



# Sorolla in America

Friends and Patrons

Edited by

JOSÉ LUIS COLOMER, BLANCA PONS-SOROLLA, AND MARK A. ROGLÁN



Joaquín Sorolla photographed in 1909 during his stay in Washington, where he painted a portrait of US President William H. Taft. Photo from the Archive of the Museo Sorolla, Madrid

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# Sorolla in the Huntingtons' Collections

BLANCA PONS-SOROLLA\*

*To my three grandchildren, Joaquín, Inés, and Alicia*

Joaquín Sorolla in front of the *Castile* panel (detail), 1913. Museo Sorolla, Madrid

## Archer Milton Huntington (1870–1955), Sorolla's "God Made Man"

**A**FTER the resounding success of his first solo exhibition—at the Georges Petit gallery in Paris in 1906<sup>1</sup>—and those held the following year in the German cities of Berlin, Dusseldorf, and Cologne,<sup>2</sup> Joaquín Sorolla (fig. 1) traveled to London in 1908 with 561 works, which he showed at the Grafton Galleries.<sup>3</sup> This was his third and last one-man

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\* My thanks to The Hispanic Society of America in New York (especially its director Mitchell A. Codding and curators John O'Neill, Patrick Lenaghan, and Marcus Burke) for their invaluable collaboration, as well as to the Museo Sorolla in Madrid (especially its director Consuelo Luca de Tena and specialist Mónica Rodríguez Subirana), without whose selfless assistance it would not have been possible to obtain many of the documents used in this essay. I am also particularly grateful to Cristina Doménech for her unconditional work as a documentalist. I would also like to express my heartfelt thanks to the institutions that helped fund the research for the *Sorolla and America* exhibition, from which the information in this essay is largely drawn: Meadows Museum, Meadows Foundation, San Diego Museum of Art, and Fundación Mapfre. Lastly, my thanks to all the authors of this book for their enthusiasm and availability, especially José Luis Colomer for all the work I have given him. I am likewise grateful to Isabel Morán and Laura Díaz for copyediting this text. Numbers in square brackets refer to the appendix at the end of this essay.

<sup>1</sup> The catalogue lists 497 works.

<sup>2</sup> Two hundred and eighty works were shown at the three venues and there was no printed catalogue.

<sup>3</sup> It is not known for certain how many works were shown. According to the data on the 61 crates that were sent, there should have been 561 works. The exhibition catalogue records 278 entries, but some of them relate to several works. We may deduce from an annotated Sorolla catalogue that the works on show—including the sketches—numbered 450, and we know



1. Joaquín Sorolla, ca. 1909. Museo Sorolla, Madrid

had acquired until then, always “under Huntington’s direct supervision.” The Hispanic Society was officially opened on January 20, 1908, and “with it Huntington at last had the means of accomplishing his bold aim of becoming the champion of Spain in America.”<sup>8</sup> During that trip to Europe, he made a stopover in London where, accompanied by George Moore, he discovered Sorolla’s painting at the Grafton Galleries. No doubt he was astonished by the exhibition, although we only have Moore’s opinion of this first contact with the Valencian’s oeuvre thanks to an annotation by Huntington in his diary, telling of how he had gone:

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<sup>8</sup> CODDING 1998, p. 108.

2. *Archer M. Huntington*, 1890–1900.  
The Hispanic Society of America,  
New York



To the Grafton Galleries to see the Sorollas. As I was working out an idea about these I listened with interest to “GM” [George Moore’s] opinions. He was silent for a while. The pictures had made an impression clearly. Suddenly he burst out: A well equipped man this, well equipped indeed—but harsh, very harsh. He inveighed against the harshness but kept admitting the startling qualities of the Spanish painter.”<sup>9</sup>

Soon to become the painter’s patron, he immediately ordered his agents in London to contact Sorolla and propose staging an exhibition of his work at the newly opened Hispanic Society at the beginning of the following year.

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<sup>9</sup> May 13, 1908; M.A. CODDING “Correspondencia entre Sorolla, Huntington y la Hispanic Society con selecciones del diario de Huntington,” in *Sorolla y la Hispanic Society*, p. 371.





3. Joaquín Sorolla and Archer M. Huntington in the latter's garden during one of the painter's stays in New York, 1909 or 1911. The Hispanic Society of America, New York

One of the documents preserved in the Hispanic Society that lists in detail the costs and work involved in staging the show features annotations relating to the 11 weeks of preparations: the cost of the lighting while it was open to the public, which, including the adaptation to support the necessary power, amounted to \$3,588.04; the cost of photographing the works on display, which totaled \$1,439.66; the “duties paid or expenses incidental to Customs formalities, including freight and forwarding charges: Paintings entered under Bond. Custom House expenses, freight, etc.,” totaling \$1,932.96; and the price of the invitations for the private and public visits (fig. 5a-b), which amounted to \$364.50. We know from the same document that 11,500 postcards and 19,000 catalogues were printed. It cost \$5,481.86 to print the catalogues and the proceeds of their sale amounted to \$3,172.52. The cost of printing the *Eight Essays on Joaquín Sorolla y Bastida* is also recorded: \$3,784.75. The second to last heading lists “The expenses of installing the Exhibition, work-men, etc.,” which are itemized and total \$6,777.44. The document ends by stating that 357 paintings were shown, one of which belonged to William Merritt Chase (*Study for “Sad Inheritance!”*); two were owned by the Hispanic Society (those that Huntington had acquired in London) and another by John E. Berwind (*Sad Inheritance!*) (see Atzbach fig. 1). It also records the 194 that were sold, the 153 that were returned to Sorolla in Madrid and the six that the artist presented as gifts.

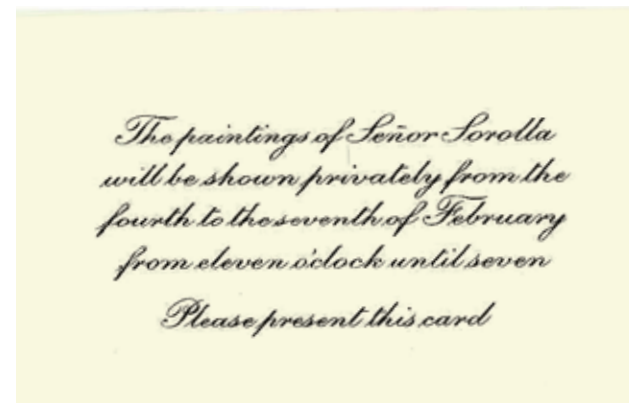
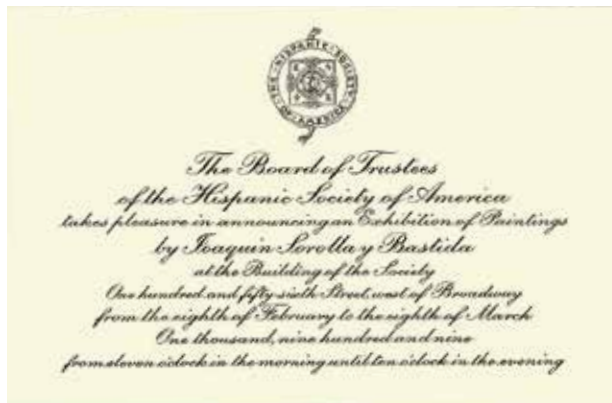
The exhibition could be visited by invitation from February 4 to 7, and by the general public from February 8 until it closed on March 8, remaining open from 11 in the morning to 10 at night. The unprecedented success of the show raised Sorolla to the status of great Spanish *plein air* artist and made the young institution known to the American public (fig. 6). The King of Spain was involved in the project from the outset and his portrait presided over the show. Huntington thanked Alfonso XIII for his support in a telegram sent to his secretary, Emilio María Torres de Mendoza, on February 11, 1909 (fig. 7).



