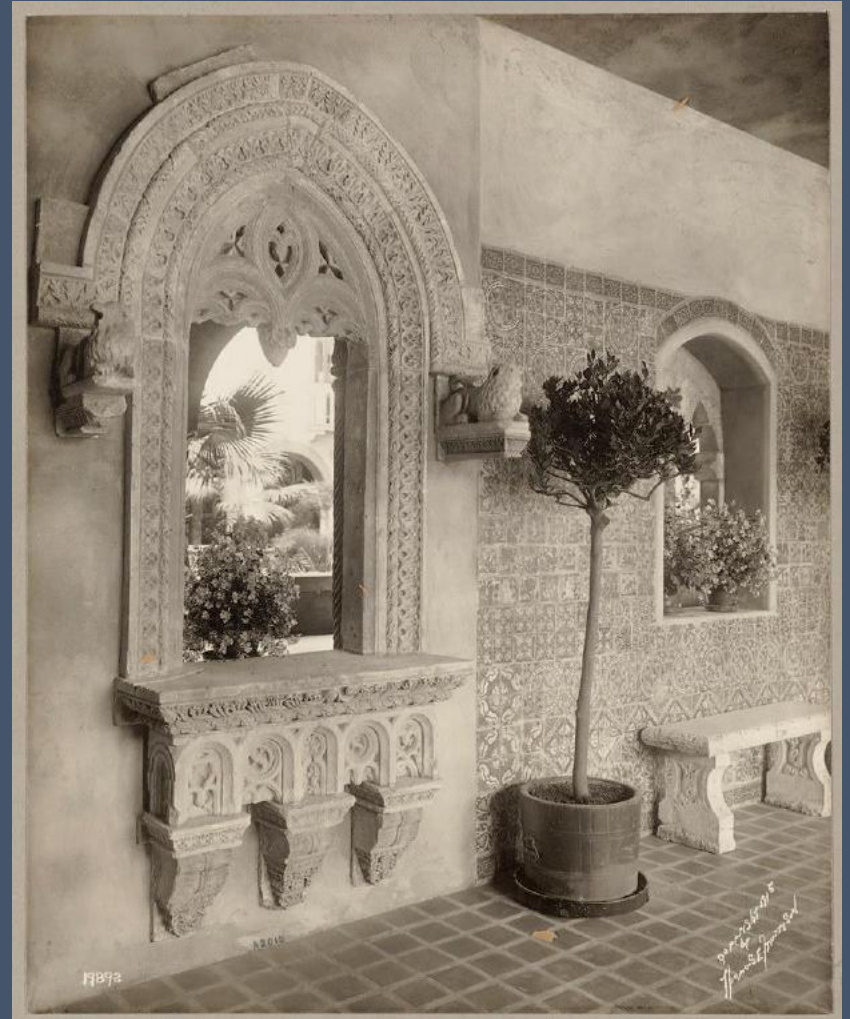
El entierro del Conde de Orgaz
by El Greco at Santo Tomé Chapel,
Toledo



El jaleo, by John Singer Sargent
at The Spanish Cloister
Fenway Park, Boston

Francisco de Zurbarán
Virgin of Mercy, ca. 1640
Isabella Steward Gardener Museum
Boston





Fenway Court, Spanish Cloister
Isabella Stewart Gardner Museum, Boston,



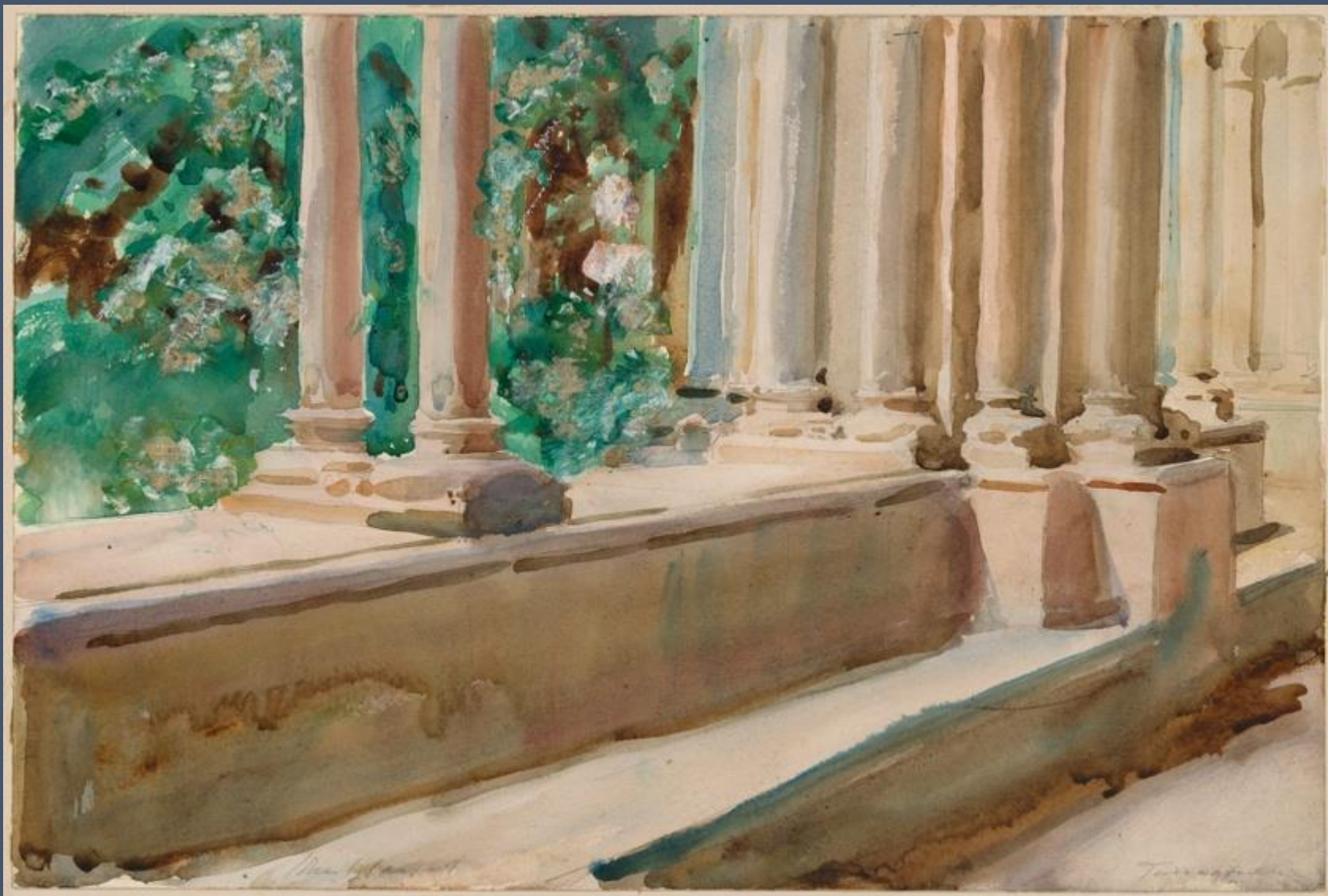
Zurbarán
Virgin of Mercy, ca. 1640
 Isabella Steward Gardener Museum
 Boston







John Singer Sargent, *El jaleo*, 1882
Isabella Stewart Gardner Museum, Boston



John Singer Sargent
Tarragona, Garden and Terrace, ca. 1903-1913
Art Institute of Chicago

John Singer Sargent
Majorcan Fisherman, 1908
Private collection





Sargent, *Driving Horses, Spain*, 1903
Private Collection



Diego Velázquez, *An Old Woman Cooking Eggs*, 1618
Scottish National Gallery

Bartolomé Esteban Murillo
The Young Beggar, 1645-1650
Louvre Museum, Paris





VISTA DE LA ROTUNDA DEL R. MUSEO.

