

John Singer Sargent

1856-1925 | American

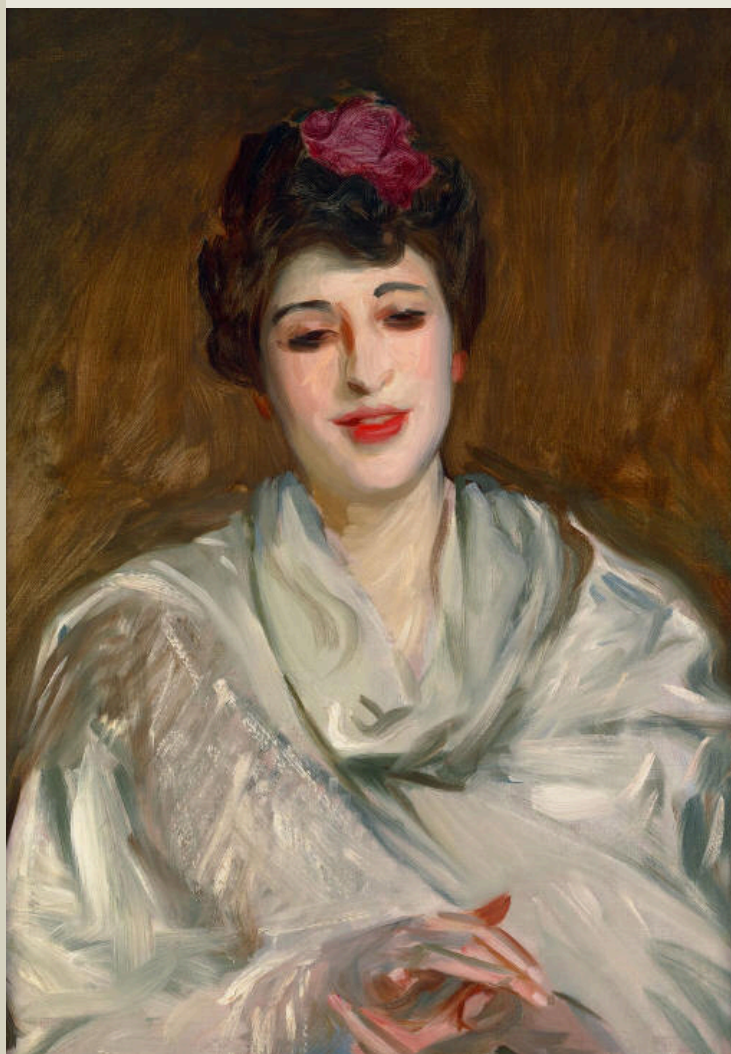


La Carmencita

M.S. Rau
FINE ART • ANTIQUES • JEWELS

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Oil on canvas | Painted 1890

Stamped by artist's estate (en verso)

Canvas: 28" high x 19" wide | 71.12 cm x 48.26 cm

Frame: 38" high x 29 1/5" wide | 96.52 cm x 74.93 cm

“

You must come to the studio on Tuesday and see the figure I'm doing of the bewilderingly superb creature.

- John Singer Sargent on La Carmencita,
in a letter to Isabella Stewart Gardner, 1890

”



John Singer Sargent was a once-in-a-generation artist who took the world by storm. An American who traveled extensively across both Europe and North Africa, Sargent created gripping portraits of his sitters, each marked by enthralling visual depth. This captivating oil on canvas of Spanish dancer La Carmencita is one such portrait, immortalizing the dancer's fiery spirit as well as the brilliance of one of history's greatest artists.

In this remarkable composition, Sargent masterfully employs light and shadow to create a sense of movement and vibrancy. La Carmencita is captured mid-performance, her figure animated with the energy and grace that made her an international sensation. The stark contrast between her pale skin and dark hair, accentuated by the vibrant red rose and the shimmer of her shawl, draws the viewer's eye and underscores her dynamic presence. Sargent's minimalist background further enhances the focus on La Carmencita, allowing her expressive features and lively posture to dominate the composition. The careful interplay of colors and the fluidity of Sargent's brushstrokes bring the portrait to life, making it a true masterpiece of movement and expression.

Carmen Dauset—known by her stage name La Carmencita—was a trailblazing dancer who captivated audiences on both sides of the Atlantic. According to film historian Charles Musser, she was the first woman to appear in a modern motion picture made for commercial purposes and may have been the earliest female to feature in any motion picture. Her performances were characterized by a fiery passion and a magnetic presence, qualities that Sargent skillfully captured in this portrait.

In 1890, Sargent and Isabella Stewart Gardner arranged a gathering at William Merritt Chase's Tenth Street studio, where La Carmencita performed for their circle of friends. Sargent then persuaded the dancer to sit for several studio sessions, resulting in two oil paintings and a series of drawings. These works culminated in the renowned full-length portrait that now resides in the Musée d'Orsay. Among Sargent's many dance-themed works, the d'Orsay's *La Carmencita* was called "the picture of the year" when it was shown in London in 1891. Our portrait, with its up-close focus and vivid depiction of movement, is a much more intimate glimpse of Sargent's fascination with this exceptional muse.

While the full-length composition traveled to France, our portrait almost certainly remained fondly in the collection of La Carmencita herself until she died in 1910. It then returned to Sargent who kept it until

his death. When the artist's personal collection was sold at Christie's in 1925, our painting was bought by the artist's sister, Violet Ormond, who knew of her brother's love for the work, and it remained in her family until 1986. *La Carmencita* was exhibited widely, most notably in Boston's Copley Hall in 1899 and the Royal Scottish Academy in 1928. The painting has also been well-represented in major publications.

Born in Florence to American parents, John Singer Sargent displayed exceptional artistic talent from a young age. He trained in Paris under the tutelage of the great Émile Auguste Carolus-Duran, whose influence helped shape Sargent's distinctive style—a blend of realism with a modernist flair. By the time Sargent painted *La Carmencita*, he had already established himself as one of the premier portraitists of the late 19th century, known for his ability to capture the essence of his subjects with unparalleled precision. Today, he is widely regarded as one of the greatest painters in history, with works represented in major collections including the Museum of Fine Arts, Boston and the Metropolitan Museum of Art. •



PROVENANCE

Carmen “Carmencita” Dauset, from the artist, until her death in 1910

Collection of the artist, until his death in 1925

Sale: Christie’s London, John Singer Sargent’s Studio Sale, July 24, 1925, lot 119

Violet Ormond, the artist’s sister, bought from above sale, to 1955

Jean-Louis Ormond, by descent from above, 1955–1986

Harry and Brigitte Spiro, New York, 1987

Private collection, 1993

Private collection, New York

M.S. Rau, New Orleans



LITERATURE

William Howe Downes, *John S. Sargent, His Life and Work* (Boston: Little Brown, 1925 and London: Thornton Butterworth, 1926), p. 161

Evan Charteris, *John Sargent* (London: London Heinemann, 1927), p. 109; 262

The Sargent Trust List of Paintings and Drawings (London, 1927), p. 32, no. 4

Archibald Standish Hartrick, *A Painter's Pilgrimage, through Fifty Years* (Cambridge: Cambridge University Press, 1939), p. 127

Charles Merrill Mount, *John Singer Sargent: A Biography* (New York: Norton, 1955 and London: Cresset Press, 1957 and New York: Kraus, 1969), p. 432, no. 909

David McKibbin, *Sargent's Boston: With an Essay & a Biographical Summary & a Complete Check List of Sargent's Portraits* (Boston: Museum of Fine Arts, 1956), p. 87

Richard Ormond and Elaine Kilmurray, *John Singer Sargent: Portraits of the 1890s, Complete Paintings, Volume II* (New Haven and London: Yale University Press, 2002), p. 23 – 24, no. 236 (illustrated)

EXHIBITED

Boston, MA, Copley Hall, *Paintings and Sketches by John Singer Sargent, R.A.*, February 20 – March 13, 1899, p. 15, no. 69 (as Sketch of Carmencita Singing)

London, Carfax & Co., *Loan Exhibition of Sketches and Studies by J.S. Sargent R.A.*, May – June, 1903, no. 29 (as Carmencita)

Edinburgh, Royal Scottish Academy, *One Hundred and Second Annual Exhibition of the Royal Scottish Academy*, April 21 – August 25, 1928, no. 207

