



**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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Curtis R. Scott, Director of Publications
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Details:

TITLE PAGE: Camille Pissarro, *The Louvre from the Pont Neuf* (cat. 253)

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PRECEDING PAGE 474: Pierre-Auguste Renoir, *Onions* (cat. 280)

PAGES 890–91: Sir Lawrence Alma-Tadema, *The Women of Amphis* (cat. 3)

subsequent occupant of the house, Sir Lawrence Alma-Tadema. Galinou locates a number of paintings within Tissot's estate in Galinou 1989.

9. *Dans la Serre* was offered at Christie's, New York, 19 April 2005, no. 66. Krystyna Matyjaszkiewicz identifies *monstera* plants in both *Dans la Serre* and *In the Conservatory*, and suggests that the former was also painted in Tissot's Saint John's Wood conservatory. See Christie's 2005b, p. 86.
10. The other canvases included *Summer* (no. 17), *A Portrait* (no. 18), *The Gallery of the H. M. S. Calcutta (Portsmouth)* (no. 19), *The Widower* (no. 20), *Meditation* (no. 21), the first canvas from *The Triumph of Will* series, entitled *The Challenge* (no. 22), *Holyday* (no. 23), *Portsmouth Dockyard* (no. 25), and *Gossiping* (no. 26).
11. *Times* 1877, p. 10.
12. *Ibid.*
13. Ruskin 1903–12, vol. 29, p. 161.
14. *Ibid.*
15. *Triumph of the Will: The Challenge* was offered at Sotheby's, New York, 16 Feb. 1994, no. 117.
16. Designed by architect George Somers Clarke, Wyfold Court was built in the French Flamboyant Gothic style and was completed in the late 1870s. The picture gallery, measuring 100 feet in length, occupied the entire east front of the house. See Binney 2000 for more on the history and renovation of this country house.
17. Henry Stacy Marks and William Chappell painted canvases for Wyfold Court, the latter artist's paintings fitting within arches in the corridor. See Howell 1970, p. 249.

Auguste Toulmouche

French, 1829–1890

327 | *Woman and Roses* 1879

Oil on canvas, 62.8 x 44.7 cm
Lower left: A. Toulmouche. 1879.
1955.877

Toulmouche was one of the best known and most commercially successful of the genre painters who specialized in scenes depicting fashionably dressed young women during the 1860s and 1870s. Initially he followed the example of his teacher Charles Gleyre (1806–1874) by presenting his figures in antique dress, but by the late 1850s, he had decisively turned to contemporary dress. The dealer Adolphe Goupil purchased much of his work and also ensured its cir-

ulation by publishing photographic reproductions of many of his paintings, from the early 1860s onwards.

Many of Toulmouche's paintings of the 1860s are set in lavish interiors, like those of Alfred Stevens, who was often closely associated with him in the critical writing of the period. In the 1870s, he began to situate some of his scenes in gardens, including the canvas exhibited as *Summer* at the Salon in 1876 and again at the Paris Exposition Universelle in 1878, depicting an elaborately dressed woman with a parasol picking a flower from a rosebush (private collection)¹—an allegory of the season analogous to Stevens's contemporary images of the Four Seasons (see cats. 319–22). He exhibited another painting of this type with the title *In the Conservatory* at the Salon in 1883; it was immediately purchased by the Musée des Beaux-Arts in his birthplace, Nantes.² *Woman and Roses* is very comparable to these canvases, in both scale and imagery, but there is no known record of its original title or information about its early provenance and exhibition history; Toulmouche did not exhibit at the Salon between 1879 and 1882.

Almost everything in *Woman and Roses* is emphatically artificial. The flowers and plants are carefully regimented in front of a high stone wall with a Classical pilaster at its corner, while the woman's body is just as artfully shaped by the tight corsetry beneath her elegant day dress. Her body language, as she leans over to smell the roses and holds her parasol behind her back, is just as carefully staged. Only the glimpse of trees beyond the fencing at the top right hints at the natural world that has been so rigorously excluded from the woman's space.

The meticulous execution of *Woman and Roses* is in part the result of Toulmouche's training under Charles Gleyre—a very different response to Gleyre's methods from that of Toulmouche's cousin by marriage Claude Monet, who was urged by Toulmouche when they met around 1862 to enter an academic studio.³ Beyond this, Toulmouche seems to have accentuated the precision and finesse of his paint handling so that his pictures could in some sense be viewed as the painted equivalents of the lavish costumes they depicted; pictures and costumes alike clearly belonged to the same world of luxury consumables. Émile Zola, however, in reviewing Toulmouche's Salon exhibits in 1876, including *Summer*, considered the paintings as analogous not to the costumes themselves, but to the fashion plates that advertised them, thus reducing them to the lowly world of publicity.⁴ 卍



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PROVENANCE Daniel Catlin, Saint Louis (until d. 1916); Mrs. Daniel Catlin, Saint Louis, by descent (1916–17, given to the City Art Museum of Saint Louis, 9 Mar. 1917); City Art Museum (later the Saint Louis Art Museum), Saint Louis (1917–45); sale, Kende Galleries, New York, 4 May 1945, no. 126, sold to Knoedler; [Knoedler, New York, sold to Clark, 21 May 1945]; Robert Sterling Clark (1945–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS New York 1946a, no. 93; Williamstown–Hartford 1974, p. 100, no. 63, ill.; Williamstown 1982a, no. 21; Osaka and others, p. 26, no. 1, ill.