Reimpreso en el R. M. de la Historia

After Fernando Brambila, *Vista de la rotonda del Real Museo*, 1827-1836



After David Roberts, *The Alhambra from the Abaycin*, ca. 1835

THE ZINCALI;
OR,
AN ACCOUNT
OF THE
GYPSIES OF SPAIN.

WITH
AN ORIGINAL COLLECTION OF THEIR
SONGS AND POETRY,
AND
A COPIOUS DICTIONARY OF THEIR LANGUAGE.

BY
GEORGE BORROW,
LATE AGENT OF THE BRITISH AND FOREIGN BIBLE SOCIETY
IN SPAIN.

"For that, which is unclean by nature, thou canst entertain no hope: no washing."

18 Cms. R.70.532
THE
BIBLE IN SPAIN;

OR, THE
JOURNEYS, ADVENTURES, AND IMPRISONMENTS
OF AN ENGLISHMAN,

IN
AN ATTEMPT TO CIRCULATE THE SCRIPTURES IN THE
PENINSULA.

By GEORGE BORROW,
AUTHOR OF "THE GYPSIES OF SPAIN."

LONDON:
JOHN MURRAY, ALBEMARLE STREET.

MDCCLXXXIII.

THE
ALHAMBRA:
A SERIES
OF
TALES AND SKETCHES

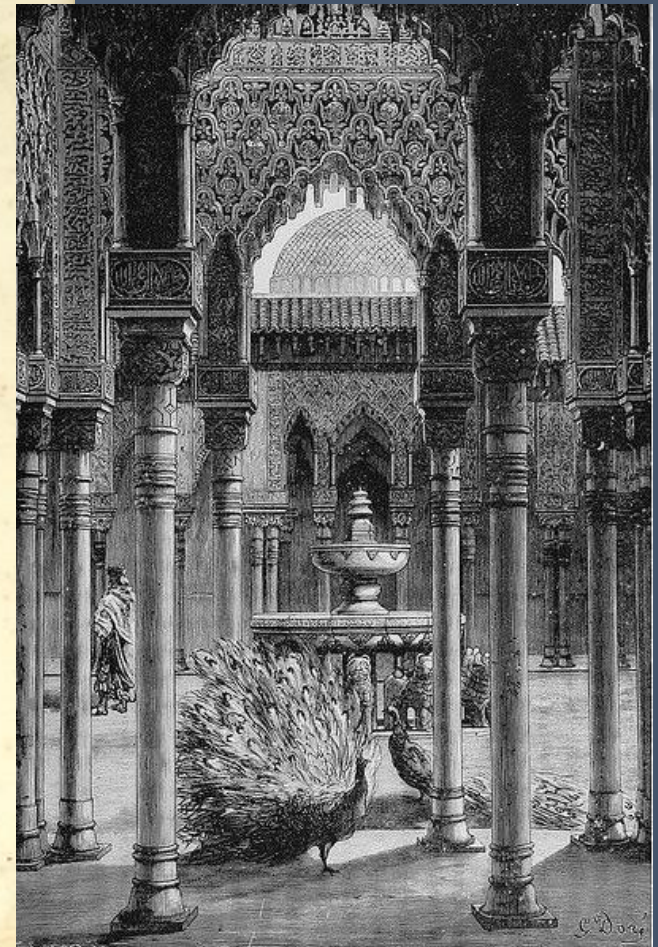
OF
THE MOORS AND SPANIARDS.

BY THE AUTHOR
OF
THE SKETCH BOOK.

IN TWO VOLUMES.

VOL. I.

Philadelphia:
CAREY & LEA.
1832.



Gustave Doré
Patio de los Leones, 1864

THE SPANISH-AMERICAN WAR, 1898.

THE SPANISH-AMERICAN WAR, 1898.

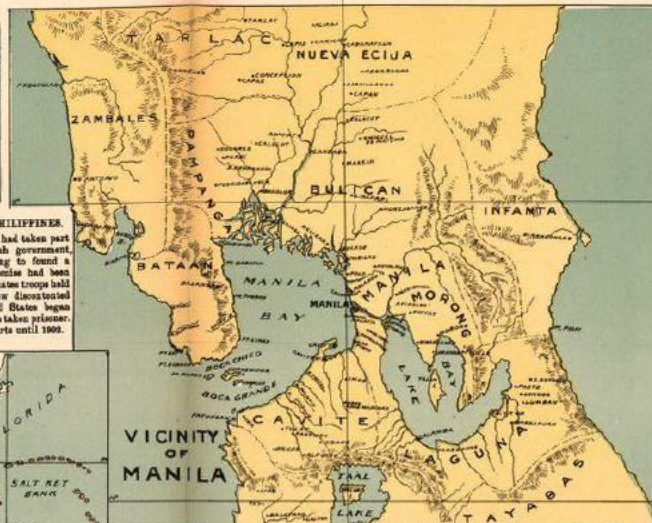
The Spanish War was caused by the cruelty with which Spain governed Cuba.

On the night of Feb. 15, 1898, the United States battleship, Maine, was blown up in Havana Harbor.

Dewey destroyed the Spanish fleet at Manila on May 1, 1898.

On July 3, 1898 the Spanish squadron under Cervera was destroyed by the Americans at Santiago.

By the terms of the treaty Spain gave up all authority over Cuba, and ceded to the United States, Porto Rico, Guam, and the Philippine Islands upon the payment of \$20,000,000.



THE INSURRECTION IN THE PHILIPPINES.

Aguinaldo, a Philippine native, who had taken part in an insurrection against the Spanish government, went to Manila with Dewey, expecting to found a Philippine State, although no such promise had been made to him. But when the United States troops held the islands, the Philippine leaders grew discontented and an insurrection against the United States began in 1899. After two years Aguinaldo was taken prisoner. The insurrection continued in some parts until 1902.





John Singer Sargent, *Spanish Roma Dwelling (Gipsy Encampment)*, 1912
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts
Gift of anonymous donor, 1931.13. Bridgeman Images