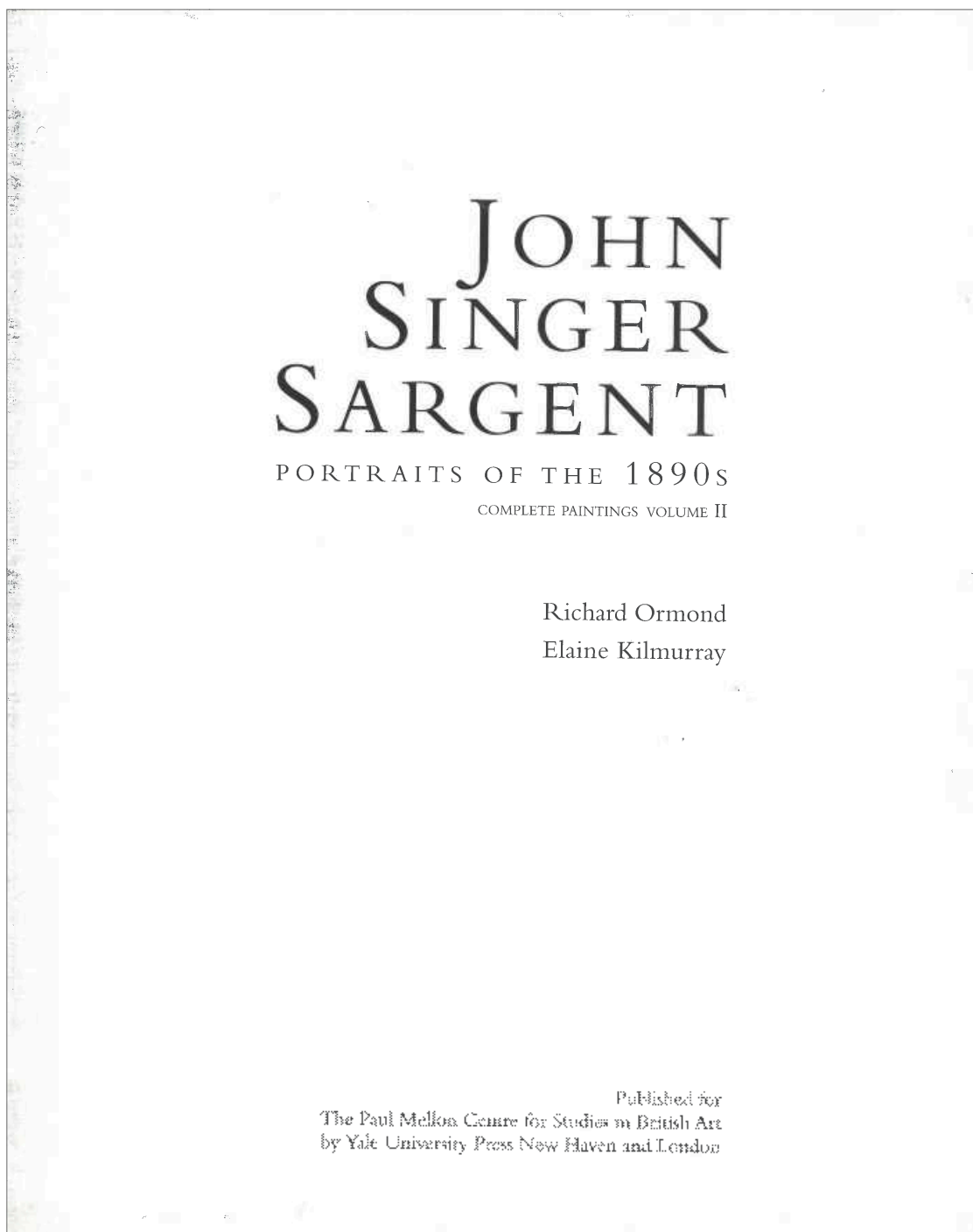
New York, Coe Kerr Gallery, *American Impressionism II*, May 19 – June 23, 1989, no. 39 (illustrated)





Richard Ormond and Elaine Kilmurray, *John Singer Sargent: Portraits of the 1890s, Complete Paintings, Volume II* (New Haven and London: Yale University Press, 2002), pp. 23 – 24, no. 236 (illustrated)





Richard Ormond and Elaine Kilmurray, *John Singer Sargent: Portraits of the 1890s, Complete Paintings, Volume II* (New Haven and London: Yale University Press, 2002), p. 23 – 24, no. 236 (illustrated)



Sargent later lent the yellow silk dress embroidered with lace and silver in which Carmencita posed in his friend Sybil Sassoon (see nos 560, 663), possibly for a fancy-dress ball. He mentions the dress in two undated letters to Miss Sassoon, and a note on one of the letters, presumably in her hand, reads: 'He gave me the lovely yellow Carmencita dress & I have it still' (Private Collection).

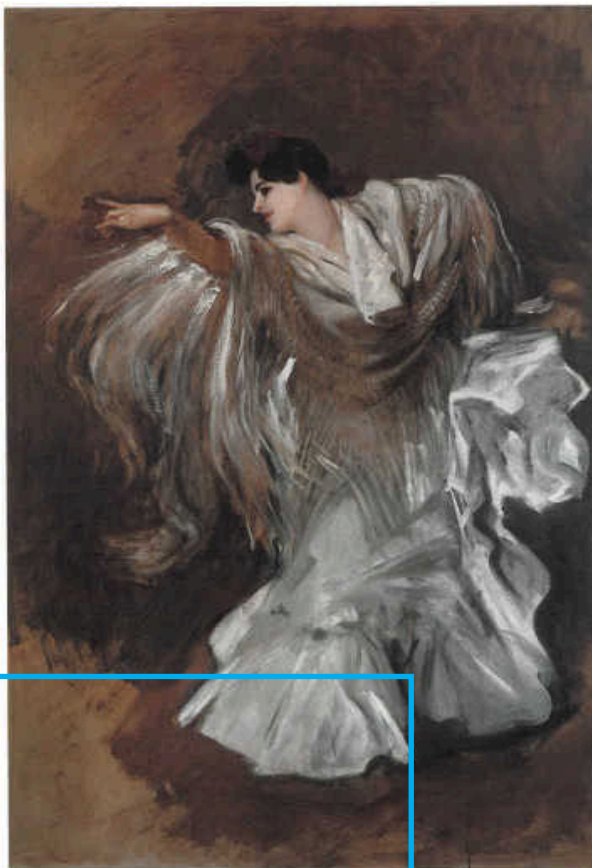
236 *La Carmencita*

1890-2

Pen and ink wash, 13 $\frac{3}{4}$ x 8 $\frac{3}{4}$ (34.5 x 22.6)
Inscribed, upper left: John S. Sargent
Musée du Louvre, Paris. *Département des arts graphiques*

The artist presented this wash drawing of Carmencita to the Musée du Louvre in 1892, the year in which his oil portrait of her was exhibited at the Société nationale des beaux-arts and then bought by the French state (see no. 234). The drawing is presumably a copy after the oil, to which it is closely related.

Sargent wrote to the Directeur des Beaux-Arts (31 July 1892): 'Conformément aux instructions contenues dans votre lettre du 2 [2] Juin, j'ai l'honneur de vous adresser par ce même courrier un croquis de mon tableau le "Carmencita" et d'une photographie non collée!' (Archives nationales, dossier F35 2149).



237

236 *La Carmencita*

1890

Oil on canvas, 26 $\frac{1}{2}$ x 19 $\frac{1}{2}$ (67 x 50.2)
Mr and Mrs Henry Spivey

This sketch is described in the Boston 1899 exhibition catalogue as a study of Carmencita singing (Boston 1899, p. 17). Her lips are parted and she is in the act of clapping her hands. Although her head is tilted down rather than up and she wears a red rose in her hair rather than a yellow one, there is a close similarity between the treatment of the features in this sketch and that in the full-length portrait (no. 234). The figure is draped in a loose white shawl and appears more oriental in type

cf. in connection with the inscription given in catalogue of 2 [2] June. I am pleased to enclose herewith a sketch of my painting 'Carmencita' and an annotated photograph.

poster 28 1890-2 24





than the dots in the larger work, perhaps because of the flatter modelling of the features.

The sketch appears to have been in Carmencita's possession at one time and may have been a gift to her from the artist, though it must have been returned to him since it was included in his studio sale of 1925. The sketch which the artist A. S. Hornick described seeing in Carmencita's apartment some time after her New York debut appears to be this work:

What happened next is not so clear, but I believe Sullivan, Charles Sheldon, the American War Correspondent of *Black and White*, and myself joined the company in Stuart's room, view the dance, and the next thing I distinctly recall is that we went to Carmencita's lodgings to see the sketch which Sargent had given her in memory of her debut in New York. . . . On an easel beyond the folding doors was the painting of 'Carmencita' which we had come to see – a charming sketch from her at her best some years before – apparently singing to the playing of a guitar – which was her husband's job – and keeping time by clapping her hands. (Hornick 1939, p. 127)

The sketch is in the *Sargent Time List* [1932], *Pictures Framed*, no. 47.



fig. 39-42 Single folded sheet with four sketches of a dancing figure. 22 x 2 x 6 (57.8 x 22.9); each drawing 13 x 8.9 (28.6 x 21.6). Sargent sketches; ok, forbella Museum, Boston.

233 *La Carmencita*

(1890)

Oil on canvas, 54 x 38 (137.2 x 89.0)
Private Collection

Carmencita is wearing the same dress and shawl as in no. 236 and has the same flower in her hair. She is represented impersonally in the act of dancing, her skirt and shawl swirling with movement, the profile pose and the bent-back gesture of the wrist referring back to the figure in *El Jilco*, 1882 (Gladell Sargent Gardner Museum, Boston). In contrast to the drama of the arrested moment caught in no. 234, this oil study expresses what a contemporary critic described as 'the casual shiver and upheaval' of Carmencita's dancing (quoted in Fairbrother 1996, p. 162).

The rediscovery of this painting supports the suggestion made by Walter Adelson and Elizabeth Chasidoff that four sketches of dancing figures (on two sheets, verso and recto) mounted into an album of studies for *El Jilco*, which Sargent gave to Mrs Gardner in 1919 (figs 39–42) are studies of Carmencita dancing (see Adelson and Chasidoff 1992, p. 471 n. 14). These sketches and two further related studies on loose sheets in the Fogg Art Museum, Cambridge, Massachusetts, which depict similar dancing forms (figs 43, 44), have previously been associated with *El Jilco* (see Wainwright 1992, pp. 171–3, nos 28 a–d, 29 and 30). The oil and the six pencil studies show Carmencita in action and capture the fluidity and posturing

of her dancing, with its historicized wrappings and exaggerated conventions. It may be that the difficulty in giving convincing pictorial form to such an esthetic style of dancing led Sargent to opt for the static image of no. 234.

