



**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,  
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conversations, and promenade on the pier. A group of men to the left of the stairs converse animatedly, one man in a brown vest gesturing with his left hand outstretched, emphasizing his point. Two women at the center of the canvas duck their bonnet-adorned heads and attempt to make progress despite the gusting wind. These figures are emblematic of the status of small fishing villages like Dieppe and Honfleur, which over the course of the nineteenth century became increasingly fashionable resorts for middle- and upper-class city dwellers.<sup>7</sup> AG

**PROVENANCE** [Hollender & Cremetti, London, their sale, Christie's, London, 8 Dec. 1906, no. 72, as *Dieppe Pier*, sold to Younger]; Younger (from 1906); Delves Molesworth, London, sold to Hazlitt, 1948;<sup>8</sup> [Hazlitt, Gooden & Fox, London, from 1948, sold to Cahn]; Sigfried Cahn; probably Mrs. Sigfried Cahn, by descent; sale, Christie's, London, 11 Oct. 1985, no. 85, as *The Pier at Dieppe*, sold to Hazlitt; [Hazlitt, Gooden & Fox, London, from 1985, sold to Hirschl]; Mr. and Mrs. Norman Hirschl (1985–90, given to the Clark); Sterling and Francine Clark Art Institute, 1990.

**EXHIBITIONS** Williamstown 1992c, no cat.

**REFERENCES** Miquel 1980, vol. 2, p. 109, no. 284bis, ill., as *Le débarcadère sur la jetée*.

**TECHNICAL REPORT** The support is a flat mahogany panel 1 cm thick with the grain running horizontally. The back edges have chamfers 1.3 to 1.6 cm wide, and there are some vertical sanding marks on the reverse. The reverse appears to be partially coated with varnish. The paint is generally in good condition. The top and lower edges were not originally painted, although the lower edge is now inpainted. The top edge still shows a 1.3-cm-wide band of plain ground layer. An old vertical scratch, which was present before the painting was executed, is visible in the center foreground. There are minor drying cracks in some impastos, and some of these higher paint strokes have flattened and grimy tops. Some thin, dilute passages have split into islands of paint. The picture was recently cleaned, perhaps around 1990. There are older varnish residues trapped around the impastos and in the vertical cracks of the lower left quadrant, detectable in ultraviolet light. Retouching along the top and bottom edges is also visible. The coating is shiny, looks spray-applied in reflected light, and is thin enough to allow the paint-layer brushwork to be quite visible.

The ground is a commercially prepared cool white color, comprised of several layers and finished with a smooth surface. Although no underdrawing was detected in infrared light, wide, loose charcoal line remnants are visible in thin passages of the pier. There was a small paint adjustment made to the left of the top of the lighthouse, visible to the unaided eye. A thin brown sketch is discernible as part of the pier's paint layers.

The paint handling was begun in very thin washes, followed by impastoed color accents and nervous detailing.

1. Christie's 1906, p. 13, no. 72. The sale was occasioned by Count Hollender's death, which ended the partnership of the dealers.
2. Christie's 1985, p. 38, no. 85.
3. For more on the history of Normandy's lighthouses, see Honfleur–Granville 2002.
4. In 1857, Honfleur erected an additional lighthouse on the rocks near its hospital southwest of the village. Many artists have represented this lighthouse, including Georges Seurat, whose *The Lighthouse at Honfleur* of 1886 is now in the National Gallery of Art, Washington.
5. See Pierre Miquel's entry on Eugène Isabey in *Grove Art Online*.
6. Miquel 1980, p. 109.
7. For more on the evolution of Norman fishing villages into leisure resorts, see David Hopkin, "Fishermen, Tourists and Artists in the Nineteenth Century: The View from the Beach," in *London–Washington–Hartford* 2007–8, pp. 31–37.
8. Molesworth was Keeper of Architecture and Sculpture at the Victoria and Albert Museum, London.

## Jozef Israëls

Dutch, 1824–1911

### 177 | **Woman on the Shore** After 1857

Oil on panel, 15.4 x 21 cm

Lower left: Jozef Israëls

1955.777

Jozef Israëls, a leading artist of the Hague School, stands out among his colleagues for infusing his landscapes with a human element. Instead of making figures secondary to nature, Israëls focused his compositions on people and their experiences. Israëls's small panel painting *Woman on the Shore* demonstrates his fascination with peasant life in the fishing villages of the Netherlands that began in the 1850s and lasted throughout his career. This picture shows a young woman in traditional Dutch costume sitting on a grassy dune that overlooks the sea. The woman's gaze seems to be fixed on two ships near the horizon. She keeps her hands occupied with knitting as, presumably, she waits for her father or husband to return from fishing. As he did in *Woman on the Shore*, Israëls depicted



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the theme of waiting in many other paintings. He also painted definitive moments, such as a boat's return or departure, but he more frequently represented the tension experienced by the wives and children of fishermen during periods when the men were absent.

