



**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



ART WORKS.
arts.gov

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)



194

Timoléon Lobreichon

French, 1831–1914

194 | **First Love** c. 1872

Oil on canvas, 59.7 x 80.6 cm

Lower right: T. Lobreichon.

1955.794

Like Paul Seignac (cats. 302–3) Lobreichon had an academic training with François-Édouard Picot (1786–1868), but, again like Seignac, he focused throughout his career on subject matter that occupied a very lowly place within the academic hierarchy, specializing in pictures of country children, often treated in an explicitly comic way. Nonetheless, his work earned a medal at the Salon of 1868, and he was awarded the Legion of Honor in 1883.

First Love is very possibly the canvas exhibited as *Premières amours* at the Salon of 1872. Its emphasis

is more sentimental than comic, as the dark-haired boy, holding his bunch of flowers, gazes intently at the blonde girl, who is seemingly preoccupied with her own little bouquet. The fact that they are placed on a plank across a stream, into which the girl dangles her toes, gives the image a dimension of movement and insecurity that runs counter to the seemingly stable, secure poses of the children. The scene is framed by deep woodland, with no sign of human intervention apart from the presence of the plank across the stream. Yet the dense foliage behind the figures seems to act more as a protective, enfolding presence, than as a potentially threatening suggestion of the dark and unknown.

The 1872 exhibition was the first Salon after the disasters of the Franco-Prussian War and the Paris Commune. If *First Love* appeared there, the image that it presents can be seen to suggest that the rural life of the heart of France continued happily and serenely, unscathed by these events. This view contrasts sharply with another work that was submitted to—but rejected

from—the 1872 Salon, *Death and the Maidens* by Puvis de Chavannes (cat. 257), an indication that an uncontroversial image like *First Love* would have been easily accepted at the time. JH

PROVENANCE Possibly sale, George Leavitt, New York, 2–7 Dec. 1872, no. 136; [N. Mitchell, London, sold to Clark, 20 Feb. 1935]; Robert Sterling Clark (1935–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Possibly Paris 1872, p. 157, no. 1036, as *Prémières amours*.

REFERENCES None

TECHNICAL REPORT The support is a finely woven, moderate-weight canvas (28 threads/cm), glue/paste-lined to a coarse, irregular thread-size canvas (16 threads/cm). The five-member pine stretcher, possibly replaced, does not look French, which suggests that the picture may have been lined in England by the dealer Mitchell or in New York after 1935. There is a weave impression caused by the lower lining fabric. A possible tear through the large leaf in the lower left corner would explain the need for lining. Blank margins left by the artist around the perimeter are now overpainted. There is some frame abrasion around the edges of the canvas, traction crackle in some green passages, and some cleaning abrasion in thinner background areas. Considerable retouching was seen in the dark paint around the figures, costumes, boy's hair, and parts of the background. The yellowed varnish has its own crack network and is shattering off in several areas. Patches of original varnish remain in a few zones, and the gloss is uneven in reflected light.

The ground is an off-white commercially prepared layer. No underdrawing lines were detected, although small charcoal deposits may indicate that a preparatory sketch once existed. Lines along the legs and hands appear to be an initial brownish paint sketch layer. The final paint film ranges from thin, wispy strokes and scumbles to moderately applied wet-into-wet layers. It is possible that the thumb and forefinger of the boy's proper right hand, now seen extending over the vest, were altered during painting. The signature along with some upper details may be executed in brown ink, and there is also evidence of the use of black ink.

Luigi Loir

French, 1845–1916

195 | At the Seashore 1870s

Oil and ink on beige paper, mounted on canvas,
34.3 x 52.7 cm
Lower right: L Loir
1955-795

196 | At the Seashore 1870s

Oil and ink on beige paper, mounted on canvas,
34.9 x 52.7 cm
Lower right: L Loir
1955-912

Born in Austria in 1845 to French parents, Luigi Loir was involved with the arts from an early age. At eight years old, he was enrolled in the school of fine arts in Parma, Italy, and he arrived in Paris ten years later, in 1863.¹ There he studied under Jean-Amable-Amédée Pastelot (1820–1870), whose studio was known for both genre scenes and theatrical set design. Loir's early work included designs for the theater, but it was his skill in representing daily Parisian life that established his reputation and later, in 1898, enabled his induction into the Legion of Honor.

Théodore de Banville, French poet and critic, once said: “Jéan Béraud paints the Parisians of Paris and Luigi Loir paints the Paris of the Parisians.”² This particular Paris was one of rapid modernization. His street scenes show the changing face of the city—electric lamps, automobiles, and railroads. One of the industrial changes that the artist not only depicted but also was personally involved in was the growth of advertising. By the end of the nineteenth century, advertising was not simply an indulgence but a necessity. Merchants in Paris would call upon artists of differing reputations and fame to participate in their advertising efforts. Loir's fame as a lithographer, as well as his general public appeal, made him an ideal choice.

Loir first began producing marketing posters for the Lefèvre-Utile biscuit company in the 1880s and contributed to the fame of the company as well as his own popularity. The Pernot Biscuit company hired Loir sometime thereafter to create a series of postcards entitled “The Beaches of France,” that depicted the