4a-b. Exterior views of the Hispanic Society the day the exhibition opened to the public.  
New York, February 4, 1909.  
Museo Sorolla, Madrid



Sorolla's patron acquired a total of 34 paintings: the works purchased at the exhibition plus two portraits painted during this time. The figures cited below were those paid to the artist, but the actual purchase prices included an additional 15% in duties. Huntington, whose conduct was exemplary, donated a few of these works to major American museums between 1922 and 1926: *Castle of San Servando, Toledo* [3], *Seven-Peaks, Guadarrama* [4], *Yellow Tree, La Granja* [5], and *On the Beach (The Little Brother)* [6]. He was also generous with his friends, presenting them with paintings as gifts or paying



for their commissions in advance. He gave Charles Harrison Tweed—his and his mother’s lawyer—three small studies: *Beach of Valencia* [7], *Royal Mallows* [8], and *Asturias* [9]. As we will see in due course, he also gave Tweed the portrait Sorolla had painted of him in New York in 1909. However, these were not the only Sorolla works that were part of the collection of Tweed, who also bought on his own initiative *To the Water* for \$2,400,<sup>18</sup> *Waiting for the Fish, Valencia* for \$2,500,<sup>19</sup> and *Children at Sea: Study for “Sad Inheritance!”* for \$100.<sup>20</sup>

Huntington purchased other paintings for friends or acquaintances, one of them, *Beach of Biarritz* [10], for William Champion Deming (1862–1954).<sup>21</sup> He also acquired *La Giralda, Sevilla* [11] for Mrs. William Ordway Partridge, the wife of the well-known American sculptor (1861–1930) who, like Sorolla, took part in the World’s Columbian Exhibition in Chicago in 1893.<sup>22</sup> For

5a–b. Invitations to the public and private viewings of the exhibition from February 4 to 7, 1909. The Hispanic Society of America, New York

<sup>18</sup> Painted in 1908, 31 54/64 x 41 47/54 in. (81 x 106 cm). New York 1909, no. 303, Fundación Bancaja, Valencia.

<sup>19</sup> Painted in 1907, 35 23/64 x 43 47/64 in. (89.8 x 111.1 cm). New York, no. 67, Private Collection, Mexico.

<sup>20</sup> Painted in 1899, 5 33/64 x 8 15/16 in. (14 x 22.7 cm). New York 1909, no. 160, Colección Masaveu, Oviedo (Spain).

<sup>21</sup> Deming was the first physician to build an incubator in the United States. He based it on the French model for the State Emigrant Hospital, on Ward’s Island (New York), and it began to be used in September 1888. We do not know what kind of relationship he had with Archer M. Huntington.

<sup>22</sup> According to the information on the reverse of the photo of the painting housed in the photographic archive of the Hispanic Society, after she was widowed she sent the painting to the New York dealer James St. O’Toole, based at 24 East 64th Street, who declared in 1944 that the work had perished in a fire in his car. The insurance company paid out \$500 on September 16 that year, but according to a letter Adalberto Fontana sent to my father Francisco Pons-Sorolla y Arnau in 1963, the painting was then in the Galería Velázquez in Buenos Aires, from where it was sent to the Galería Moretti in Montevideo that December. Although the information is contradictory and the current whereabouts of the painting are unknown, it is certain to have existed in 1963.

6. Joaquín Sorolla on the steps of  
The Hispanic Society of America,  
1909. Museo Sorolla, Madrid



Walter Wallace, of San Francisco, he bought *The Bath, Jávea* [12], the companion piece to *The Bath, Jávea*,<sup>23</sup> which was acquired at the exhibition by the Metropolitan Museum of Art. He gave *Beach of Valencia* [13] to James Bliss Townsend, a journalist for *American Art-Notes* in New York, and *Beach of Valencia*<sup>24</sup> [14] to Robert J. Collier (1876–1918), editor of *Collier's Weekly* and president of the Aero Club of America. Collier also bought several Sorollas for himself at the exhibition, small studies that must have captivated him for their light and synthetic force: *Cape of San Antonio, Jávea*,<sup>25</sup> *Beach of Valencia*,<sup>26</sup> *Market, León*,<sup>27</sup> *Washerwomen*,<sup>28</sup> and *San Sebastián*.<sup>29</sup> He paid \$100 for each, but the whereabouts of all of them are currently unknown.

Although four works paid for by Huntington are listed in the Accounts Book, it is not known whether they were commissions or gifts. The first, *Beach of Valencia* [15], is medium sized; the next three are studies: *Poppies* [16], *The Carts* [17], and *Market, León* [18]. Two are in Spanish collections and the whereabouts of the other two are not known.

<sup>23</sup> *The Bath, Jávea*, 1905, 35 33/64 x 50 33/64 in. (90.2 x 128.3 cm). New York, 1909, no. 98, acquired for \$2,500. The Metropolitan Museum of Art, New York, Catharine Lorillard Wolfe Collection, Wolfe Fund, 1909 (09.71.2).

<sup>24</sup> A few years ago, the owners of this painting claimed that it came from Benjamin Chew, but judging by the years in which the American lawyers—father and son—with this name lived, the information must be erroneous.

<sup>25</sup> 6 19/64 x 8 21/32 in. (16 x 22 cm). New York 1909, no. 178.

<sup>26</sup> 3 11/32 x 4 23/32 in. (8.5 x 12 cm). New York 1909, no. 229.

<sup>27</sup> 3 5/32 x 5 1/8 in. (8 x 13 cm). New York 1909, no. 242.

<sup>28</sup> 5 1/8 x 5 29/32 in. (13 x 15 cm). New York 1909, no. 278.

<sup>29</sup> 4 21/64 x 6 19/64 in. (11 x 16 cm). New York 1909, no. 282.



9. Joaquín Sorolla, *Sea Idyll*, 1908.  
Oil on canvas, 59 1/2 x 78 3/8 in.  
(151 x 199 cm). The Hispanic Society  
of America, New York

without vanity, while I translated to him the rising tide of press enthusiasm. And Clotilde his small Valencian wife, with the pained drawn face of those who dwell with the great, folded her little hands meekly & drank of the tide of glory tremulously, nervously smiling, bewildered and happy, as more than a hundred people crowded into the small building to pay tribute to her husband. And then it was all over; the doors were closed and the packing began, for the pictures must soon start upon their pilgrimages to other galleries.

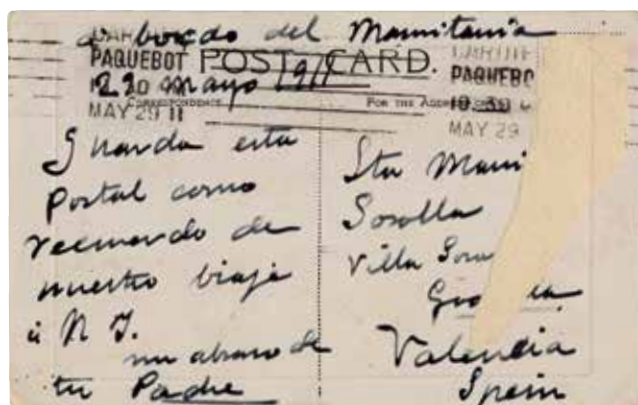
So you have the Hispanic Society's first serious presentation of itself to New York and the artist gained the wherewithal for the fulfilment of his dream of a home in Madrid to be built as a museum for later days.<sup>41</sup>

<sup>41</sup> Huntington to Arabella Duval Huntington, copy of the letter. Journal, Hispanic Society of America, New York (hereinafter HSA), from February 4 to March 8, 1909. Compiled by CODDING 1998 ("Correspondencia"), pp. 378–79.





10a-b. Postcard written by Sorolla to his daughter María from the *Lusitania* y *Mauritania*, the ship on which he returned to Spain, May 22, 1909. Archivo Digital Blanca Pons-Sorolla



Two days later, Huntington informed Sorolla that the board of trustees of the Hispanic Society had unanimously decided to award him the medal of Honorary Member of the Arts and Literature as a token of their “high esteem and admiration”; deeply moved, Sorolla replied as follows:

Sir. / My very dear President.

