



**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

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

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Production by The Production Department,
Whately, Massachusetts
Printed on 135 gsm Gardapat Kiara
Color separations and printing by Trifolio, Verona

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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. Rogl an, James Rosenow, Zo  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

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8. Fouquier 1886a, p. 2; reprinted in Berson 1996, vol. 1, p. 448: “ne sorte pas très bien.”
9. Auriol 1886, p. 708; reprinted in Berson 1996, vol. 1, p. 434: “véritablement magnifique . . . Coloration parfaite et dessin merveilleux.”
10. Hennequin 1886; reprinted in Berson 1996, vol.1, p. 453: “le caractère primordial de l'impressionnisme”; “vérité”; “recherche extrême.”
11. Hermel 1886; reprinted in Berson 1996, vol. 1, p. 457: “créatures diaphanes . . . sont délicieusement troublantes.”
12. Maus 1886; reprinted in Berson 1996, vol. 1, p. 463; “Quelle séduction dans la jeune fille au bain, dont les chairs humides resplendissent sur un fond rose!”
13. Valéry 1960, p. 119. Valéry married Jeannie Gobillard, Morisot’s niece, in 1900.
14. See, for example, Clairet et al. 1997, nos. 98, 172, 195–96, 269, 317.
15. See Rouart 1987, p. 145.
16. See Berson 1996, vol. 2, pp. 258–59, for the identities of these works.
17. See Rouart 1987, p. 145, and Bataille and Wildenstein 1961, nos. 174–75, 192–93. Lambert was also the model for the painting *Le Lever*, shown as no. 87 in 1886, and perhaps for *Portrait de Mlle. L.*, no. 90. For the latter case, see Berson 1996, vol. 2, p. 246.
18. In Lille–Martigny 2002, p. 318, it is erroneously stated that the forms at right represent a “console” with a marble top, on which is a “precious perfume diffuser in crystal” (“une console . . . précieux vaporisateur à parfum en cristal”).
19. The drawing, which broadly corresponds to the size of these elements in the finished painting, is Bataille and Wildenstein 1961, no. 498. See Technical Report for the presence of charcoal on the Clark picture.
20. Mornand 1880; reprinted in Berson 1996, vol. 1, p. 303: “un peu lâchée.”
21. Lora 1877; reprinted in Berson 1996, vol. 1, p. 162: “ébauche.”
22. Repeated signatures on pictures by certain artists may indicate later phases of work on the composition. See Technical Report for further discussion of this feature.
23. Rouart 1987, pp. 146–47. Monet is listed as the owner of *The Bath* in the catalogue of the memorial exhibition of Morisot’s work; see Paris 1896, no. 40. The circumstances of its acquisition, whether by gift or purchase, remain unclear; see Wildenstein 1974–91, vol. 5, p. 222, where four works by Morisot in the artist’s possession are mentioned.
24. RSC Diary, 22 Dec. 1926; 10 Dec. 1938; 28 Oct. 1939; 6 Nov. 1940.
25. RSC Diary, 27 Jan. 1939.
26. Fourreau transposed the owners of his figs. 19 and 20, confusing the Clark painting with another now known as *Nu de dos*. See Clairet et al. 1997, no. 172.

Sir Alfred James Munnings

English, 1878–1959

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Oil on laminate cardboard, 43.2 x 51.1 cm

Lower right: Colour study of / “Solario” / Newmarket July 1926 / A. J. Munnings; upper right: Lovely horse with a kind eye; lower center: red orange greeny blue purple blues violets; upper left: Sir John Rutherfords famous horse “Solario” by “Gainsborough” see racing calendar 1955-925

Sir Alfred Munnings remembered the racehorse Solario as “the most peaceful hero ever bred.”¹ Annotating this color sketch of the winner of both the Saint Leger and the Gold Cup, Munnings observed, “Lovely horse with a kind eye.” The most successful twentieth-century British specialist of racehorses painted this sketch at Newmarket in July 1926 after Solario had cemented his champion status in the Gold Cup that June during Royal Ascot. His first significant win had been as a three-year-old in the Saint Leger at Doncaster, one of the “Classic Five” tests for thoroughbreds.

In the second volume of his memoirs, Munnings took the reader back twenty-five years as he recalled the circumstances of the commission for which the Clark’s work is a study: “I see the Ascot meeting—the race for the Gold Cup in 1927 [*sic*]; Solario, challenged by the little French horse, Priori II, winning in great style, to the cheers of the whole crowd. I am standing near when the horse is led in. His owner, Sir John Rutherford, is there. Reggie Day, his trainer, is there. Sir John, turning to me, asked if I would paint the horse with Childs on his back.”² Sir John Rutherford had bought Solario, who was sired by Gainsborough (as Munnings notes on the sketch) out of Sun Worship, as a yearling. Reggie Day was a Newmarket-based trainer whose ambition Munnings described by noting that he “trained his horses big.”³ Solario won the Saint Leger and the Gold Cup with Joe Childs as the jockey.⁴

Munnings’s affection for this champion is clear from both his annotations and this statement: “Many times when staying in Newmarket since painting Solario have I called on him in his home. Twice have I painted him in his box to refresh my vision, as well as to gain peace of mind; for the horse breathed calm and peace.” While the color study necessarily focuses



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exclusively on Solario, in Munnings's second sketch (private collection), the stallion is shown in his stall without leg bandages, and his tail, which Munnings called "quite the thickest of any horse I ever remember seeing,"⁵ reaching almost to his hooves.