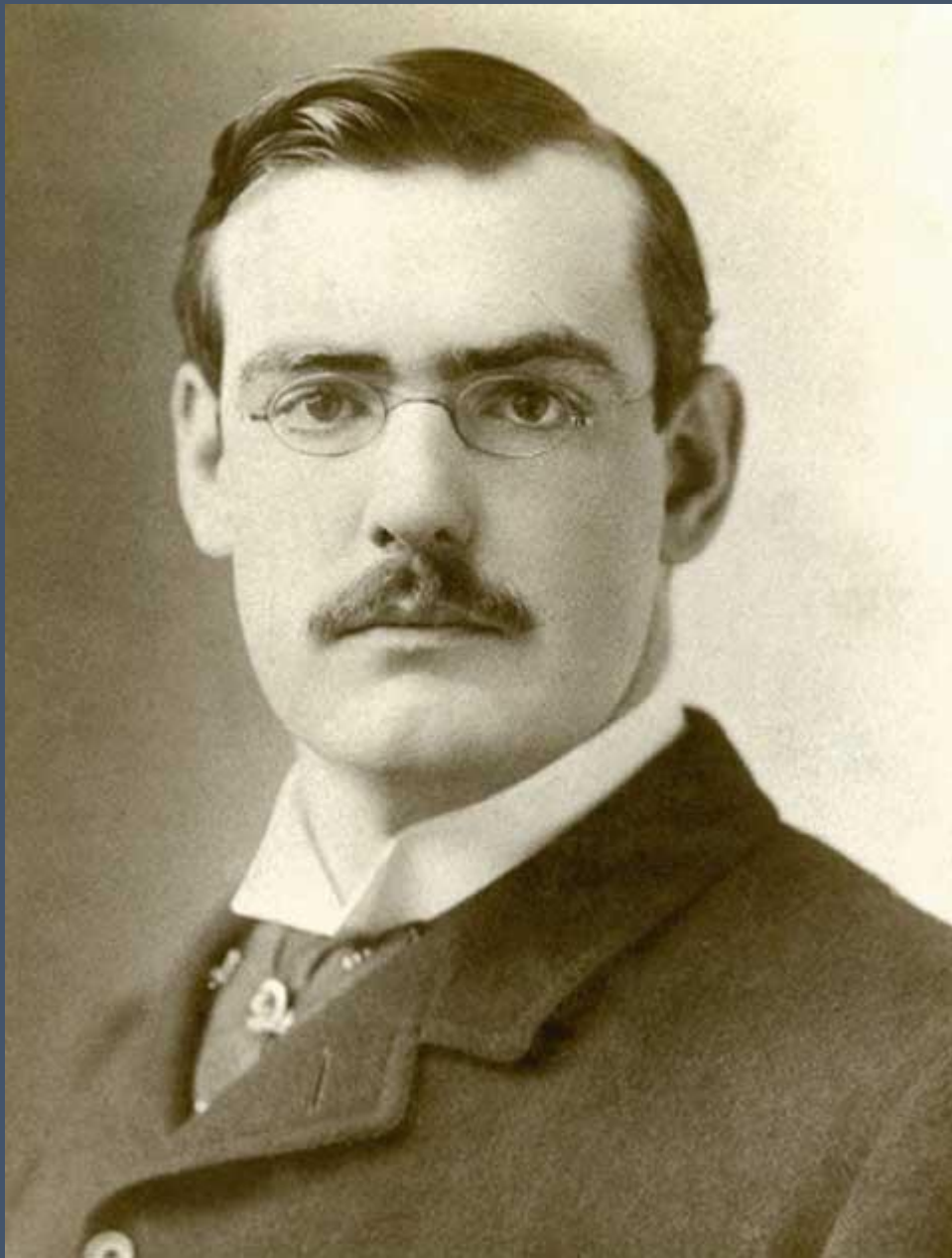
John Singer Sargent, *Courtyard, Casa del Chapiz*, 1912–1913
Myron Kunin Collection of American Art. Photo: Minneapolis Institute of Art



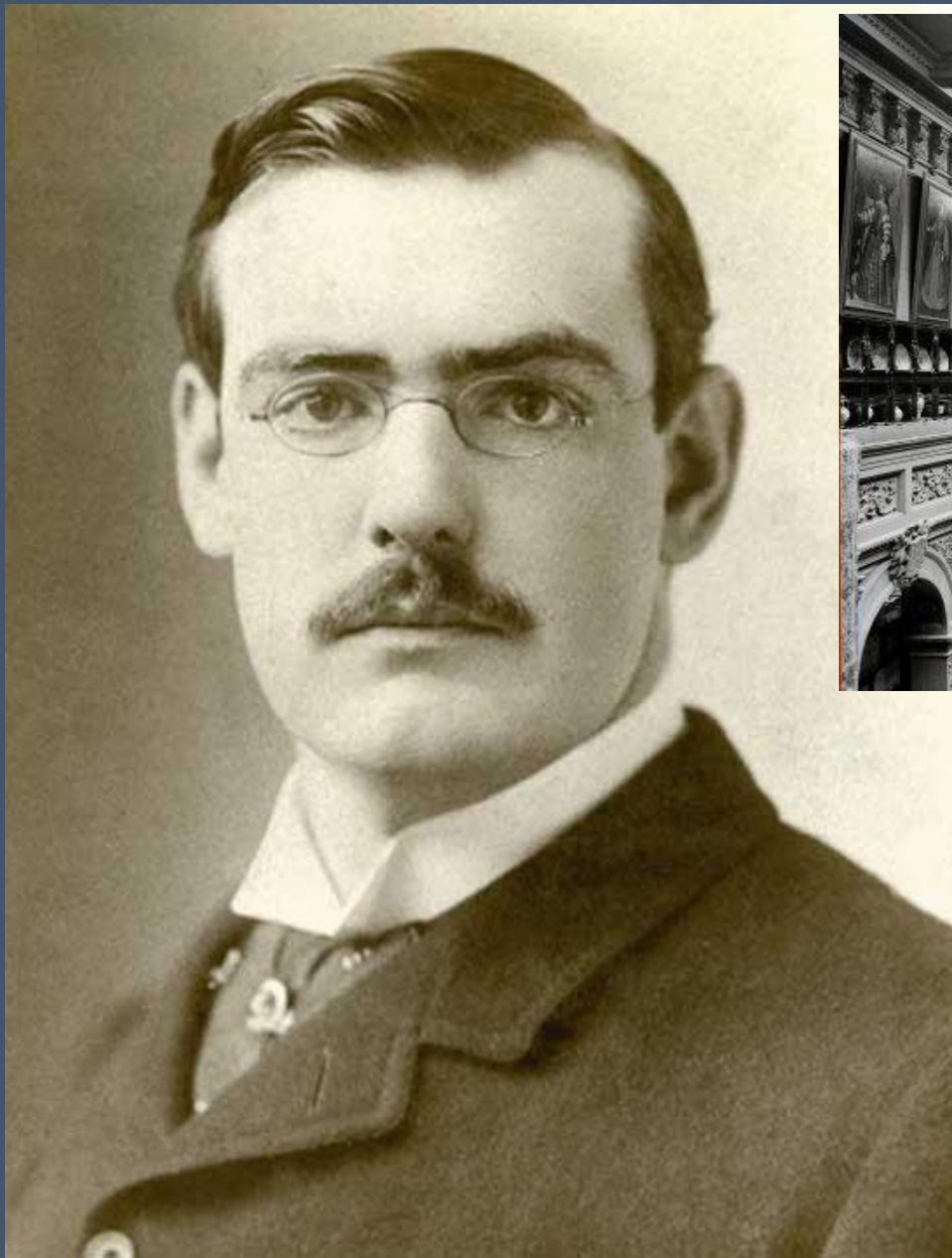
Joaquín Sorolla, *Segovian Types*, 1912. The Hispanic Society of America, New York



Joaquín Sorolla
Visions of Spain (fragment)
The Hispanic Society of America, New York