It is unlikely that the events from February 8 to March 8 could be erased from my memory: during this space of time, The Hispanic Society of America over which your honor so worthily presides has not ceased for a moment to generously lavish on me its protection, its powerful help.

Today, Sir, on receiving the charming letter signed by your honor notifying me of the unanimous agreement of the Members of that Society accompanied by the artistic Medal, all I can say to them is thank you, from the bottom of my heart.

Fraternal wishes from your obedient servant

Joaquín Sorolla<sup>42</sup>

<sup>42</sup> Dated March 14, 1909 in New York, on paper with a letterhead of the Savoy Hotel, where Sorolla and his family were staying. HSA, Archivo Documental Sorolla.

12. View of the façade and side with the lounge rotunda and part of the garden of Joaquín Sorolla's house (now the Museo Sorolla), 1914. Museo Sorolla, Madrid



The success of the 1911 exhibitions in Chicago and St. Louis was again resounding.<sup>62</sup> The sales and the revenues from the portraits painted in Chicago and New York were again surprising, though they were nowhere near those of 1909. However, Sorolla returned to Spain with a huge new assignment, as on November 26, 1911 Huntington formally commissioned him, by means of a contract for an astronomical sum, to decorate the library of the Hispanic Society of America. The 14 panels, which were to measure 3.50 meters high and 70 meters wide in total, were entitled *Vision of Spain* (figs. 13, 14). He had worked on them diligently during the previous months, including those spent in the United States. Let us examine the panels, by order of execution: painted in 1913, *Castilla: The Bread Festival* [78]; in 1914, *Sevilla. Holy Week, Penitents* [79], *Aragón: The Jota* [80], *Navarra: The Town Council of Roncal* [81], *Guipúzcoa: The Game of Bowls* [82], and *Andalucía: The Round-up* [83]; in 1915, *Sevilla: The Dance* [84], *Sevilla: The Bullfighters* [85], *Galicia: The Cattle Fair* [86], and *Cataluña: The Fish* [87]; in 1916, *Valencia: Couples on Horseback* [88]; in 1917, *Extremadura: The Hog Market* [89]; in 1918, *Elche: The Palmgrove* [90]; and in 1919, *Ayamonte: The Tuna Catch* [91].

After a four-year absence, Huntington visited Sorolla at his Madrid home in 1918 and was delighted with the work, which was almost complete, though two of the finest panels had yet to be painted. However, he was shocked to see Sorolla so physically and mentally drained; indeed, the painter was nearing the end of his career with that major project, while changes were taking place on the contemporary art scene at an ever-increasing pace. The American wrote in his diary on January 1, 1918:

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<sup>62</sup> See the essay by Shelley DeMaria in this volume.

OFFICE OF THE PRESIDENT  
NEW YORK

Paris 26 Nov 1911

A partir de este fecha, cinco <sup>cientos</sup> o menos, yo prometo entregar en su momento por la realización o por la una decoración puesta de al lado, de tres metros y medio, o de tres metros si el motivo artístico lo requiere, por setenta metros de largo a The Hispanic Society of America.

Los motivos para estas decoraciones, serán tomados por representaciones de la vida actual de España y Portugal. Y además prometo, entregar a The Hispanic Society of America

13. Contract for *Vision of Spain*, 1911.  
The Hispanic Society of America,  
New York

hacia los muros por haber hecho  
trabaja que por este objeto utilizo  
(pero no los estudios)

El precio de estas obras  
será cuando sea entregada en  
New York, de ciento cincuenta  
mil dólares.

Los gastos de portes y aduanas  
corren a cargo de The Hispanic  
Society of America.

Si, si, misma, antes de  
completar de obra la The  
Hispanic Society of America  
adquirirá lo realizado  
pagando este precio proporcio-  
nal a la cantidad fijada  
Jaquín Bonilla, Director

Acting on behalf of the Board of Trustees  
of the Hispanic Society of America  
I agree to the terms stated herein

Charles W. Huntington  
President

Paris November 26. 1911

Los trabajos terminados de esta  
decoración para la Hispanic se  
serán expuestos en su primera  
parte antes por en la Hispanic

J. Bonilla



17. Arabella D. Huntington, 1903.  
The Hispanic Society of America,  
New York



18. Henry E. Huntington, 1907.  
Huntington Library, San Marino

encouragement of his wife Arabella. He used part of the profits from his businesses in active acquisition campaigns in a depressed post-World-War-I Europe. His collection of eighteenth- and nineteenth-century English and French painting and an important library of English and American printed and manuscript books formed the core of the founding bequest that is now housed in the couple's former home in San Marino<sup>95</sup>.

Both Arabella and Henry acquired important works by Sorolla at the 1909 exhibition. Although we know that both paid by check,<sup>96</sup> the Hispanic

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Spain?' And rather laughed at me. I told him he had better begin himself, but he laughed again, and said he thought he could do better with his time. (Yet he had a change of heart did he not?)" (CODDING 1998 ["Archer Milton Huntington"], p. 96).

<sup>95</sup> BENNETT 2013, pp. 203–31.

<sup>96</sup> "Sorolla Accounts Book, 1909," in Archivo documental Sorolla, HSA, p. 100, where the acquisitions of both are documented along with the price of each work, the duties, the method of payment, and the catalogue number. Arabella paid \$10,000 for the paintings plus \$1,500 in duties. It also records the payment of \$3,600 for *Ma cousine Candela* by Ignacio Zuloaga (1870–1945), which was purchased at the exhibition the Hispanic Society devoted to the artist that year after the Sorolla show.





