Gustave Courbet, *Jo, the Irish Woman*, ca. 1866–1868

<table>
<thead>
<tr>
<th>Artist</th>
<th>Gustave Courbet, French, 1819–1877</th>
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<tbody>
<tr>
<td>Title</td>
<td><em>Jo, the Irish Woman</em></td>
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<tr>
<td>Object Date</td>
<td>ca. 1866–1868</td>
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<tr>
<td>Alternate and Variant Titles</td>
<td><em>La Jo, femme d’Irlande, La Belle Irlandaise; Portrait of Jo</em></td>
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<tr>
<td>Medium</td>
<td>Oil on canvas</td>
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<tr>
<td>Dimensions (Unframed)</td>
<td>21 3/8 x 25 in. (54.3 x 63.5 cm)</td>
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<td>Signature</td>
<td>Signed lower left: G. Courbet</td>
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**Catalogue Entry**

**Citation**

Chicago:

MLA:


In September 1865, Gustave Courbet left Paris for a two-month stay in Trouville, a popular resort town on the Normandy coast. To his surprise, he immediately attracted wealthy clients who commissioned portraits while relaxing at the seaside. Yet, as he would write to his patron Alfred Bruyas, “Of the two thousand ladies who came to my studio... I admired the beauty of a superb redhead whose portrait I have started.”¹ That striking redhead was none other than Joanna (Jo) Hiffernan (1839–1886), a well-known artist’s model who was vacationing in Trouville with her lover, the American painter James Abbott McNeill Whistler (1834–1903).² The three became fast friends, spending evenings together during which Hiffernan serenaded the painters with songs from her native Ireland.³

Courbet painted two images of Hiffernan stemming from that time in Trouville, both testaments to their friendship and his longstanding affection for her. Dated 1865, the first is a small bust-length portrait that presents her in three-quarter profile, her famous copper hair casually gathered over her shoulder (Collection of Karen B. Cohen, New York). Probably dashed off from life, this diminutive, sketchlike work may well have served as a study for the second, better-known composition of her that Courbet originally titled *La Jo, la femme d'Irlande (Jo, the Irish Woman)*,⁴ a larger-format painting that exists in four similar autograph versions,
including the present work. In all four, Hiffernan is shown in bust-length and three-quarter profile, wearing a white blouse with delicate lacework and posing before a table. In one hand, she holds a mirror into which she gazes intently. In the other, she runs thick strands of hair through her fingers, perhaps admiring them in the mirror’s reflection. Hiffernan’s face, calm if not inscrutable, is at the center of the composition, but it is her hair that commands the attention of the viewer. Unbound, it cascades over her shoulders in fiery waves of auburns, coppers, and browns.

The first rendition is generally accepted today as being the one housed in the collection of the Metropolitan Museum of Art in New York, titled Jo, La Belle Irlandaise (Jo, the Beautiful Irishwoman), 1865–1866 (Fig. 1). The most refined and delicately rendered of the four compositions, it is also unique in its detailed treatment of the lace and buttons on Hiffernan’s blouse as well as the articulation of her hair, particularly in the wisps that radiate from her hairline. Signed and dated 1866, this prime version may well have been started in Trouville and finished in Courbet’s studio. Courbet is thought to have made the first variant of the original version, now in the collection of the National Museum of Stockholm (Fig. 2), when the earlier painting sold. Less detailed and of a slightly different tonality, this second version was in Courbet’s possession at the time of his death in 1877. It was this more simplified variant that served as the model for the two subsequent paintings: the present picture and another in a private collection (Fig. 3).

Neither pure portrait nor genre scene, Jo, the Irish Woman belongs to a group of intimate, bust-length paintings produced by Courbet in the 1860s that depict women lost in reverie. Although the details change from one painting to the next, the group is generally characterized by the presentation of a fair-skinned young woman, frequently shown in profile and in varying states of undress, set within a nondescript private space. With their rich hues, painterly brushwork,
and emphasis on feminine sensuality, Courbet’s contemplative women bear certain affinities with eighteenth-century French portraits or fantasy busts, such as those by Jean Baptiste Greuze (1725–1805; see Head of a Girl) and Jean Honoré Fragonard (1732–1806). Indeed, Courbet was particularly attracted to the loose, gestural handling of paint by these French Rococo masters as well as the more hedonistic aspects of their imagery, such as their intimate, frequently erotic depictions of women.

symbolize the morning toilette, a subject not without erotic connotations, which appeared with great frequency in popular prints during that century and the following one. Courbet drew inspiration from contemporary renditions of this motif, such as Charles Bargue’s Pensées Intimes, 1851 (Fig. 5). Itself a pastiche of prevalent eighteenth-century gallant themes, such as le coucher (bedtime), le lever (waking up), and la toilette (getting ready), Bargue’s lithograph updates the subject through contemporary clothing, accessories, hairstyle, and facial type. It was this model that Courbet followed, transforming traditional iconography into avant-garde painting through his Realist style and depiction of modern subjects drawn from everyday life.

