



**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,
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. Roglán, James Rosenow, Zoë 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: John Constable, *Yarmouth Jetty* (cat. 73)

OPPOSITE COPYRIGHT PAGE: Jean-Baptiste-Camille Corot, *Bathers of the Borromean Isles* (cat. 89)

PAGE VIII: Pierre-Auguste Renoir, *Woman Crocheting* (cat. 267)

PAGE X: Claude Monet, *Seascape, Storm* (cat. 222)

PAGE XII: Jacques-Louis David, *Comte Henri-Amédée-Mercure de Turenne-d'Aynac* (cat. 103)

PAGE XVI: William-Adolphe Bouguereau, *Nymphs and Satyr* (cat. 33)

PRECEDING PAGE 2: Jean-Léon Gérôme, *Snake Charmer* (cat. 154)

Carolus-Duran (Charles-Émile-Auguste Durand)

French, 1837–1917

43 | Spanish Woman (Portrait of Eva Gonzalès?) 1876

Oil on panel, 26.7 x 21 cm

Upper left: Carolus-Duran; upper right: 1876.
1955.671

Carolus-Duran achieved great popularity and commercial success in the 1870s with his portraits of society's upper echelon, most particularly its women and children. Typically featuring elegantly dressed subjects shown seated or standing and in full scale, these large canvases present their subjects in a stately and elegant manner. In marked contrast to the commissioned canvases of the *grandes dames* and their offspring, which brought Carolus-Duran his wealth and fame, is this diminutive bust-length portrait of a woman, about which little is known. The present work was quickly painted on a panel using broad and loose brushwork, in contrast to the laboriously detailed technique of his large-scale canvas portraits. Rather than showing the height of contemporary fashion, as in the society portraits, the woman here wears a simple pink dress with a white décolletage and black shawl. While her clothing, together with her dark upswept hair, subtly suggests a Spanish theme, the painter avoided portraying the specific details of costume, such as a mantilla and a fan, which he included in his *Young Spanish Woman* of 1870 (Musée des Beaux-Arts, Valenciennes).¹ In the Clark painting, the artist restricted himself to a very limited palette, consisting of mainly pink, black, and flesh tones, to make the painting a study in contrasts, with the dark hair prominent against the creamy flesh. Carolus used the rich red background he often favored for his portraits or portrait studies.²

This painting and the circumstances in which it was made are likely related to the work of Édouard Manet (cats. 205–7), whom Carolus-Duran met as early as 1860. The two painters shared an interest in Spanish art, particularly the work of Diego Velázquez, and Spanish subjects in general.³ In fact, Carolus-Duran traveled to Spain in 1866, one year after Manet's first and very brief visit there, and stayed until 1868. In 1876, the year of this painting, Manet and Carolus-Duran summered near one another outside of Paris



Fig. 43.1. Artist unknown, *Portrait of Eva Gonzalès*, c. 1874. Photograph. Bibliothèque nationale de France, Paris



Fig. 43.2. Édouard Manet (French, 1832–1883), *Eva Gonzalès*, 1870. Oil on canvas, 191.1 x 133.4 cm. The National Gallery of Art, London. Sir Hugh Lane Bequest, 1917 (NG3259)



43

in the town of Montgeron, where Carolus owned a home outfitted with a red-walled atelier. Manet was staying at the nearby Château de Rottembourg, the summer home of Alice and Ernest Hoschedé, who were among the earliest collectors of Impressionist paintings, including those by Manet, Claude Monet, Camille Pissarro, and Alfred Sisley.⁴ The Hoschedés were also friendly with Carolus-Duran and his wife, as attested by a portrait Carolus made of Alice Hoschedé, inscribed “à mon ami Hoschedé,” and another of the Hoschedés’ daughter, Marthe.⁵ Manet and Carolus even painted one another’s portraits that summer in works that share an informality and ease of execution with the present painting.⁶ As with his portraits of Manet, it is likely that Carolus made the Clark painting

during this period to break away from the constraints of his studio portraits.

The sitter’s unusual features strongly suggest those of the artist Eva Gonzalès, daughter of the Spanish novelist Emmanuel Gonzalès and his Belgian wife, Marie. Gonzalès was a pupil and friend of Édouard Manet and could easily have come to Montgeron in the summer of 1876. Further evidence of the probability that Eva visited Montgeron that summer, where she could have been painted by Carolus-Duran, is Manet’s own letter to her in which he refers to Carolus-Duran as “our neighbor in the countryside.”⁷ Gonzalès’s large, round, and heavy lidded eyes and, most notably, her prominent hooked nose are evident in photographs of her (fig. 43.1), in Manet’s portrait of her before an

easel shown at the Salon of 1870 (fig. 43.2), and in an undated etching of Gonzalès in profile.⁸ Until secure documentation of Gonzalès's travels and friendships in this period is located, the identification must remain conjecture.

