



**NINETEENTH-CENTURY EUROPEAN PAINTINGS  
AT THE STERLING AND FRANCINE CLARK ART INSTITUTE**

**VOLUME TWO**

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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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Details:

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

OPPOSITE COPYRIGHT PAGE: Henri de Toulouse-Lautrec, *Jane Avril* (cat. 331)

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

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

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



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but also by a lively community of artists, including, but certainly not limited to, the French artists in residence at the Académie de France's Villa Medici. Ingres, who had been in Italy since 1806 and was one of the more established masters in Rome, and the younger, mostly German, artists associated with the Nazarene movement, provided additional avenues of influence. In Rome, Navez continued to produce the portraits and history paintings he had favored in Paris and Brussels, but also began painting genre scenes featuring contemporary Romans from various levels of society.

In the Clark painting, a handsome young man strums a mandolin alongside a young woman, an older woman (likely her mother), and a little girl who grasps a tambourine. The man, identified as from the Trastevere section of Rome,<sup>1</sup> wears a dark velvet jacket and knee breeches. He sports a scarf around his neck and another rests upon his knee. The clothing of the three female figures is sumptuous, and ranges from

striped silk on the young woman, to velvet with gold braiding for the older woman, to vivid blue silk for the girl. All three females are adorned with jewelry of gold and coral. The mother and older daughter wear elaborate headgear of ribbon and lace, punctuated in the case of the younger woman by a metallic diadem. The four figures are placed on a terrace before a low brick wall. Beyond the wall is a landscape typical of the Italian *campagna* with cypresses, umbrella pines, and a few rustic buildings. To further emphasize the Roman setting, Navez included a dilapidated column capital in the left foreground, on which he inscribed his name. The intimate relationship between the figures in the Clark painting is emphasized by their proximity to each other, with the grown daughter sitting on her mother's lap and all the bodies overlapping one another. This is further stressed by the closely cropped composition. The painting shows a panoply of ages for the three females, as well as of poses,

which range from strict profile to three-quarter view to nearly frontal. The details of each figure's appearance and costume, even down to the crossed hairpins worn by the mother, are clearly delineated and carefully colored by the artist. The implied relationship between the dashing young man and lovely young woman is apparent as he watches her closely and with obvious interest while she meets the gaze of the viewer with a forthright expression. It seems clear that Navez, himself a young and single man from northern climes, was fascinated by the vibrant exoticism of the Italians surrounding him in Rome.

The ready availability of interesting subjects and the subsequent ease of the works' sale made contemporary genre paintings, like the one in the Clark, popular with Navez and his circle. Among Navez's closest friends in Rome were the Swiss painter Louis-Léopold Robert (1794–1835) and the French painter Jean-Victor Schnetz (1787–1870), both of whom Navez knew well since the trio had been together in David's Parisian atelier. Robert specialized in scenes of the *brigante*, the so-called gypsies of the Italian countryside, identifiable by their distinctive headgear consisting of tall hats for the men and flat, draped headscarves for the women. While Navez sometimes painted *brigante*, as in his *Brigands* of 1821 (private collection),<sup>2</sup> he typically favored more elaborately costumed figures. Schnetz and Navez in particular were closely allied, often painting (and dallying with) the same female models.<sup>3</sup> Chief among them was Marianna Cenci, called Mariuccia, and two sisters known as Maria Grazia and Térésina.<sup>4</sup> Due to similarity of models, subject, and sometimes of technique, the authorship of some of these scenes has been in question.<sup>5</sup> The Clark picture, however, is prominently signed and dated 1821 and is entirely characteristic of Navez's work.

Technical examination of the painting shows that the artist attached several inches of canvas to the top and to each side of the painting, after the main section was already primed and painted. This fact is supported by a letter Navez wrote on 21 July 1821, and sent to his friend and future brother-in-law, Auguste-Donat de Hemptinne (1781–1854), saying that he had begun three paintings on canvases that were too small and he would need to enlarge them.<sup>6</sup> These additions bring the dimensions of the canvas very close to another painting by Navez called *A Frascatan Lady Giving Alms*, also dated 1821 (fig. 237.1). This suggests that the two were meant to hang together as pendants. In fact, the two paintings share an early provenance, as the artist

sent both from Rome to Brussels expressly for an exhibition organized by de Hemptinne. In another letter to de Hemptinne, undated but likely also from the summer of 1821, Navez singled out the future Clark painting as being one of the favorites of the painter and of two of his most esteemed colleagues, Ingres and François-Marius Granet.<sup>7</sup> In Brussels, the prominent collector Johan Steengracht van Oostkapelle purchased the pair of paintings. Baron Steengracht also owned a third painting by Navez, smaller than the other two but also dated 1821, known as *The Two Italians* or *The Two Sisters* (location unknown), which likely shows the aforementioned Maria Grazia and Térésina.<sup>8</sup>

