



**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

Nineteenth-Century European Paintings at the Sterling and Francine Clark Art Institute is published with the assistance of the Getty Foundation and support from the National Endowment for the Arts.



The Getty Foundation



Produced by the Sterling and Francine Clark Art Institute
225 South Street, Williamstown, Massachusetts 01267
www.clarkart.edu

Curtis R. Scott, Director of Publications
and Information Resources
Dan Cohen, Special Projects Editor
Katherine Pasco Frisina, Production Editor
Anne Roecklein, Managing Editor
Michael Agee, Photographer
Laurie Glover, Visual Resources
Julie Walsh, Program Assistant
Mari Yoko Hara and Michelle Noyer-Granacki,
Publications Interns

Designed by Susan Marsh
Composed in Meta by Matt Mayerchak
Copyedited by Sharon Herson
Bibliography edited by Sophia Wagner-Serrano
Index by Kathleen M. Friello
Proofread by June Cuffner
Production by The Production Department,
Whately, Massachusetts
Printed on 135 gsm Gardapat Kiara
Color separations and printing by Trifolio, Verona

© 2012 Sterling and Francine Clark Art Institute
All rights reserved.

This book may not be reproduced, in whole or in part, including illustrations, in any form (beyond that copying permitted by Sections 107 and 108 of the U.S. Copyright Law and except by reviewers for the public press), without written permission from the publishers.

Distributed by Yale University Press, New Haven and London
P. O. Box 209040, New Haven, Connecticut 06520-9040
www.yalebooks.com/art

Printed and bound in Italy
10 9 8 7 6 5 4 3 2 1

Library of Congress Cataloging-in-Publication Data

Sterling and Francine Clark Art Institute.

Nineteenth-century European paintings at the Sterling and Francine Clark Art Institute / 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. Rogl an, James Rosenow, Zo  Samels, Fronia E. Wissman.

volumes cm

Includes bibliographical references and index.

ISBN 978-1-935998-09-9 (clark hardcover : alk. paper) —

ISBN 978-0-300-17965-1 (yale hardcover : alk. paper)

1. Painting, European—19th century—Catalogs. 2. Painting—Massachusetts—Williamstown—Catalogs. 3. Sterling and Francine Clark Art Institute—Catalogs. I. Lees, Sarah, editor of compilation. II. Rand, Richard. III. Webber, Sandra L. IV. Title. V. Title: 19th-century European paintings at the Sterling and Francine Clark Art Institute.

ND457.S74 2012

759.9409'0340747441—dc23

2012030510

Details:

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

OPPOSITE COPYRIGHT PAGE: Henri de Toulouse-Lautrec, *Jane Avril* (cat. 331)

PRECEDING PAGE 474: Pierre-Auguste Renoir, *Onions* (cat. 280)

PAGES 890–91: Sir Lawrence Alma-Tadema, *The Women of Amphisa* (cat. 3)

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.

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.¹ 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*.²

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



329

the song in his own journal, also called *Le Mirliton*, on 15 May 1886, and Lautrec made a pencil drawing that he labeled “1886—À Grenelle Mirliton,” clearly associating the image with Bruant’s song. The drawing,³ however, is preparatory not for the Clark painting but for a different work, now titled *At Grenelle: Absinthe Drinker*, depicting a dark-haired woman similarly seated at a table with a glass in front of her (1886; Museo Botero, Bogotá).⁴ It is unlikely, therefore, that

the Clark painting should be associated with the song “At Grenelle” at all.⁵ Bruant almost certainly owned the Museo Botero painting and sold it as part of his collection in 1905, as Maurice Joyant described and illustrated it in his 1926 publication, the first important source on Lautrec.⁶ Since François Gauzi, in his equally important publication, described Lautrec sending a work of this title and subject to an 1889 exhibition in Reims, where it was bought for a friend of

the artist's, Frédéric Wenz, by his father, most authors propose that Wenz purchased the Clark painting, since the Museo Botero painting remained with Bruant.⁷ Frédéric Destremau, however, has demonstrated that Lautrec in fact sent a painting to Reims in 1886 rather than 1889, and that the work in question is listed in the exhibition catalogue as "Portrait de M. W." or "Portrait of M[onsieur] W[enz]," which can only refer to the portrait Lautrec painted of his fellow student Frédéric Wenz (c. 1886; The Museum of Fine Arts, Houston).⁸ This evidence suggests that despite Gauzi's fairly detailed story, neither the Museo Botero's *At Grenelle* nor *Waiting* were ever sent to Reims.