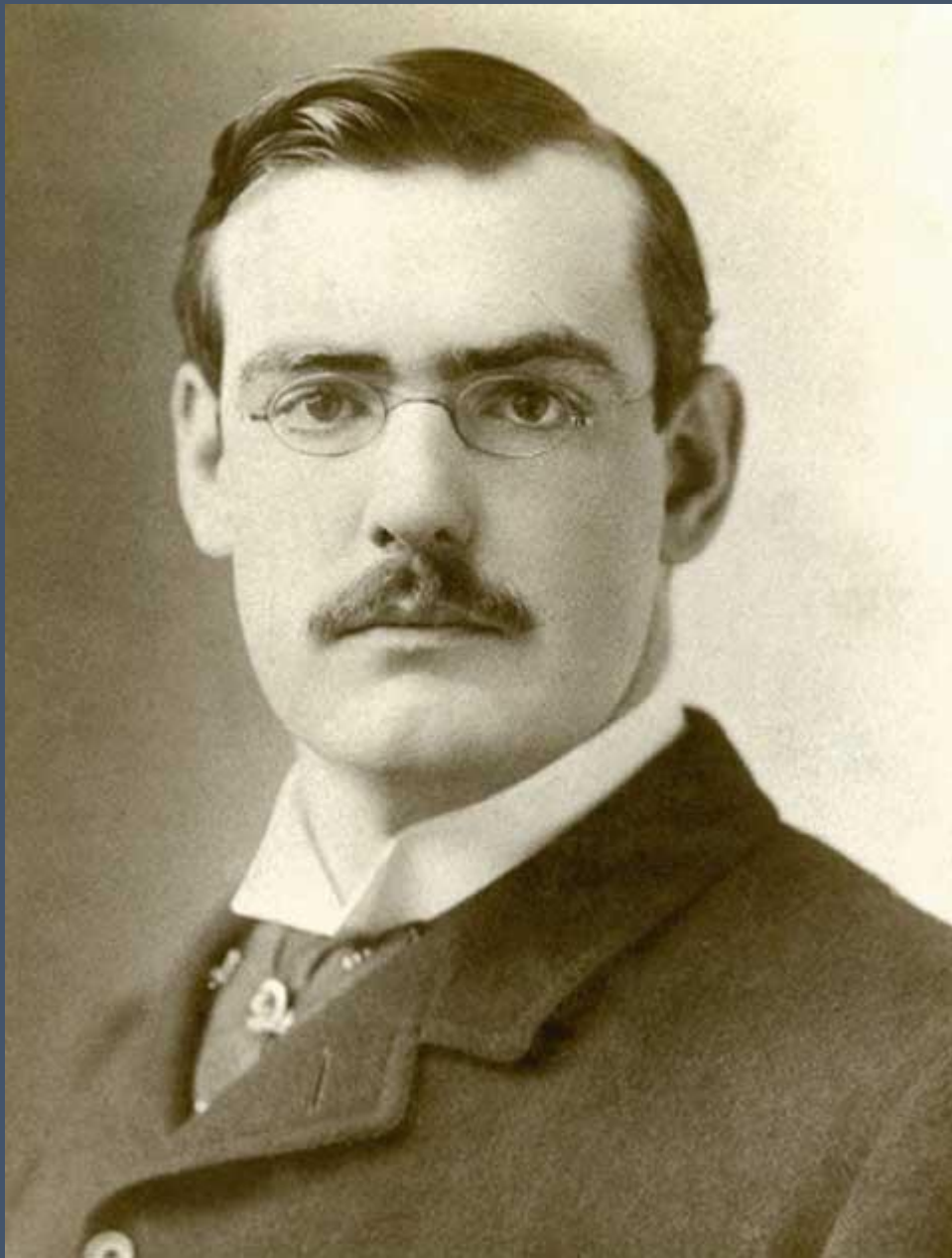
Archer Milton Huntington, ca. 1890



Archer Milton Huntington, ca. 1890



The Hispanic Society of America, New York



Archer Milton Huntington, ca. 1890



Francisco de Goya
Duchess of Alba, 1797
The Hispanic Society of America, New York



Mary Cassatt,
*Portrait of
Louisine Havemeyer*



Mary Cassatt,
*Portrait of
Louisine Havemeyer*

Formerly attributed to Goya
Majas on a Balcony, ca. 1800-1810
The Metropolitan Museum of Art

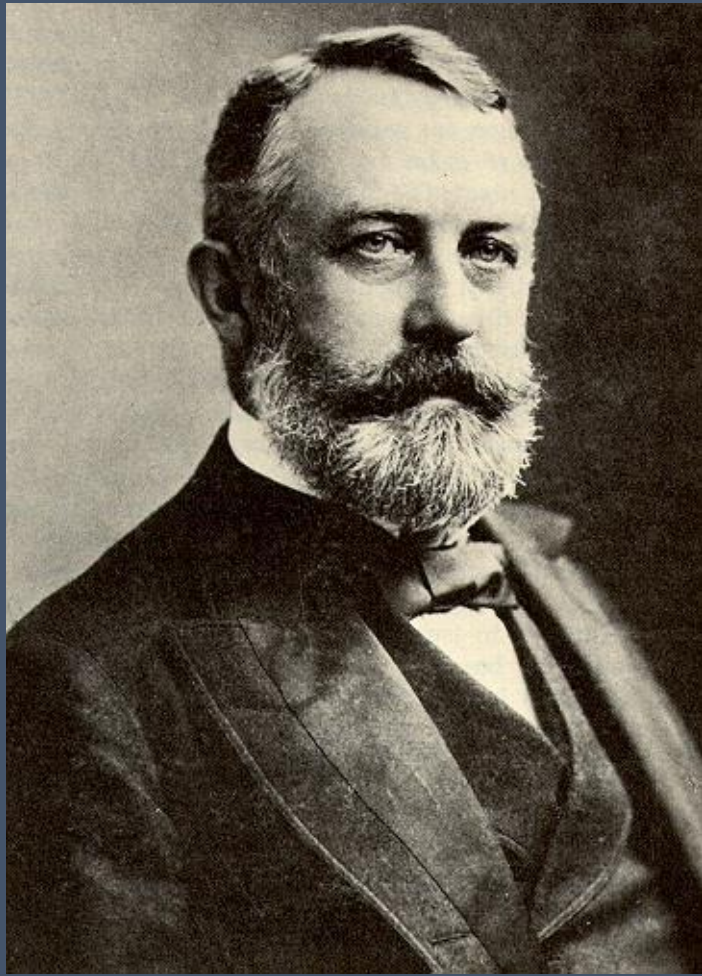




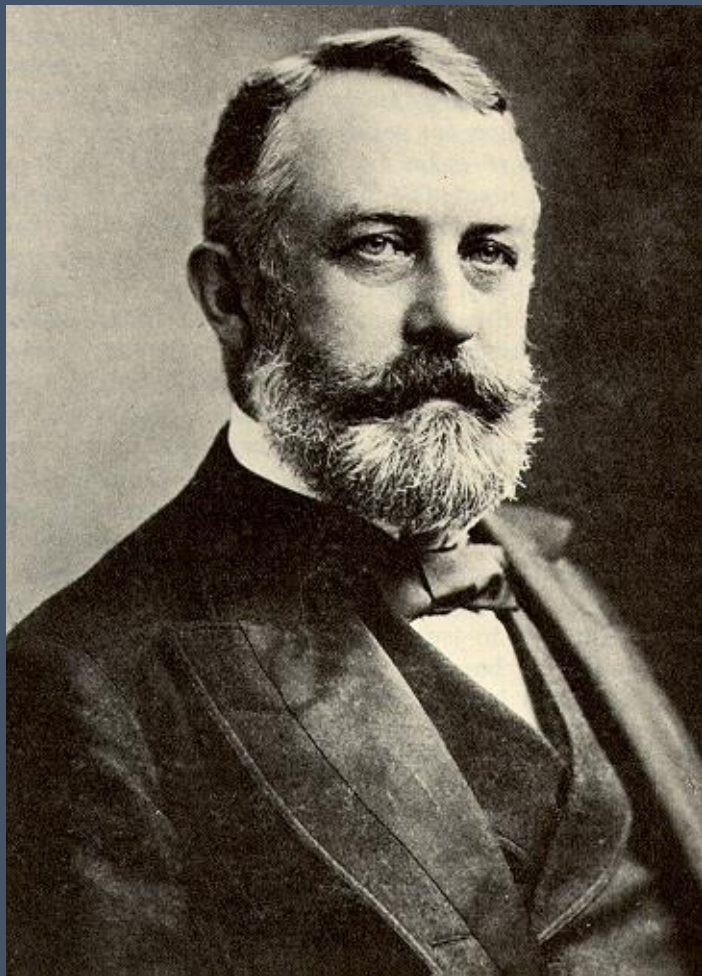
Mary Cassatt,
*Portrait of
Louisine Havemeyer*



