



**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)

He depicted the woman with great delicacy, reproducing the richness of her dress, her satiny shoes, the ornate guitar, and her face and hands, features that Madrazo painted with particular care and refinement. The tight detail of the figure contrasts with the loose brushwork of the rest of the composition in passages such as the tapestry hanging behind her. Madrazo not only worked the remainder of the picture much faster, but he even left some areas unpainted, partially exposing the wood underneath and using its color as part of the composition. MR

PROVENANCE [H. & P. De Casseres, London, sold to Clark, 23 Jan. 1935]; Robert Sterling Clark (1935–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Williamstown 1979b, no cat.; Williamstown 1983a, no cat.; Williamstown 1988–89, no cat.; Williamstown 1992a, no cat.

REFERENCES None

TECHNICAL REPORT The support is a fruitwood 0.3 cm thick, possibly pear, panel or veneer with chamfered back edges. The wood grain runs vertically, with rough planing marks visible on both sides. In reflected light, planing marks can also be seen on the panel's surface running across the wood grain. The convex warping is severe and complicated by a diagonal twist. The paint layer is in fine condition, with the exception of very minor frame abrasion. The varnish layer is even, shiny, and smooth, with some yellowing and fine vertical cracks following the panel grain. There are bits of undissolved resin in the surface and some chipping of the varnish on the chair leg behind the sitter. There are two splashes of dark material to the left and behind the sitter's shoulder. The picture was cleaned and restored by Chapuis and Coince in Paris in 1935.

There is no ground layer, which together with the wood species, suggests that the panel came from an outside source, such as a cabinetmaker, instead of an art supplier. No preparation lines were detected using infrared equipment. There may be a brown sketch for at least some details, as seen on the outline of the face, figure, and guitar. The paint handling is very fluid, sure, and swift in execution, and uses thin wet-into-wet strokes, leaving the panel surface showing through in many areas. The face is comprised of delicate, feathery strokes, and the signature appears to have been done in black ink.

200 | Woman with a Parrot c. 1872

Oil on canvas, 49 x 38 cm

Lower left: R Madrazo

1955.800

This painting is one of the finest genre scenes by Raimundo de Madrazo, and it testifies to his technical achievements as an artist. Genre scenes were in great vogue among artists and the public, especially during the Third Republic. Madrazo's decision to redirect his work from academic to genre painting was surely motivated by the extraordinary international success of his brother-in-law, the Spanish painter Mariano Fortuny (1838–1874). Although his father, the prestigious painter Federico de Madrazo (1815–1894), did not approve of this change, Fortuny supported Raimundo's interest in genre painting and greatly influenced his technique and approach to these scenes. In a letter sent by Fortuny from Granada, Spain, on 8 July 1872, to one of his most important patrons, the American collector William H. Stewart (1820–1897),¹ Fortuny praised Stewart's acquisition of *Woman with a Parrot*, writing: "From what you say, I see your collection is increased by some good pictures, and especially by one which pleased me much; it is *La femme au Parroquette* [sic] by Raymundo [de Madrazo]."² Further, the Baron Charles Davillier, Fortuny's good friend and first biographer, concurred with the artist, stating that *Woman with a Parrot* was "a small *chef-d'oeuvre*."³

This canvas was one of fourteen paintings that Raimundo de Madrazo presented, out of competition, to the Paris Exposition Universelle of 1878, although none was listed in the official catalogue. The painting appears perfectly described by the French critic Théodore Véron, who wrote: "This whimsical lady, wearing a yellow silk dress, plays the guitar and delights her beautiful white cockatoo. The musician has a true and gracious pose, resting her feet on an orange cushion. The interior is as coquettish and delightful as its charming owner, the gracious musician. . . . Good small painting."⁴ Madrazo's paintings were rarely seen in exhibitions, and the artist never presented a single work in the Paris Salon during his entire career, most likely because he did not need to have his work promoted at this important venue. Madrazo, however, almost certainly presented a large selection of his work at the Exposition Universelle in order to honor his brother-in-law Fortuny, who had died only four years



200

earlier at the young age of thirty-six. In fact, thirty of Fortuny's works were featured at the Exposition, also out of competition, as a posthumous homage to his outstanding artistic achievements. The excitement among critics when they wrote about Madrazo's paintings was unanimous, and was only surpassed among the rest of Spanish painters present in the exhibition by the great Fortuny himself.⁵

This enthusiasm for Madrazo's painting among fellow artists, critics, and collectors was also shared

by later art historians and chroniclers. Thus, the Spanish art historian Bernardino de Pantorba wrote that "two years before Fortuny's death, when "fortunyism" was at its peak, the opulent North American collector Mr. Stewart acquired in Paris one of the finest and most beautiful oil paintings by Raimundo, *Woman with a Parrot*, in which the influence of Fortuny's style is evident."⁶ More interested in praising the artist's refined technique and notable skills in depicting reality, the English critic A. G. Temple wrote that "*A Lady*

with a Parrot (belonging to Senator W. A. Clark, once W. H. Stewart's), possessing so consummate a touch of vitality that the twang of the guitar which the lady is playing, and the interrupting screech of the bird, are almost audible."⁷