The present picture was exhibited in the Annual Exhibition of American Paintings and Sculpture at the Art Institute of Chicago in the winter of 1911 as 'Sketch of Carmencita dancing', but is otherwise unrecorded in Sargent literature.

238 *Dr Carroll Dunham*

c. 1890

Distemper and mediums unknown
Apparently destroyed (no image)

The portrait of Dr Carroll Dunham of Brooklyn, New York, was commissioned by Louis McCagg, a friend of the artist, who also owned Sargent's *Symphonic Dancer* and *Heavenly Country*. Little is known about the painting, and no image of it survives. The date is given as 1889–90 in the catalogue of Sargent's one-man show held at Copley Hall, Boston, in 1899 (see Berman 1899, p. 8). David McKibbin notes that, in a copy of the 1899 Berman catalogue owned by Michel Gage, it was described as a head-and-shoulders portrait, very florid and very strong (McKibbin papers). According to McKibbin, the colouring of the portrait was considered offensive, and the picture was destroyed by the family at an unspecified date (McKibbin papers).

The picture was exhibited in 1898 at the Society of American Artists exhibition in New York, and in 1899 it was shown both in Sargent's one-man show in Boston and at the Pennsylvania Academy of the Fine Arts; on each occasion, it was one of three paintings catalogued as owned by Louis McCagg. In a letter of 1926 on file at the Frick Art Reference Library, Mrs McCagg states that she no longer owned the picture.

The only related visual record is a caricature – an extraordinary collage of paint, clumps, cotton, glass eyes and lottery claret – by an unknown artist, which was shown at a Society of American Artists exhibition in New York in 'Poor-Fuck of Dr C. D. Lobster, 1899'. The Society of Artists was a group of students at the Art Students League of New York who examined and exhibited caricatures of works submitted to the Society of American Artists' annual exhibitions. The original caricature is in the collection of the Art Students League, New York. For an illustration of this caricature, see Platts and Weber 1991, no. 37A.





David McKibbin, *Sargent's Boston: With an Essay & a Biographical Summary & a Complete Check List of Sargent's Portraits* (Boston: Museum of Fine Arts, 1956), p. 87



SARGENT'S BOSTON

with an Essay & a Biographical Summary &
a complete Check List of Sargent's portraits

BY DAVID McKIBBIN

1956

MUSEUM OF FINE ARTS · BOSTON

David McKibbin, *Sargent's Boston: With an Essay & a Biographical Summary & a Complete Check List of Sargent's Portraits* (Boston: Museum of Fine Arts, 1956), p. 87



- BURCKHARDT** Mrs. Edward and Louise
1885, Paris: $79\frac{1}{2} \times 56\frac{1}{2}$: Ex Mrs. Harold F. Hadden: Gavin Hadden, Falls Church, Va.
- BURCKHARDT** Louise (Mrs. Roger Ackerley)
1882: $84 \times 44\frac{3}{8}$: Ex Mrs. Harold Farquhar Hadden: Metropolitan Museum. Exhib. R. A.
1882 "Lady with the Rose"
See also **BURCKHARDT** Mrs. Edward, and Louise
- BURCKHARDT** Valerie (Mrs. Harold Farquhar Hadden)
1878: 36×29 : unfinished sketch: Mrs. H. F. Hadden
- BURCKHARDT** Dog, "Pointy" (mongrel)
c. 1880, Paris: Mrs. Kenneth D. Robertson
- BURDEN** William Douglas
Drawing: 1922: Mrs. Richard D. Tobin
- BURGESS** Elizabeth (Mrs. Francis M. Weld)
Drawing: 1922: Patricia and Christopher Weld
- BURGESS** Mrs. W. Randolph
See **WOODS** Mrs. Arthur
- BURNEY** Mrs. Theodore
See **LEWIS** Gertrude Rachel
- BUSK** Sir Edward Henry (1844-1926)
1923: $35\frac{1}{2} \times 27\frac{1}{2}$: University of London
- BUXTON** Edward North, of Buckhurst Hill (1840-1924)
Drawing: 1912: E. N. Buxton, Wallsgrove House
- BUXTON** Lady
See **RALFOUR** Eva Katharine
- BYNG** of Vimy F.-M. Viscount (1862-1935)
1922: $22 \times 15\frac{1}{2}$: study for one of the General Officers: National Gallery of Canada, Ottawa
- BYWATER** Prof. Ingram (1840-1914)
1901: 58×38 : Tate Gallery
- CADOGAN** Lady Theodosia (Acheson)
Drawing: c. 1912: Sir Alex. Cadogan
See also **ACHESON** Ladies
- CADWALADER** John Lambert (1836-1914)
Drawing: 1912: New York Public Library, bequest 1914
- CAGNARD** Mlle. L., fille du restaurateur "père Cagnard", rue Brera
1882, Paris: 16×20 : Prof. L. de Gennes
1882, 18×14 : Sir Alec Martin
- CAIN** Neville, illustrator d. 1935
Drawing: c. 1875: page from sketchbook: Fogg Museum
Note: Cain was fellow-pupil with Sargent at Carolus-Duran's.
- CALHERN** Mrs. Louis (Julia Robbins)
See **HOYT** Mrs. Lydig
- CAMBON** Henri (1876-1953)
Drawing: c. 1903: Inscr. "A Monsieur Paul Cambon hommage respectueux": Mme. Alain du Breil
- CAMPBELL** Mrs. Patrick
See **FAURÉ** Gabriel
- CANTERBURY** Archbishop of (Randall Davidson, 1848-1930)
1910: $51\frac{1}{2} \times 41\frac{1}{2}$: Lambeth Palace
- CARD** Mrs. Thomas Buell
See **PAINE** Elizabeth Mason
- CARL** Guide in the Rockies
1916: $22\frac{1}{4} \times 28$: Tents at Lake O'Hara: Ex-Thomas A. Fox: Wadsworth Athenaeum, Hartford
- CARMENCITA**
1890: $90 \times 54\frac{1}{2}$: Luxembourg, trans. 1924 to Jeu de Paume, Paris
1890: $28\frac{1}{2} \times 19\frac{1}{2}$: Mrs. Ormond
Drawings: 1890: lithographic crayon: s. Christies, 1925 (78): Fogg Museum, Winthrop Coll.
1890: $15\frac{1}{2} \times 11$: Ex Arthur Kay: Museum of Fine Arts, Boston
1890: face only: Glasgow Art Gallery
1890: Luxembourg
- CARNATION**, Lily, Lily, Rose
1886, Broadway: $67\frac{1}{2} \times 59$: Tate Gallery
Studies: 1884, Lavington Rectory: $53\frac{1}{2} \times 35\frac{1}{4}$: (Vickers children): Mrs. V. C. Vickers
1885, Broadway: $23\frac{1}{2} \times 19\frac{1}{2}$: (Barnard girls): Sir Alan Parsons
1885: 28×18 : Mrs. F. D. Millet, 1926; s. Charles Kinderman: untraced
1885: 28×18 : Mrs. F. D. Millet, s. 1926; Charles Kinderman: untraced
1885: $19\frac{1}{2} \times 15\frac{1}{2}$: Mrs. Ormond
Note: The title of this picture was taken from a line of a song by Joseph Mazzinghi, sometimes called "The Wreath".
- CARNEGIE** Mrs. William Hartley (Mary Endicott)
See **CHAMBERLAIN** Mrs. Joseph
- CARNEGIE** Mrs. Elliott
See **HENDERSON** Violet
- CAROLAN** Mrs. Francis J. (Harriette Pullman)
Drawing: 1911: Mrs. Arthur F. Schermerhorn