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Fig. 4. Gustave Courbet, Woman with a Mirror, 1860, oil on canvas, 25 3/8 x 21 1/4 in. (64.5 x 54 cm), private collection.

As he did throughout his career, Courbet drew inspiration from a variety of high and low artistic sources, combining them seamlessly in his paintings into something utterly novel. Such was the case with Jo, the Irish Woman, which was itself a demure reworking of a more sensual motif that he first painted six years earlier. In Woman with a Mirror, 1860 (Fig. 4), Courbet shows a seated woman in profile looking contemplatively into a hand mirror, her slipping nightshirt providing a tantalizing glimpse of her left breast. The subject of an ordinary woman posed with a mirror was popular in seventeenth-century Dutch genre painting, where the iconography symbolizes vanitas and lust. By the eighteenth century, however, it came to more generally
grid to precisely transfer the composition. Rather, he freely painted the composition from the Stockholm model in a confident hand, relying upon a few incised lines in the imprimatura to loosely block in the placement of Hiffner’s profile and her eyes, nostrils, and lips. Handling aside, perhaps one of the greatest differences resides in the subtle change Courbet made to her countenance. The model’s expression in both the prime version and first variant is one of intense, even anxious concentration, as suggested by the furrowed brow and subtly downturned mouth. In the Kansas City variant, Hiffner’s physical and psychological presence is greatly softened, producing a predominant sense of tranquility.

It is important to note that the surface appearance of the Nelson-Atkins painting has been greatly altered in certain areas of the composition. Prior to the Museum’s acquisition in 1932, the canvas was punctured in the middle of the composition. The resulting Y-shaped tear extends into Hiffner’s chin, jawline, and the hair that envelops the left side of her face. In addition to areas of loss associated with the tear, a past overcleaning stripped the midtones and highlights from substantial areas of hair and the proper right side of the figure’s face, producing a flattened and distorted effect. A significant and sensitive restoration campaign, completed in 2016 by Mary Schafer, Nelson-Atkins painting conservator, resulted in the successful reconstruction of lost and damaged elements, returning a sense of depth, subtlety, and volume to the painting.

Despite these past damages, what remains of Courbet’s original handling of hair and skin reveals the genius for which he is known. Using a technique learned from studying Old Master paintings, Courbet began by covering the white-primed canvas with a reddish-brown imprimatura that gives an overall warmth to the palette and, when left exposed, serves as a midtone in areas such as Hiffner’s hair. Employing a variety of brushes and his trademark palette knife, Courbet constructed forms by applying thin layers of paint in a limited range of colors. To render Hiffner’s pale complexion, he used a blue-gray undertone to suggest both contours and delicate veins running beneath her translucent skin. It is Courbet’s Realism—his unrivaled ability to render the appearance of living, breathing skin and touchable, silky hair—that ultimately makes his figures so desirable.
2. Joanna Hiffernan's family name appears frequently misspelled in Courbet scholarship as both Hefferman and Hifferman. Following the publication of Margaret Macdonald et al., *The Woman in White: Joanna Hiffernan and James McNeill Whistler*, exh. cat. (Washington, DC: National Gallery of Art, 2020), and the extensive research done by those authors, this catalogue’s editors updated Hiffernan’s life dates from “b. 1842/43” to “(1839–1886).” This change was made July 29, 2022.


5. Throughout this essay, the four paintings of *Jo, the Irish Woman* are referred to as versions or variants, as they are not exact copies or replicas in the strictest sense of the terms.


7. Courbet may have done this with other portraits begun in Trouville, such as those of the Nodler brothers that he described in fall 1865. Like his painting of Hiffernan, when Courbet exhibited them in his 1867 private exhibition, they appear in the catalogue with the caption “Trouville, 1866.” See note 4 and *Exposition des Œuvres de M. G. Courbet*, 20.