These commentaries emphasize the importance of this painting in Madrazo's oeuvre. *Woman with a Parrot* reflects how the technical influence of Fortuny has been married with Madrazo's own strengths, especially his extraordinary ability as a portraitist and great dexterity as a draftsman. Because of Fortuny's influence, Madrazo was no longer as interested in reproducing every element in the composition with precision and refinement, and instead introduced a faster and freer brushstroke in the modeling of the background, floor, and some of the textiles that appear in the scene. The abstract manner of applying color in a great portion of the composition against the exquisitely detailed and meticulous brushwork with which Madrazo modeled the figure of the woman and some of the decorative objects in the scene, highlights his technical virtuosity and directs the viewer to the central character in the scene. This formula of combining both a detailed and loose manner of painting persisted throughout the rest of Madrazo's career.

In the history of the visual arts, parrots have been depicted in illustrations by explorers who saw them on their trips to foreign lands, featured as paradise fauna in paintings such as Jan Brueghel the elder's *Adam and Eve in the Garden of Eden* (1615; The Royal Collection, London), and treated as a symbol of wisdom by artists like Albrecht Dürer, who depicted a parrot in his famous engraving *Adam and Eve* (1504). It was not until the seventeenth century that the idea of a woman with a parrot in an interior scene became an independent artistic subject, most notably in the Dutch School. In these scenes, the rare and exotic bird occupied a major place in the composition, thus emphasizing the social status of its owner and also suggesting a parallel with female beauty.

During the nineteenth century, the subject was revived among some of France's most important painters. The more ornamental role that parrots had played in Dutch interior scenes changed radically during this period. In the nineteenth century, the dialogue between women and parrots was intensified and the subject took on more erotic overtones, as most of the women portrayed were nude or half dressed. These include Eugène Delacroix's *Woman with a Parrot* (1827; Musée des Beaux-Arts, Lyons),

Gustave Courbet's *Woman with a Parrot* (1866; The Metropolitan Museum of Art, New York), and Édouard Manet's *Young Lady in 1866* (1866; The Metropolitan Museum of Art, New York). Pierre-Auguste Renoir was also attracted to this subject, and in 1871, very close to the time Madrazo executed the work in the Clark, painted his *Woman with Parrot* (Solomon R. Guggenheim Museum, New York).

It is possible that Madrazo saw Courbet's painting in the Salon of 1866 and perhaps also Manet's canvas when it was exhibited in Paris in 1867 or in the Salon of the following year, since the Spanish painter was already living in Paris during the second half of the 1860s. When compared with these works by his French contemporaries, Madrazo's woman with a parrot is depicted quite differently. Rather than emphasizing the nude beauty of the woman in her private quarters, as in the compositions by Delacroix and Courbet, or representing a more poetic mood, as in the portraits by Manet and Renoir, Madrazo centered the interaction between both characters in the sound of the screech of the tropical bird and the musicality of the guitar that is being played by the lady. The exotic characteristics of the bird are balanced with other exotic elements such as the Japanese fans that are visible in the background.

As noted above, Madrazo's painting was first mentioned in the correspondence between his brother-in-law, Mariano Fortuny, and William H. Stewart in 1872, the approximate year this picture was painted.⁸ Madrazo continued to be interested in the subject, as suggested by the diary of Samuel P. Avery, an American art dealer in Paris during the second half of the nineteenth century, who recorded on 3 July 1877 that when visiting "Madrazo's house, 152 Champs Elysées . . . [He] also promised me [a] small panel [of a] parrot looking at Muse."⁹ Whether this painting was ever finished remains unknown, as does its present location. What this notation reveals is that the painter continued to show interest in exploring other ways of interpreting the subject of a lady with a parrot.

Woman with a Parrot appeared in the 1898 sale after Stewart's death, where it sold for \$3,350. This was among the higher priced of the more than one hundred paintings sold during the two-day auction, in which a number of important works by artists including Corot, Meissonier, and Troyon fetched more, while many more paintings brought considerably less. The star of the sale was Mariano Fortuny's masterpiece, *The Choice of a Model* (c. 1866–74; Corcoran Art Gal-

lery, Washington), which sold for \$42,000, the highest price by far in the entire sale. At the time of the sale, Stewart owned four paintings by Raimundo de Madrazo, including two of his masterpieces, the Clark's *Woman with a Parrot* and *Leaving the Masked Ball* (1876; private collection), which sold for \$16,500, the second-highest price of the sale.¹⁰ The considerable price paid for *Woman with a Parrot* and the prestigious collectors who owned it testify to the significance of this work, undoubtedly one of the finest examples in Raimundo de Madrazo's oeuvre. MR