John Singer Sargent

A Biography

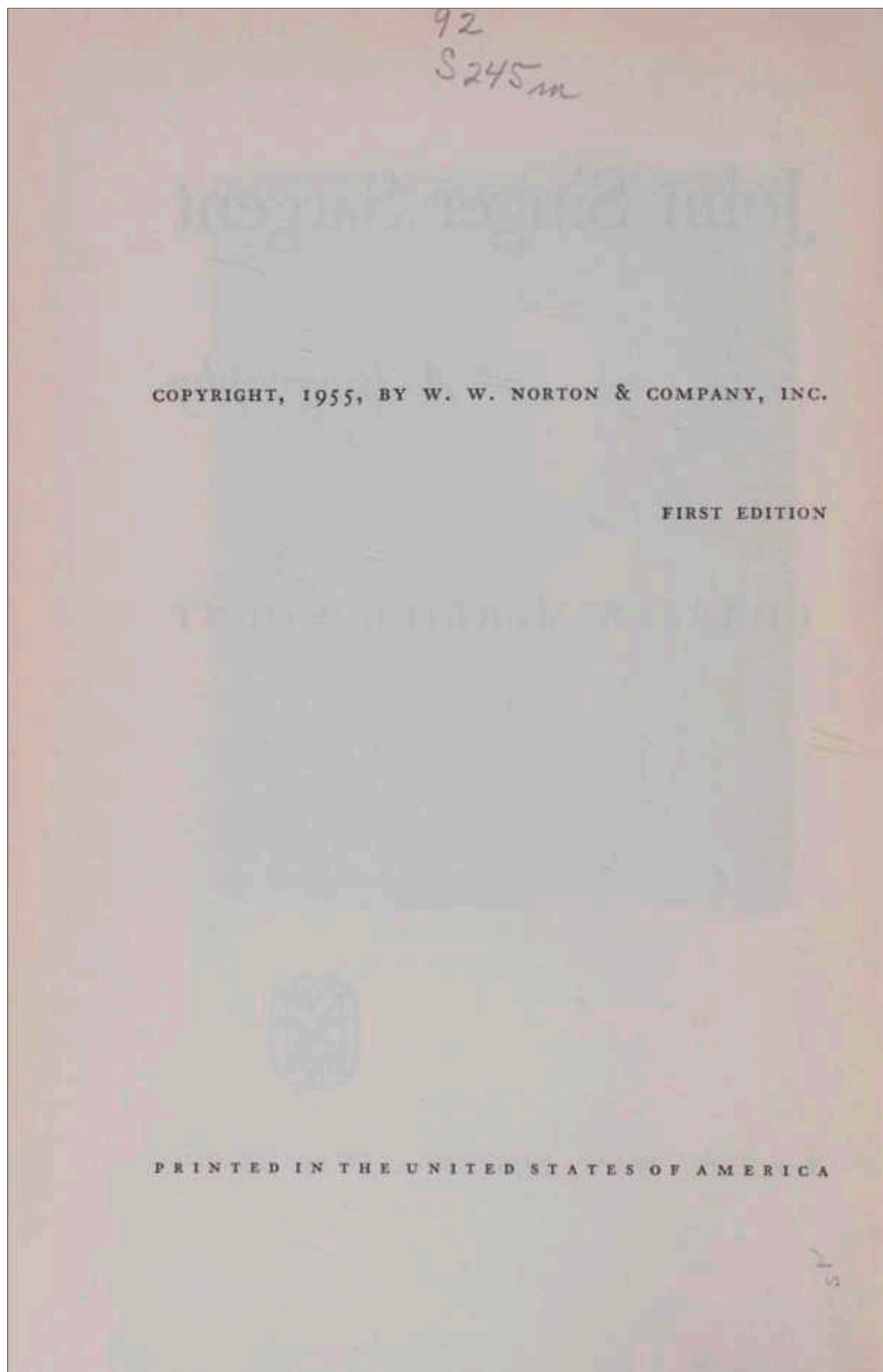
CHARLES MERRILL MOUNT



New York • W • W • NORTON & COMPANY • INC •

Charles Merrill Mount, *John Singer Sargent: A Biography* (New York: Norton, 1955 and London: Cresset Press, 1957 and New York: Kraus, 1969), p. 432, no. 909





Charles Merrill Mount, *John Singer Sargent: A Biography* (New York: Norton, 1955 and London: Cresset Press, 1957 and New York: Kraus, 1969), p. 432, no. 909



- 884, Mrs. Elliott F. Shepard, signed and dated. 84 x 48, Mrs. Frederick Osborn.
 885, Alice V. Shepard, signed and dated. 20 x 22, Dave Hennen Morris, Jr.
 886, Mrs. George Gribble, signed. 88 x 45½, G. J. Gribble, Esq.
 887, Mrs. Benjamin Kissam, signed and dated. 60 x 36, Biltmore.
 888, LeRoy King. 30 x 25, LeRoy King.
- 1889 891, Miss Dorothy Barnard (unfinished). 27½ x 15½, FitzWilliam Museum.
 892, Mrs. Richard H. Derby, signed and dated. 77½ x 39½, Mrs. Robert T. Gannett.
 893, Miss Barnard (Girl in a White Muslin Dress), inscribed: To Miss Anstruther-Thomson. 26 x 32, Knoedler.
 894, Mrs. Alice Comyns Carr, inscribed (twice): To Mrs. Comyns Carr John S. Sargent. 19½ x 25½, J. B. Speed Museum, Louisville, Kentucky.
 895, Mrs. L. A. Harrison, inscribed: To my friend Miss Strettell, John S. Sargent. 26 x 21½.
 896, Mme. Paul Helleu, signed. 31½ x 39½, Frank Phillips.
 897, Sir George Henschel, inscribed: To my friend Henschel. 24 x 20.
 8910, Sir Henry Irving. Destroyed.
 8911, Ellen Terry as Lady Macbeth, signed. Tate Gallery.
 8912, Ellen Terry as Lady Macbeth (sketch), inscribed: To my friend Miss Terry John S. Sargent. 21½ x 16½, Edith Craig.
 8913, Miss Priestley, signed. 35½ x 24½, Tate Gallery.
 8914, Miss Priestley. R. C. Barton.
 8915, Miss Violet Sargent, inscribed: To Emily with a Merry Xmas John S. Sargent. 23½ x 15, Mrs. Francis Ormond.
 8916, Miss Elsie Palmer (Mrs. Myers), signed and incorrectly dated 1890. 45½ x 75½, Buffalo Academy.
 8917, Miss Elsie Palmer (Mrs. Myers), (sketch). 29½ x 24½, Fogg Museum.
 8918, Gabriel Fauré, inscribed: A Gabriel Fauré souvenir affectueux John S. Sargent. Philippe Fauré-Frémiet.
 8919, Caroline Anstruther-Thomson. Major William Anstruther-Gray.
 8920, Miss Priestley (singing by lamplight), inscribed: To Miss Priestley. 18 x 12, Mrs. Francis Ormond.
 8921, Claude Monet, signed. 16 x 13, National Academy of Design, New York.
 8922, Mrs. John Joseph Townsend, inscribed: To my dear friend Mr. Townsend John S. Sargent. 22½ x 27½, Willet L. Eccles.
 8923, Mrs. Edmond Kelly, signed and dated. 32 x 44, Shaun Kelly.
- 1890 901, Mrs. Walter Rathbone Bacon, signed and dated. 82 x 36, Mrs. John F. A. Cecil.
 902, Miss Eleanor Brooks (Mrs. R. M. Saltonstall), sketch, signed J. S. S. 17 x 20, Mrs. R. M. Saltonstall.
 903, Miss Eleanor Brooks (Mrs. R. M. Saltonstall). 60 x 37, Mrs. George Lewis, Jr.
 904, Peter Chardon Brooks, signed and dated. 27 x 24, Mrs. R. M. Saltonstall.
 905, Mrs. Peter Chardon Brooks, signed and dated. 50 x 40, Mrs. R. M. Saltonstall.
 906, Edwin Booth (sketch), signed. 20 x 24, Guy Ayrault.
 907, Edwin Booth, signed. 87½ x 61½, The Players, New York.
 908, Lawrence Barrett, signed and dated. 20 x 26, The Players, New York.
 909, Carmencita (sketch) singing. 28½ x 19½, Mrs. Francis Ormond?
 9010, Mrs. Frances H. Dewey, signed. 20 x 31, F. W. Dewey.

Charles Merrill Mount, *John Singer Sargent: A Biography* (New York: Norton, 1955 and London: Cresset Press, 1957 and New York: Kraus, 1969), p. 432, no. 909



JOHN SARGENT

BY
THE HON. EVAN CHARTERIS, K. C.

WITH REPRODUCTIONS FROM HIS
PAINTINGS AND DRAWINGS


Villa Rebay
Collection

CHARLES SCRIBNER'S SONS
NEW YORK

1927

Evan Charteris, *John Sargent* (London: London Heinemann, 1927), p. 109; 262



JOHN SARGENT

109

When Abbey returned to England he sought for a place where he could work undisturbed; Broadway had disposed him towards the West Country. Wanderings through the counties of Oxford, Gloucester and Worcester finally brought him to Fairford, where in Morgan Hall he saw the very house he wanted. This was in the autumn of 1890. He entered into a lease for twenty-one years and at once began the construction in the grounds of a studio 64 feet long by 40 feet by 25 feet. There in November, 1891, Sargent joined him, and in cordial association carried out much of the preliminary work for the Boston Library designs.

Sargent meanwhile had remained in New York through the summer of 1890, pushing on with studies for his decorative scheme, and filling up the intervals with painting a number of portraits. The portraits of *Mr. George Peabody of Salem*, *Mr. and Mrs. and Miss Brooks*, *Senator Henry Cabot Lodge*, *Mrs. Francis Dewey*, *Mrs. Augustus P. Loring*, *Miss Katherine Pratt*, *Edwin Booth*, *Joseph Jefferson*, *Laurence Barrett* and a study of Carmencita singing, belong to this period.

It was also during this visit that he painted the well-known picture of *Miss Beatrice Goelet*, which with the portrait of the *Hon. Laura Lister* constitute Sargent's two most ambitious and successful renderings of childhood. Both pictures have been the subject of unmeasured praise. Both have been extolled as expressions of the spirit of childhood. Of the picture of the *Hon. Laura Lister* Mrs. Meynell goes so far as to say that "it takes its place with the most beautiful painted in all centuries." In America the Goelet portrait was the subject of discerning praise from the pen of Mrs. Van Rensselaer, and when later the same critic wrote an appreciation of Sargent's picture *Mother and Child* (Mrs. Davis and her son) she received from Sargent the following letter:

33, TITE STREET,
CHELSEA,

Dec. 15th.