El Greco
View of Toledo, ca. 1599-1600
The Metropolitan Museum of Art, New York



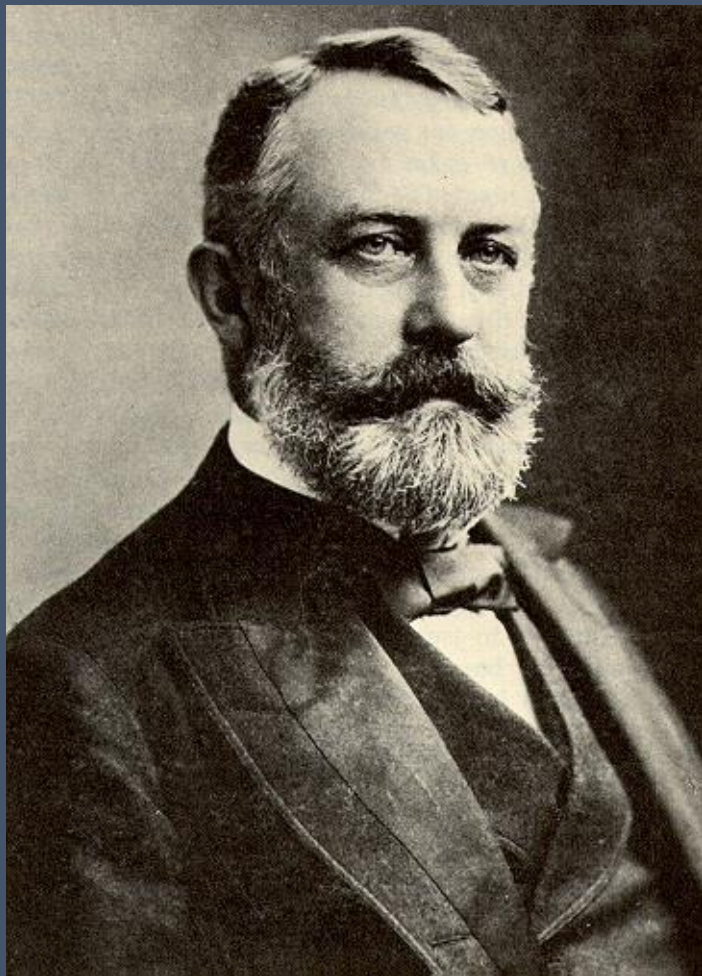
Henry C. Frick



Henry C. Frick



Velázquez, *King Philip IV of Spain*, 1644
The Frick Collection, New York



Henry C. Frick



El Greco
Saint Jerome, ca. 1590-1600
The Frick Collection, New York



Bartolomé Esteban Murillo
The Flower Girl, 1665
Dulwich Picture Gallery, London

Diego Velázquez,
Las Meninas, 1656
Museo del Prado, Madrid





Edouard Manet
Le Fife, 1865-66
Musée d'Orsay, Paris



Diego Velázquez
Pablo de Valladolid, ca. 1633
Museo del Prado, Madrid



Mary Cassatt
Offering the Panal to the Bullfighter, 1873
The Clark Art Institute, 1955.1.



James A. McNeill Whistler
The Artist Studio, 1865-1866
 The Art Institute of Chicago



Diego Velázquez
Las Meninas, 1656
 Museo del Prado, Madrid

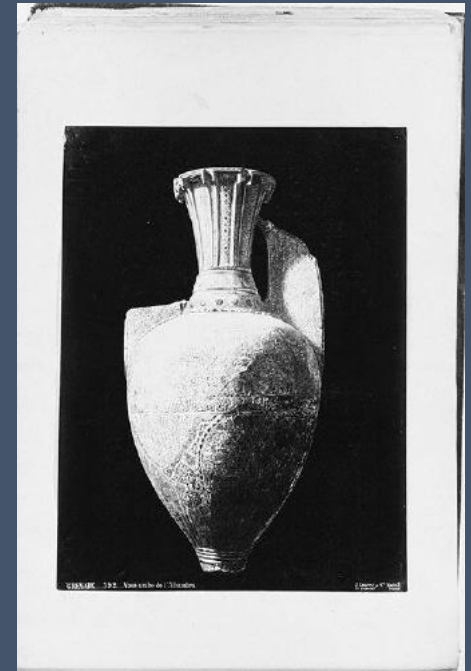
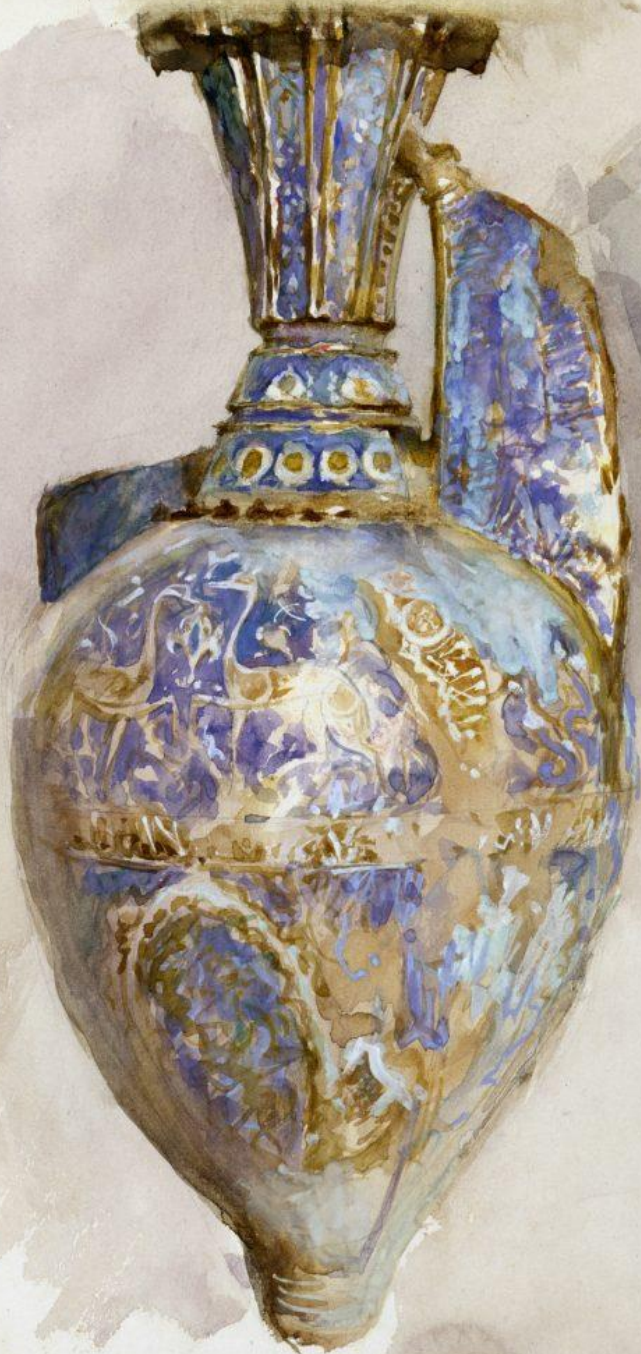