Destremau's research also casts some doubt on the ownership of *Waiting* if the painting exhibited in Reims—that is, the portrait of Wenz—is not the *Absinthe Drinker* that Gauzi described Wenz's father purchasing and giving to him. Nonetheless, Gauzi may have been correct about the purchase if not about the exhibition. It seems very likely that Frédéric Wenz did own *Waiting* at some point, since the Knoedler Gallery stated at the time of Sterling Clark's purchase that they had acquired it from Frédéric's son Robert, although no evidence indicates the date or circumstances of Frédéric's acquisition of this work.⁹ Further, the suggestion that the model for this painting was a woman known as Jeanne Wenz seems difficult to support.¹⁰ Another of the canvases owned by Aristide Bruant, *At the Bastille (Jeanne Wenz)* (1888; National Gallery of Art, Washington),¹¹ clearly shows Jeanne Wenz seated at the same round portable table that appears in the present work—apparently an item Lautrec kept in his studio both as a prop for his paintings and for serving drinks—facing the viewer directly and holding a glass of absinthe. Jeanne's smooth, dark brown hair and forthright appearance, however, contrast markedly with the light brown, somewhat unruly hair and averted glance of the model in *Waiting*. In fact, the hair and demeanor of the sitter in the Clark painting have a great deal in common with those of Carmen Gaudin, who posed for a number of Lautrec's paintings in this period (see cat. 328), including another of those owned by Bruant, *At Montrouge, Rosa the Red* (1886–87; The Barnes Foundation, Philadelphia).¹² Since there are so few identifiable attributes in *Waiting*, however, it remains difficult to determine the sitter's name with any certainty.

Regardless of the identity of the model, the work conveys a sense of melancholy through the woman's isolation and her downward gaze. At first

glance, she appears to be waiting in a public space for a companion or perhaps a client, or simply passing the time, lost in thought. As Naomi Maurer has pointed out, however, such a narrative is transparently fictional, because the actual location depicted is the artist's studio, as indicated by the corner of a canvas visible at the upper left, a setting Lautrec has done little to conceal or elaborate on.¹³ In effect, the painting depicts a constructed narrative of a public scene being enacted within the working space of the studio. Further, the glass sitting just in front of the model, its bright green contents set off by the dark space around it as well as by the equally bright yellow table, undoubtedly holds absinthe, a drink whose associations with alcoholism and dissolute living had long been established. *Waiting* therefore fits into a group of paintings from the period of about 1886 to 1888, including the Museo Botero's *At Grenelle*, the National Gallery's *At the Bastille*, and *The Hangover (Suzanne Valadon)* (1887–89; Harvard Art Museums / Fogg Museum, Cambridge, Mass.),¹⁴ that suggest Lautrec's growing interest in portraying the appearances and attitudes of women who frequented Montmartre cafés, even as he remained within the controlled confines of his own studio.

Lautrec drew much of the composition of *Waiting* with charcoal, leaving lines such as the one that defines the outline of the sitter's back still clearly visible in the final image. He then applied paint in very thin layers, using, for example, rapid, transparent brushstrokes in some areas of the dress and very fluid washes for the brown wall in the background, where the paint has visibly dripped. Although this freely brushed technique is clearly a development from the more traditional approach of an earlier painting like *Carmen* (cat. 328), the relatively subdued palette of *Waiting*, while enlivened by the contrasting yellow and green of the table and glass, and a few touches of blue on the canvas in the background, is not yet as innovative in color as his work would become in the following years. SL

PROVENANCE Probably Frédéric Wenz, Paris and Sainte-Aulde, France (until d. 1940); Robert Wenz, his son (from 1940, sold to Knoedler);¹⁵ [Knoedler, New York, by 1951, sold to Clark, 31 Jan. 1952, as *Dans l'atelier*]; Robert Sterling Clark (1952–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Albi 1951, no. 141, pl. 8, as *L'Attente*, lent by Knoedler; Williamstown 1956a, no. 129, pl. 46, as *À l'atelier*; Williamstown 1960a, no. 2, pl. 46, as *À l'atelier*; New York 1967, no. 53, as *In the Studio*; Chicago 1979, pp. 116–17,

no. 29, ill., as *À Grenelle: L'attente*; Toronto–Amsterdam 1981, pp. 328–29 no. 115, ill., as *Waiting at Grenelle* (exhibited in Toronto only); New York 1985b, pp. 87, 121, ill., as *In the Studio*; Williamstown 1992b, no cat.; Rome 2003–4, pp. 126–27, no. 1.10, ill., as *À Grenelle: l'attente*; Washington–Chicago 2005, pp. 85, 256, fig. 93, as *At Grenelle*; Williamstown–New York 2006–7, p. 104, fig. 92, as *Waiting at Grenelle* (exhibited in New York only); Williamstown 2009, no cat.