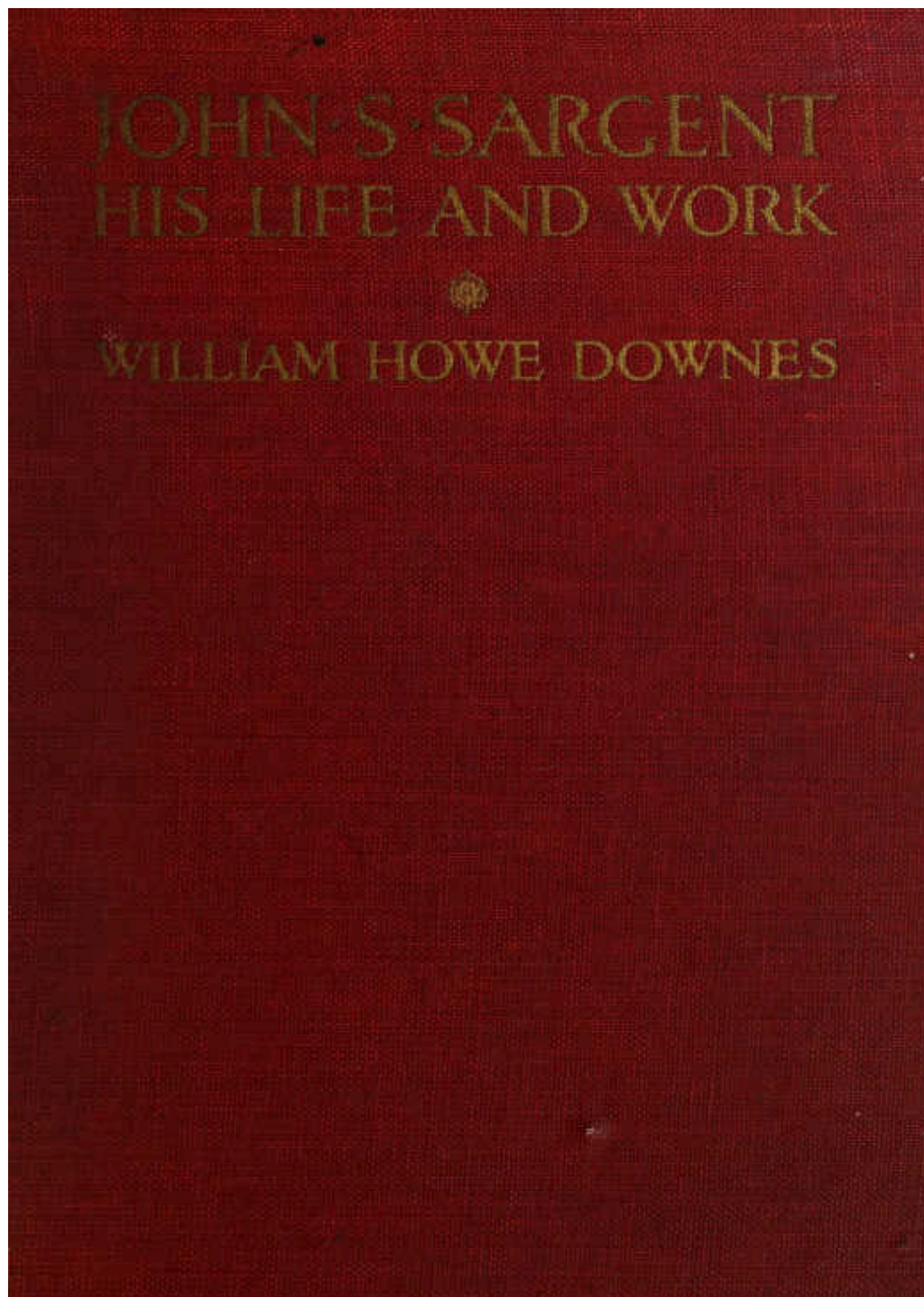
MY DEAR MRS. VAN RENSSELAER,

I am sure you must be the author of an article that has been sent me from N.Y. in which Mrs. Davis' picture receives very high



<i>Date.</i>	<i>Title.</i>	<i>Owner.</i>
1890.	Miss Eleanor Brooks (Mrs. R. M. Saltonstall). Sketch. M.F.A., 1925.	Mrs. R. M. Saltonstall.
"	Miss Eleanor Brooks (Mrs. Richard M. Saltonstall). 60×37. M.F.A., 1925; C.H., 1890.	Mrs. R. M. Saltonstall.
"	Peter Chardon Brooks. 27×24. St. Bot.C., 1891; Boston, 1898; C.H., 1899; G.C.A.G., 1924; M.F.A., 1925.	Mrs. R. M. Saltonstall.
"	Mrs. Peter C. Brooks. 50×40. St. Bot. C., 1891; C.H., 1899; M.F.A., 1925.	Mrs. R. M. Saltonstall.
"	Edwin Booth (Sketch of). G.C.A.G., 1924.	Mrs. Willard Straight, now Mrs. Leonard Elmhurst.
"	Edwin Booth. 87½×61¼. M.M.A., 1926.	The Players, N.Y.
"	Lawrence Barrett. N.A.D., 1890.	Players Club, N.Y.
"	Edwin Booth (Sketch). C.H., 1896 and 1899; M.F.A., 1916.	Gordon Fairchild.
"	Carmencita (Study). C.H., 1890.	—
"	Carmencita (Sketch). 28½×19½. Christies, 1925 (119).	Mrs. Ormond.
"	Mrs. Comyns Carr. 25¼×19¼. Inscr. "Comyns Carr." Signed (apparently twice). N.G., 1890; Knoedler, N.Y., 1924.	Knoedler.
"	Mrs. Francis H. Dewey. 36×31. Washington, 1912-13; Pitt., 1913; Worcester, 1914; M.F.A., 1925.	Francis H. Dewey.
"	Gordon Fairchild seated in a Chair, 39×53. C.H., 1917.	—
"	Mrs. James T. Fields. 32×53. M.F.A., 1925.	Boylston Beale, Esq.
"	Beatrice Goelet. N.Y., 1891, 1895.	Robert Walton Goelet.
"	Robert Harrison, 1890.	—
"	Mrs. Augustus Hemenway. 32×25. C.H., 1897, 1899; G.C.A.G., 1924; M.F.A., 1925.	Augustus Hemenway.
"	Joseph Jefferson (as Dr. Panglois in "The Heir at Law"). M.M.A., 1926 (22); N.Y., 1890; N.E.A.C., 1893.	The Players, N.Y.
"	Joseph Jefferson (Head). M.F.A., 1890; G.C.A.G., 1924; M.F.A., 1925; M.M.A., 1926; M.F.A., 1922.	Estate of J. S. S.
"	The late Lady Knaresborough (Lady Meysey Thompson). 63×39. Signed. R.A., 1902 and 1926 (565).	—
"	Mrs. Kissam (Mrs.K). 20×36. M.F.A., 1925; R.A., 1890; Penn., 1917; Cor. Gal., 1916-17.	Mrs. George Vanderbilt.





William Howe Downes, *John S. Sargent, His Life and Work* (Boston: Little Brown, 1925 and London: Thornton Butterworth, 1926), p. 161



John S. Sargent

HIS LIFE AND WORK

BY

William Howe Downes

Author of

The Life and Works of Winslow Homer,

Twelve Great Artists, etc.



BOSTON

LITTLE, BROWN, AND COMPANY

1925

William Howe Downes, *John S. Sargent, His Life and Work* (Boston: Little Brown, 1925 and London: Thornton Butterworth, 1926), p. 161



OIL PAINTINGS, STUDIES AND SKETCHES

Her feet, marvellously painted, seem to twinkle with movement. The pose of the head and the treatment of the draperies are admirable; the hands alone leave something to be desired.—*Saturday Review*.

What one gets from it is, in the first place, an extraordinary sense of vitality; this, one is half inclined to say, is not a picture, it is the living being itself, and when the music strikes up she will bound away in the dance.

London Times.

SKETCH OF CARMENCITA SINGING

Exhibited at Sargent loan exhibition, Copley Hall, Boston, 1899.

Painted in 1890.

MRS. COMYNS CARR

Exhibited at New Gallery, London, 1890; at Knoedler Gallery, New York, 1924.

A rapid sketch.

IGHTHAM MOAT HOUSE

Exhibited at New Gallery, London, 1890.

An unusual sketch, in cool tones, of an ancient Elizabethan house in Sussex, with a group of people playing at bowls on the lawn, towards evening. The figures are brushed in with the most admirable suggestion of their action; and they are in precisely the right relation to their green and purple landscape setting.

The sense of space . . . which the picture gives, is enormous; the cool freshness most restful and delightful; the drawing of the figures is more than good; their pose and composition, and, as it were, incidental character, leave, as a house agent would say, nothing to be desired. Most admirable of all is the impression of reality which the scene conveys. The painter entirely disappears from sight, and as for the manner by which he has arrived at his result, we neither know nor care anything. The result is there—a vivid impression of a real evening with real figures enjoying the coolness.

Harry Quilter.