In January 1822, Navez returned to Brussels, where he resided for the remainder of his life. The painter served as director of the Académie des Beaux-Arts from 1831 to 1859. Echoes of Navez's Italian sojourn reappear intermittently in his later career, although by and large, the artist focused upon portraiture and religious paintings.<sup>9</sup> His voluminous correspondence is largely conserved at the Bibliothèque Royale, Brussels. Navez trained many Belgian artists, including the young Alfred Stevens (cats. 314–25). KP

**PROVENANCE** The artist, sold to Steengracht, 1822; Johan Steengracht van Oostkapelle, The Hague (1822–d. 1846); Hendrik Steengracht van Oosterland, The Hague, his son, by descent (1846–d. 1875); Hendrik Adolf Steengracht van Duivenvoorde, The Hague, his son, by descent (1875–d. 1912, his sale, Georges Petit, Paris, 9 June 1913, no. 102, as *La Famille italienne*, sold to Haber); Haber (from 1913); Würthle, Vienna (by 1931); The German Centre, London (until 1975, sale, Sotheby's, London, 15 Oct. 1975, no. 93, sold to Weitzner);<sup>10</sup> [Julius H. Weitzner, London, sold to the Clark, 9 Feb. 1976]; Sterling and Francine Clark Art Institute, 1976.

**EXHIBITIONS** Amsterdam 1822, no cat.; Brussels 1822, no cat.;<sup>11</sup> Williamstown 1978, no cat.; Williamstown 1992–93, no cat.; Rome–New York 2003, pp. 270, 530–31, no. 123, ill., as *Scène de musique. Personnages du Trastévère* (English ed., p. 64).

**REFERENCES** Alvin 1870, pp. 125, 165, 290, as *Scène de musique*; Alvin 1871, pp. 134, 185; Puyvelde 1931, pl. 1, as *Scène de musique*; Coekelberghs 1976, pp. 276, 464; Coekelberghs and Loze 1993, p. 1059, fig. 244 (in reverse); Jacobs 1998, p. 51, fig. 10; Charleroi–La Chaux-de-Fonds–Coutances 1999–2000, pp. 49, 51, fig. 68 (in reverse); Winckel 2000, pp. 197–98; Bordes 2001, pp. 52–53; Paris–Flers–Le Havre 2002, pp. 32–33, 35, fig. 2; Utica 2009–10, p. 42, fig. 23.

**TECHNICAL REPORT** The original support is an assemblage of four pieces of coarse open-weave linen (8–9 threads/

cm), apparently sewn together by the artist. Irregularly sized threads and slubs in the fabric are visible on the surface, as are the three seams; 15.2 cm of fabric were added to the top edge, 10.2 cm to the left, and 7.6 cm to the right. These attachments occurred after the main canvas had already been stretched, and possibly primed and painted, as the typical weave distortions from uneven stretching can be seen within the original dimensions. The additions were overcast stitched onto the tacking margins of the central canvas, leaving considerable seam widths on the reverse; the picture was then attached to a larger stretcher, and the painting resumed. In 1981, the excess fabric was trimmed away and the seams reinforced with Japanese tissue and PVA adhesive, prior to applying the wax-resin lining, which consists of three layers of fiberglass fabric and one of Dacron mesh. Due to warping, the old stretcher was replaced with a redwood ICA spring-design stretcher. The picture had already been cleaned and restored in 1976 by London dealer Julius H. Weitzer and the firm Cooke and Son. Examination in ultraviolet light reveals a thin, even layer of old varnish on the surface. There are a few retouches in the sky, the central landscape, and along the seams.

