

The background of the cover is a detailed 19th-century painting of a storm at sea. The sky is filled with massive, billowing clouds in shades of grey, white, and pale blue, suggesting an intense storm. The sea is dark and turbulent, with white-capped waves crashing against a sandy beach in the foreground. Several large sailing ships with multiple masts and sails are visible on the horizon, some appearing to be struggling against the waves. The overall mood is one of dramatic tension and historical significance.

**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)

bring out the shape of the objects he depicts, to give them their proper value in the scheme he has evolved in his mind, which the true precision of his unflinching hand puts before our eye.”⁴

If his interest in line and structure set Harpignies apart from trends in French painting that emphasized flux and evanescence, it did not prevent him from enjoying a successful career. He received honors and commissions, taught many students, including wealthy amateurs with whom he wintered on the Riviera after 1885, and profited from brisk sales, particularly of his watercolors.

Robert Sterling Clark first saw this painting at a sale at Parke-Bernet in March 1942; he called it “an excellent early Harpignies.” It did not sell, and Clark was able to buy it after the auction. The picture “improved a lot” after a tinted varnish was removed, Clark noted in his diary.⁵ Confusing the matter, however, is the double layer of varnish currently on the painting, the top layer of which has yellowed. This raises the question whether the cleaning recorded by Clark actually took place. The fact that Clark wildly misdated the picture would not have bothered him; the details of biography and other art-historical niceties were of no account to a man who prided himself on his discrimination and taste.

The picture looks much like one with the French Gallery, New York, in 1909, entitled *L'Isle de Sable, Loire*.⁶ FEW

PROVENANCE Private collection, Pittsburgh; sale, Parke-Bernet, New York, 5 Mar. 1942, no. 16, as *River Landscape*, sold to Clark; Robert Sterling Clark (1942–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Williamstown 1959b, ill.

REFERENCES Sterling and Francine Clark Art Institute 1963, no. 72, ill.

TECHNICAL REPORT The original support is a moderate-weave linen (approximately 16 threads/cm), glue-lined to linen of similar weight. The replaced, twentieth-century stretcher is a traditional five-member mortise-and-tenon design, made from what looks like a light-colored mahogany. The stretcher itself is slightly torqued from the lower right to the upper left corners and is therefore slightly out of plane. The picture was lined in the mid-twentieth century and possibly cleaned by Murray in 1942. The present surface has two layers of discolored varnish; the upper one was applied while the picture was framed. There is minor traction crackle in the green areas. The varnish has streaking in the sky, short fractures throughout, and some physical shattering. There are

dark brush hairs embedded in the varnish on the right edge. The surface reflectance is shiny.

The ground is an off-white layer. Infrared light examination reveals the black sketch outlines of shrubs and their reflections in the water's surface. These details may be visible due to the thinner paint application in this area. The brushwork is very lively, especially in the trees. The consistency of the paint is vehicular with complex layering of wet paint strokes and a dry scumbling technique. There is a possible use of a water-based medium for some of the brown details in the upper layer.

1. Correspondence from 3 May 1973 in the Clark's curatorial file: “très certainement.”
2. Miquel 1975, vol. 3, p. 772: “Le dessin est la base de tout.”
3. Gosset 1982, pp. 43–44: “Dès que mon dessin est bien en place et bien construit, déjà on peut dire que mon paysage est fait; le couleur vient après et il arrive parfois qu'elle apparaît comme superflue.”
4. *Burlington Magazine* 1916, p. 268.
5. RSC Diary, 4 and 27 Mar. 1942.
6. Photograph in the Frick Art Reference Library, New York.

Ferdinand Heilbuth

French, born Germany, 1826–1889

170 | Woman with Flowers c. 1875–80

Oil on panel, 33 x 20.2 cm

Lower left: FHeilbuth [FH in monogram]

1955-762

A young woman walks through a field thick with wildflowers at the edge of a wood, carrying an armful of freshly picked blooms. The roof of a house in the background shows that this is not the open countryside. Yet, despite the imagery of lavish natural growth, the tone of the picture is not festive. The woman's black cape and dark brown skirt stand out against the flowers, and her tightly enclosed form and sideways glance seem to suggest some inner sorrow, in contrast to the natural plenty around her. Unfortunately, the original title of the picture is unknown, and we have no further clue to help interpret the image.

Heilbuth, born in Hamburg, the son of a rabbi, was trained in Düsseldorf and Rome before coming to Paris to study with Charles Gleyre (1806–1874). He gained a reputation during the 1860s for both historical genre scenes and subjects from contemporary life. Paintings



170

such as this, probably dating from the late 1870s, are characteristic of his later work, in which he focused primarily on images of bourgeois women out of doors. Though very small, this panel is signed and is clearly a work that the artist considered complete in its own terms. JH

PROVENANCE Robert Sterling Clark (by 1955); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Williamstown 1979b, no cat.

REFERENCES None

TECHNICAL REPORT The support is a mahogany panel (1 cm thick), with the grain running in the horizontal direction. Only the left back edge is chamfered, suggesting that the board was cut from a larger prepared panel. Both the bottom and right edges were cut after the painting was completed, which

shattered the paint and ground layers. There is a slight convex warp running from top to bottom. The address of a partial stamp of the colorman Latouche dates the panel's preparation between 1870 and 1886. There are traction cracks in the green running primarily in the vertical direction, and some prevarnishing losses in the green, revealing a lower pink layer. The paint layers also show no evidence of former cleaning. These two conditions suggest that the picture went unvarnished long enough to sustain some aging damage. The painting bears its first natural resin varnish, which is yellowed but still presentable, and has a moderately dense ultraviolet light fluorescence.

The commercially applied ground is a buff-colored layer. While no underdrawing was found for the image, there are lines running 1.3 cm inside the right and 2.2 cm inside the bottom edge, just below the signature. These may relate to the trimming of the panel. There may be a sketch in reddish brown paint below the image. The final colors are loosely brushed out using wet-into-wet strokes, in thin to moderately thick paint. There are low-level impastos scattered over the surface. The presence of a lower pink color below the old flaked green paint suggests that the artist made some changes to the image.

Jean-Jacques Henner

French, 1829–1905

171 | Portrait of a Woman 1864

Oil on canvas, 55.6 x 46.5 cm

Upper right: HENNER / 1864

1955.763

This portrait of an elegant young woman is by Jean-Jacques Henner, an artist whose rather singular mature style sets him apart from his contemporaries. Neither a late Romantic nor a Realist, nor an Impressionist nor even a Symbolist (elements of which appear in his work), Henner embodies a certain ability to combine and personalize a variety of styles and influences. The present painting is from the early portion of his career and hints at both his past and what will become some of the hallmarks of his later works.

Henner was the last of six children born to a peasant couple in the province of Alsace, where he obtained his early artistic training and started making portraits of friends and family members.¹ In 1846, Henner enrolled in the École des Beaux-Arts in Paris, first as a pupil of fellow Alsatian Michel-Martin Drölling (1786–1851), son of the more prominent Martin Drölling (cats. 127–29),