Thomas Eakins
The Thinker. Portrait of Louis N. Kenton, 1900
The Metropolitan Museum of Art



Diego Velázquez
Pablo de Valladolid, ca. 1633
Museo del Prado, Madrid

John Singer Sargent
The Alhambra Vase, Circa 1879
The Walters Art Museum, Baltimore



John Singer Sargent Scrapbook
1874-1880
The Metropolitan Museum of Art



John Singer Sargent
Patio de los Leones, Alhambra, 1879
The Metropolitan Museum of Art



John Singer Sargent, *Court of the Lions, Alhambra, Granada*, 1895
Private Collection

John Singer Sargent
The Sulphur Match, 1882
Private Collection





John Singer Sargent
The Spanish Dancer, Study for El Jaleo, ca. 1882
Private Collection



John Singer Sargent, *El jaleo*, 1882
Isabella Stewart Gardner Museum, Boston



John Singer Sargent
*The Daughters
of Edward
Darley Boit*, 1882



Diego Velázquez
Las Meninas, 1656





William Merritt Chase
Alice in Studio in Shinnecock, Long Island, ca. 1900-1901
 Parrish Art Museum, Water Mill



Diego Velázquez
Las Meninas, 1656



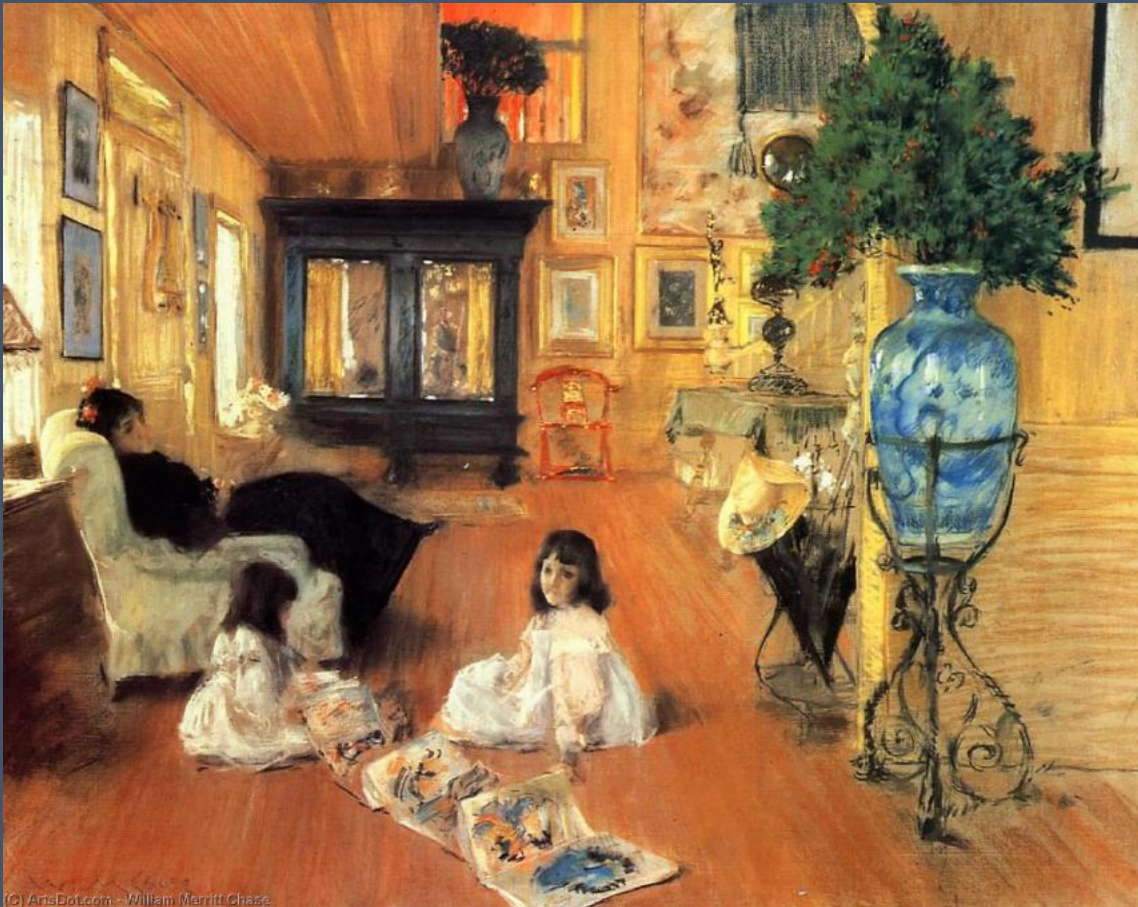
John Singer Sargent
The Daughters of Edward Darley Boit, 1882



William Merritt Chase
Alice in Studio in Shinnecock, Long Island, ca. 1900-1901
 Parrish Art Museum, Water Mill



Diego Velázquez
La rendición de Breda, 1934-1635
 Museo del Prado, Madrid



William Merritt Chase
Hall at Shinnecock, 1892
 Terra Foundation for American Art, Chicago



Velázquez
Las Meninas, 1656



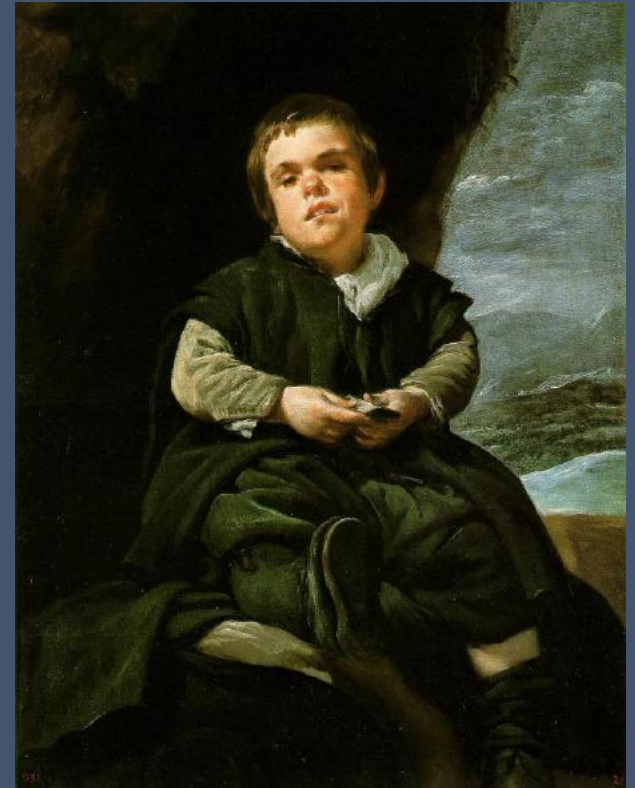
Sargent
The Daughters of Edward Darley Boit, 1882



Robert Henri, *The Green Fan (Girl of Toledo, Spain)*, 1912
The Gibbes Museum of Art, Charleston, SC



