



**NINETEENTH-CENTURY EUROPEAN PAINTINGS  
AT THE STERLING AND FRANCINE CLARK ART INSTITUTE**

**VOLUME TWO**

Edited by Sarah Lees

With an essay by Richard Rand  
and technical reports by Sandra L. Webber

With contributions by Katharine J. Albert, Philippe Bordes, Dan Cohen,  
Kathryn Calley Galitz, Alexis Goodin, Marc Gotlieb, John House,  
Simon Kelly, Richard Kendall, Kathleen M. Morris, Leslie Hill Paisley,  
Kelly Pask, Elizabeth A. Pergam, Kathryn A. Price, Mark A. Roglán,  
James Rosenow, Zoë Samels, and Fronia E. Wissman

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Curtis R. Scott, Director of Publications  
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Designed by Susan Marsh  
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Proofread by June Cuffner  
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Details:

TITLE PAGE: Camille Pissarro, *The Louvre from the Pont Neuf* (cat. 253)

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Steele 1988, pp. 128–29, ill. (rev. ed., pp. 128–30); Norfolk–Philadelphia–Memphis 1989–90, p. 38, fig. 11; House 2003, p. 12, fig. 5; Copenhagen 2006–7, p. 160, fig. 124; London–Williamstown 2007, pp. 69–70, fig. 64.

**TECHNICAL REPORT** The support is a fine-weave linen (approximately 25 threads/cm), glue-lined to a slightly heavier weave linen (16 x 19 threads/cm). The lining may date to 1949. The weave pattern has been accentuated by the lining. The five-member stretcher is a replacement, and it appears the tacking margins are partially removed. The right and bottom edges of the surface have been extended 0.6–1 cm, filled, and inpainted. Rather broad retouching can be seen among the greens on the lower edge, in part of the gray walkway, and along the top edge. The fills along the edges are now fracturing due to shearing pressure from the brown gummed edge tape. There are two un-retouched fills with ghosting deposits in the vines above the woman's head. There are scattered age cracks, and old, slightly lifted stress cracks in all four corners. There are several edge gouges from framing hardware and a small old gouge in the lower right background. There are traces of gold leaf on the top and right edges. The painting was cleaned in 1974 by Roland Cunningham Jr., in Hartford, Connecticut. There is a light fluorescence in ultraviolet light, which may be a thin residue of an earlier natural resin coating.

The ground appears to consist of commercially applied grayish white layers. One area of change was detected with infrared examination where a diagonal trellis, like that in the right background, had also been drawn or lightly painted behind the left trees. Faint orange paint outlines following the hair, hat, and costume, may constitute a preliminary sketch of the main figure. The final paint is a slightly vehicular consistency, applied in thin to moderate strokes, with very low impastos in the flowers, feathers, and costume. There may be some artist adjustments along the shoulder and upper skirt areas of the dress. These are visible in ultraviolet light as yellowish additions, and may indicate that zinc white was used to provide cooler white highlights in these areas.

1. Sold Sotheby's, London, 26 Nov. 1986, no. 185.

2. Musée des Beaux-Arts de Nantes, inv. 1204. See also, Jean-Michel Le Cadre, *Auguste Toulmouche (1824–1890): Peintre de la vie bourgeoise au temps de l'impressionnisme*, Mémoire de maîtrise, Université de Rennes II, 1995, available online at <http://jm.lecadre.free.fr/> (accessed 22 July 2009).