REFERENCES Gauzi 1954, pp. 45–46; Frankfurter 1956, p. 68; *Art News* 1960a, p. 33; Sterling and Francine Clark Art Institute 1963, no. 145, ill.; Huisman and Dortu 1964, pp. 60, 241; Young 1967, p. 382; Dortu 1971, vol. 2, pp. 158–59, no. P328, ill., as *À Grenelle: l'Attente*; Sugana 1969, not listed in Italian ed. (English ed., p. 98, no. 175, ill.; French ed., pp. 106–7, no. 298, ill.); Murray 1980, p. 88; Dortu and Méric 1981, vol. 1, pp. 75, 82, no. 273, ill.; Murray 1991, pp. 119, 138–43, 245, 265, fig. 84; Destremau 2005, pp. 303, 311, 315, fig. 12.

TECHNICAL REPORT The support fabric is an open-weave linen (13 threads/cm), and its pattern is visible throughout the surface, especially in reflected light. The stretching distortions seen in the threads along the perimeter suggest that the artist stretched and prepared the support himself. The painting has a twentieth-century glue/paste lining onto a slightly finer-weight fabric (16–19 threads/cm), and a replaced five-member stretcher. This lining noticeably extends the edges 0.6–1 cm past the original dimensions of the image. There are small, short age cracks in the ground and paint. There is a thin to moderate layer of natural resin varnish, which has its own minute crackle pattern, and some discoloration is visible in the white details. There is no evidence of a previous cleaning. The present coating may be the picture's first, perhaps applied at the time of the lining. In ultraviolet light, the coating has a light fluorescence and the broadly applied edge retouches can be seen extending into the image up to 3.2 cm in some places. Beyond minor touch-ups in 1981, there has been no treatment since the picture entered the collection in 1952.

The ground is a thin, off-white layer applied by the artist in vertical strokes, with either a brush or knife. An irregularity in the application can be seen in the upper right corner, where a large brush or trowel stopped, leaving a sweep of thicker ground deposited on the surface. The elements of the image are broadly outlined in charcoal, which can be seen in normal light below the paint but is more strongly and clearly visible in infrared reflectography. The drawing is very bold, with heavier, multiple strokes in the neck, under the arm, and along the waist. Some lines are not covered by the paint, and many remain as part of the final image. The woman's head may have been shifted about 7.6 cm to the right of its initial position. The paint layer is made up of very thin, dilute washes, with some heavier, vehicular paint used in the highlights of the dress and chair. The background was laid in after the figure was painted. The signature is a mixture of black, brown, and blue pigments.

1. D P260 and D P261. For a discussion of these two works, see Murray 1991, pp. 105–7.
2. The sale took place at Hôtel Drouot, Paris, 13 April 1905. The ten works in the sale are listed in Joyant 1927b, p. 259. The five in question are D P275, P305, P307, P308, P306.
3. D D2.947.
4. D P308.
5. Bogomila Welch-Ovcharov, in Toronto–Amsterdam 1981, p. 328, has also noted that in the absence of clear documentation, the title *At Grenelle* may not be appropriate for the Clark painting.
6. Joyant 1926, pp. 96, 265, ill.
7. Gauzi 1954, pp. 45–46.
8. D P329. Destremau 2005, pp. 307–8, reprints the Reims exhibition catalogue and discusses the portrait. He also states (p. 315) that there is no indication that *Waiting* was ever exhibited in Reims.
9. The invoice is in the Clark's curatorial file. See also note 15.
10. Destremau 2005, p. 303, has determined that Louise Vincent, who married Frédéric Wenz in 1897, had a sister named Jeanne. Jeanne may have had a liaison with Frédéric, but it is not clear why she seems to have adopted the surname. Further, Destremau proposes that Jeanne was the model for ten paintings by Lautrec, including the present work, although most authors propose different identifications for the sitters in these works.
11. D P307.
12. Although few, if any, authors have explicitly identified this model as Carmen Gaudin, G. M. Sugana placed *Waiting* in a group with the 1884 series of depictions of Carmen in the English edition of Sugana 1969 (p. 98, no. 175). In the subsequent French edition, however, the work appears next to the portrait of Frédéric Wenz and is dated 1888 (p. 106, no. 298).
13. Chicago 1979, p. 117.
14. D P340. The dating of all these works is difficult, although following the reassessments made by Murray 1980 and 1991, most owners of the works cited date them slightly earlier than Dortu 1971, who placed them all in 1888 or, for D P340, in 1889.
15. An undated document in the Clark's curatorial file prepared by Knoedler states that the painting was owned by "Frederic Wenz, a close personal friend of the artist, and remained in his possession until his death. It now comes from his son M. Robert Wenz, who lives in the Vosges mountains." A handwritten note in the file, dated Oct. 1970, also states that the painting came to Knoedler through Robert Wenz at the time of the dispersal of his father's estate, which might suggest a date in 1940 or shortly thereafter, although there is no further documentation to support this claim.