BEATRICE GOELET

Robert Goelet collection

Exhibited at thirteenth exhibition of Society of American Artists, New

1925
243

CATALOGUE
OF
PICTURES
AND
WATER COLOUR DRAWINGS
By J. S. SARGENT, R.A.
AND
Works by other Artists
THE PROPERTY OF THE LATE
JOHN SINGER SARGENT, R.A., D.C.L., LL.D.
Removed from 31 and 33 Tite Street, Chelsea, S.W.
And from The Studio, 12 The Avenue, Fulham Road, S.W.
WHICH
(By Order of his Executors)
Will be Sold by Auction by
MESSRS. CHRISTIE, MANSON & WOODS
(L. HANNEN, C.B.E., W. B. ANDERSON, CAPT. V. C. W. AGNEW,
L. G. HANNEN, AND T. M. McKENNA)
AT THEIR GREAT ROOMS
8 KING STREET, ST. JAMES'S SQUARE
LONDON
On FRIDAY, JULY 24, and
MONDAY, JULY 27, 1925
AT ONE O'CLOCK PRECISELY
—1925—
May be viewed Three Days preceding, and Catalogues had,
at Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 *King Street*,
St. James's Square, *London*, *S.W.1*

Sale: Christie's London, John Singer Sargent's Studio Sale, July 24, 1925, lot 119



17

114 AT TORRE GALLI, FLORENCE : Ladies in a garden
 6930 - 28 in. by 36 in. Martin
See Illustration

115 ROMAN ARCHITECTURE
 945 - 27½ in. by 22 in. Kuebler

116 A FRANCISCAN MONK IN THE GARDEN OF GETHSEMANE
 945 - 27 in. by 22 in. Agnew
Exhibited at the Palestine Exhibition

117 A MAN READING
 525 - 25 in. by 22 in. Marshall

118 A JAVANESE GIRL AT HER TOILET
 231 - 25½ in. by 21 in. Marshall

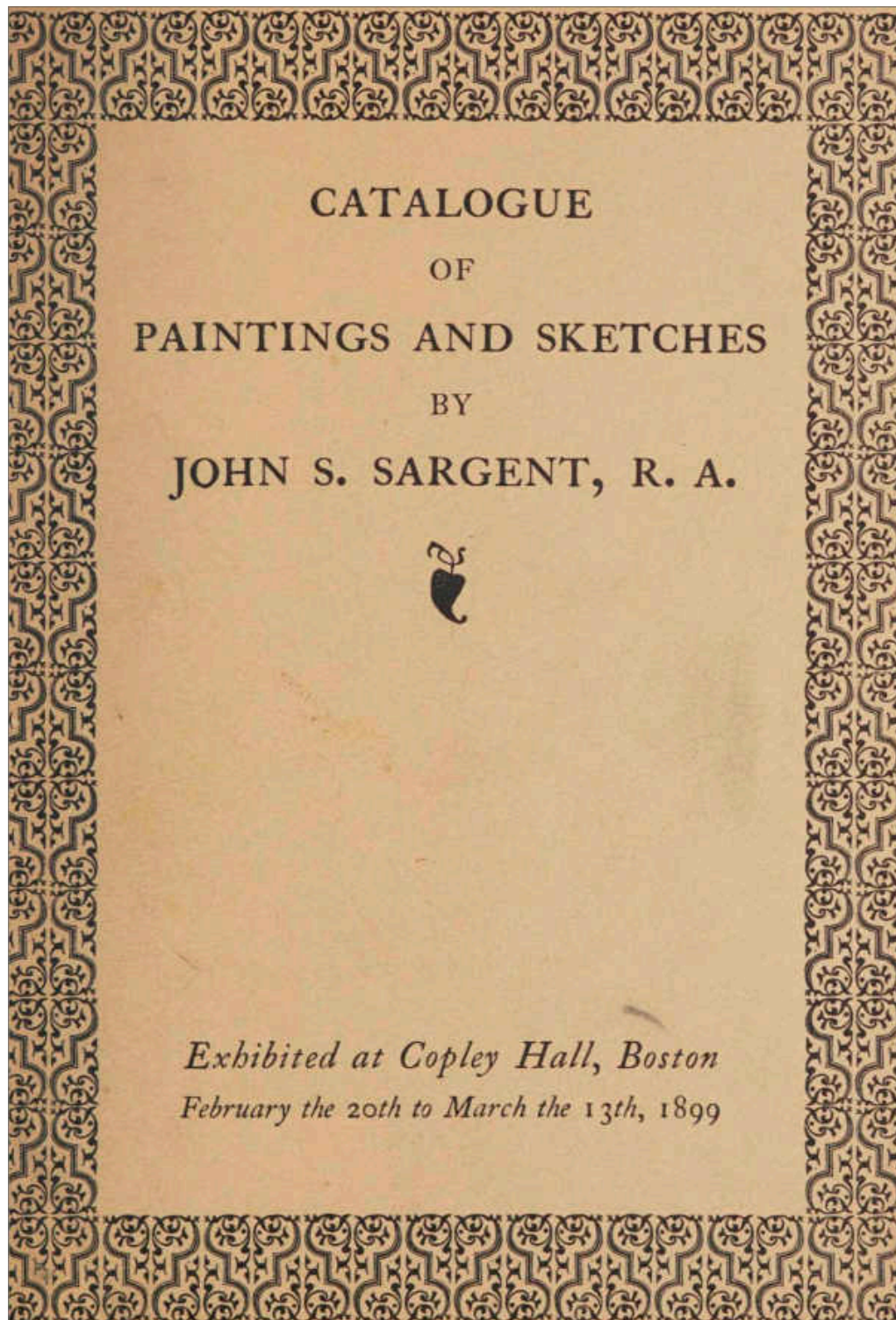
119 A SKETCH OF CARMENCITA SINGING, in white dress, with a
 504 - red rose in her hair
 28½ in. by 19½ in. Martin

(JY. 24)

C

Sale: Christie's London, John Singer Sargent's Studio Sale, July 24, 1925, lot 119





Boston, MA, Copley Hall, *Paintings and Sketches by John Singer Sargent, R.A.*,
February 20 – March 13, 1899, p. 15, no. 69 (as Sketch of Carmencita Singing)



SARGENT EXHIBITION

- 66. Sketch.
- 67. Study.
- 68. Sketch of a Bedouin Arab.
- 69. Sketch of *Carmencita* Singing.
- 70. Sketch.
- 71. Study of a Bust at Lille.
- 72. Sketch of *Claude Monet* Painting.
- 73. Sketch, St. Martin's Summer.
- 74. Lamplight Study of a Lady Singing.
- 75. Lamplight Study.
- 76. Sketch of a Head.
- 77. Sketch.
- 78. Candle-light Study. "The Glass of Claret."
- 79. Profile of a Café Girl.
- 80. Study of Drapery for the figure of "Hosea."
- 81. Study of Drapery for an illustration.
- 82. David playing before Saul. Illustration.

[15]

Boston, MA, Copley Hall, *Paintings and Sketches by John Singer Sargent, R.A.*,
February 20 – March 13, 1899, p. 15, no. 69 (as Sketch of Carmencita Singing)



AUCTION COMPARABLES



John Singer Sargent
Group with parasols (A siesta)
 oil on canvas
 Height 55.2 x Width 70.8 cm.
 Height 21.732 x Width 27.874 in.
 1905

01 December 2004 over 19 years ago
 Sotheby's New York
 Property from the Collection of Rita & Daniel Fraad – [Lot 00007]
 est. 9,000,000 - 12,000,000 USD **23,528,000 USD** Ⓟ
 ↑ 96% est



John Singer Sargent
Robert Louis Stevenson and his wife
 oil on canvas
 Height 51.4 x Width 61.6 cm.
 Height 20.236 x Width 24.252 in.
 1885

19 May 2004 over 20 years ago
 Sotheby's New York
 American Paintings, Drawings & Sculpture – [Lot 00012]
 est. 5,000,000 - 7,000,000 USD **8,800,000 USD** Ⓟ
 ↑ 26% est



John Singer Sargent
Girl Fishing
 oil on canvas
 Height 49.6 x Width 71.8 cm.
 Height 19.528 x Width 28.268 in.
 1913

18 June 2014 about 10 years ago
 Christie's New York
 An American Dynasty: The Clark Family Treasures – [Lot 00100]
 est. 3,000,000 - 5,000,000 USD **4,309,000 USD** Ⓟ



John Singer Sargent
STAIRCASE IN CAPRI (STUDY OF A STAIRCASE; STUDY OF A STAIRCASE, CAPRI)
 oil on canvas
 Height 81.5 x Width 45.5 cm.
 Height 32.087 x Width 17.913 in.
 1878

18 May 2016 over 8 years ago
 Sotheby's New York
 American Art – [Lot 00014]
 est. 1,800,000 - 2,500,000 USD **4,058,000 USD** Ⓟ
 ↑ 62% est



John Singer Sargent
Mildred Carter
 oil on canvas
 Height 101.6 x Width 76.2 cm.
 Height 40 x Width 30 in.
 1908

30 November 2006 over 17 years ago
 Christie's New York
 Important American Paintings, Drawings and Sculpture – [Lot 00067]
 est. 1,500,000 - 2,500,000 USD **3,936,000 USD** Ⓟ
 ↑ 57% est



AUCTION COMPARABLES



John Singer Sargent
Madame Roger-Jourdain
 watercolor and pencil on paper
 Height 30.5 x Width 55.9 cm.
 Height 12.008 x Width 22.008 in.
 1883–1885

19 May 2004 over 20 years ago
 Sotheby's New York
 American Paintings, Drawings & Sculpture – [Lot 00007]
 est. 1,000,000 - 1,500,000 USD **2,696,000 USD** ⓘ
 ↑ 80% est



John Singer Sargent
Portrait of a child
 oil on canvas
 Height 55.88 x Width 40.64 cm.
 Height 22 x Width 16 in.