3. For Monet's various memories of this meeting, see Wildenstein 1974–91, vol. 1, p. 21.

4. Zola 1876; reprinted in Leduc-Adine 1991, p. 342.

## Henri de Toulouse-Lautrec

French, 1864–1901

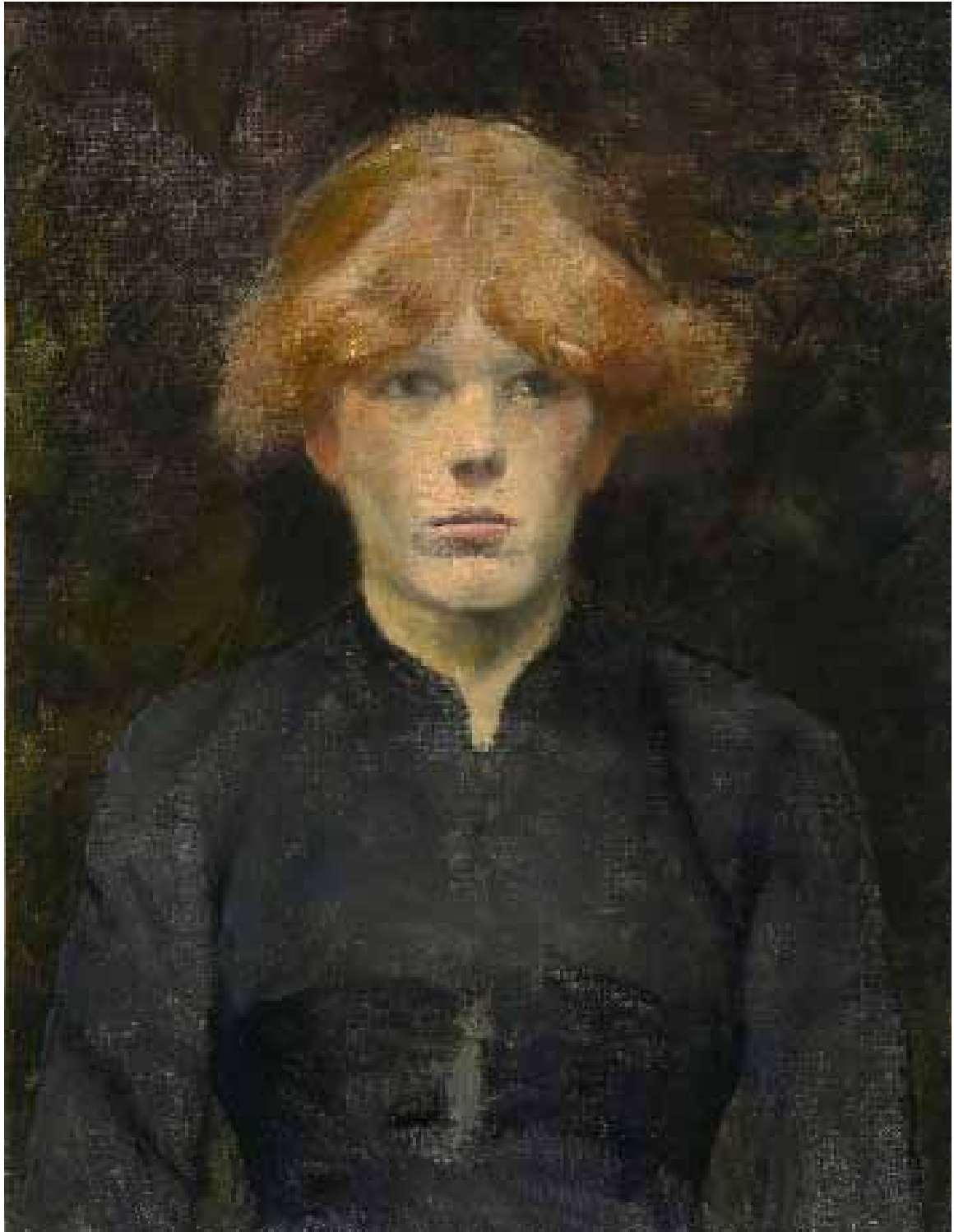
### 328 | Carmen c. 1884

Oil on canvas, 52.9 x 40.8 cm

1955.525

Toulouse-Lautrec painted this simple portrait early in his career. In spring 1882 he had entered Léon Bonnat's studio, where he met Henri Rachou, an artist nine years his senior, and both men moved to Fernand Cormon's studio in the fall of the same year, when Bonnat gave up his independent practice in order to become a professor at the *École des Beaux-Arts*. An account first published by François Gauzi, who had also begun to study with Cormon slightly later in this period, describes Rachou and Lautrec's discovery of the model for this painting, Carmen Gaudin, on the avenue de Clichy in their Montmartre neighborhood. She was dressed plainly, much as she is in the image, but her closed expression and red hair immediately appealed to Lautrec, who is said to have exclaimed, "She's great! How tough she looks! It would be marvelous to get her as a model. You should ask her."<sup>1</sup> After Rachou approached her, she agreed to pose. This encounter probably took place in the spring of 1884, when Lautrec wrote to his mother, commenting, "I haven't been down from Montmartre for five days. I'm painting a woman whose hair is all gold."<sup>2</sup> Indeed, Lautrec painted some twelve other works over a period of several years using Gaudin as a model, most of them similarly simplified bust- or three-quarter-length portrayals that focus on the sitter's abundant hair and wary, defiant, or at times completely obscured glance.<sup>3</sup>

