



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

VOLUME ONE

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,
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Kelly Pask, Elizabeth A. Pergam, Kathryn A. Price, Mark A. Roglán,
James Rosenow, Zoë Samels, and Fronia E. Wissman

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The picture was cleaned in 1981 to remove a discolored varnish and large passes of overpaint in the sky. It had already been noted that the leftmost figure in the group of three men had been uncovered in an earlier cleaning. The painting retains numerous slightly sloppy brushstrokes of purplish gray reworking in the buildings and foreground, including traces over the revealed figure. The reworking may have been done by the artist, which might explain the presence of four signatures in the lower left: one in brown below the large white signature, a trace of a smaller one in white, and an even smaller one near the lower edge which has been carved into the surface. Alternately, the reworking may be the result of a harsh early cleaning which forced a restorer to repaint substantial portions of the image. There are still areas of abrasion showing in the thinly painted boats, the water below them, and in the costumes of the three men on the shore. The X-radiograph does not show the three figures, although there may have been a small reserve left for one of them. The right shoreline and the landscape in the two lower corners are somewhat different than the final image. The X-ray film confirms that the dark architectural passages were painted first, followed by precisely placed highlights and the sky. The paint at the edges was also extended about 0.3 cm all around.

1. Galassi 1991.
2. For illustrations and discussion of these sites, see Paris–Ottawa–New York 1996–97, pp. 40–56, nos. 7–15.
3. Kroenig 1972.
4. R 70.
5. The work in the private collection is R 70 bis; it is reproduced in Schoeller and Dieterle 1948, p. 8, no. 2.
6. Robaut 1905, vol. 2, p. 28.
7. Paris–Ottawa–New York 1996–97, p. 49.
8. Galassi 1991, p. 157.
9. Galassi 1991, p. 154, translating Corot from his sketchbook (R 3103), dated by Robaut to c. 1825 (Musée du Louvre, Cabinet des Dessins, R.F. 6742 bis). The original French, quoted in Courthion and Cailler 1946, vol. 1, p. 87, reads: “Je reconnais d’après l’épreuve qu’il est très utile de commencer par dessiner très purement son tableau sur une toile blanche, d’en avoir auparavant son effet écrit sur un papier gris ou blanc, ensuite de faire partie par partie son tableau, aussi rendu que possible du premier coup, afin de n’avoir que très peu de chose à faire lorsque tout est couvert.”
10. Galassi 1991, p. 153.
11. Galassi 1991, p. 158.
12. Paris–Ottawa–New York 1996–97, p. 399.
13. Robert Sterling Clark to Paul Lewis Clemens, 30 May 1946, Sterling and Francine Clark Art Institute Archives, Williamstown.
14. For a full discussion of the fraught relations of the Clark brothers, see Williamstown–New York 2006–7, especially pp. 65–66 and 137.

85 | Louise Harduin 1831

Oil on canvas, 55.1 x 46 cm

Lower right: C. Corot. / 1831

1955-539

Thanks to the research of Gilbert H. Brunet, the sitter of this fine, early portrait by Camille Corot has been identified as Louise Harduin (1816–1878).¹ In 1831, when Corot painted her, she was recently orphaned, and her guardian was Théodore Scribe, uncle on her mother’s side and a friend of Corot (see cat. 83).² Four years after this portrait was painted, Harduin married Augustin Guillaumin, a lawyer. The portrait, not surprisingly, descended in the family until the early twentieth century.

Despite Harduin’s serious mien and dark gray clothes, the painting is bright and full of light. A blue sky vaults over an expansive landscape, presumably near Chartres. By 1831, Corot was already experimenting with what would be his trademark spots of red, here in the form of flowers at lower right, and with his grayed-out greens, in the broad leaves at the right near the flowers. Harduin’s bright white neck ruff, hat ribbon, and stockings keep the eye moving throughout the picture and then return it to the foreground, thereby emphasizing the vastness of the background, over which this small figure nonetheless presides.

The full-length format for a portrait is unusual in Corot’s oeuvre. Because art does not spring from a vacuum, and because, especially at this early point in his career, Corot was searching for viable models for his painting, the temptation to find prototypes for such a singular work is strong. Vincent Pomarède has suggested an influence from the eighteenth-century British portraitists Thomas Gainsborough and Sir Joshua Reynolds.³ It is difficult to see, however, how Corot could have known of the Englishmen’s works. None of their pictures was in a French collection at the time, and none was exhibited at the Salon. The works by Reynolds that share features with *Louise Harduin*—youth and an outdoor setting—such as *Penelope Boothby* (1788; private collection), *Lady Caroline Howard* (1788; National Gallery of Art, Washington), *Lady Catherine Pelham-Clinton* (1782; Earl of Radnor), and *Master Parker and His Sister Theresa* (1779; The National Trust, Sattram) that were engraved nonetheless are not close enough to the depiction of Louise Harduin to serve as a convincing source.⁴ Inaccessibility also rules out the portraits

of Jean-Auguste-Dominique Ingres (1780–1867) as prototypes Corot could have known.⁵