REFERENCES City Art Museum of Saint Louis 1917, p. 12; City Art Museum of Saint Louis 1924, p. 89; Rewald 1961, p. 70, ill.; Winterthur and others 1974–75, pp. 106, 110, ill.; Whitehurst 1978, p. 6, ill. on cover; New York 1980a, p. 31, fig. 11;

Steele 1988, pp. 128–29, ill. (rev. ed., pp. 128–30); Norfolk–Philadelphia–Memphis 1989–90, p. 38, fig. 11; House 2003, p. 12, fig. 5; Copenhagen 2006–7, p. 160, fig. 124; London–Williamstown 2007, pp. 69–70, fig. 64.

TECHNICAL REPORT The support is a fine-weave linen (approximately 25 threads/cm), glue-lined to a slightly heavier weave linen (16 x 19 threads/cm). The lining may date to 1949. The weave pattern has been accentuated by the lining. The five-member stretcher is a replacement, and it appears the tacking margins are partially removed. The right and bottom edges of the surface have been extended 0.6–1 cm, filled, and inpainted. Rather broad retouching can be seen among the greens on the lower edge, in part of the gray walkway, and along the top edge. The fills along the edges are now fracturing due to shearing pressure from the brown gummed edge tape. There are two un-retouched fills with ghosting deposits in the vines above the woman's head. There are scattered age cracks, and old, slightly lifted stress cracks in all four corners. There are several edge gouges from framing hardware and a small old gouge in the lower right background. There are traces of gold leaf on the top and right edges. The painting was cleaned in 1974 by Roland Cunningham Jr., in Hartford, Connecticut. There is a light fluorescence in ultraviolet light, which may be a thin residue of an earlier natural resin coating.

The ground appears to consist of commercially applied grayish white layers. One area of change was detected with infrared examination where a diagonal trellis, like that in the right background, had also been drawn or lightly painted behind the left trees. Faint orange paint outlines following the hair, hat, and costume, may constitute a preliminary sketch of the main figure. The final paint is a slightly vehicular consistency, applied in thin to moderate strokes, with very low impastos in the flowers, feathers, and costume. There may be some artist adjustments along the shoulder and upper skirt areas of the dress. These are visible in ultraviolet light as yellowish additions, and may indicate that zinc white was used to provide cooler white highlights in these areas.

1. Sold Sotheby's, London, 26 Nov. 1986, no. 185.

2. Musée des Beaux-Arts de Nantes, inv. 1204. See also, Jean-Michel Le Cadre, *Auguste Toulmouche (1824–1890): Peintre de la vie bourgeoise au temps de l'impressionnisme*, Mémoire de maîtrise, Université de Rennes II, 1995, available online at <http://jm.lecadre.free.fr/> (accessed 22 July 2009).

3. For Monet's various memories of this meeting, see Wildenstein 1974–91, vol. 1, p. 21.

4. Zola 1876; reprinted in Leduc-Adine 1991, p. 342.

Henri de Toulouse-Lautrec

French, 1864–1901

328 | Carmen c. 1884

Oil on canvas, 52.9 x 40.8 cm

1955.525

Toulouse-Lautrec painted this simple portrait early in his career. In spring 1882 he had entered Léon Bonnat's studio, where he met Henri Rachou, an artist nine years his senior, and both men moved to Fernand Cormon's studio in the fall of the same year, when Bonnat gave up his independent practice in order to become a professor at the *École des Beaux-Arts*. An account first published by François Gauzi, who had also begun to study with Cormon slightly later in this period, describes Rachou and Lautrec's discovery of the model for this painting, Carmen Gaudin, on the avenue de Clichy in their Montmartre neighborhood. She was dressed plainly, much as she is in the image, but her closed expression and red hair immediately appealed to Lautrec, who is said to have exclaimed, "She's great! How tough she looks! It would be marvelous to get her as a model. You should ask her."¹ After Rachou approached her, she agreed to pose. This encounter probably took place in the spring of 1884, when Lautrec wrote to his mother, commenting, "I haven't been down from Montmartre for five days. I'm painting a woman whose hair is all gold."² Indeed, Lautrec painted some twelve other works over a period of several years using Gaudin as a model, most of them similarly simplified bust- or three-quarter-length portrayals that focus on the sitter's abundant hair and wary, defiant, or at times completely obscured glance.³

In this period, Lautrec and Rachou would work during the morning in Cormon's studio, and then spend afternoons on their own, painting outdoors or in Rachou's studio. Gaudin was one of the first models Lautrec chose for these independent sittings from among the denizens of Montmartre; previously he had painted studio models or members or employees of his family almost exclusively. As her guarded expression and her habit of wearing her bangs brushed forward, overhanging her eyes, suggest, Gaudin seemed not to be accustomed to the reciprocal gaze, looking and being looked at, that was integral to the profession of artist's model, or to that of the singers and dancers Lautrec would soon begin to portray. But her