Notes


17. These new buyers included a French stockbroker, Michel Lepel-Cointet, and a wealthy Turkish diplomat from Egypt, Khalil-Bey.

18. Bardenet to Courbet, March 21, 1867. Recueil, *Papiers de Courbet*, YB3-1739 (1)-4, Département des estampes et de la photographie, Bibliothèque nationale de France, Paris. The painting is referred to as *La femme Hollandaise*. Today the painting is in the collection of the National Museum of Western Art, where it is called *Woman with Bared Breast*.

19. Confusion over the identities of these paintings appears as early as the catalogue accompanying Courbet’s estate sale at the Hôtel Drouot. Lot 10 is titled *La Belle Hollandaise*, but the entry clearly describes *Jo, the Irish Woman*. Bought at the sale by Hubert Debrousse, this was in fact the Stockholm version of *Jo, the Irish Woman.*


22. The painting seems to have remained with Courbet in Paris until the fall of 1868. Although it was once believed that Courbet included *Jo, the Irish Woman* in the *Exposition maritime internationale du Havre* in 1868, recent research has revealed that the painting exhibited there was *The Dutch Woman*. See Pludermacher, “La Société des amis des arts,” 32–33, 37n42. Likewise, Stockholm’s *Jo* was not included in the 4e *Exposition des amis des Beaux-arts de Besançon* in 1868, as listed erroneously in Robert Fournier, *La vie et l’œuvre de Gustave Courbet: Catalogue raisonné* (Lausanne: Bibliothèque des arts, 1978), no. 537, p. 2:12. See Catalogue: Société des amis des Beaux-arts de Besançon (Besançon: Dodivers, 1868), 16.

23. Gustave Chaudey to Courbet, September 19, 1868, in “Trois lettres inédites de Chaudey adressées à Courbet,” *Bulletin: Les Amis de Gustave Courbet*, no. 50 (1973): 8–9. Trouillebert’s painting must have been completed no later than August 1868, as Courbet left Paris for Le Havre on September 11, and the painting had to be dry enough to be safely transported.

25. Faunce, Gustave Courbet, 108.

26. See painting report of examination, May 15, 2002, and painting technical record of treatment, February 2, 2015, by Mary Schafer, NAMA paintings conservator, NAMA conservation files. Schafer’s study and treatment of this painting from 2012 to 2015 was undertaken in close collaboration with this essay’s author during her tenure at the Nelson-Atkins Museum of Art as associate curator of European Painting and Sculpture.


28. In 19th Century European Paintings (2001), 121, Jean-Jacques Fernier is cited as questioning whether the version included in the 1882 exhibition was the Kansas City painting and whether the Trouillebert provenance was assigned to the correct picture. Cheron’s installation shot resolves any outstanding doubts.

29. The Stockholm version was lent by Hubert Debrousse, who bought the painting for 8,000 francs in 1881; the sale is recorded in Paul Eudel, L’Hôtel Drouot en 1881 (Paris: G. Charpentier, 1882), 384. It appears in the supplement to the 1882 catalogue as no. 162, Jo, femme d’Irlande (lent by Debrousse). Exposition des œuvres de G. Courbet à l’École des beaux-arts, Supplement, 7. See also note 28, above.

30. Chu, Letters, 602n2. Courbet had gone into self-imposed exile in 1873 after being sentenced to pay roughly 323,000 francs for the reconstruction of the Vendôme Column.


MLA:


Among the four versions that Gustave Courbet (1819–1877) painted of Joanna (Jo) Hiffernan (b. 1842/43), Jo, the Irish Woman is considered to be either the third or fourth painting in the sequence, executed quickly and likely on commission. While the other versions of Jo are well-preserved, there is a significant amount of retouching present on the Nelson-Atkins painting due to a large, central tear repair and extensive paint abrasion. The amount of non-original paint on the surface of Jo, the Irish Woman is readily apparent in the ultraviolet-induced visible fluorescence photograph of Figure 7, in which the retouching material appears very dark in color.

Fig. 7. Ultraviolet-induced visible fluorescence photograph of Jo, the Irish Woman (ca. 1866–1868), revealing areas of retouching that are very dark in color

The glue-lined, plain weave canvas is attached to a six-member stretcher with mortise and tenon joinery. The stretcher is close in size to the no. 15
Although the tacking margins were removed, the dimensions of the painting do not appear to have been substantially altered. Radiography reveals a cuspung pattern at the perimeter of all four edges, and the current dimensions of the painting are consistent with those of the other versions. The radiograph also reveals numerous slubs and irregularities in the canvas, a common feature among Courbet’s canvas supports.