Also unusual in Corot's portraits is the attention paid to the details of dress. The dark gray redingote (a corruption of the English "riding coat"), with its fashionable cape covering huge demi-gigot sleeves, tightly belted above the natural waistline, was exactly what well-dressed women on both sides of the English Channel would have worn while out walking. A parasol, extremely wide-brimmed straw hat, and black mitts would have kept the sun off Harduin's fair skin. Corot's portrait of Louise Harduin, down to her small black shoes and white stockings peeking out from her skirt, resembles nothing so much as a fashion plate (fig. 85.1). Her footwear in particular, hardly suited for the surrounding terrain, points to the impossibly small feet seen in fashion plates of the period. Corot was well aware of the activities in his mother's millinery shop on the rue du Bac. Not only did he sketch the young women who worked there,⁶ but while he was in Italy he wrote to his friend Abel Osmond about his mother's employees.⁷ Then, about 1830, Paul Gavarni drew a lithograph featuring a hat trimmed with marabou designed by Madame Corot,⁸ suggesting the fashionability of Madame Corot's creations, of which Corot would have been well aware.

The first owner of the picture after it left the family was Baron Denys Cochin. Born in 1851, Cochin was an undistinguished politician with an eclectic taste for art, ranging from Eugène Delacroix to Paul Gauguin and Edgar Degas. Cochin owned this picture only briefly; he sold his collection in 1919, after his two sons were killed in World War I (he died shortly thereafter, in 1922).⁹ The painter André Derain (1880–1954) owned it longer, from 1923 to 1955. Corot's figural work was important for Derain, especially the late single women in the studio, which Derain transformed by painting the model in the nude (*The Model Posing*, before 1928; Musée d'Art Moderne de la Ville de Troyes). Corot's landscapes were even more crucial to him, though, particularly after Derain went to Italy in January 1921 and painted at Castel Gandolfo. The landscapes he began to paint again bear the perceptible impress of Corot, in both motif and iconography; they are a palpable cry for normalcy, on the one hand, and escape, on the other. Derain owned five paintings by Corot, this portrait of Louise Harduin and four landscapes.¹⁰ Derain may have been attracted by Harduin's volumetric head, finding in it confirmation of his own vision. FEW



Fig. 85.1. *Chapeau de paille de riz orné de feuilles de lierre; Redingote de mousseline-Chapeau de paille d'Italie; Redingote de gros de naples à raies*, 1835. Plate 3283 from *Journal des Dames et des Modes* (30 June 1835)

PROVENANCE Louise Harduin Guillaumin (1831–d. 1878); Marie Guillaumin Brunet, her daughter, by descent (1878–d. 1901); Louis Claude Brunet, her husband, by descent (1901–d. 1913); Louise Brunet Binoche, Paris, his daughter, by descent (from 1913); [Georges Petit, Paris]; Baron Denys Cochin, Paris (until 1919, his sale, Georges Petit, Paris, 26 Mar. 1919, no. 1, ill., as *Jeune fille assise dans la campagne*, sold to Allard); [Galerie J. Allard, Paris, from 1919]; André Derain, Paris (1923–d. 1954, his sale, Galerie Jean Charpentier, Paris, 22 Mar. 1955, no. 19, ill., as *Jeune fille assise dans la campagne*, sold to Knoedler); [Knoedler, Paris, sold to Clark, 1955]; Robert Sterling Clark (in 1955); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Williamstown 1956a, no. 93, pl. 10, as *Mademoiselle du Puyparlier*; Williamstown 1959b, ill., as *Mademoiselle du Puyparlier*; New York 1967, no. 5, as *Mademoiselle du Puyparlier*; New York 1969b, no. 11, ill., as *Mademoiselle du Puyparlier*; Paris–Ottawa–New York 1996–97, pp. 114–16, no. 47, ill., as *Louise Harduin en robe de deuil*, also called *Jeune Fille assise dans la campagne (Louise Harduin in Mourning)* (French ed., pp. 164–65, no. 47, ill., as *Louise Harduin au matin, ou Jeune Fille assise dans la campagne*); Madrid–Ferrara 2005–6, pp. 246, 258, 386, no. 59, ill., as *Louise Harduin por la mañana* (Italian ed., pp. 232, 244, no. 53, as *Louise Harduin al mattino*).