Israëls executed several variations of the composition seen in *Woman on the Shore*.<sup>1</sup> The other versions show the young woman alone, with or without her knitting, or accompanied by children. Israëls first explored the subject of a woman sitting in the dunes in 1857 and continued to experiment with it into the twentieth century. Israëls revisited subjects that were in high demand among art collectors. Unlike the bare-foot women in Israëls's other versions of this painting, however, the young lady in *Woman on the Shore* wears wooden clogs. Contemporary art historian Dieuwertje Dekkers notes that naked feet may have had erotic connotations.<sup>2</sup> Perhaps Israëls intended this particular version to appeal to a more conservative patron.

Israëls's shrewd sense of the art market also explains why he painted most of the other examples of this composition using watercolor. Israëls often

made watercolors after his most popular oil paintings in order to cater to a larger and more international market.<sup>3</sup> Though he painted *Woman on the Shore* with oils, the picture's small size and the use of panel as a support probably indicate that he intended it to be affordable, much like his watercolors, as well as durable. The thin paint application even suggests the light, translucent quality of watercolor. As evidenced in the skilled handling of paint in this composition, Israëls moved between watercolor and oil with ease. The young lady sits nestled among green dashes that evoke grass tenuously clinging to the sandy dune. The sails of the ships are painted almost transparently, giving them a ghostly appearance. Appealing, competently executed, and easily produced and reproduced images like this one contributed to Israëls's success as an artist. KA

**PROVENANCE** Robert Sterling Clark (by 1939–55);<sup>4</sup> Sterling and Francine Clark Art Institute, 1955.

**EXHIBITIONS** Williamstown 1990a, no cat.



**REFERENCES** Sutton 1986a, pp. 318, 339.

**TECHNICAL REPORT** The support is a lightweight wood, possibly poplar, panel, 0.6 cm thick, with no chamfering on the reverse; it was roughly cut from a larger board. The grain runs horizontally, and the panel has a very slight convex warp. There are old dents and scratches in the wood near the right shoreline which occurred prior to painting. There are wax fills and retouches below the varnish in the sky and along the left and lower edges. Gold leaf and red bole have transferred to the top edge of the picture from the frame. There is older frame and possibly cleaning abrasion, which is partially masked by a toned varnish applied in the 1939 Beers Brothers cleaning. A fine network of zigzag-patterned varnish cracks follows the wood grain. The coatings are very yellow, brittle, and chipping. Dirt is trapped in the hat and in some flattened impastos. The coatings have a moderately dense fluorescence in ultraviolet light and are quite shiny. Several signature letters may have been strengthened.

The ground layer is a thin, off-white wash, which merely fills the wood grain and was probably applied by the artist. There are scattered and sketchy charcoal or graphite lines. In infrared reflectography, a line along the horizon can be seen, as can another in front of the girl's sleeve and a group indicating blades of beach grass. The paint is thinly applied in an extremely open and sketchy manner, with low impasto work on the figure. It is possible there is an artist-applied varnish between paint layers, which would have presented problems during cleaning.

1. See Paris–London–The Hague 1983, pp. 192–93. Two other versions are in the Gemeentemuseum, The Hague, and The Metropolitan Museum of Art, New York.
2. Dieuwertje Dekkers in Groningen–Amsterdam 1999–2000, p. 143.
3. Paris–London–The Hague, p. 23.
4. An invoice to Sterling Clark's account from Durand-Ruel, New York, indicates that the painting was cleaned in 1939, and thus provides a date by which Clark owned it. See the Clark's curatorial file.

## Charles-Émile Jacque

French, 1813–1894

### 178 | Interior 1852

Oil on panel, 23.8 x 19.7 cm

Lower left: ch. Jacque 1852

1955.781

Artists in nineteenth-century France, particularly painters of landscape and genre, often worked with knowledge of and perhaps in competition with their predecessors in seventeenth-century Holland.<sup>1</sup> Charles-Émile Jacque began his career by copying a head of a woman by Rembrandt, using the same print-making technique, etching, that Rembrandt had. Closer to Jacque's experience in Barbizon were the etchings of Adriaen van Ostade (1610–1685) that show peasants at home, eating, or in taverns, drinking.<sup>2</sup> Jacque made copies after some of these prints, mostly of drinkers.<sup>3</sup> The magazines *L'Artiste* and *Le Magasin Pittoresque* published illustrations after works by Dutch artists in the 1840s, and it was the latter that provided the model for Jacque's painting *Interior*.



Fig. 178.1 Etching after Adriaen van Ostade (Dutch, 1610–1685), *The Family*. From *Le magasin pittoresque* (Aug. 1847), p. 265