Above an opaque, white ground, Courbet applied a medium-toned reddish-brown imprimatura, imparting a warm tonality overall. The imprimatura remains visible throughout the final composition and is prominent in the blouse (Fig. 8) and palm of the proper right hand. When the painting is studied using infrared reflectography or examined under the stereomicroscope, there is no sign of an underdrawing. Instead, Courbet appears to have loosely marked a few elements with incised lines drawn through the wet imprimatura: the contour of Hiffernan’s face (Fig. 9), eyelid, nostril, lips, and a few tendrils of hair on the forehead. Additionally, four small dabs of bright red paint, now covered by retouching, were observed in the central shadows of the hair during the 2012 treatment (Fig. 10). Given that these marks are located roughly equidistant to the sitter’s profile and neck, they may have guided the placement or angle of the figure in the early stages of painting.
Over the reddish-brown imprimatura, Courbet laid in the upper background with gray-green paint and a palette knife, eventually modifying this color with a thin overlying layer of dark green, applied by brush. The characteristic marks associated with a palette knife remain visible above Hiffernan’s head and in the upper right corner. Hiffernan’s blouse was also underpainted with light gray paint, some of which the artist scraped with his palette knife, and in doing so, exposed the reddish-brown imprimatura at the high points of the canvas weave texture (Fig. 8).

Wet-over-wet painting and broad, energetic brushwork indicate that *Jo, the Irish Woman* was executed quickly. Paint application varies across the surface, ranging from thin scumbles to somewhat thicker paint with a fluid paste consistency. Overlapping paint strokes between the background and hair indicate that these elements were painted concurrently. Courbet blocked in the general shape of Hiffernan’s curling locks of hair with loose, confident strokes of medium and dark brown paint. Using a ½” wide brush, he added a series of short curving parallel strokes, forming blocks of mid-tones and highlights that create volume and the appearance of soft undulating curls.

Individual paint strokes are less pronounced in the face than other passages of the painting, although some intermixing of wet paint is present on Hiffernan’s rosy cheeks and the shadows of the forehead. Beige paint with a slight greenish cast above her lips and around her eye (Fig. 11) as well as a short dash of pale green paint on the proper left cheek contribute to Hiffernan’s olive
complexion. Courbet loosely constructed the blouse using a flat brush and horizontal strokes. With light stippled touches of the brush, he suggested the open-work lace across the blouse while also allowing the scraped underpainting to remain visible (Fig. 8). In addition to the scrape marks on the background and blouse, Courbet’s palette knife left a few gouge marks in the wet paint of the table. He also lightly pressed the edge of this tool against the canvas, on the upper left side of the table, transferring gray paint and forming several distinct, linear marks (Fig. 12).

Thin scumbles, many of which were removed or disrupted during a past cleaning, once formed subtle transitions in the shadows of the hair at the center of the painting. As the composition progressed, Courbet added a few strokes of green to establish glimpses of the background through the hair, near the upraised hand and mirror. In his rendering of Hiffernan’s proper right hand, he worked efficiently. Instead of painting the entire hand, he left a reserve of reddish-brown imprimatura exposed in her palm and simply added paint strokes on top to delineate the tendrils of hair (Fig. 13). Many of the highlights, like those on the proper left fingers, were dryly painted, creating strokes with indistinct edges (Fig. 14).
Jo, the Irish Woman contains a large “Y”-shaped compound tear that begins near the raised hand and extends down to the sitter’s chin and jaw, continuing upward to the proper left ear. The central damage spans roughly 28 x 25 centimeters, and paint losses on the chin and cheek measure up to 1.3 centimeters at the widest points. The damage and subsequent lining occurred before the painting entered the Nelson-Atkins collection in 1932. During this early treatment, a few holes were made along the edges of the canvas tear, piercing through the paint, ground, and canvas, in an effort to align the tear edges. Tack holes at all four corners may also correspond to this structural treatment. The lining process caused some canvas weave interference and created smooth, irregular paint textures along the tear edges. The painting was treated once more in 1944. In 2012, discolored materials associated with the 1944 treatment—synthetic varnish, overpaint, and retouching—were removed to reveal the condition of the painting (Fig. 15). The most severely overcleaned passages include the proper right side of Hiffernan’s face, ear, neck, and tendrils of hair that frame her face. To unify these damages and reveal the artist’s intentions as much as possible during the reconstruction, decisions were guided by a number of resources, first and foremost what remained of the original paint visible under the stereomicroscope. Retouching decisions were made in concert with former associate curator Nicole R. Myers and with reference to imagery of the other versions as well as an 1882 photograph of the Nelson-Atkins painting (see Figure 6 in the catalogue entry). The synthetic varnish layers applied during the 2012 treatment are in good condition with an appropriate level of saturation.