The two-layer ground is cream-colored over gray, both applied with a coarse brush. The weave texture is more pronounced on the extensions, suggesting a thinner ground application than on the central canvas. There are several age-crack networks; long fine cracks, very fine short-branched cracks, and those along the seams, which are the darkest and most visible. The paint is wrinkled in the sky additions, and may have been applied before the ground layer was sufficiently dry. There is some old solvent abrasion in the older woman's bodice and the face of the mandolin. No evidence of underdrawing was detected with infrared reflectography, although in low magnification a faint line of paint was occasionally visible at the edges of figures, suggesting perhaps a painted sketch. The paint consistency throughout is somewhat vehicular, with thin to moderately thick, well-blended brushwork. Some details were executed wet-into-wet, such as the man's neck scarf, and others were added after lower colors had dried, such as the stripes on the man's shirt. Occasional dry brushing was used to blend colors. There were several minor changes in the final paint composition; the position of the child's head was shifted down slightly and the proper right forearm of the older woman was moved upward.

1. Alvin 1870, p. 165, citing the article in *L'Oracle* (10 Mar. 1822), describes the three paintings on view in March 1822, giving the subject of the Clark work as "A Trasteverino [man from Trastevere] playing the mandolin before some Roman Minintes [*sic*]" ("Un Trasteverino jouant de la mandoline devant des Minintes romaines"). See also Charleroi–La Chaux-de-Fonds–Coutances 1999–2000, p. 49.
2. Charleroi–La Chaux-de-Fonds–Coutances 1999–2000, p. 51, fig. 73.
3. They remained in close contact with one another until

Navez's demise, one year before Schnetz's own death. See the collected correspondence in Chesneau-Dupin et al. 2000.

4. See Navez's portrait of Mariuccia (1820; private collection) in Charleroi–La Chaux-de-Fonds–Coutances 1999–2000, p. 35, fig. 44.
5. See, for example, the painting of an old woman in the Musée d'art moderne André Malraux, Le Havre (on deposit at the Musée du Louvre, Paris), traditionally catalogued as Schnetz and first brought to prominence in the exhibition devoted to that artist (Flers 2000, pp. 101, 180, no. 31, fig. 13). Recently reattributed with great fanfare to Théodore Géricault, the painting has also been ascribed to Navez himself. For the arguments in favor of Géricault, see Paris–Flers–Le Havre 2002, and for Navez, see Coekelberghs 2002.
6. The letter was published in Alvin 1870, p. 123.
7. François-Joseph Navez to Auguste-Donat de Hemptinne; published in Coekelberghs 1976, p. 464: "If these paintings could be unpacked at your place . . . that would make me very happy, since there are things in there that cannot suffer any stress, especially that of four people. It's a concert . . . M. Granet and Ingres considered this painting one of the best things I've done in this genre" ("Si l'on pouvait la déballer chez toi . . . ces tableaux cela me feroit bien plaisir car il y en dedans que ne peuvent souffrir aucune fatigue, surtout celui des quatre personnes. C'est un concert . . . M. Granet et Ingres estimaient ce tableau comme une des choses que j'avais fait de mieux dans ce genre").
8. Johan Steengracht van Oostkapelle was director of the Mauritshuis from 1816 to 1840. He formed a collection of seventeenth-century Dutch and Flemish paintings, many of which were exhibited in a private picture gallery on the Vyverberg in The Hague, open to the public in 1823. His son Hendrik Steengracht van Oosterland enlarged the collection with modern Dutch, French, and Belgian paintings. The 1910 Baedeker guide to Holland lists a painting in the Steengracht Gallery by Navez called *Roman Women*, likely *The Two Sisters*.
9. This theme is explored in Charleroi–La Chaux-de-Fonds–Coutances 1999–2000.
10. The Vienna and London provenance both come from the Sotheby's sales catalogue of 1975. Würthle may refer to the Galerie Würthle.
11. This exhibition is mentioned by Alvin 1870, p. 164, citing an article in the journal *L'Oracle* of 10 Mar. 1822: "Mr. Navez's paintings, briefly on view at the Museum. . ." ("Les tableaux de M. Navez, exposés momentanément au Musée. . ."). Alvin noted that the exhibition was for the benefit of the Hospice Sainte-Gertrude.