J. Corbell & Co. Ltd.  
1917

# Mrs. Ryan's Sorollas and the Making of the *Columbus* Frame

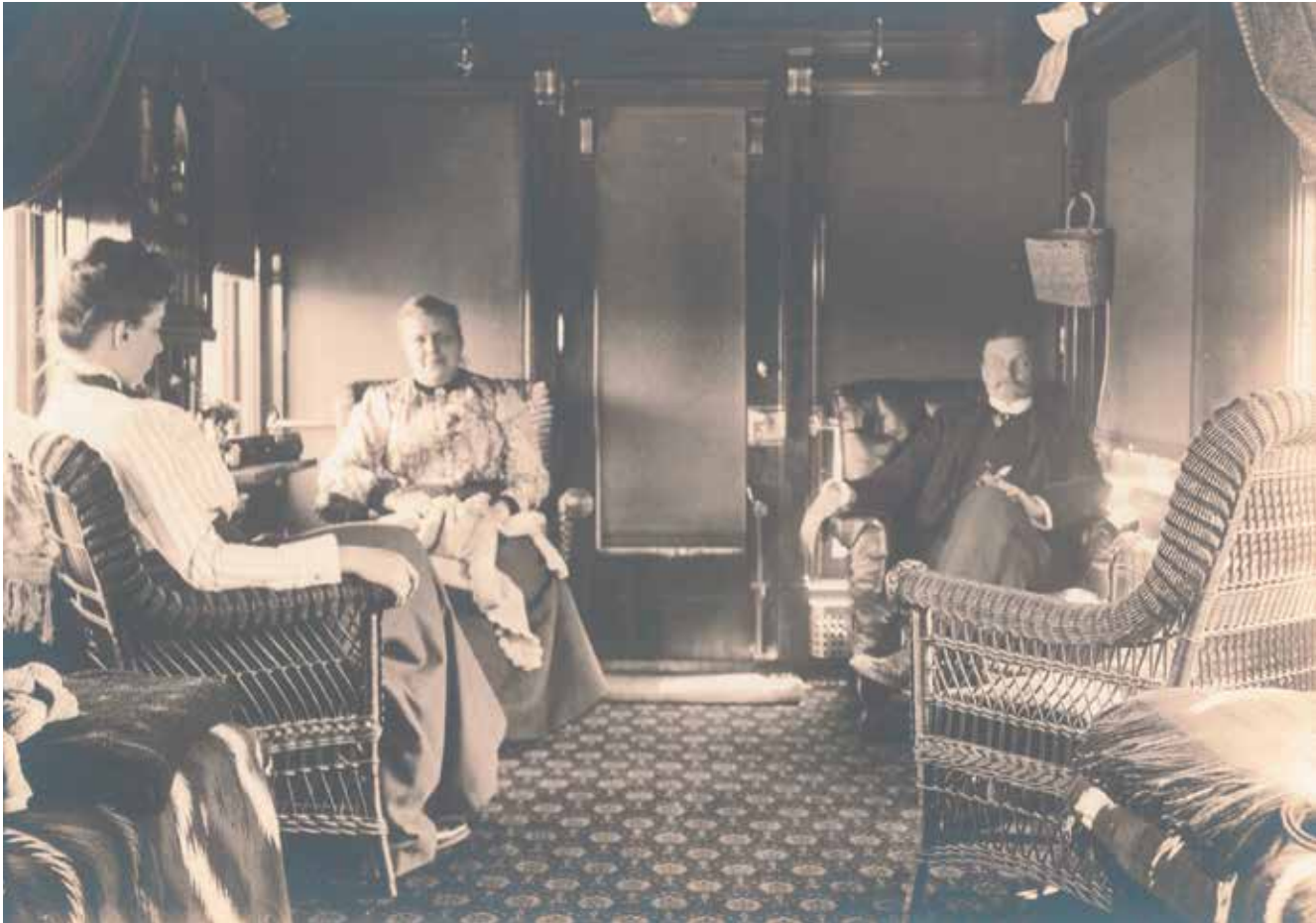
MARK A. ROGLÁN

ONLY recently have the life and collecting habits of Thomas Fortune Ryan (1851–1928) and his first wife, Ida Mary Barry (1854–1917) (fig. 1), been studied as part of a larger project analyzing the significant role and success that the Spanish painter Joaquín Sorolla y Bastida (1863–1923) enjoyed in America.<sup>1</sup> Ryan was not just an extraordinarily prosperous businessman, one of the wealthiest and most prominent of his time, but also a major philanthropist and a notable collector of Old Master paintings, books, and decorative arts. He sought out works by living artists as well, and was particularly fond of Sorolla and the French sculptor Auguste Rodin (1840–1917). In the case of Sorolla, Ryan became his second most important patron, owning at least twenty-nine of his paintings. Photographs of Ryan's Fifth Avenue residence in Manhattan show a number of paintings by Sorolla hanging on the walls of his office, where he very likely spent time on his many business endeavors, and indicate how he must have relished having the creations of this artist and friend nearby (figs. 2, 3). After the publication of the catalogue for the exhibition *Sorolla and America* organized by the Meadows Museum in 2014, more information about Ryan's collecting of Sorolla has surfaced. New research has clarified how Ryan's second wife went about respecting her husband's will, and likewise how the collection was dispersed after her death. This research has also expanded the provenance of some paintings, especially the portraits.<sup>2</sup>

Joaquín Sorolla, *Thomas Fortune Ryan*,  
1909. Oil on canvas, 57 1/4 x 44 1/2 in.  
(145.41 x 113.03 cm). University of  
Virginia Darden School of Business,  
Charlottesville

<sup>1</sup> M.A. ROGLÁN, "Ryan and Sorolla: Rediscovering the Rich Life of an American Patron" and B. PONS-SOROLLA, "Sorolla's Other American Patron: Thomas Fortune Ryan," in B. PONS-SOROLLA and M.A. ROGLÁN, eds., *Sorolla and America*, exh. cat., Dallas, 2013 (hereinafter *Sorolla/America*), pp. 69–87, 202–19.

<sup>2</sup> I am very grateful to Blanca Pons-Sorolla for her generosity in sharing documentation related to Sorolla and Ryan, and to Cristina Doménech, who obtained for me the auction catalogues for Mr. Ryan's and Mrs. Ryan's collections. I am also grateful to Anna Jardine for copyediting this text.



Sorolla was enthusiastic about this smaller painting, which brought the total of his works in the businessman's collection to twenty-nine.<sup>5</sup> Ryan wanted to pay for it, as he paid for the other portraits, but Sorolla refused; he insisted on giving this "beautiful" study to his patron.<sup>6</sup> It is possible that Ryan gave it to a close friend or loved one during his lifetime, and therefore it was not part of the inventories at his death.

1. Thomas Fortune Ryan in his private train car. His first wife, Ida Mary Barry, can be seen sitting next to him in the back. In the foreground we see Eleanor Nannie Morse, the wife of Ryan's younger son, Joseph James Ryan (1890–1920). Courtesy of Laura Ryan

<sup>5</sup> On the last day of September 1913, Sorolla informed his wife that "today I finished Ryan's portrait, it took me 12 sessions but I think that after so much pain, it is a pretty good result. They are very pleased. Tomorrow I will make a head of Ryan that I will enjoy painting in my style, which I will give to him." Joaquín Sorolla to Clotilde García, Paris, September 30, 1913, in V. LORENTE, B. PONS-SOROLLA, and M. MOYA, eds., *Epistolarios de Joaquín Sorolla*, vol. 2: *Correspondencia con Clotilde García del Castillo*, Barcelona and Valencia, 2008, letter 82, p. 68. A few days later, he wrote: "Today I finished the head that I am giving to Ryan—it is good." Joaquín Sorolla to Clotilde García, Paris, October 2, 1913, *ibid.*, letter 84, p. 69.

<sup>6</sup> Sorolla wrote his wife: "For the two portraits Ryan pays me ten thousand *duros*. He wanted to pay me for the beautiful study, but I did not think it prudent to ask him for anything, although he insisted, since he has commissioned me for two paintings that will cost him a few thousand *dures*." Joaquín Sorolla to Clotilde García, Paris, September 30, 1913, *ibid.*, letter 92, p. 74.





2. Thomas Fortune Ryan's office in his New York City residence, before 1933. The paintings on the walls are all by Joaquín Sorolla. The Hispanic Society of America, New York

Of the three portraits of her husband that Mrs. Ryan kept, the most important is the earliest (see p. 100). It was recently located in the University of Virginia Darden School of Business, to which it was donated by Thomas Fortune Ryan III, one of the sitter's descendants.<sup>7</sup> This was painted soon after Sorolla visited the United States for the first time, on the occasion of his triumphant solo exhibition at The Hispanic Society of America in New York in 1909.<sup>8</sup> The painting, of which a copy by the American portrait painter Adrian

<sup>7</sup> I am grateful to Henry Wingate, who brought the location of the painting in the Darden School of Business to my attention, as well as to Bruce Boucher, for his assistance in having the work professionally photographed for this publication.

<sup>8</sup> The exhibition traveled to Buffalo and Boston after New York: The Hispanic Society of America, February 4–March 9, 1909; the Buffalo Fine Arts Academy, March 20–April 10, 1909; the Copley Society of Boston, April 20–May 11, 1909.





S. Lamb (1901–1988) has recently been found, is a full-length seated depiction of Ryan looking directly at the viewer.<sup>9</sup> When the original painting eventually went to auction in 1938, the sale catalogue mentioned that it was signed and had a heavy gilded carved frame.<sup>10</sup> It was bought by Ryan’s grandson Joseph Bondurant Ryan (1906–1950).<sup>11</sup> Descendants of Thomas Fortune Ryan recently

3. Thomas Fortune Ryan’s office in his New York City residence, before 1933. One of Sorolla’s 1913 portraits of Ryan hangs prominently in the center. The Hispanic Society of America, New York

<sup>9</sup> Lamb’s copy is in a private collection in Stockbridge, Massachusetts. I am grateful to Laura Ryan for her assistance in bringing to light the existence of this painting.