Mary Schafer
September 2020

Notes

1. Sarah Faunce, Gustave Courbet (New York: Harry N. Abrams, 1993), 108; 19th-Century European Paintings and Sculpture (New York: Sotheby’s, November 2, 2001), 120. For an overview of the sequence and a description of the variation that exists among the four paintings of Hiffernan, see the accompanying curatorial essay by Nicole R. Myers.


4. Stéphanie Constantin, “The Painters of the Barbizon Circle and Landscape Paintings: Techniques and Working Methods” (PhD diss., Courtauld Institute of Art, 2001), 147. Constantin notes that Courbet’s canvases were often of poor quality “with missing stitches, threads of irregular thickness, knots, and irregularities, as in The Mill at Orbe (1865–1870), NMGW, Cardiff.”

5. Many of the incised lines are evident with infrared reflectography using the Hamamatsu vidicon camera.


8. Imagery related to the other versions was generously provided by Kenneth S. Moser and Richard Este (Brooklyn Museum); Charlotte Hale (Metropolitan Museum of Art); Britta Nilsson (National Museum of Stockholm); and Seth Armitage and Polly Satori (Sotheby’s).

Documentation

Citation

Chicago:


MLA:

Provenance

Purchased from the artist, through Gustave Chaudey (1817–1871), by Paul-Désiré Trouillebert (1831–1900), Paris, by September 19, 1868–1900 [1];

Possibly inherited by his wife, Marie-Joséphine Trouillebert (née Lambert, 1845–1921), Paris, June 28, 1900–1921 [2];

A. de Lavit, Paris, by 1928 [3];

With Alex Reid and Lefèvre Ltd., London, by December 1928–1929 [4];

Purchased from Alex Reid and Lefèvre by Scott and Fowles, New York, stock no. 833, July 11, 1929–April 1, 1932 [5];

Purchased from Scott and Fowles, New York, through Findlay Galleries, Kansas City, through Harold Woodbury Parsons, by the Nelson-Atkins Museum of Art, Kansas City, MO, 1932.

Notes

[1] See letter from Gustave Chaudey, Paris, to Gustave Courbet, Ornans, September 19, 1868, published in “Trois lettres inédites de Chaudey adressées à Courbet,” Les amis de Gustave Courbet, no. 50 (1973): 8–9. Chaudey reports taking Trouillebert to Courbet’s atelier to retrieve the painting. Furthermore, in the Trouillebert catalogue raisonné, the authors state that Chaudey facilitated the sale of the Nelson-Atkins painting to Trouillebert: “This transaction was arranged through their joint friend Chaudey and took place in the Cabaret Dinocheau.” See Claude Marumo, Thomas Maier, and Bernd Müllerschön, Paul Désiré Trouillebert, 1831–1900: Catalogue Raisonné de l’œuvre peint (Stuttgart: Edition Thombe, 2004), 54. In his 1978 Courbet catalogue raisonné, Robert Fournier mistakenly stated that our picture was sold by Durand-Ruel, Paris, in 1881, citing information he had received from NAMA curatorial staff. However, Durand-Ruel has no record of having owned the painting. See email from Flavie Durand-Ruel to Aimee Marcereau DeGalan, NAMA, November 16, 2017, NAMA curatorial files.