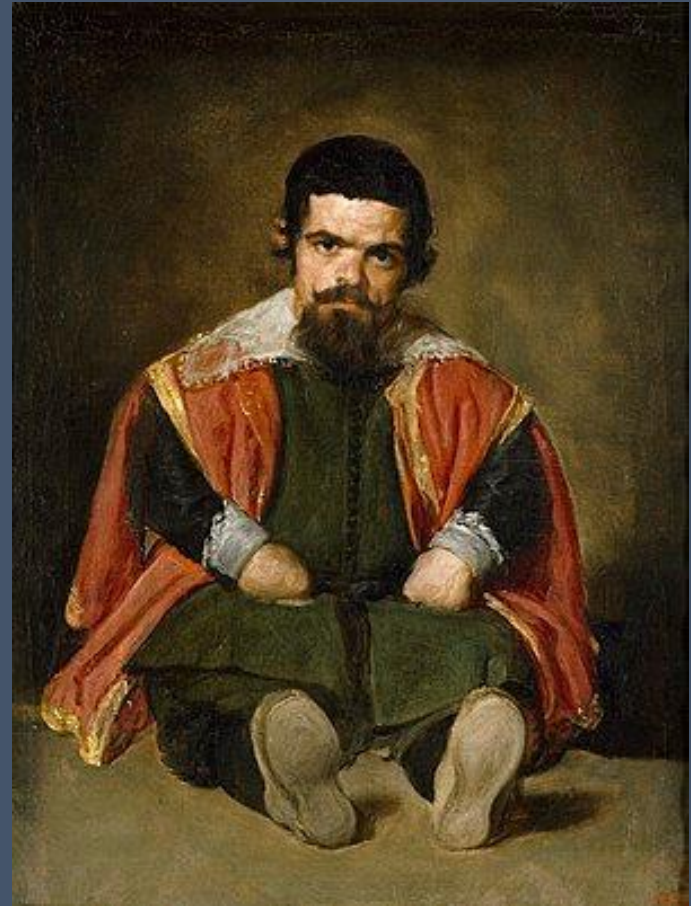
Robert Henri
Blind Spanish Singer, 1912
Smithsonian American Art Museum,
Washington DC



Diego Velázquez
El Niño de Vallecas, ca. 1646
Museo del Prado, Madrid



Robert Henri
An imaginative Boy, 1915
New Britain Museum of American Art,
New Britain, CT



Diego Velázquez
Bufón El Primo (Sebastián de Morra)
1645
Museo del Prado, Madrid



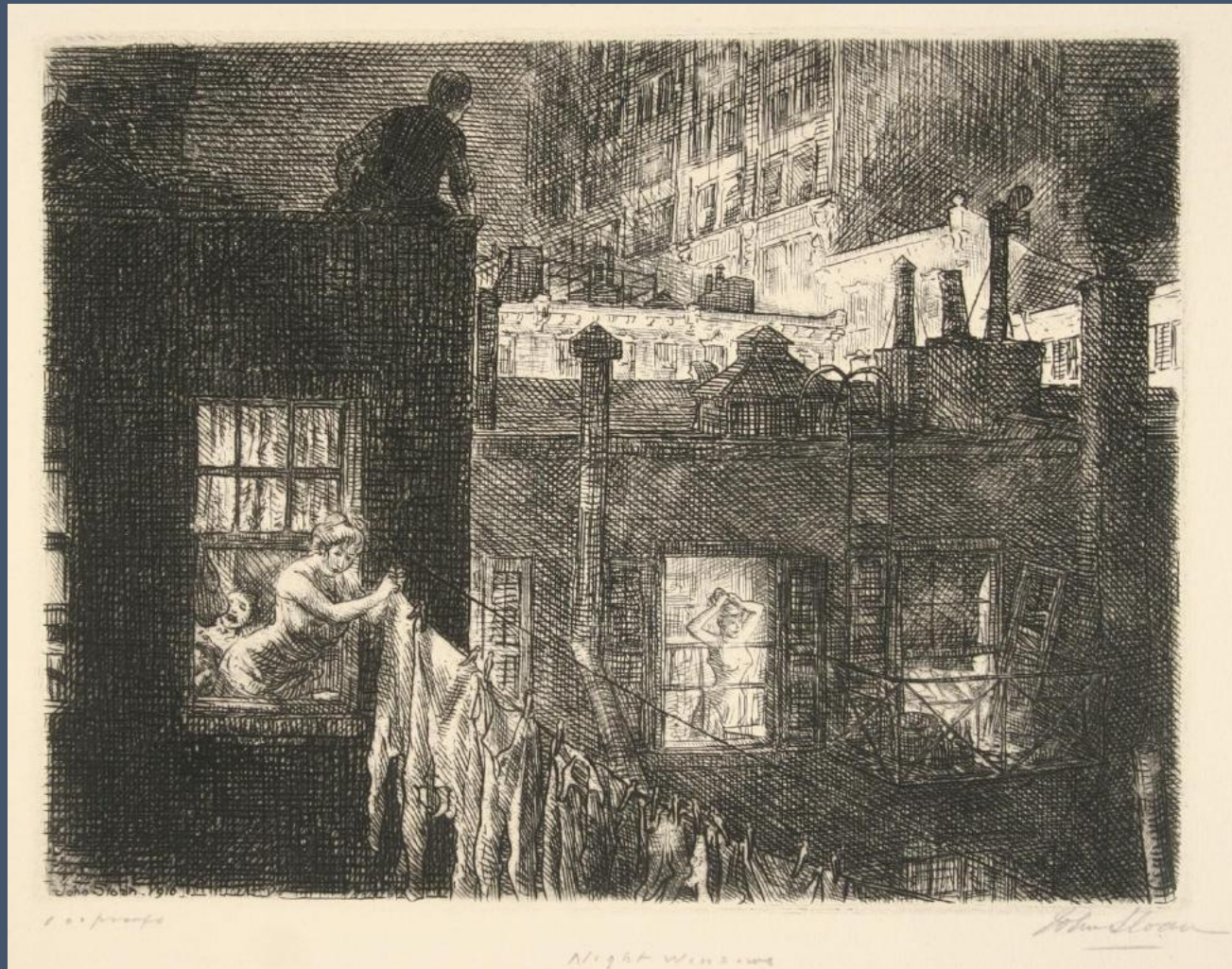
Si quebró el Cantaro.

Francisco de Goya
Si quebró el cántaro, 1797-1799



Las rinde el Sueño.

Francisco de Goya, *Las rinde el sueño*,
 (Serie los Caprichos), 1799



John Sloan, *Night Windows*, 1910



Francisco de Goya, *El Quitasol*, 1777. Museo del Prado, Madrid



Mariano Fortuny
Beach at Portici, 1874
Meadows Museum, Dallas



William Merritt Chase, *Idle hours*, 1894
Amon Carter Museum of American Art
Fort Worth



Joaquín Sorolla
Another Marguerite, 1893
Mildred Lane Kemper Art Museum
Washington University, St. Louis

World's Columbian Exposition
Chicago, 1893





Joaquín Sorolla
Another Marguerite, 1893
 Mildred Lane Kemper Art Museum
 Washington University, St. Louis