<sup>10</sup> The entry in the catalogue reads: “Cat. 355, Oil Painting—*Portrait of Thomas Fortune Ryan, Esq.* Full-length seated portrait. In heavily carved gilt frame. Canvas. Height, 5 feet; width, 3 feet, 10 inches. Signed lower left, J. Sorolla Y. [sic] Bastida, Paris, 1909.” *Art Property of the Late Mrs. Thomas Fortune Ryan*, Part One, cat. 355, p. 46.

<sup>11</sup> “Ryan Art Auction Realizes \$36,023: 2 Sorolla Pictures and Statue of Thomas Fortune Ryan Bought by 3 Grandsons,” *The New York Times*, February 6, 1938, p. 84.

4. Joaquín Sorolla, *Portrait of the Lady Friend of Ryan (Mary Lord Townsend Cuyler)*, 1913. Oil on canvas, 46 1/8 x 35 1/2 in. (117 x 90 cm). Museo Nacional de Bellas Artes de Cuba, Havana



brought to light a photograph of Joseph Ryan's second wife, Mary (1909–1983), and her son Peter (1940–1962) in their home in Mont-Tremblant, Quebec, with Sorolla's portrait hanging over the fireplace (fig. 6).<sup>12</sup> Born in Oak Ridge Farm, Nelson County, Virginia, Joseph Bondurant Ryan—son of Thomas Fortune Ryan's youngest son—became known in Canada as the builder and owner of the Mont-Tremblant winter resort. This popular site, the first large ski resort to open in Quebec, remained in the Ryan family from its founding in 1939 until it was sold in 1965. Even afterward, Mary Ryan kept herself involved in the resort; when she died in 1983, she was buried alongside her

<sup>12</sup> It is not known whether the painting is the original by Sorolla or a copy. Thanks are due to Saville Ryan, great-granddaughter of Thomas Fortune Ryan, whose efforts in contacting family members in a search for the missing portraits led to the discovery of this photograph of the painting hanging in the Mont-Tremblant house. Saville was able to identify the people in the photograph with the help of Seddon Ryan Wylde, Joseph B. Ryan's daughter. Seddon kindly provided a copy of the photograph.







8. Postcard of Niagara Falls sent by the Sorollas to the Huntingtons. Buffalo, March 21, 1909. The Hispanic Society of America, New York



9. Joaquín Sorolla, *Sketch of Niagara Falls*, 1909. Oil on cardboard, 7 1/3 x 9 29/64 in. (18.8 x 24 cm). Private Collection, Madrid. Sketch made during his visit on March 21, 1909

Huntingtons (fig. 8) that from there the Sorollas immediately went to visit the area's major tourist attraction: the Niagara falls, of which the painter made a hitherto unpublished sketch (fig. 9). They also probably went to see the electric power station at the invitation of John J. Albright, its president and a benefactor of the museum.<sup>41</sup>

<sup>41</sup> The secretary and treasurer R.C. Roord to Sorolla, Buffalo, March 22, 1909: "I understand you are desirous of visiting the plant of the Ontario Power Company of Niagara Falls, of which Mr. Albright is President. I therefore take pleasure in enclosing herewith a pass for yourself and party." AMS, CS5035.





about any important exhibition.”<sup>29</sup> Regardless of the dearth of information received in Chicago prior to its start, the exhibition was opened as planned, reviews were favorable, and Sorolla himself arrived, charming each Chicagoan that he met.

#### *Paintings by Joaquín Sorolla y Bastida, Under the Management of the Hispanic Society*

Sorolla and his wife, Clotilde, arrived in Chicago on Monday, February 6, 1911 and checked into the Blackstone Hotel, located just blocks away from the Art Institute on Michigan Avenue (fig. 2).<sup>30</sup> Sorolla’s paintings for exhibition—190 works total contained within forty-one crates—arrived from New York the following day.<sup>31</sup> The artist spent the next week overseeing the installation at the Art Institute (fig. 3).

Sorolla would remain in Chicago for more than two months, leaving only once to briefly visit St. Louis, on the morning of Monday, March 20, for the opening of his exhibition at the City Art Museum.<sup>32</sup> Over the course of the ensuing winter weeks, Sorolla was embraced by Chicago society. He and Clotilde were fêted and honored; after the opening reception for the exhibition on Tuesday, February 14 (figs. 4, 5), invitations for dinners, luncheons, and teas were issued on a weekly, if not daily, basis. Sorolla divided his time between the school of the Art Institute, where he upheld his promise from two years earlier to participate with the students, and a growing list of portraits commissioned from enthusiastic Chicagoans. In whatever spare time he had, Sorolla relaxed at the Blackstone, where he enjoyed sketching the other hotel patrons on the backside of the

2. Postcard from the Blackstone Hotel (red building to the far left) sent by Clotilde García del Castillo to her daughters, February 17, 1911. Museo Sorolla, Madrid

Reverse: “Dear daughters, / The first red building is the hotel we are at and the window with a black dot is the room we have here. / We are very well. / Love to everyone and kisses for you from Mother.”

<sup>29</sup> AIC Archives, WMRF, Box 11, vol. 2, p. 955 (January 31, 1911).

<sup>30</sup> H. MONROE, “Joaquín Sorolla is Here: Noted Spanish Painter Arrives to Exhibit at Art Institute,” *Chicago Daily Tribune*, February 7, 1911.

<sup>31</sup> PONS-SOROLLA 2013, p. 38.

<sup>32</sup> “200 of Sorolla’s Daring Pictures on View Today: Collection That Has Attracted Attention in East Is at Art Museum,” *St. Louis Post-Dispatch*, March 19, 1911; “Sorolla, Great Painter, Finds No Smoke Here: Spaniard Goes Into Ecstasies [sic] Over the Clearness of St. Louis Atmosphere,” *St. Louis Post-Dispatch*, March 20, 1911.

THE ART INSTITUTE OF CHICAGO INVITES  
YOUR PRESENCE WITH LADIES AT THE  
OPENING OF AN EXHIBITION OF THE  
WORKS OF SOROLLA Y BASTIDA, THE  
SPANISH PAINTER, UPON TUESDAY EVE-  
NING, FEBRUARY THE FOURTEENTH, FROM  
EIGHT UNTIL ELEVEN O'CLOCK. . . . .

4. Invitation to the opening reception of Sorolla's exhibition at the Art Institute of Chicago, 1911. Institutional Archives, The Art Institute of Chicago

5. Sorolla's exhibition at the Art Institute of Chicago, 1911. The Hispanic Society of America, New York





8. Joaquín Sorolla and Art Institute junior instructors, 1911. From left to right: Ethel Coe, Laura van Pappelendam, Gordon Stevenson, Albert Henry Krehbiel, Joaquín Sorolla, Unidentified man, Martha Baker, Dudley Crafts Watson, Caroline D. Wade, Antonin Sterba, Hermine J. Stellar, Allen E. Philbrick. Museo Sorolla, Madrid

He was given a life class of junior instructors, including Martha Baker (1871–1911), Enella Benedict (1858–1942), Ethel Coe (1878–1938), Albert Henry Krehbiel (1873–1945), Laura van Pappelendam (1883–1974), Allen E. Philbrick (1879–1964), Hermine J. Stellar (1884–1969), Antonin Sterba (1875–1963), Gordon Stevenson (1892–1982), Caroline D. Wade (1857–1947), and Dudley Crafts Watson (1885–1972) (fig. 8).<sup>43</sup> He was impressed by the school—except for the dreary grey walls of the classrooms, which he made the students cover with white muslin—and found the students to be friendly, smart, and talented.<sup>44</sup> The students, in turn, were equally enamored with their Spanish

<sup>43</sup> AIC Archives, WMRF, Box 14, vol. 1, pp. 96–97 (February 23, 1911); AMS CS3862 and 80689.