28 November 2006 over 17 years ago
 Bonhams New York
 Fine American Paintings – [Lot 00030]
 est. 700,000 - 900,000 USD **2,647,250 USD** ⓘ
 ↑ 194% est



John Singer Sargent
Jacques Barenton
 oil on canvas
 Height 57.1 x Width 45.7 cm.
 Height 22.48 x Width 17.992 in.
 1883

04 December 2002 over 21 years ago
 Sotheby's New York
 American Paintings, Drawings & Sculpture – [Lot 00032]
 est. 1,000,000 - 1,500,000 USD **2,209,500 USD** ⓘ
 ↑ 47% est



John Singer Sargent
Mrs. William Crowninshield Endicott Jr.
 oil on canvas
 Height 142.2 x Width 88.5 cm.
 Height 55.984 x Width 34.843 in.
 1903

23 May 2007 over 17 years ago
 Sotheby's New York
 American Paintings – [Lot 00007]
 est. 2,000,000 - 3,000,000 USD **2,168,000 USD** ⓘ



John Singer Sargent
John Ridgely Carter
 oil on canvas
 Height 85.1 x Width 67.3 cm.
 Height 33.504 x Width 26.496 in.
 1901

28 November 2007 over 16 years ago
 Sotheby's New York
 American Paintings, Drawings & Sculpture – [Lot 00143]
 est. 600,000 - 800,000 USD **1,833,000 USD** ⓘ
 ↑ 129% est



John Singer Sargent | *La Carmencita*

1890

Medium: Oil on canvas

Dimensions: 90^{1/8} x 55^{1/8} inches | 229 x 140 cm



M
O

Musée d'Orsay
Paris, France



John Singer Sargent | *Sketch for La Carmencita*

1890

Medium: Graphite on paper

Dimensions: 15^{1/2} x 11^{3/8} inches | 39.5 x 28.8 cm



MFABoston

Museum of Fine Arts, Boston
Boston, MA, United States

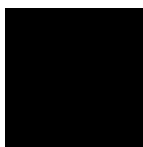
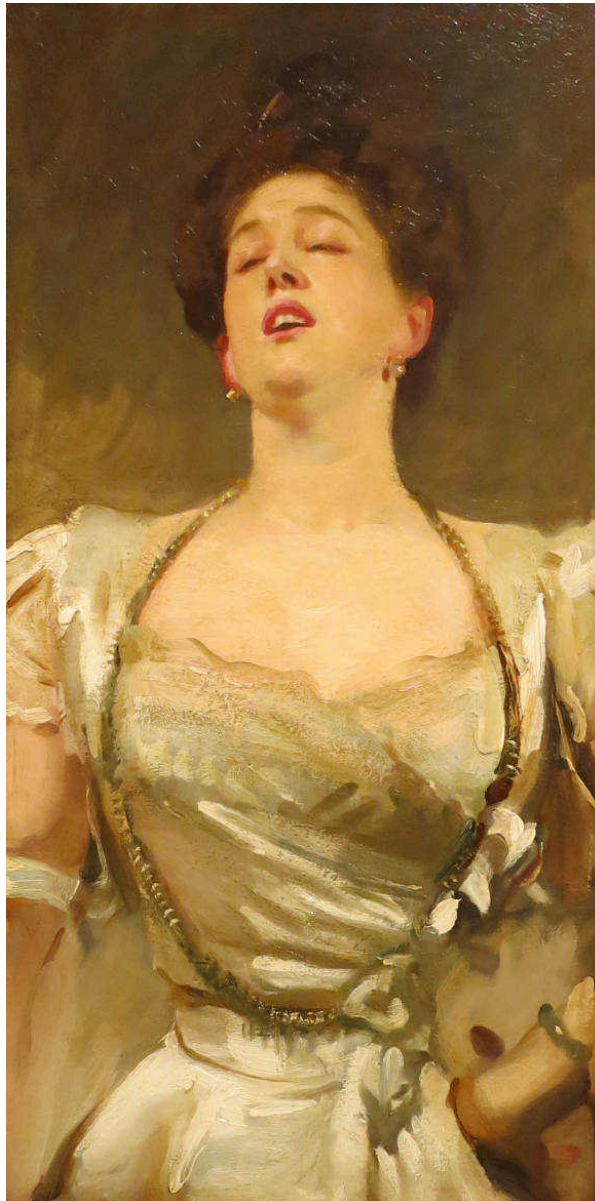