[2] “Madame Veuve Trouillebert” is listed as the owner of the painting in both the École des Beaux-Arts exhibition catalogue (1882) and Alexandre Estignard’s monograph on Courbet (1897). Confusion exists over who “Madame Veuve Trouillebert” is. In the Courbet catalogue raisonné, Robert Fournier assumed she was Paul-Désiré Trouillebert’s widow, but Trouillebert did not pass away until 1900. This has led some to suggest that “Madame Veuve Trouillebert” was Paul-Désiré’s mother, Louise Trouillebert (née Robert, b. 1788); see Sotheby’s sales catalogue, 19th Century European Paintings and Sculpture, November 2, 2001, cat. 101. Although Louise was a widow by 1855, she would have been approximately 109-years-old in 1897, making it unlikely that she was still the owner of the painting. The owner might have been another female relation, although not a sister since Paul-Désiré was an only child. Trouillebert was married twice: his first marriage to Clémentine-Louise Legoussat Saint-Edméné (1850–1930) on January 30, 1868 lasted only 18 months, though their divorce was not finalized until July 28 (or possibly August 1), 1885. (For the second date, see Le Radical, August 2, 1885). Trouillebert took Marie-Joséphine Lambert (1845–1921) as his second wife on August 3, 1885; see Georges Lanoë, Histoire de l’École Française de Paysage depuis Chantreuil jusqu’à 1900 (Nantes: Société Nantaise d’Éditions), 202n3. Since Paul-Désiré Trouillebert was alive until 1900, and there is no evidence that he gave the picture to anyone, it is most likely that his second wife inherited the work when he passed away in 1900. Indeed, at her posthumous sale in 1921, she still had some of his property, although the Courbet painting was not sold at this time. See Tableaux par Paul-Désiré Trouillebert et provenant de son atelier, objets d’art et d’aménagement anciens et modernes ... meubles et sièges dont la vente, par suite du décès de Madame Trouillebert (Paris: Hôtel Drouot, November 23-24, 1921).

[3] According to a paper label on the backing board, “M. de Lavit” loaned the painting to Galerie Berheim-Jeune in 1928 for the Exposition G. Courbet. When the Nelson-Atkins purchased the painting in 1932, Scott and Fowles indicated that the painting had previously belonged to “Mr. A. de L., Paris.” One possibility for this constituent is Alexandre de Lavit (1862–1932), the head counsel for the state railway. His wife was Jeanne-Augustine-Alexandrine-Léonie (née Trouillebert, 1871–1919), but research has not uncovered any familial relationship between Jeanne-Augustine-Alexandrine-Léonie Trouillebert and the painting’s first owner, Paul-Désiré Trouillebert.

[4] Alex Reid and Lefèvre is listed as the owner of the painting in “Notable Works of Art Now on the Market,” Burlington Magazine 53, no. 309 (December 1928).

[5] See correspondence from Ernest A. Lefèvre to Stevenson Scott, Esq., July 11, 1929, NAMA curatorial files. See correspondence from Harold Woodbury Parsons, NAMA art advisor, to R. A. Holland, Director, Kansas City Art Institute, April 14, 1931, NAMA curatorial files.
files. A paper label on the backing board records the Scott and Fowles stock number.

**Related Works**


Gustave Courbet, *Portrait of Jo, the Beautiful Irish Girl*, 1866, oil on canvas, 21 1/4 x 25 5/8 in. (54 x 65 cm), Nationalmuseum, Stockholm.

Gustave Courbet, *Portrait of Jo, the Beautiful Irish Girl*, 1866, oil on canvas, 21 1/4 x 25 1/8 in (54 x 63.8 cm), private collection, Australia.

**Exhibitions**

*Exposition des œuvres de G. Courbet à l’École des beaux-arts*, École des Beaux-Arts, Paris, May 1882, no. 51, as *La Jo, femme d’Irlande*.

*De David à Courbet*, Galerie Bernheim-Jeune, Paris, January 1928, no cat., as *La Belle Irlandaise*.

*A Century of French Painting: Exhibition Organised for the Benefit of the French Hospital of New York*, Knoedler and Company, New York, November 12–December 8, 1928, no. 6, as *La Belle Irlandaise*.

*Exhibition of French Painting from the Fifteenth Century to the Present Day*, California Palace of the Legion of Honor, San Francisco, June 8–July 8, 1934, no. 81, as *Portrait of a Girl (La Belle Irlandaise)*.


*An Exhibition of Paintings by Courbet*, Baltimore Museum of Art, May 3–29, 1938, no. 17, as *La Belle Irlandaise*.

*A Loan Exhibition of Gustave Courbet for the Benefit of American Aid to France and the Goddard Neighborhood Center*, Wildenstein, New York, December 2, 1948–January 8, 1949, no. 31, as *La Jo and La Belle Irlandaise*.