<sup>44</sup> CIERPIK 1957, p. 88.

# International Interlude: Sargent and Sorolla

MARY CRAWFORD-VOLK\*

IT has been recognized recently that, among Sorolla's relationships with contemporary artists, the one he enjoyed with the American expatriate painter John Singer Sargent (1856–1925) may have been the most meaningful (opposite).<sup>1</sup> This essay examines their relationship at one period of special importance, when Sorolla was presenting himself in major one-man exhibitions in London and America. At the time Sargent, based in London, had reached the height of his success as an international portraitist and was turning to other areas of artistic expression. Sorolla, on the other hand, was introducing himself and his art for the first time to audiences in London, New York, and other American cities.

J.E. Purdy, *John Singer Sargent* (detail),  
1903. Boston Public Library

## Cosmopolitan Challenges: London 1908

On May 4, 1908, in the heart of London's most fashionable art and antiques district, an exhibition of some 278 works by Joaquín Sorolla opened at the Grafton Galleries (fig. 1).<sup>2</sup> The third in the Spanish painter's sequence of large one-man

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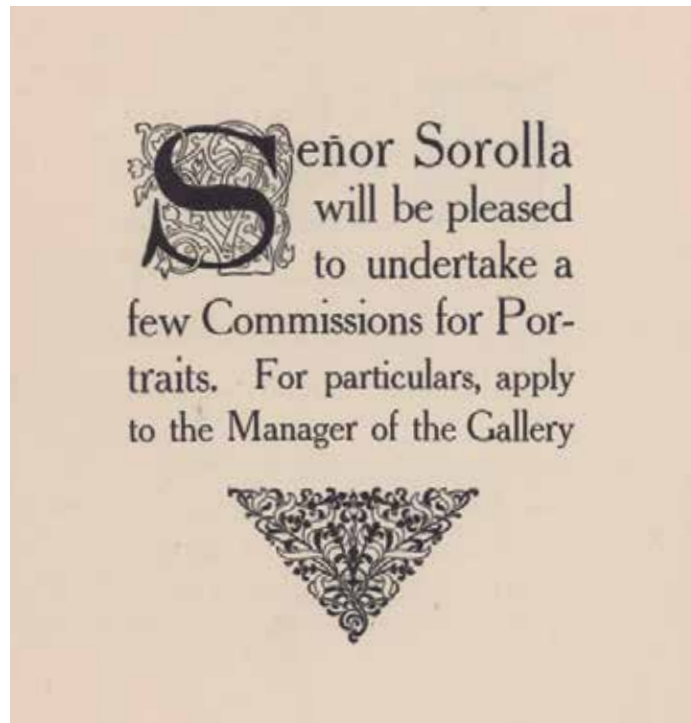
\* It is always a pleasure to express appreciation to colleagues who have helped make a research project a special adventure. My thanks go first to José Luis Colomer for inviting me to contribute to this volume, and, most warmly, to Blanca Pons-Sorolla for putting at my disposal various manuscript materials. I am also very grateful to Evelyn Lannon and her colleagues at the Boston Public Library, to Jennifer Galpern for help beyond the call of duty at the Rhode Island Historical Society, and to Margaret McQuade and Priscilla Muller at the Hispanic Society. As always, special gratitude goes to Robert F. Brown for myriad forms of research assistance and expert editorial skills during the writing process.

<sup>1</sup> See especially the essays in T. LLORENS, ed., *Sargent/Sorolla*, exh. cat., Madrid, 2008 (hereinafter *Sargent/Sorolla*) and also the recent Sorolla retrospective at the Prado, *Joaquín Sorolla 1863–1923*, exh. cat., Madrid, 2009, pp. 91, 171–73 (hereinafter Prado 2009).

<sup>2</sup> The Grafton Galleries, a London venue dedicated to temporary exhibitions, opened in February 1893 at 8 Grafton Street, with an exhibition featuring painting and sculpture by contemporary British and foreign artists, signaling what would continue to be an emphasis



3. Notice in the *Sorolla Exhibition catalogue*, Grafton Galleries, London, 1908, p. 31



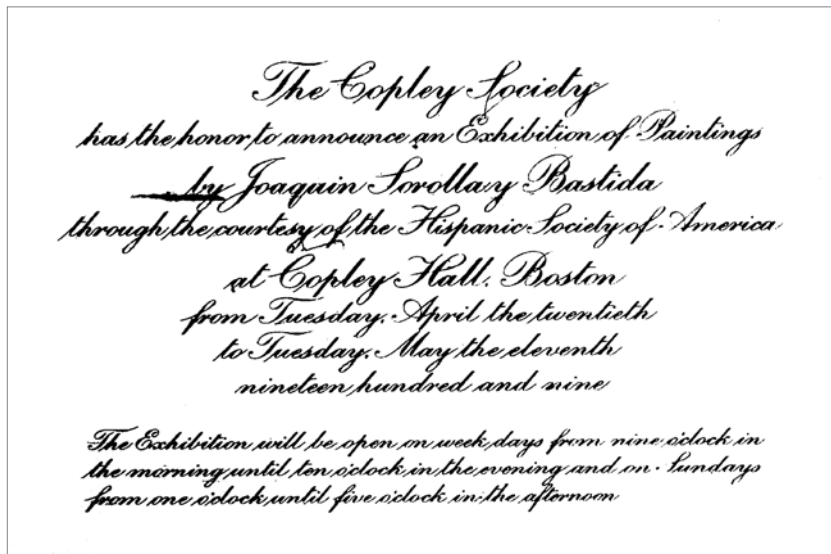
was published by St. James's Galleries in King Street, so perhaps these men were associated with that enterprise, an art dealership near Christie's, in the same neighborhood as the Grafton.

In any case, the character of the catalogue as well as, especially, a series of fascinating letters from Sorolla in London to his wife Clotilde suggest Chessher, Mundy, and Hulty were more concerned with making a financial success than with presenting Sorolla's art advantageously to a new audience. The paperbound catalogue, introduced by Leonard Williams's essay on Sorolla, gave a checklist of titles in English for the works on show according to their location in the rooms of the gallery, but offered no other information of any kind—medium, dimensions, dates, ownership, and description of the subjects all were lacking.<sup>14</sup> However, immediately after Williams's essay, and repeated on various pages of the illustrations was the notice that "Senor Sorolla will undertake a few commissions for portraits," with anyone interested directed to the management (fig. 3). Also scattered through the catalogue were numerous advertisements for art-related

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November 11, 1907 that Sorolla also signed. It specified Chessher would pay for renting Grafton Galleries for three months (May–July 1908), publishing a catalogue, producing and distributing press releases, and paying shipping and insurance expenses for Sorolla's works to and from London. According to P. FLETCHER, "Shopping for art: the rise of the commercial art gallery, 1850s–90s," in FLETCHER and HELMREICH 2012, pp. 47–64 such arrangements had become commonplace for special exhibitions in London galleries by this time.

<sup>14</sup> See *Joaquín Sorolla Exhibition, Grafton Galleries, May, June, July 1908*, London, 1908.



9. Announcement of Sorolla's Boston exhibition, April 1909. Copley Society Records, Archives of American Art, Smithsonian Institution, Washington, D.C.

had crippled himself, and apparently remained for at least another day since he attended a lecture about his work at the Boston Public Library on May 6, 1909.<sup>72</sup> At the Library he would have seen the portions of Sargent's mural project already in place in the third-floor space dubbed "Sargent Hall," for which the works in progress his friend had shown him in London were also destined.<sup>73</sup> But Sorolla apparently did not see many other Sargent works in the city, such as *El Jaleo*, his early masterpiece of a Spanish flamenco performance, since they were then owned privately.<sup>74</sup> However, Sorolla found time to visit the Museum

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event Sorolla was a dinner guest at the home of Mr. and Mrs. Tucker Burr; see "Artistic Boston Pays Honor to Sorolla," *Boston Daily Advertiser*, May 6, 1909, p. 8.