In this period, Lautrec and Rachou would work during the morning in Cormon's studio, and then spend afternoons on their own, painting outdoors or in Rachou's studio. Gaudin was one of the first models Lautrec chose for these independent sittings from among the denizens of Montmartre; previously he had painted studio models or members or employees of his family almost exclusively. As her guarded expression and her habit of wearing her bangs brushed forward, overhanging her eyes, suggest, Gaudin seemed not to be accustomed to the reciprocal gaze, looking and being looked at, that was integral to the profession of artist's model, or to that of the singers and dancers Lautrec would soon begin to portray. But her



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untrained, seemingly tough demeanor was precisely what appealed to the artist, who initially expected her to be a much rougher, more recalcitrant working woman than she turned out to be.<sup>4</sup> In fact, all of Lautrec's depictions show her essentially as herself rather than playing a role, including two paintings that have been titled *The Laundress*.<sup>5</sup> These feature the same plain clothing, self-contained gestures, and partially or fully obscured gaze as the other works, with no explicit actions or attributes, aside from a piece of cloth lying

on a table in front of her, that would clearly identify her as a laundress. Another painting for which Gaudin posed is titled *At Montrouge, Rosa the Red* (1886–87; The Barnes Foundation, Philadelphia)<sup>6</sup> due to its association with a song lyric by Aristide Bruant that describes a prostitute, but the setting and clothing in the image itself are virtually identical to, and just as indeterminate as, most of Lautrec's other depictions of Gaudin.<sup>7</sup> In contrast, other artists such as Alfred Stevens and Lautrec's teacher Fernand Cormon seem

to have employed Gaudin as a model in a more traditional manner, placing her in more elaborate settings and costumes.<sup>8</sup>

This painting may have been one of the eleven works Lautrec was invited to send in 1888 to the exhibition of Les XX in Brussels, his first international avant-garde showing. Number seven in the list of works, "Étude de face," has been identified as *Carmen* by Anne Roquebert, although Gale Murray proposed instead *Justine Dieuhl*, a later picture.<sup>9</sup> While it is difficult to determine with certainty which work appeared, it might be noted that *Carmen* would have been the earliest painting of the group and the most somber and traditional in tonality, still marked by the academic training Lautrec was receiving at the time, and it would have contrasted distinctly with the more vibrant palette of many of the other paintings he sent. It would also, however, have been quite thematically consistent with the three other portraits of red-headed women Lautrec included (all of which may possibly have been depictions of Gaudin).<sup>10</sup> Certainly if *Carmen* was shown in Brussels, it would suggest that Lautrec assigned the painting considerable importance.

*Carmen* was first owned by Henri Rachou, Lautrec's friend and fellow student, in whose studio in the rue Ganneron this portrait is said to have been painted.<sup>11</sup> Since the two artists had first encountered the model together, perhaps Lautrec gave Rachou the canvas to commemorate the event. The work next passed to Arthur Huc, a journalist in Toulouse who, shortly after becoming the editor of the newspaper *La Dépêche de Toulouse* in February 1894, organized an exhibition in the paper's offices in May that included works by Lautrec, Rachou, and fifteen other avant-garde artists. At the same time, Huc published two articles in *La Dépêche de Toulouse* under the pseudonym Homodei that explained the work of the artists on view, reserving particular praise for Toulouse-Lautrec.<sup>12</sup> Although Huc had commissioned a poster from Lautrec for the newspaper in 1892, he may not have acquired the present painting from Rachou until some time after 1894;<sup>13</sup> he certainly owned it by 1906, when Rachou himself wrote a brief article on Huc's collection that mentioned Lautrec's *Carmen* as "a blonde [*sic*] head of a woman, Carmen, who had been done in our studio by poor Henri de Lautrec many, many years ago."<sup>14</sup> SL

**PROVENANCE** The artist, possibly given to Rachou; Henri Rachou, Paris; Arthur-Paul Huc, Toulouse (by 1906–d. 1932); Marcel and Paul Huc, his sons, by descent, Toulouse (from

1932); Pierre-André Weill, Paris (until 1951); [Knoedler, New York, 1951, sold to Clark, 2 Apr. 1951]; Robert Sterling Clark (1951–55); Sterling and Francine Clark Art Institute, 1955.