John Singer Sargent | *Mrs. George Batten*

1897

Medium: Oil on canvas

Dimensions: 35 x 17 inches | 88.9 x 43.2 cm



Metropolitan Museum of Art
New York, United States

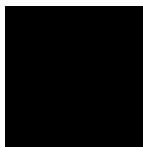


John Singer Sargent | *Mrs. Henry Galbraith Ward*

1891-94

Medium: Oil on canvas

Dimensions: 27 x 22 inches | 68.6 x 55.9 cm



Metropolitan Museum of Art
New York, United States

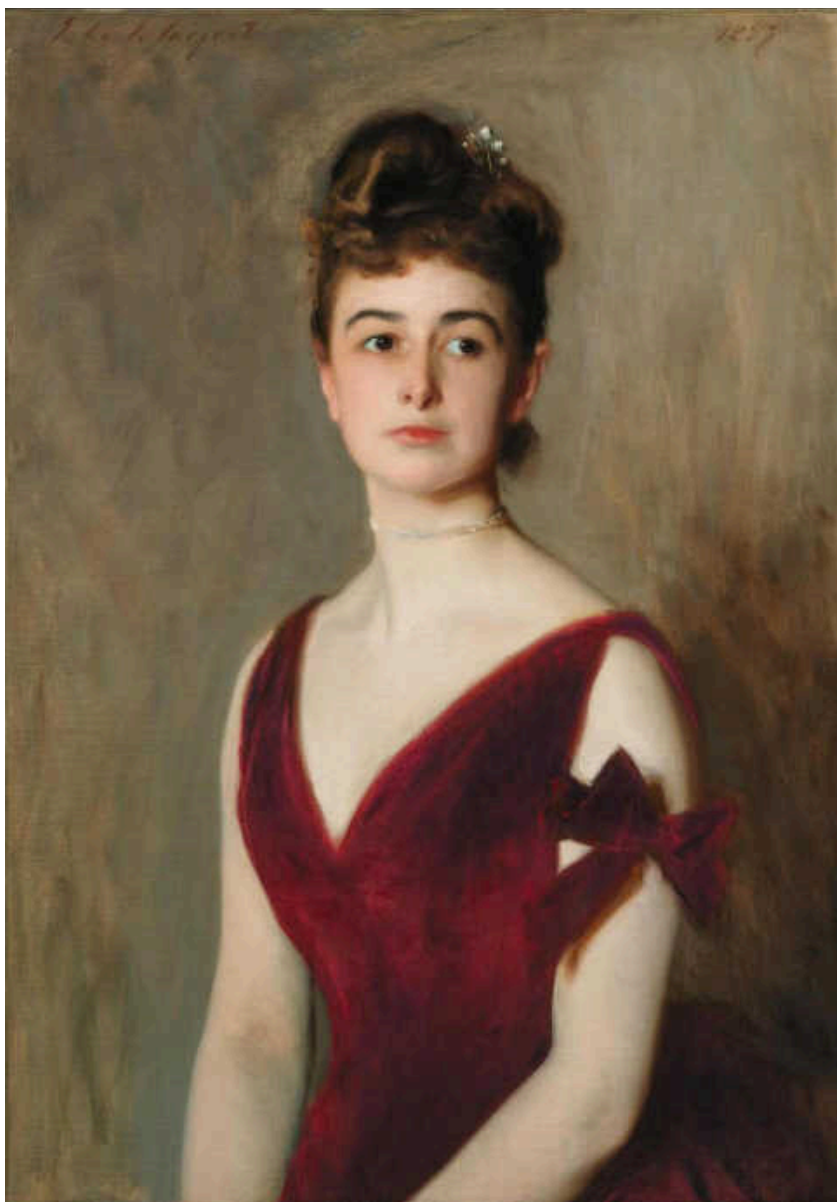


John Singer Sargent | *Mrs. Charles E. Inches*

1887

Medium: Oil on canvas

Dimensions: 34 x 23^{7/8} inches | 86.4 x 60.6 cm



MFABoston

Museum of Fine Arts, Boston
Boston, MA, United States

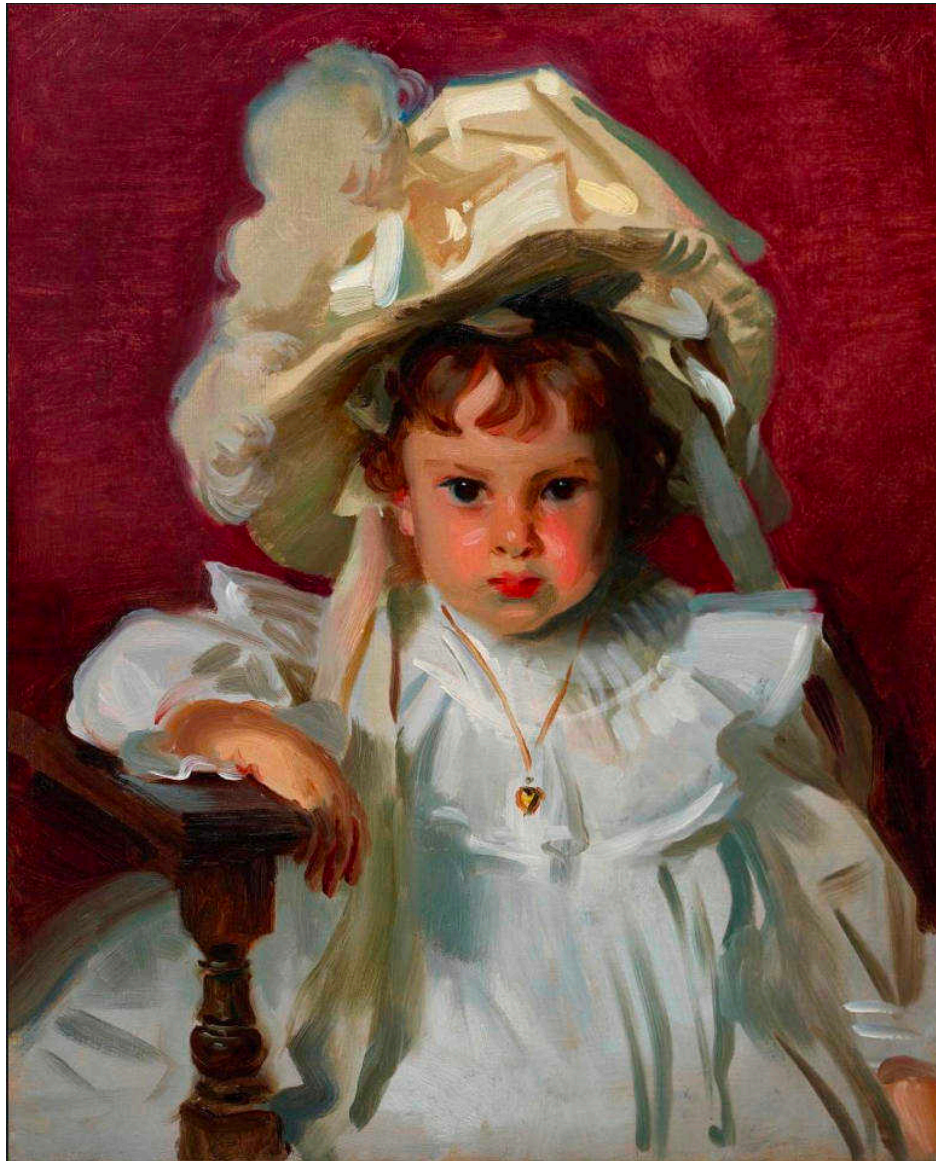


John Singer Sargent | *Dorothy*

1900

Medium: Oil on canvas

Dimensions: 24^{1/8} x 19^{3/4} inches | 61.27 x 50.17 cm



**DALLAS
MUSEUM
OF ART**

Dallas Museum of Art
Dallas, TX, United States

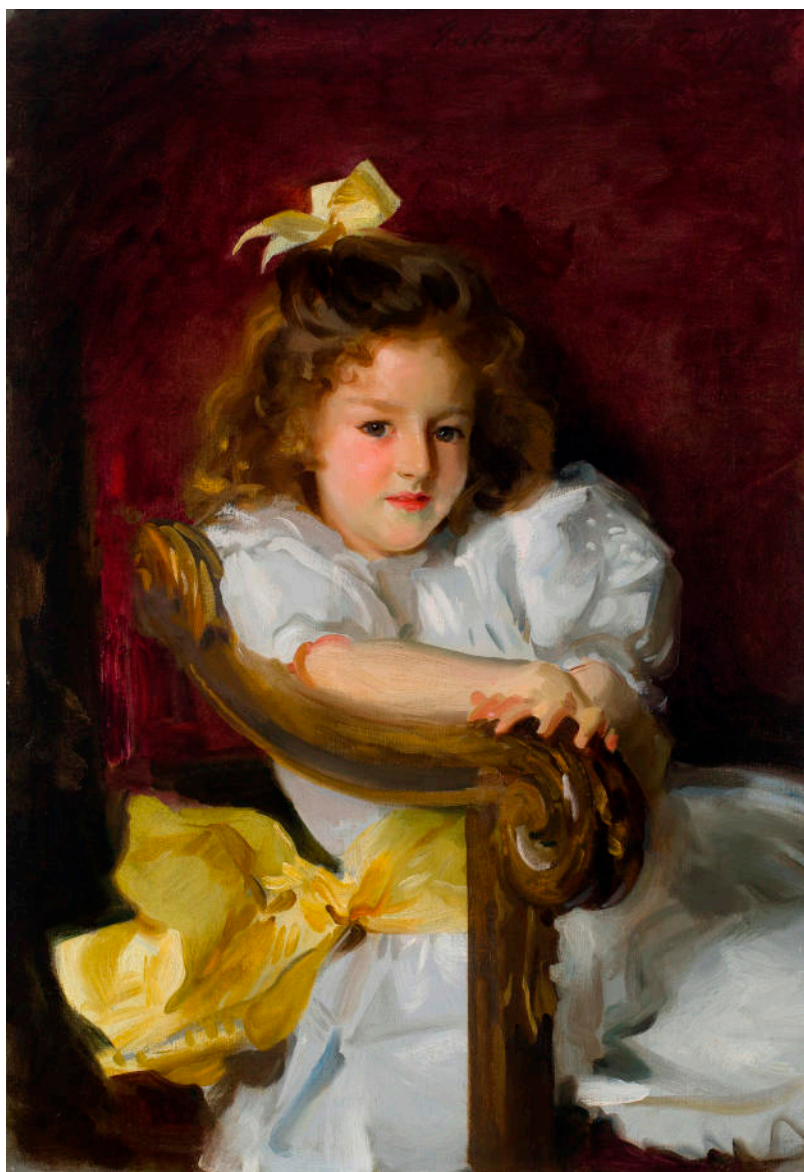


John Singer Sargent | *Charlotte Cram*

1900

Medium: Oil on canvas

Dimensions: 45^{3/4} x 35 inches | 116.2 x 88.9 cm



St. Louis Art Museum
St. Louis, MO, United States



John Singer Sargent | *Mary Eliza Mead*

Circa 1893

Medium: Oil on canvas

Dimensions: 26^{3/4} x 20^{3/8} inches | 67.9 x 51.8 cm



YALE
UNIVERSITY
ART
GALLERY

Yale University Art Gallery
New Haven, CT, United States

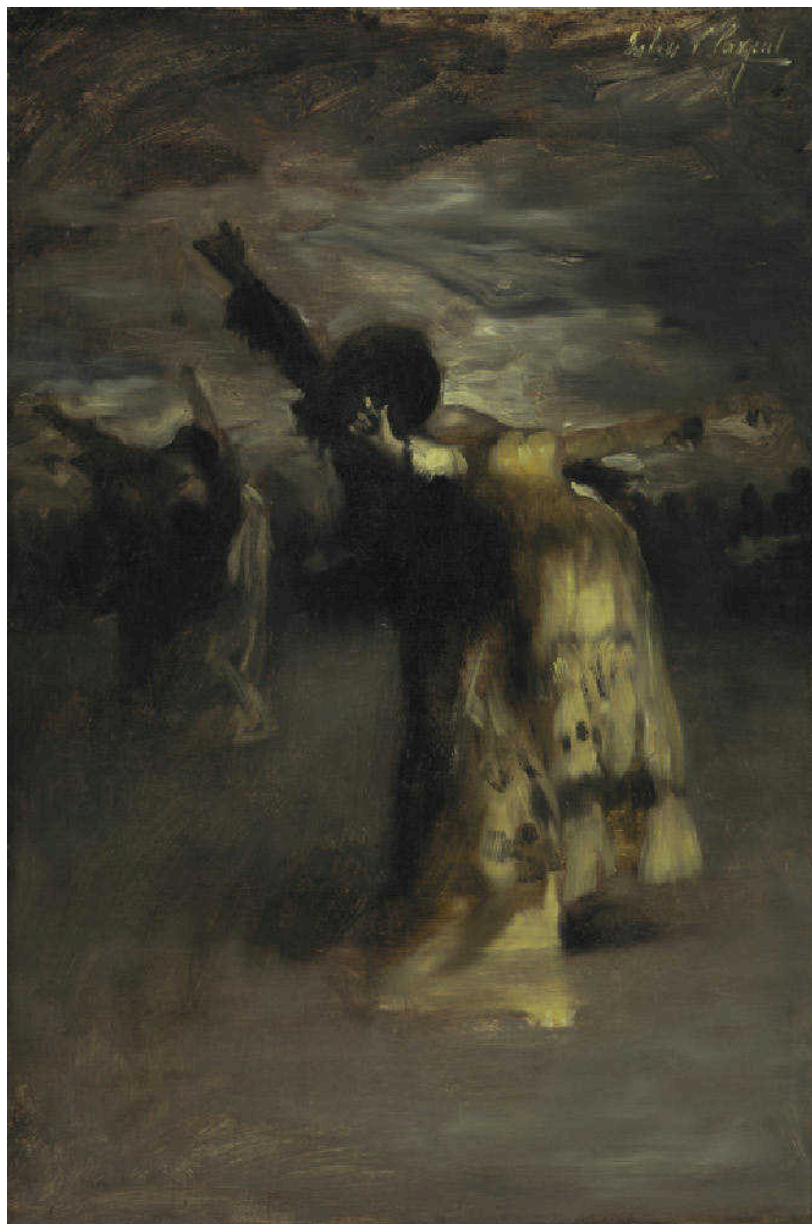


John Singer Sargent | *Study for Spanish Dance*

Circa 1879-80

Medium: Oil on canvas

Dimensions: 28^{1/2} x 19 inches | 72.39 x 48.26 cm



John Singer Sargent | *A Javanese Dancing Girl*

1889

Medium: Oil on canvas

Dimensions: 70 x 32 inches | 177.8 x 81.3 cm



THE
MET

Metropolitan Museum of Art
New York, United States



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