*Fine Arts Festival*, Allyn Art Gallery, Southern Illinois University, Carbondale, IL, February 26–March 10, 1956, no. 7, as *Portrait of Jo*.


*Corot and His Contemporaries*, Museum of Fine Arts, Houston, May 8–June 21, 1959, unnumbered, as *La Belle Irlandaise*.

*The Image Lost and Found*, Metropolitan Boston Arts Center, May–August 1960, no. 1, as *Portrait of Jo*.

*From Realism to Symbolism: Whistler and His World*, Wildenstein, New York, March 4–April 3, 1971; Philadelphia Museum of Art, April 15–May 23, 1971, no. 61, as *Portrait of Jo (La Belle Irlandaise)*.

*Ingres and Delacroix through Degas and Puvis de Chavannes: The Figure in French Art*, 1800–1870, Shepherd Gallery, New York, May 20–June 28, 1975, no. 85, as *La Belle Irlandaise (Portrait of Jo)*.

*Hair*, Cooper-Hewitt Museum, New York, June 10–August 17, 1980, unnumbered, as *Portrait of Jo*.


*Paris Cafés: Their role in the birth of Modern Art*, Wildenstein, New York, November 13–December 20, 1985, unnumbered, as *Portrait of Jo*.

*Courbet Reconsidered*, Brooklyn Museum, New York, November 4, 1988–January 16, 1989; Minneapolis Institute of Arts, February 18–April 30, 1989, no. 56, as *Portrait of Jo, the Beautiful Irish Girl*.


**References**

Possibly “Intérieurs de quelques gens de lettres et d’artistes: Courbet,” *La Petite Revue* 11 (May 26, 1866): 17, as *la Belle Irlandaise*.


The Nelson-Atkins Museum of Art | French Paintings and Pastels, 1600–1945
Exposition des œuvres de G. Courbet à l'École des beaux-arts, exh. cat. (Paris: Imprimerie Émile Martinet, 1882), 51, as La Jo, femme d'Irlande.

Alexandre Estignard, Courbet: sa vie, ses œuvres (Besançon, France: Maison Delagrave et Magnus, 1897), 179, as Portrait d'Ib [sic], la Belle Irlandaise.


Possibly Bernhard Sickert, Whistler (London: Duckworth, 1908), 12, as L'Irlandaise.


Léonce Bénédicte, Courbet (Philadelphia: J.B. Lippencott, 1913), 75–76, as Belle Irlandaise.


Isabell Ercera, Répertoire des peintures dédiées (Brussels: Librairie nationale d'art et d'histoire, G. Van Oest et Cie, 1921), 764, as Belle Irlandaise.


Possibly André Fontaines and Louis Vauxcelles, Histoire générale de l'art français de la Révolution à nos jours, vol. 1, La peinture, la gravure, le dessin (Paris: Librairie de France, 1922), 90, 94, as La Belle Irlandaise Jô.

Possibly “L’art et les artistes: Courbet,” Revue d'Art de France et de l'Étranger, no. 80 (October 1927): 24, as Jo, la belle Irlandaise.


Possibly Elizabeth Robins Pennell, The Art of Whistler (New York: Modern Library, 1928), 88, 91, as La Belle Irlandaise or Jo, femme d'Irlande.


Possibly Elizabeth Robins Pennell, Whistler: The Friend (Philadelphia: J.B. Lippencott, 1930), 82, as La Belle Irlandaise.


Reginald Howard Wilenski, French Painting (Boston: Hale, Cushman and Flint, 1931), 224n2, as La Belle Irlandaise.

“A Warning in Art Talk: Hearers Detect a Reminder in a Remark by Parsons; Politics Cannot Mix with Artistic Spirit, He Says; Shows Slides of the Masters; A Limoges Enamel Displayed,” Kansas City Times 95, no. 16 (January 19, 1932): 3, as La Belle Irlandais [sic].


“Kansas City Adds Important Works to its Holdings: Works Recently Bought for the William Rockhill Nelson
Trust All Secured from Leading New York Dealers,” *Art News* 30, no. 30 (April 23, 1932): 8, as *La Belle Irlandaise*.


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**“Nelson Gallery of Art Special Number,” *Art Digest* 8, no. 5 (December 1, 1933): 13, 21, 27, (repro.), as *Portrait of an Irish Girl* and *La Belle Irlandaise*.


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