REFERENCES Bernheim de Villers 1930, no. 336, ill.; Bazin 1942 (3rd ed. only, pp. 153, 279, ill.); Schoeller and Dieterle 1948, pp. 14–15, no. 7, ill., as *Jeune fille assise dans la campagne*; *Connaissance des Arts* 1955, pp. 16, 19, ill.; *Art News Annual* 1957, p. 155, ill.; Sterling and Francine Clark Art Institute 1963, no. 17, ill.; Young 1967, p. 382; Fouchet 1975, p. 70; Spaeth 1975, p. 198; Brunet 1977, ill. on frontispiece; *L'Écho Républicain* 1977, ill.; Morse 1979, pp. 60, 64, ill.; Oxford–Edinburgh–Troyes 1990–91, p. 75; Clarke 1991, pp. 145, 148, fig. 134; Pomarède 1996a, pp. 116, 118, ill.; Pomarède 1996b, pp. 26–27, ill.; Pomarède 1996c, p. 17, fig. 14; Pomarède and Wallens 1996, p. 70, ill., as *Louise Harduin au matin*; Wallens 1996, pp. 31, 74–75, ill., as *Louise Harduin au matin*; *Antiques* 1997, pp. 524, 526, ill.; Walter 1997, pp. 97, 102, ill.

TECHNICAL REPORT The support is a coarsely woven linen (9 threads/cm), with the tacking margins removed, glued to a finer weight linen (16–19 threads/cm). The slightly warped stretcher may be a replacement. This structural treatment may date between 1913 and 1919, when the picture was cleaned by dealer George Petit. There are very small, unexplained circular cracks with center islands in the dress area. These might be the result of irregular glue dispersion in the ground layers, which could have caused localized shrinkage of the paint. The painting has been cleaned several times. Old damages include a dent in the lower right corner, a five-inch vertical tear or crease with a scratch, and a small puncture in the upper left sky. There are age cracks throughout the surface, some opening sideways like traction cracks. Retouched traction cracks exist in several dark passages, with especially wide cracks in the umbrella. In ultraviolet light, scattered old varnish residues can be seen in paint interstices. The painting was cleaned of grime in 2005 and varnished. Color adjustments were made in small retouched areas of the sky.

The thick cream-colored ground masks the coarsely textured canvas. Some of the lower ground layers may be glue-based, rather than oil-based. Distortions in the threads along the edges suggest the canvas was stretched and primed by the artist. In magnification and infrared reflectography, deposits of charcoal may be seen at the edges of the costume, while graphite may be the medium seen on the collar, several strong lines in the face, and in other drawn lines around the figure. There appears to be a thin brown sketch layer below the final colors, which is visible at the edges of forms. The skirt at the left side originally extended further into the landscape, and the proper left sleeve near the elbow was also adjusted inward by the artist. The paint technique is thin and fluid, with no impastos. Washes of color near the signature area look water-based and may be brown or ocher ink, which has aged and darkened more than the underlying oil colors. The signature itself may also have been executed in ink.

1. Brunet 1977.

2. After the picture entered the Clark, it was known as

- Mademoiselle du Puyparlier*. Captain Auguste Faulte de Puyparlier was a friend of Abel Osmond, Corot's great friend (see Wissman 2007) and later of Corot himself. Perhaps this connection is the source of the confusion.
3. Paris–Ottawa–New York 1996–97, p. 114.
 4. For the portraits by Reynolds, see Mannings 2000, nos. 205, 942, 380, and 1398.
 5. Also suggested by Pomarède in Paris–Ottawa–New York 1996–97, p. 114; and, following him, Gérard de Wallens, in Wallens 1996, pp. 74–75, where *Louise Harduin* is compared with Ingres's *Caroline Rivière* (Musée du Louvre, Paris) on p. 75, which, after being exhibited at the Salon of 1806, remained in the family until it was bequeathed to the state in 1870.
 6. Robaut 1905, vol. 1, p. 23.
 7. See the letters from Corot to Osmond published by Étienne Moreau-Nélaton as “Le Roman de Corot,” in Moreau-Nélaton 1924, vol. 2, pp. 125–63; and Wissman 2007.
 8. Robaut 1905, vol. 1, p. 20, reproduced in Paris–Ottawa–New York 1996–97, p. 6, fig. 2.
 9. “Cochin, Denys (-Pierre-Augustin-Marie), Baron,” *Grove Art Online* (accessed 17 Nov. 2006). http://www.oxfordartonline.com/subscriber/article/grove/art/To18355?q=Denys+Cochin&search=quick&pos=1&_start=1#firsthit.
 10. Oxford–Edinburgh–Troyes 1990–91, pp. 57, 75, 104.

86 | Young Woman in a Pink Skirt c. 1845–50

Oil on canvas, 47.8 x 39.3 cm
1955.541

Corot painted the human figure throughout his career. Figures animate his landscapes, whether anonymous travelers on a road or identifiable figures in history paintings, such as Dante and Virgil or Saint Jerome. He painted portraits of family members and friends, male models dressed as monks, reclining and standing female nudes, and a series of women posing in the artist's studio, allegories of art and the painter's inspiration. For Corot, then, the human figure, and particularly the female human figure, was a continuing locus of painterly activity.

Young Woman in a Pink Skirt is one of Corot's more enigmatic depictions. A young woman, seated in front of a loosely suggested landscape of grays and browns, stares out of the picture from heavily lidded eyes, but not at the viewer. The lassitude implied by her slouching shoulders is echoed in her slightly parted lips; she looks almost as if she is in a trance. One viewer found