<sup>72</sup> Sorolla to Huntington, May 10, 1909: "... the reception was splendid ... they nearly did my right hand in! More than five hundred handshakes ..." CODDING 1998 ["Correspondencia"], p. 380. According to the *Boston Daily Advertiser*, May 6, 1909, p. 8 nearly 1,000 people attended the reception, among them figures in Boston's art world like Isabella Stewart Gardner. MULLER 1998, p. 132 cited letters to Huntington from the lecturer, William Starkweather, a young American and sometime student of Sorolla's who assisted him during his 1909 travels in America, that indicated Sorolla was at the event. Such a lecture by Starkweather can be consulted in *Eight Essays*, II, pp. 7–123. Starkweather also played the role of informal authority on Sorolla at the Boston show itself; see "Sorolla y Bastida, Spanish Artist who has won new laurels in Boston," *The Sunday Herald*, Boston, May 9, 1909. See also the essay by Cristina Doménech in this volume.

<sup>73</sup> See *Sargent/Sorolla*, pp. 171–72.

<sup>74</sup> Sargent's 1882 *El Jaleo* is now well known as a centerpiece of the Isabella Stewart Gardner Museum in Boston but in 1909 it was still owned by her kinsman Thomas Jefferson Coolidge Sr. and displayed in his home in the city. For details see M. CRAWFORD-VOLK, *John Singer's Sargent El Jaleo*, exh. cat., Washington, D.C., 1992, pp. 68–73. The Boston Museum of Fine Arts owned only one painting by Sargent at this time, the 1904 *Artist in His Studio*, bought in 1905. Had Sorolla visited Harvard he could have seen Sargent's masterful 1903 portrait of Henry Lee Higginson in the Student Union, but there is no indication that he did.



11. Joaquín Sorolla, *Lighthouse Walk at Biarritz*, 1906. Oil on canvas, 26 7/8 x 74 1/4 in. (68.3 x 188.6 cm). Museum of Fine Arts, Boston

### Toward the “Spanish Sargent”

While visiting America in 1909, Sorolla seems to have gone out of his way to acknowledge the country’s contemporary artists as figures of accomplishment. Interviewed in mid-March at the Savoy Hotel on Fifth Avenue, where he was staying, he resolutely refused to discuss his own art or his exhibition, but willingly answered questions about the art world in general.<sup>81</sup> He recalled his experience of the American art section at the 1900 Paris Exposition where works by Sargent, Chase, and others had “completely amazed” him, and indicated he had since then followed the “onward and upward march” of American art. Asked to choose the best American artist he promptly named Sargent (fig. 12), but refrained from elaborating on why he thought so. Sorolla’s admiration at this time for Sargent is expressed privately as well,<sup>82</sup> and a collegial friendship reached back at least to 1903, when the two had exchanged “souvenirs” of their art after spending time together in Madrid. Sorolla’s choice for this exchange, a preliminary study for *Sad Inheritance!*, the painting that helped him achieve the Grand Prix in Paris, suggests the regard he had for Sargent.<sup>83</sup> Beruete had rein-

<sup>81</sup> “As Sorolla Sees Art in Europe and America,” *The New York Times*, March 14, 1909.

<sup>82</sup> In his letters to Clotilde (EJS III, nos. 270, 280, 304) and in Huntington’s diary (CODDING 1998 [“Correspondencia”], p. 376, entry for January 29, 1909). Also in a letter of May 1, 1903 to his friend Pedro Gil Moreno, referring to press criticism of Sargent: “I have read that they treat the painter Sargent very poorly due to some portraits he has on show, and I am sorry as few painters are a match for him in portraiture . . .” See F. TOMÁS, F. GARÍN, I. JUSTO, and S. BARRÓN, eds., *Epistolarios de Joaquín Sorolla*, vol. I: *Correspondencia con Pedro Gil Moreno de Mora*, Barcelona, 2007, pp. 170–71, no. 144.

<sup>83</sup> The study, inscribed at lower left to Sargent, now in the Colección Masaveu, is illustrated and discussed in the extensive entry on *Sad Inheritance!* in Prado 2009, pp. 265–71 and fig. 184. See also *Sorolla/America*, pp. 225–26 and p. 236, no. 86. A letter from Sargent to Sorolla of January 8, 1904 refers to the watercolor he has sent as his “souvenir” (now in the Sorolla Museum) and



the Cross of Santiago. When the Spanish gentlemen saw the copy they removed their hats, and one made a remark in Spanish. When they walked away another watcher translated the Spanish nobleman's tribute to the masterly copy: "Velasquez lives again," he had said.<sup>11</sup>

In Roof's rendition of the event, the nineteenth-century artist from the United States has been metaphorically reborn as the seventeenth-century Spanish master.<sup>12</sup>

6. William Merritt Chase, *Pablo de Valladolid* (after Velázquez), ca. 1882. Oil on canvas, 80 x 46 1/2 in. (203.2 x 118.1 cm). The Players, New York

7. Joaquín Sorolla, *Mariana de Austria* (after Velázquez), 1884. Oil on canvas, 92 1/8 x 51 in. (234 x 132 cm). Colección Masaveu, Oviedo, Spain

<sup>11</sup> K.M. ROOF, *The Art and Life of William Merritt Chase*, New York, 1917, pp. 168–69.

<sup>12</sup> For more on Chase's relationship with Velázquez's *Las Meninas*, see my essay "'Why Drag in Velázquez?': Realism, Aestheticism, and the Nineteenth-Century American Response to *Las Meninas*," in *Velázquez's "Las Meninas"*, ed. S.L. Stratton-Pruitt, Cambridge, 2003, pp. 80–123.



8. William Merritt Chase in peasant costume for Munich Ball, ca. 1875. The William Merritt Chase Archives, Parrish Art Museum, Water Mill, Gift of Jackson Chase Storm, 83. Stm. 13



shift surroundings—with a theatrical backdrop still partially rolled and clearly visible at the bottom of the image—rupture the illusionism of the image. Chase usually preferred to model himself after elite, rather than rural, Bavarians. He particularly admired Baron Hugo von Habermann, a fellow student in Munich. “Accustomed as the Indiana boy had been to the simplest forms of our less formal democracy,” writes Roof, “the graceful habit of speech and manner of the aristocratic Bavarian impressed him deeply, and he frankly set himself to imitation.”<sup>22</sup> Cultivating a sophisticated image through flashy dress, Chase the peasant was an identity the ambitious artist rarely assumed in later years.

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<sup>22</sup> Ibid., p. 34.



9. Joaquín Sorolla dressed as a torero, ca. 1885. Museo Sorolla, Madrid

In contrast to Chase, Sorolla appears relaxed in his photograph as a *torero*, which was taken in the mid-1880s during his student years in Rome. The Valencian, who had no particular affinity for bullfighting, leans nonchalantly against a support and twists his upper body toward the camera. A partially smoked cigarette dangles casually from his dramatically foreshortened hand. Costumes, notes art historian María del Carmen Cabrejas in a study of masking and disguise in portrait photography, were ubiquitous in nineteenth-century Spain.<sup>23</sup> Sorolla may have dressed as a bullfighter in order to model for one of his friends. Or he may have dressed in costume in order to attend a masked ball. Just as in Munich, these festive events were popular with the Spanish *colonia* in Rome.<sup>24</sup> Sorolla's decision to masquerade as a *torero* allowed him to embrace one of the most popular Spanish types abroad.

<sup>23</sup> M.C. CABREJAS ALMENA, "El disfraz y la máscara en el retrato fotográfico del siglo XIX," *Congreso Internacional Imagen-Apariencia*, Universidad de Murcia, 2009.