**EXHIBITIONS** Possibly Brussels 1888, no. 7, as *Étude de face*;<sup>15</sup> Toulouse 1907, no cat.; Paris 1931a, no. 36, as *Carmen*, lent by Huc; Toulouse 1932, no. 11; Paris 1951, no. 12, lent by Knoedler; Albi 1951, no. 36, lent by Knoedler; Williamstown 1956a, no. 103, pl. 47; Williamstown 1960a, no. 3, pl. 47; Williamstown 1972, no cat.; London–Paris 1991–92, pp. 126–27, 526, no. 24, ill.; Williamstown 1992b, no cat.; Humlebaek 1994–95, p. 83, no. 2, ill., as *Carmen de face*; Cambridge 2002, no cat.; Rome 2003–4, pp. 40–41, 114–15, no. 1.4, ill.; Williamstown 2009, no cat.

**REFERENCES** Rachou 1906, pp. 4, 6; Pigasse 1908, pp. 20, 22, 26–27; Joyant 1926, pp. 55, 260; Jedlicka 1929, p. 62, ill.; Jourdain and Adhémar 1952, pl. 8; Gauzi 1954, p. 130; Laprade 1954, pl. 1; *Life* 1957, p. 10, ill.; Julien 1959, p. 12, ill.; *Art News* 1960a, p. 33; Sterling and Francine Clark Art Institute 1963, no. 144, ill.; Wilenski 1963, p. 356; Huisman and Dortu 1964, p. 241; Sugana 1969, p. 98, no. 174, pl. 5 (English ed., p. 98, no. 174, pl. 5; French ed., p. 103, no. 254, pl. 5); Dortu 1971, vol. 2, pp. 106–7, no. P243, ill.; Julien 1976, p. 12, ill. (rev. ed., p. 21, ill.); Chicago 1979, pp. 113–14, fig. 2; Sawano, Sakai, and Abe 1979, no. 22, ill.; Chiba 1980, pp. 9, 21; Murray 1980, p. 85; Dortu and Méric 1981, vol. 1, pp. 60–61, no. 198, ill.; Frèches and Frèches 1991, pp. 28, 38, ill.; Murray 1991, pp. 60, 62, 239, fig. 48, pl. 48; Adriani 1991, p. 59, ill.; Schimmel 1991, p. 78, letter 92; Nanteuil 1992, pp. 28–29, ill.; Thomson 1992, p. 120; Crispino 1996, p. 34, ill.; Roqué 1999, pp. 163–64, fig. 3; Andros 2001, pp. 30, 219, ill.

**TECHNICAL REPORT** The support is a moderate-weight linen (approximately 13 threads/cm), glue-lined to linen of similar weight (warp: 13 threads/cm; weft: 19 threads/cm). The five-member, mortise-and-tenon stretcher may be a replacement, and the tacking margins were probably removed. The lining appears to be mid-twentieth century. The weave of the original canvas is quite visible due to the thinness of the ground and possible enhancement from the lining process. The condition of the paint is very good. The varnish is comprised of two brush coats of discolored natural resin, which has a moderate fluorescence in ultraviolet light. Under low magnification, pockets of yellow varnish can be seen in a grid-like pattern in the weave interstices of the face, and a short-branched crack pattern is also visible in the coating. Surface grime was removed in 2002 and a light spray-coat of synthetic resin applied. Only minute inpainting was done on the tops of several abraded impastos.

The ground layer is an off-white color visible through many thin paint passages. The ground appears to be commercially applied, although the lower edge of the canvas displays cusping distortions, and vertical surface striation may indicate an artist-applied upper layer. Under low magnification, charcoal particles are visible in the sitter's lip outline,

the shadow between her mouth and chin, and the outline of her proper left ear. There may be a yellow-brown wash or sketch below the final paint, as seen in areas of the hair. The hair, costume, and background are handled in multiple, thin, wispy paint layers. A large variety of brushes was used, from small sables to wash brushes 1.9 cm wide. It is possible that a subtractive technique, using a clean dry brush to remove some paint, was employed in the dress and hair to lighten some passages. Sgraffito hatching marks can also be seen in the paint below the proper right eye.

