



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

The ground appears to be composed of two smooth-surfaced, off-white layers, which show through in many places. There may be graphite underdrawing lines, reinforced with a gray wash sketch. In infrared reflectography, strong outlines of forms, such as the hat and arms, are detectable, showing that the hat was more pointed in the initial drawing. The painting is executed with quick, open brushwork. The background colors are particularly vehicular in consistency and were painted after the figure. There are low impastos in the flowers and the lace of the skirt hem. The painted image stops short of all four edges.

1. Glasgow Art Gallery and Museum 1904, p. 86. The author would like to thank Hugh Stevenson, Curator of British Art at Kelvingrove, for his assistance.
2. Christie's 1989, no. 61.
3. O 421–24.
4. For a reproduction of this work, see Christie's 2000c, no. 85.
5. Lefort 1878, p. 482, ill. between pp. 478 and 479: "un frais et appétissant morceau de coloriste."
6. Sterling and Francine Clark Art Institute, 1955.2392.

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**173 | The Model** c. 1900

Oil on canvas, 52.7 x 34.5 cm  
Lower left: Daniel Hernandez  
1955.764

Although Daniel Hernández is not well known today, he was a lauded artist at the turn of the century. Not only did he win awards in Paris for his paintings, but he was also a major artistic influence in his native Peru. Born to the Spaniard Don Leocadio Hernández and the Peruvian Doña Basilia Morillo, Hernández began taking art lessons at the age of twelve in the capital Lima, in the workshop of the Italian artist Leonardo Barbieri. He traveled to Italy on a scholarship in the 1870s and moved to Paris after about ten years. In 1900, he won a gold medal at the Exposition Universelle, and the following year he was awarded the *chevalier* of the Legion of Honor.

As *The Model* demonstrates, Hernández was expert at painting diaphanous material, allowing the shape of the figure underneath to be seen through the sheer fabric. Painted with bravura technique, *The Model* has been put down on canvas rather quickly. Both the bust-length profile format and the rapid execution recall the work of Giovanni Boldini, with whom

Hernández was acquainted, particularly several of his late portraits of women.<sup>1</sup> The figure is nude but for the clouds of material that swirl around her in waves of muted color—aqua, teal, and white. The rapid handling and considerable impasto of the brushwork in the fabric and background serve to set off the smooth, detailed finish of the model's torso and face.

The subtle coloring of the painting gives it a timeless quality and an entirely abstract, idealized sense of place. The darkest components are the woman's hair, incorporating purple and burgundy strokes of paint, her eyes, and her red lips. Her surroundings include areas of aqua and teal green, and a few touches of bright yellow-green at lower left. The rest of the canvas is filled with pale whites, grays, and flesh colors. Her hair appears to be held by two arrow-shaped adornments, which might hint at an allusion to the attributes of mythological figures such as Diana or Cupid, further underscoring the idealized nature of the image.

Hernández often depicted women at leisure, daydreaming, or explicitly posing for the artist, as in *The Model. Laziness* (1902) a painting that sold at auction in 2010, shows a woman on a couch in three-quarter view, leaning her head on her bent right arm as she holds her place in a book with her left hand.<sup>2</sup> The low-cut dress, vacant stare, and plain background recall the Clark picture, although the Empire style of the sofa and dress give it a greater specificity. Another similar image is a poster for Job cigarette papers, printed sometime in the 1890s, showing a woman reclining, hand on her forehead, holding a cigarette.<sup>3</sup> The figure in this image likewise wears a sheer, flowing, low-cut dress. While the subject and purpose of *The Model* are unclear, its generalized nature might suggest that it is related to Hernández's role as an illustrator for posters as well as for books, among them novels by Honoré de Balzac.

Hernández returned to Peru in 1918 and organized the National School of Fine Arts in Lima. He was director until his death in 1932. It was here that he exerted the most influence on Peruvian artists of the next generation. As one book on cultural history notes, "Hernández's own work is fairly conventional, but he had a solid mastery of technique and disciplined work habits and in the role of Director he was to prove extremely effective. . . . [He] ensured that new generations of painters received a solid training."<sup>4</sup> KAP

**PROVENANCE** [N. Mitchell, London, sold to Clark, 17 Nov. 1935, as *The Model*]; Robert Sterling Clark (1935–55); Sterling and Francine Clark Art Institute, 1955.



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**EXHIBITIONS** Williamstown 1979b, no cat.

**REFERENCES** None

**TECHNICAL REPORT** The support is an unlined fine linen (25 threads/cm), with a partially legible canvas stamp on the reverse reading “E Dupre—Paris.” The fold-over edges of the tacking margins are ripping along the top and bottom, and the brittle fabric is also tearing through the tack sites. Due to this releasing at the edges, there are draws on the top edge, bulges and flaking at the top left, creases along the center stretcher bar, and a general slackness in the canvas. Several irregularly large threads are visible in the surface. Cracks are also beginning to form due to canvas slackness. A dent is near the left upper corner. The varnish is unevenly yellowed, with its own short, unconnected cracks and deposits of undissolved resin. There is no evidence of previous cleaning, although there are retouches on the right edge. The presence of a yellow auto-fluorescence in the white areas and the ground layer suggests the presence of zinc white. It is possible that the nostril detail was added after the varnish application.

The ground is an off-white color, and thin enough to allow

the canvas threads to show through in the left background. There seems to be a thin sketch, possibly in graphite, of the head and shoulders, although several unrelated pencil marks may indicate that another image was originally planned for this canvas. The figure is painted in a finished manner using small brushes, while the costume and background are applied with a coarse 1.3-cm brush. The paint was applied in a thin to thick paste consistency, with a few high impastos at brushstroke edges. Several fingerprints belonging to the artist can be seen in the paint along the lower edge.

1. Paintings by Boldini that come to mind include his portrait of Marthe de Florian (c. 1900–1910, private collection; sold by Choppin de Janvry, Paris, 28 Sept. 2010, no. 1), as well as bust-length portraits such as *Young Woman with a Bouquet of Lilacs* (c. 1885; DD 314).
2. Sold at Castells & Castells, Montevideo, 26 May 2010, no. 38.
3. Offered at Swann Galleries, 2 Aug. 2006, no. 415.
4. Higgins 2005, p. 123.