

The background of the cover is a detailed 19th-century painting of a storm at sea. The sky is filled with heavy, dark, and turbulent clouds, with some light breaking through near the horizon. The sea is dark and choppy, with white-capped waves crashing against a sandy beach in the foreground. Several large sailing ships with multiple masts and sails are visible on the horizon, some appearing to be struggling against the wind. The overall mood is one of intense natural power and maritime drama.

**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)

sold to Scott & Fowles, as agent for Clark; [Scott & Fowles, New York, sold to Clark, 28 Jan. 1929]; Robert Sterling Clark (1929–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Williamstown–Hartford 1974, pp. 73–74, no. 44; Williamstown 1979b, no cat.; Williamstown 1981a, no cat.; Williamstown 1982b, no. 27; Williamstown 1988b, no cat.; Albuquerque–Dallas 2005–6, pp. 122–23, no. 12, ill.

REFERENCES Strahan 1879–80, vol. 2, pt. 5, p. 36.

TECHNICAL REPORT The support is a mahogany panel 1.3 cm thick, with shallow chamfers 1.9 cm wide on all but the right side. The grain runs vertically, and the panel has a slight diagonal twist from the lower left to the upper right corner. Chunks of wood are missing from the reverse edges, probably from framing nails, and there is a screw hole in the center top edge. Fine aperture age cracks appear throughout the paint film, and traction cracks are located on the left side, primarily where the wall moldings are painted over the pink background color. The wall color around the head and shoulders of the figure appears discolored and dense, and seems to be the result of the artist reworking that area. The picture was cleaned in 1929 by M. J. Rougeron, New York, through Scott and Fowles. It appears that Rougeron may have been dealing with a previous restoration on the surface. The X-radiograph shows a pale halo around the head, probably recording more than one paint layer, and does not reveal any obvious reason why the picture was altered in this area. The picture was cleaned again in 1980 to remove a very brown varnish layer and to treat lifted paint in the reworked area of the pink background. In ultraviolet light, the picture appears coated on all but the figure with a densely fluorescing layer, possibly oil, which masks the underlying paint film except in several skips over the dark colors. This seems to be an original layer that has cracked and yellowed. The turned piano leg at the extreme right edge was painted after the coating was applied. New retouchings can be seen in the pink background above the loose sheets of music on top of the piano, as well as in a halo around the edges of the reworked area behind the figure. The surface reflectance has a soft luster, probably enhanced by the unusual surface patination layer.

The ground is comprised of two off-white layers with a smooth surface. Using infrared reflectography, several loose underdrawing lines, possibly in black ink, are visible in the shoulder and shawl area, on the legs of the piano stool, and scattered in the woman's skirt. Lines below the vase atop the piano suggest that the shape of the vase was altered between the drawing and painting stages. There seems to be a thin polychrome sketch laid in beneath the bouquet. The painting technique is wet-into-wet, with fluid, deft brushwork. There is also some dry scumbling of color in the shawl.

1. This painting is reproduced in González and Martí 1989, p. 162.

202 | The Singer (Pierrette at the Piano) c. 1880

Oil on panel, 88.3 x 40 cm

Lower left: R. Madrazo

1955-797

In this full-length portrait, a young lady stands next to a piano holding a musical score with the partially visible title "Pluie" (Rain) in her elegantly gloved left hand while gently tapping the keys of the piano with her other hand. She wears a two-piece satin dress consisting of a snug top and a full, calf-length tiered skirt. The bodice has a diamond pattern of pale pink, yellow, and blue, a style of dress that recalls the costume of the harlequin character of the time. She wears a corsage on her left shoulder that matches the flowers in her hair.

This painting is a testament to one of Madrazo's most characteristic subjects, the representation of charming and elegant young ladies dressed in fash-



Fig. 202.1 Raimundo de Madrazo, *Masqueraders*, c. 1875–78. Oil on canvas, 101.6 x 64.8 cm. The Metropolitan Museum of Art, New York. Robert Lehman Collection, 1975 (1975.1233)



ionable attire enjoying a leisurely activity such as playing a musical instrument—perfectly exemplified in other works at the Clark including *Woman with a Guitar*, *Woman with a Parrot*, and *Reverie—The Letter* (cats. 199–201)—or relaxing in the comfort of a luxurious interior. They are works that were made to decorate the walls of the equally luxurious apartments and *hôtels* of the wealthy international bourgeois society of the last third of the nineteenth century, a clientele who avidly collected Madrazo’s work.

On many occasions, Madrazo depicted his models wearing costumes inspired by Italian Commedia dell’arte figures, some of the most fashionable disguises for the masquerade balls that were so popular during the last decades of the nineteenth century. Perhaps the most familiar figure is Pierrot, originally a comic but naïve character. The French actor Jean-Gaspard Debureau (1796–1846) gave the character a serious and satirical personality when he performed at the Théâtre des Funambules, while Paul Legrand (1816–1898) made him more honest and pleasing. Harlequin was another common figure. In the later nineteenth century, a female counterpart of Pierrot—Pierrette—appeared in a number of artists’ works, while Harlequines can be found less frequently.