It is not known when or where the Clarks purchased the painting, which is not mentioned in Sterling Clark's diaries; the picture was probably acquired after 1941, the year Clark bought Carolus-Duran's *The Artist's Gardener* (cat. 45). KP

PROVENANCE Robert Sterling Clark (until 1955); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Williamstown 1958a, ill.; Williamstown 1959b, ill.; Williamstown–Hartford 1974, pp. 35–36, no. 14, ill.; Williamstown 1988–89, no cat.

REFERENCES Sterling and Francine Clark Art Institute 1963, no. 6, ill.; Weinberg 1991, pp. 193–94, fig. 207; Williamstown 1997b, p. 16, fig. 8; Lille–Toulouse 2003, p. 24.

TECHNICAL REPORT The support is a chamfered mahogany panel 1.6 cm thick with the grain running vertically. The wood has a slightly twisted convex warp noticeable in the upper right corner. The reverse bears a colorman's stamp for Deforge Carpentiers, datable to 1858–69. There are narrow oak strips glued to each edge to center the panel in its frame. Cracks from framing pressure begin in the raised center of the lower edge, and traction crackle occurs in the black areas. Furrows of paint on the left and right edges indicate that a smaller frame was once installed. Scuffs appear on the tops of several impastos, and there is old solvent abrasion above the sitter's ear and the back of her hair. There are losses in the blues and some black strokes of the dress. All four edges are retouched, and in ultraviolet light there are at least three depths of varnish visible on different areas of the surface. The coating on the flesh fluoresces lightly, while the dress has a moderate level, and the top of the hair and areas of the background show a very dense aged natural resin. In 1988, the varnish layers were thinned and the picture was revarnished. Most of the surface is quite shiny, although the lower edge and a repair at the top center edge are matte in reflected light.

The ground is a commercially prepared off-white layer, visible through the red background and thin passages of the costume. Charcoal was detected under magnification along the sitter's nose, and additional outlining of facial features was visible with infrared reflectography. The paint was handled wet-into-wet, using thin to moderately impastoed vehicular strokes. The brushwork is especially lively in the costume. The flesh areas are more carefully worked in small, blended, paste-consistency strokes, which contrast sharply with the rest of the surface.

1. See Lille–Toulouse 2003, p. 99, no. 23a.
2. These include the *Study for Lilia* (1887) in the National Gallery of Art, Washington; see Lille–Toulouse 2003, p. 167, no. 58a.
3. This theme is explored in Paris–New York 2002–3. See also the essay on Carolus-Duran and Spain by Jean-Louis Augé in Lille–Toulouse 2003, pp. 23–26. The relationship between Carolus-Duran and Manet is explored by Sylvie Patry in Lille–Toulouse 2003, pp. 27–36.
4. Alice Hoschedé would become Claude Monet's mistress, and later his wife, after the deaths of their respective spouses.
5. Both paintings are now in private collections. The portrait of Alice Hoschedé was sold at Sotheby's, New York, 3 May 2000, no. 277. For the portrait of Marthe Hoschedé, see Distel 1990, p. 98, fig. 82.
6. Manet's portrait of Carolus-Duran is in the Barber Institute of Arts, University of Birmingham. Two portraits of Manet by Carolus exist, one in a private collection and the other in the Musée d'Orsay, Paris; both are reproduced in Lille–Toulouse 2003, pp. 140–41. Earlier sources erroneously date these portraits to 1875 rather than 1876.
7. Tabarant 1947, p. 294: "Notre voisin de campagne."
8. For another photograph of Eva Gonzalès, see Sainsaulieu and Mons 1990, p. 7. The irregularity of Gonzalès's features and Manet's unidealized depiction of them in his much-criticized portrait of her are discussed by Garb 2007, pp. 76–79.

44 | View in the Lower Church of San Francesco in Assisi 1876

Oil on panel, 17.5 x 28.4 cm
 Gift of the Joseph F. McCrindle Collection
 2009.12.3

The painting depicts the west wall of the north transept of the Lower Church of the Basilica of San Francesco in Assisi, looking west.¹ At the center of the composition is the short stone staircase leading up to a small landing; the curve of the low barrel-vaulted ceilings is more pronounced at the top of the stairs at the upper right of the painting. The alcove contains a large door leading from the Lower Basilica to the Cloister of Sixtus IV. The fresco visible at the left is one of a series depicting the life of Saint Francis that has been attributed to the workshop of Giotto. The decoration of the transept was carried out in three phases beginning about 1300,