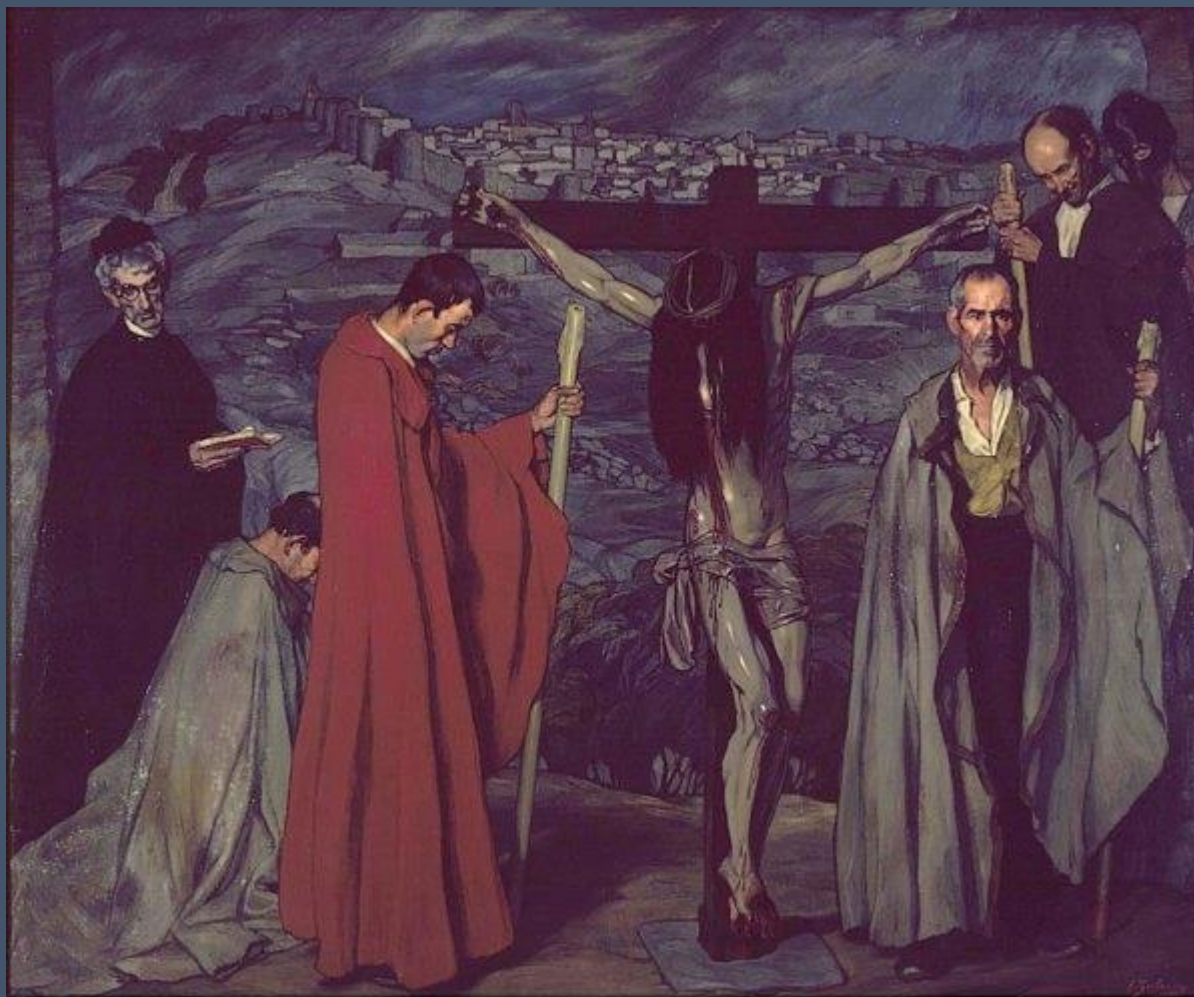


Joaquín Sorolla
Después del baño, 1908
 The Hispanic Society of America, New York



Joaquín Sorolla
Louis C. Tiffany, 1911
The Hispanic Society of America, New York

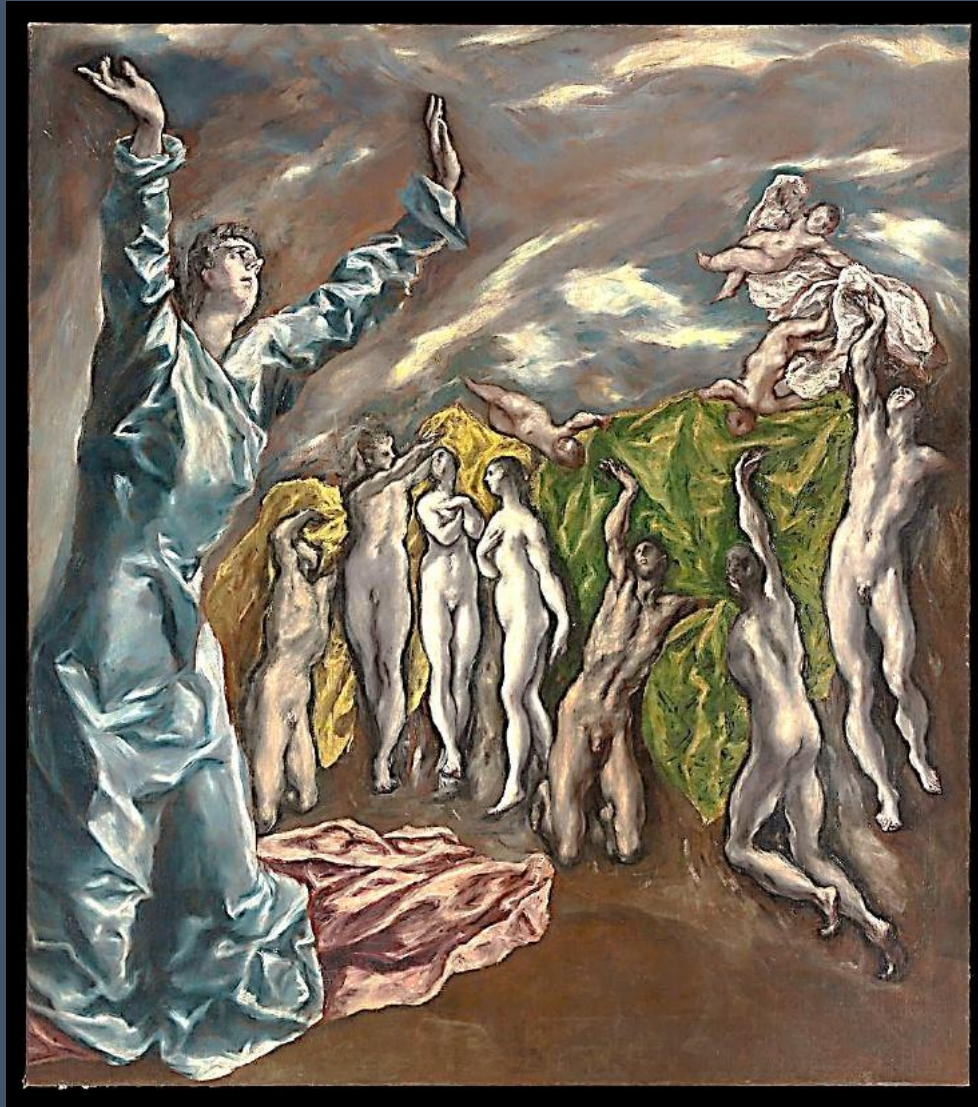




Zuloaga, *El Cristo de la sangre*, 1911
Museo Nacional Centro de Arte Reina Sofía, Madrid



Zuloaga, *Familia de Gitanos*, 1903
The Hispanic Society of America, New York



El Greco, *The Vision of Saint John*, ca. 1608-1614
The Metropolitan Museum of Art, New York



Picasso
Les Femmes d'Alger, 1907
Museum of Modern Art, New York



Pablo Picasso, *Guernica*, 1937
Museo Nacional Centro de Arte Reina Sofía, Madrid



Jackson Pollock, *She Wolf*, 1943
Museum of Modern Art, New York

John Singer Sargent
Spanish Soldiers, ca. 1903
Brooklyn Museum,
Purchased by Special Subscription, 09.840



Spanish Convalescent, ca. 1903





Diego Velázquez
Juan de Pareja, 1650
The Metropolitan Museum of Art,
New York



John Singer Sargent, *Under the Olives*, 1908
Cedarhurst Center for the Arts, Mount Vernon
Illinois, Gift of John R. and Eleanor R. Mitchell, 1973.1.54.
Photograph by Daniel Overturf