Madrazo’s representations of such costumed figures can be seen in *Masquerade Ball at the Ritz Hotel, Paris* (1909; The Metropolitan Museum of Art, New York), *Leaving the Masked Ball* (1876; private collection), or in more detail in the *Masqueraders* (fig. 202.1). Although *The Singer* is not directly related to this masquerade theme through her actions, the adaptation of the characteristic, diamond-shaped pattern and full white skirt typical of a harlequin’s costume to a seemingly everyday scene testifies to the tremendous popularity of the subject. This painting was sold to Clark as *The Singer*, but it seems early on to have been retitled *Pierrette at the Piano*. Pierrette’s costume usually featured a bodice decorated with pom-poms, however, as seen on the female figure in *Masqueraders*, while the diamond patterning seen here clearly refers to Harlequin.

With his characteristic refined style, Madrazo reproduces with extraordinary ability all the contours and features of the face as well as the gracefulness of the arms and hands of the young woman. This attention to detail and refinement of line is also seen in many of his drawings. His definition of form with the use of line contrasts with the faster and more fluid technique in which Madrazo elaborates the dress,

piano, and background. This looseness of the brushwork corresponds more closely to Madrazo's approach in the 1880s, when he ceased to meticulously elaborate the entire scene.

Reflecting his maturity and confidence as a painter, Madrazo made few changes while painting this composition. Another remarkable characteristic of the work is Madrazo's use of such a large panel as a support, which is unusual in his oeuvre. The narrowness of the panel does not restrict the artist's successful depiction of the entire figure, and, in fact, he achieved considerable depth to the composition by the angular placement of the piano. MR

PROVENANCE [Knoedler, New York, sold to Clark, 1 Feb. 1934, as *The Singer*]; Robert Sterling Clark (1934–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS None

REFERENCES None

TECHNICAL REPORT The support is a mahogany panel 1.1 cm thick, with shallow chamfers 1.3 cm wide along the back edges. The wood grain runs vertically, and the panel plane is virtually flat. There are gold leaf deposits and frame abrasion on the top and bottom edges; at the top this damage appears 2.5 cm into the image. The condition of the paint layer is very good, with minor natural aging problems in the thinly painted hair. Several coats of varnish together exhibit a moderately dense ultraviolet light fluorescence. The condition of the paint suggests that the picture has never been cleaned, so the lower coating may be the original varnish. The upper layer of the varnish stops short of the top and bottom edges, indicating it was probably added while the picture was framed. The varnish is discolored, glassy, brittle, and fracturing into cracks.

The pink or flesh-colored ground layers are commercially applied, and are thin enough to follow the wood grain closely. No underdrawing was discovered, although several paint changes were detected through the use of infrared reflectography. The placement of the figure's proper right arm has alterations along both the upper and lower outlines, and the position of the hand over the keyboard may have been higher at first. A small alteration is visible in reflected light where the black background covers a flounce of the skirt at the extreme left. The paint handling is very quick and fluid wet-into-wet brushwork. The artist also employed sgraffito lines through the wet paint of the skirt. The paint consistency is primarily a thin paste, with an even thinner application for the face. The signature is executed in black ink.

203 | Woman in White c. 1880

Oil on canvas, 72.1 x 59.8 cm

Lower left: R Madrazo

1955.1034

An anonymous young lady poses serenely with her head turned almost completely to her right, revealing her left profile. A wide-brimmed hat richly decorated with flowers and blue silk ribbons covers her golden hair. She wears a gauzy white dress with a low neckline and lightly gathered bodice.

On many occasions during his career, Madrazo painted this type of portrait in which the head of the model is prominently featured and where the representation of the ideal feminine beauty was far more important than the identity of the sitter. Further emphasizing this poetic approach, these creations bore romantic titles such as *The Bride*, *The Beautiful English Woman*,¹ or, as in this case, *Woman in White*. For Madrazo, portrait painting, a genre in which he excelled, was no longer a subject limited to the commission of a specific individual, but a pictorial motif or subject in and of itself.

The portrait of this elegant woman was likely done during the artist's later career, around 1880, in the years when Madrazo had abandoned the concise, methodical way of painting that once characterized his work and had adopted a looser technique. In this painting, Madrazo reproduced with long and fast brushstrokes the ornate hat, elaborated only with the use of white, blue, and red, as well as the flowing long hair and the delicate dress. The facial features show a more refined style of painting, with care paid to the lips, nose, eyes, and ear. The figure is depicted against a sober, neutral background consisting of various shades of blue that blend harmoniously with the cool white tones dominating the remainder of the composition. Unexpectedly, and possibly to avoid interfering with the image of the woman, Madrazo's signature on the canvas was added vertically along the lower-left edge.

There are documents that testify to the popularity of this kind of portrait on the international scene which date as early as 1873, the year Samuel P. Avery (1822–1904), the American businessman, art dealer, and collector, mentioned in his diaries the purchase in Paris of three of Madrazo's heads for 5,000 francs, and commissioned him to do another work for 3,000 francs.² The Goupil inventory lists the sale of half-a-dozen works of this type by Madrazo between 1875