PROVENANCE William H. Stewart, Paris (1872–d. 1897, his sale, American Art Association, New York, 3–4 Feb. 1898, no. 26, ill., as *Woman and Parrot*, sold to Clark); Senator William A. Clark, Butte and Washington (1898–d. 1925, his sale, American Art Association, New York, 11 Jan. 1926, no. 17, as *The Pet Parrot*); [Knoedler, New York, sold to Clark, 2 Jan. 1934]; Robert Sterling Clark (1934–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Paris 1878b, not in cat.; Williamstown–Hartford 1974, pp. 75–76, no. 45, ill.; Williamstown 1983a, no cat.; Williamstown 1988b, no cat.; Williamstown 1992a, no cat.; Albuquerque–Dallas 2005–6, pp. 116–17, no. 9, ill.

REFERENCES Davillier 1875, p. 86 (English ed., p. 119); Véron 1878, vol. 2, p. 378; Riordan 1898, p. 81, ill.; *New York Herald* 1898; *New York Times* 1898a, p. 6; Temple 1908, p. 61; Mireur 1911, vol. 5, p. 11; Pantorba 1947, p. 34; Sullivan 1979, p. 142, fig. 16; Beaufort and Welcher 1982, pp. 48–55, fig. 5; Saragossa 1996, p. 46.

TECHNICAL REPORT The support is a fine-weave linen (28 threads/cm), glue-lined to a heavier double-weave linen (13 doubled threads/cm). The six-member mortise-and-tenon pine stretcher may be original, and the artist's tacking margins have been preserved. The painting may have been restored for Knoedler before being sold to Clark. There are cupping corner stress cracks in all corners and lifted stretcher creases at the top, bottom, and horizontal cross-bar locations. Fine aperture age cracks occur throughout the paint layer, and there is slight solvent abrasion along raised cracks. The picture was cleaned and revarnished in 1974 by Warner and Marcia Friedman of Sheffield, Massachusetts. Their report suggests that the varnish had been natural resin and oil layers. In ultraviolet light, patches of this densely fluorescing coating are still scattered on the surface and can be seen in low magnification as yellow caches in the impastos. These seem to lie over a more faintly fluorescing lower layer. Retouches can be seen in the background.

The ground is an off-white commercially prepared layer. No underdrawing is discernible, and there are only slight paint adjustments to the outline of the sitter's face. A brown

and black lower sketch may be visible as short, disconnected black strokes at the edges of forms. There may also be a gray wash below the final colors in the upper half of the image and a black line around the perimeter of the painting. The paint, which has low- to medium-level impastos with very little blending on the surface, was applied wet-into-wet with small brushes. The purple shading in the skirt was applied after the lower paint had set. There are unrelated colors and brush marks along the left and lower edges which may indicate that the support was used to start another image or that several colors were changed by the artist as he progressed. The X-radiograph does show anomalous shapes below the paint in the center of the lower edge.

1. William Hood Stewart was a businessman from Philadelphia who made a considerable fortune as a sugarcane plantation owner in Cuba; he resided in Paris from the time of the American Civil War until his death. His collection featured works by some of the most cosmopolitan Spanish painters of his time, such as Mariano Fortuny, Martín Rico, and Raimundo de Madrazo. See Johnston 1971.
2. Published in Davillier 1875, p. 119.
3. *Ibid.*
4. Véron 1878, vol. 2, p. 378: "Cette fantaisiste, à la robe soie jaune, pince de la guitare et charme son joli caca-toës blanc. La musicienne a une pose vraie et gracieuse, ses pieds s'appuient sur un coussin orange. L'intérieur est coquet et délicieux comme sa charmante propriétaire musicienne gracieuse. . . . Bon petit tableau."
5. For more on the critics and Raimundo de Madrazo in the Exposition Universelle of 1878, see Revero 1993, pp. 169–70.
6. Pantorba 1947, p. 34: "Dos años antes de morir Fortuny, cuando el fortunismo se hallaba en su apogeo, el opulento coleccionista norteamericano mister Stewart compró en París uno de los óleos más finos y bellos de Raimundo: el titulado *La mujer y el papagayo*, en el que la influencia del estilo de Fortuny es evidente."
7. Temple 1908, p. 61.
8. See Davillier 1875, p. 119.
9. Avery 1979, p. 421.
10. The other two Madrazo paintings in the Stewart collection were *Pierrette*, sold to the Marquis of Casa Riva for \$5,000, and *Woman and Guitar*, sold to I. Wormser Jr. for \$2,500. The prices and buyers' names were published in the *New York Herald* 1898 and the *New York Times*, 4 and 5 Feb. 1898.