The year of Solario's success was also a significant one for Munnings, since he was elected a full Academician. Born in the Constable country of East Anglia, he began his artistic career at fourteen with a six-year apprenticeship with a Norwich lithographic company. Although an accident in 1898 left him blind in his right eye and unfit for active service in World War I, Munnings did go to France in 1918 to record the activities of the Canadian Cavalry Brigade. These works were exhibited in 1919, the year he became an Associate of the Royal Academy, as well as the year of his first portrait of a Grand National winner.

Munnings's popularity with the racing set, both in England and America, assured him of a prosperous career, even during the difficult interwar period. Although his success was capped by election to the Presidency of the Royal Academy in 1944, an honor never before achieved by an "animal painter," his vociferous opposition to modern art marked his reactionary tenure.

Sterling Clark himself met Munnings six years before purchasing this sketch and noted in his diary that he was "ugly as hell."⁶ At this time, as well as later, Clark voiced his ambivalence about Munnings's works. After seeing a show of the artist's works in 1929, Clark wrote an extensive analysis of Munnings's potential, as well as his failure to live up to his promise. The immediacy of the oil sketch of Solario, however, must have struck Clark as superior to his finished works in which the "horses look like cardboard, empty."⁷ EP

PROVENANCE [Scott & Fowles, New York, sold to Clark, 30 Jan. 1930]; Robert Sterling Clark (1930–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Williamstown 1961, ill.; Williamstown 1980b, ill.; New York 1983b, no. 42, ill., as *Studies of Sir John Rutherford's "Solario," Winner in 1925 of the St. Leger*; Williamstown 1988c, no cat.; Williamstown 1994a, no cat.; Williamstown 2005–6a, no cat.

REFERENCES Munnings 1951, p. 260; Bowen 1983, ill. p. 3530; Fairley 1984, pp. 175–76, ill.

TECHNICAL REPORT The support is laminate cardboard 0.5 cm thick, marked with the trade name "Fibertic" along the cut lower edge. The brittle acidic board has a convex

warp, and the corners are frayed, especially in the lower right and upper left. The surface has a thin, even layer of natural resin and displays no evidence of former varnish removal. A light spray coat of Acryloid B-72 resin was added in the early 1980s. In 1983, small areas of cleavage were set in place with wax and inpainted with acrylic colors. There is some touched-up frame abrasion along the top edge. The surface is quite shiny.

Although there is no proper ground layer, the board was painted an orange color, probably by the artist. Deliberate abrasion marks, visible below the thinly painted areas of the animal, suggest that the artist may have sanded the surface prior to painting. Graphite underdrawing lines of varying weight, mostly heavy, can be seen in parts of the smaller sketches and on the notations, where the pencil actually indented the board. It is unclear whether there is any graphite below the principal horse or on the separately painted horse head, although the artist did draw a graphite rein through the wet oil paint, and some notations in pencil also run through wet paint. The paint is applied thinly in a vehicular blend, with a few low impastos. The lower portion of the animal is more incomplete, and the background colors were laid in above the horse after it was completed.

1. Munnings 1951, p. 260.
2. Ibid.
3. Ibid., p. 258.
4. Lorian Peralta-Ramos describes Solario's career in her entry on Munnings's sketch of Solario in his stall. She recounts that after Rutherford's death in 1932, Solario fetched a record price of 47,000 guineas when he was purchased by a breeders' syndicate. Five years later he was champion sire, his Mid-day Sun and Straight Deal having both been Epsom Derby winners. See Peralta-Ramos 2000.
5. Ibid., p. 260.
6. RSC Diary, 31 July 1924.
7. RSC Diary, 26 Feb. 1929.

François-Joseph Navez

Belgian, 1787–1869

237 | Musical Group 1821

Oil on canvas, 116.8 x 139.1 cm

Lower left: F. J. NAVEZ / ROMA 1821.
1976.1

François-Joseph Navez epitomizes a pan-European array of artistic inspiration and friendships, highlighted by his admiration for the works of Jacques-Louis David (cat. 103) and Jean-Auguste-Dominique Ingres (1780–1867). After early success as a painter in his native Belgium, Navez continued his studies in Paris in 1813. There he trained in the studio of the great Neoclassical painter David before moving back to Brussels with his teacher upon David's exile in 1816. Navez's years in Paris and Brussels brought him refined technique, burgeoning naturalism, and broadened influences. With the help of David and the financial support of the Belgian *Société pour l'encouragement des beaux-arts*, Navez traveled to Italy in late 1817. He settled in Rome, where he was surrounded not only by the wonders of the city's past,



Fig. 237.1. François-Joseph Navez. *A Frascatan Lady Giving Alms*, 1821. Oil on canvas, 116 x 137 cm. Private collection, courtesy of Didier Aaron & Cie