



**NINETEENTH-CENTURY EUROPEAN PAINTINGS
AT THE STERLING AND FRANCINE CLARK ART INSTITUTE**

VOLUME TWO

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

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Constant Troyon

French, 1810–1865

332 | Saint-Cloud c. 1835

Oil on paper, mounted on canvas, 38.2 x 46.5 cm
1955.536

Constant Troyon made his debut at the Salon in 1833 with a view of the park of Saint-Cloud. Although the painting was not mentioned in any of the reviews of the Salon that year,¹ he continued to show paintings of both the chateau and park at the Salon through 1838. The park surrounding the chateau at Saint-Cloud, lying along the Seine approximately six miles west of the center of Paris, was popular with Parisians seeking fresh air. Troyon would have been well acquainted with the park, since he was born and grew up in Sèvres, which borders Saint-Cloud to the south. Both his parents worked at the porcelain manufactory at Sèvres, his father as a decorator (an occupation Troyon was doubtless expected to take up) and his mother as a polisher. Because Troyon expressed an interest in landscape rather than flower painting,

he was allowed to take lessons from the landscapist Antoine-Achille Poupart (1788–1848), who, after studying with Jean-Victor Bertin (1767–1842), also worked at the Sèvres factory.

The painting convincingly portrays the reasons people from the city would go to Saint-Cloud. This air seems moist and cool, the shade of the trees is inviting. Color harmonies do this work. Greens, blues, and pale ochers predominate. The sun, coming from the left, lightens the foliage in the middle ground to a silvery green and turns the parterre to a salmon gold. Bright accents are confined to discrete touches of red scattered across the foreground, presumably a cravat around the man's neck, the ribbon on the woman's hat, and tiny flowers in the grass.

During Troyon's lifetime, the chateau and gardens of Saint-Cloud continued their function as the imperial and royal retreat that had been established in the seventeenth century, when Philippe, the duc d'Orléans, younger brother of Louis XIV, bought the property. Its next owner was Marie-Antoinette, who lived there in the summers but a few years, since renovations were completed only in 1788. Indeed, the chateau was not intended for winter living as very few of the rooms had fireplaces. Because it was designed as a summer resi-