<sup>24</sup> J.P. LORENTE LORENTE, "Relaciones culturales hispano-italianas: la Academia Española de Bellas Artes en Roma hasta la Guerra Civil," in *Españoles e italianos en el mundo contemporáneo*, comp. F. García Sanz, Madrid, 1990, p. 166.

# Kindred Spirits: Louis Comfort Tiffany and Joaquín Sorolla y Bastida

ROBERTA A. MAYER

## A Portrait of an Artist

**I**N May 1911, at age sixty-three, Louis Comfort Tiffany (1848–1933) (opposite) commissioned a portrait of himself from Joaquín Sorolla y Bastida (1863–1923), the highly successful Spanish artist celebrated for his bravura brushstrokes and keen observation of natural light. The *plein-air* garden setting for Sorolla's large painting (fig. 1) was at Laurelton Hall, Tiffany's vast estate in Oyster Bay, Long Island, with Cold Spring Harbor visible in the background. Tiffany, depicted with a brush and palette in hand, sits in front of a portable easel and stretched canvas. His border terrier, Funny, stands beside him, and bright blooms of flowers create a vibrant stage. Sporting his favorite relaxation attire, he is wearing a crisp white suit and a small boutonniere. He has stopped working for a moment, pausing to look up and acknowledge our presence. This dazzling image captures Tiffany's abiding interests in painting and horticulture, as well as his love of color, key traits of a man who had devoted his entire life to creating beauty.

Tiffany was the elder son of Charles Lewis Tiffany (1812–1902) and an heir to the fortune of Tiffany & Company, world renowned for its jewelry and silver. By 1911, Louis Comfort Tiffany had established his independent reputation as the creative force behind the prestigious Tiffany Studios. He stood at the pinnacle of a remarkable career that began with easel painting in the 1870s and evolved into the realm of handmade luxury objects, trademarked Favrite glass, and full interior design services. With the arrival of the twentieth century, Tiffany turned his attention to Laurelton Hall, which was intended as his artistic legacy.<sup>1</sup>

Louis Comfort Tiffany, ca. 1920.  
The Charles Hosmer Morse Museum  
of American Art, Winter Park

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<sup>1</sup> See A.C. FRELINGHUYSEN, with contributions by E. HUTCHINSON, J. MEECH, J.P. THALHEIMER, B. VEITH, and R.G. WILSON, *Louis Comfort Tiffany and Laurelton Hall: An Artist's Country Estate*, New York, 2006.





1. Joaquín Sorolla, *Louis Comfort Tiffany*, 1911. Oil on canvas, 59 1/4 x 88 7/8 in. (150.5 x 225.5 cm). The Hispanic Society of America, New York

Before they met in Long Island, Tiffany and Sorolla almost certainly knew one another by reputation, perhaps as early as 1893 in the context of the World's Columbian Exposition in Chicago. Sorolla, a native of seaside Valencia with his home and studio in Madrid, had sent five oil paintings to Chicago, and these represented his American debut. His *Another Marguerite!* (1892) was awarded the medal of honor.<sup>2</sup> Tiffany's paintings were included in the American section of the Exposition<sup>3</sup>, but the pavilion for his Tiffany Glass and Decorating Company (reorganized as Tiffany Studios in 1902) drew the most attention. There stood the magnificent Tiffany Chapel lined with opulent Byzantine-inspired mosaics (fig. 2).<sup>4</sup> Yet the overall architectural conception

<sup>2</sup> M.P. HANDY, ed., *World's Columbian Exposition 1893: Official Catalogue Fine Arts*, Part X, Department K, Chicago, 1893, p. 182; B. PONS-SOROLLA and M.A. ROGLÁN, eds., *Sorolla and America*, exh. cat., Dallas, 2013 (hereinafter *Sorolla/America*), pp. 13-14, 118.

<sup>3</sup> HANDY 1893, pp. 27, 33; C.M. KURTZ, ed., *Illustrations from the Art Gallery of the World's Columbian Exposition*, Philadelphia, 1893, pp. 115, 348.

<sup>4</sup> See N. LONG, ed., *The Tiffany Chapel at the Morse Museum*, Winter Park, Florida, 2002.











16. View of the Salon in Museo Sorolla, showing one of the three hanging lamps that Sorolla purchased from Tiffany Studios in New York, 1933. Museo Sorolla, Madrid

There was much ingenuity and innovation in bringing Laurelton Hall to fruition, though some of Tiffany's ideas had earlier roots. His Fountain Court, for example, can be compared with Frederick Lord Leighton's Arab Hall of 1877 in Holland Park, London. Both feature a central fountain, *muqarnas* (stalactite vaults), and a spectacular dome. Leighton filled his walls with tiles from Persia and Syria, and Tiffany stenciled his walls in similar colors using patterns derived from the tiles at the Topkapi Palace in Istanbul.<sup>70</sup>

Yet, unlike Arab Hall, Tiffany's Fountain Court (fig. 15a-c) was not a heavy, Victorian design. Rather, as Sorolla would have easily recognized, it was a proper homage to the lightness of a Moorish palace, where controlled channels of running water provided axial spatial orientation and fed serene fountains. And,

<sup>70</sup> FRELINGHUYSEN 2006, pp. 83–84; S. HOWE, "The Silent Fountains of Laurelton Hall: The Long Island Home of Mr. Louis Tiffany," *Arts and Decoration*, III (September 1913), pp. 377–79.

# Raimundo de Madrazo and Joaquín Sorolla, Spanish Painters in America

AMAYA ALZAGA RUIZ

IN their quest for a cultural identity of their own, the first American collectors faithfully followed the standards set by Parisian high society, amassing works that were officially endorsed by the Salons and learning from Paris the refinement of its practices and customs, such as sitting for a portrait by Alexandre Cabanel, Léon Bonnat, or Raimundo de Madrazo. Born in Rome, Raimundo de Madrazo (1841–1920) was the grandson and the son of two court painters, José (1781–1859) and Federico de Madrazo (1815–1894). At the age of 21, he had settled in Paris, where he completed his artistic training in the studio of Léon Cogniet, becoming one of the most significant genre painters and portraitists of the *grand monde* during France's Second Empire and so-called Belle Époque.<sup>1</sup>

For his part, after training at the Escuela de Bellas Artes de San Carlos in his native Valencia, Joaquín Sorolla (1863–1923) was awarded a scholarship to study in Rome in 1885. In addition to receiving a grounding in classicism, he gradually developed an affinity with the great masters of the Spanish school, especially Velázquez. Compared to the output of Madrazo, which was heir to the virtuosity of Mariano Fortuny (1838–1874) and was produced in the setting of his Parisian atelier, Sorolla progressively developed a personal and immediate approach to painting from life that earned him official recognition in art competitions.<sup>2</sup>

Joaquín Sorolla, *Raimundo de Madrazo* (detail), 1906. Oil on canvas, 37 7/8 x 44 1/2 in. (96 x 113 cm). The Hispanic Society of America, New York

<sup>1</sup> In the absence of a monograph on Raimundo de Madrazo, the reference studies on the painter to date are M. MIALARET, "La vie artistique parisienne (1860–1870) vue par le peintre espagnol Raimundo de Madrazo, d'après des documents inédits," *Bulletin de la Société des Historiens de l'Art Français*, Paris, 1976; *Raimundo de Madrazo (1842–1920)*, exh. cat., Zaragoza, 1996; J. BARÓN, ed., *El legado Ramón de Errazu. Rico, Fortuny y Madrazo*, exh. cat., Madrid, 2005, pp. 141–76; A. ALZAGA RUIZ, *Raimundo de Madrazo (1842–1920)*, unpublished doctoral thesis, Madrid, UNED, 2012.

<sup>2</sup> The most complete studies published on the painter in recent years are the monograph by B. PONS-SOROLLA, *Joaquín Sorolla. Vida y obra*, Madrid, 2001, and the retrospective devoted