1. Gauzi 1954, p. 129: "Elle est bath! Ce qu'elle a l'air carne! Si on pouvait l'avoir comme modèle, ce serait merveilleux. Tu devrais le lui demander."
2. Henri de Toulouse Lautrec to his mother; translation from Schimmel 1991, p. 78, letter 92. This letter was first associated with the Clark painting in Murray 1991, p. 239. There are, however, some questions about the date of this painting. Early publications, including Joyant 1926 (p. 55) and Dortu 1971 (vol. 2, p. 166), dated it 1885. It was dated to 1884 by Sugana 1969, p. 98, although in the subsequent French edition, it was dated 1885 (p. 103). Murray 1980, p. 85, dates it 1884; Murray 1991, p. 239, dates it 1884–85.
3. The paintings that likely use Carmen Gaudin as a model, as cited by various sources, are D P243–47, P305, P317, P342–43, P345–46, and P352–53. These range in date from 1884 to about 1889.
4. See Gauzi 1954, p. 130.
5. D P247 and D P346. Carmen may in fact have been a laundress, but none of the written sources explicitly state her profession.
6. D P305.
7. For a discussion of *At Montrouge* as an illustration of the song, see Murray 1991, pp. 94–95.
8. See London–Paris 1991–92, p. 126, where the painting by Stevens is reproduced, and Gauzi 1954, p. 30.
9. See note 15.
10. Numbers one through three on the list are all entitled *Rousse*, or "Red-headed woman." While these are difficult to identify with certainty, Anne Roquebert, in London–Paris 1991–92, p. 526, has suggested that they are D P343 (private collection), P342 (Norton Simon Museum, Pasadena), and P317 (Museum of Fine Arts, Boston), all works that have been associated with Gaudin.
11. See Joyant 1926, p. 260.
12. For a description of these articles see Thomson 1992, pp. 123–24.
13. Richard Thomson suggests that if Huc began to acquire work by Lautrec around 1892, the period of their first acquaintance, he would more likely have bought recent paintings rather than an earlier work such as *Carmen*; see Thomson 1992, p. 120.
14. Rachou 1906, cited on invoice from Knoedler to Clark, 1951; see the Clark's curatorial file.

15. According to Anne Roquebert, in London–Paris 1991–92, pp. 126 and 526, the painting exhibited can be identified as either the Clark work or as *Justine Dieuhl* (Musée d'Orsay, Paris; D P394), although the 1891 date currently assigned by the Musée d'Orsay would preclude this possibility. Murray 1991, p. 266, suggests the latter only. The exhibition catalogue page listing Lautrec's works is reprinted in Dortu 1971, vol. 1, p. 56, and in London–Paris 1991–92, p. 32.

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### 329 | **Waiting** c. 1887

Oil on canvas, 56.2 x 47.2 cm  
 Upper right: HTLautrec [HTL in monogram]  
 1955.564

Virtually all aspects of this painting are mysterious, from the sitter's appearance to her identity to the work's early history. It is one of a number of images depicting women sitting alone at a table with a glass close at hand that Lautrec painted in the mid- to late 1880s, just as his involvement with venues for popular entertainment in his Montmartre neighborhood began to increase. One of the key figures encouraging Lautrec's growing interest was Aristide Bruant, a singer and songwriter who opened a cabaret called *Le Mirliton* on the Boulevard Rochechouart in July 1885. The following year, Lautrec painted two works for Bruant to decorate his cabaret, *The Refrain of the Louis XIII Chair* (private collection), depicting Bruant himself singing a song that referred to an elegant chair left by the previous proprietor that Bruant had installed upside down in *Le Mirliton*, and *The Quadrille of the Louis XIII Chair at the Elysée Montmartre* (private collection), showing performers executing the dance Bruant had also devised, at a disreputable neighboring dance hall.<sup>1</sup> As his association with Bruant continued, Lautrec produced a series of paintings that related to other Bruant songs titled for specific, often lower-class, locations around the city. Five of these paintings appeared in Bruant's 1905 sale from his collection: *At Saint-Lazare*, *At Montrouge*, *At the Bastille*, *At Grenelle*, and *At Batignolles*.<sup>2</sup>

The present work is usually linked to the song "At Grenelle" ("À Grenelle"), which concerns an aging prostitute reflecting on her youth spent with the soldiers affiliated with the *École militaire* in the Grenelle neighborhood in southwest Paris. Bruant published