



**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



Produced by the Sterling and Francine Clark Art Institute  
225 South Street, Williamstown, Massachusetts 01267  
[www.clarkart.edu](http://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](http://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)

Dunkerque—nine others are of the city, but not of the port. All show smoke coming from buildings on the horizon, and about half have a boat in a central location in the water. All are signed, demonstrating that they were painted in the same year as the Clark's picture, 1889. Significantly, *Dunkerque* was owned for a time by Peter Arrell Brown Widener, a Philadelphia collector who donated his extensive collection to the National Gallery of Art, Washington, in 1942. KAP

**PROVENANCE** The artist, sold to Durand-Ruel, 9 Mar. 1891; [Durand-Ruel, Paris, 1891–92, sold to Widener, 6 Feb. 1892]; Peter Arrell Brown Widener, Philadelphia (1892–1907, sold to Durand-Ruel, 27 Feb. 1907); [Durand-Ruel, New York, 1907–40, sold to Clark, 2 Dec. 1940];<sup>4</sup> Robert Sterling Clark (1940–55); Sterling and Francine Clark Art Institute, 1955.

**EXHIBITIONS** New York 1929a, not in cat.;<sup>5</sup> Chicago 1935–36, no. 7, as *At Dunkirk*, lent by Durand-Ruel, New York; New York 1936b, no. 5; New York 1938b, no. 2; Williamstown 1956a, no. 85, pl. 2; New York 1967, no. 1.

**REFERENCES** Widener 1885–1900, vol. 1, no. 4; Benjamin 1937, p. 190, as *At Dunkirk*; Genauer 1938, p. 12; *Art News* 1938, p. 13; Sterling and Francine Clark Art Institute 1963, no. 1, ill.; Schmit 1973, vol. 3, p. 10, no. 2568, ill., as *Dunkerque, Le port et les quais*.

**TECHNICAL REPORT** The original fabric support is a finely woven linen (25 threads/cm) glue-lined to a slightly coarse fabric. There is no obvious damage or condition to suggest the reason for lining. The tacking margins remain, and the five-member stretcher may be original. The lining process has created a weave impression in the surface, and the lining materials have become brittle. The discolored varnish is old and thick enough to have its own network of cracks. There are darkened bands (2.5 cm wide) up both left and right edges, possibly caused by a large frame rabbit. In ultraviolet light, there appear to be two coatings, with old varnish residues, extensive repainting, and smaller retouches below. A surface cleaning and the addition of some of the varnish may have been done in 1945 by New York restorer Charles De Wild. One or both varnishes may be covering a partial but damaging cleaning, which is hard to detect due to strong and uneven fluorescence. Visible restorations, closer to the upper surface, include some of the lettering of “Dunkerque” on the building to the left, part of the signature, and areas of the clouds. A broader early restoration is likely hidden beneath all the coating layers.

The ground, if any, is only a thin gray wash, abraded to the thread tops along the weave in many thinly painted passages, presumably the result of some solvent damage. No information was provided by an infrared light exam. At low magnification, some areas of impasto look as if they were never cleaned. While the structure of the brushwork looks

similar to the other Boudins in the collection, the paint consistency appears a bit thinner and more fluid. Hog's bristles from the artist's brushes are embedded in the paint.

1. Sutton 1991, p. 19: “véritable histoire du ciel.”
2. Benjamin 1937, p. 99.
3. Ibid.
4. Ibid., p. 190, states that this work was in a private collection, Paris, some time after 1907, and further wrote in a 1958 letter in the Clark's curatorial file that “this picture belonged to a private collection in Paris before Durand-Ruel bought it back.” Benjamin does not provide dates for this ownership, and there is no further known documentation for this history.
5. While *Dunkerque* is not included in the catalogue for this exhibition, it appears in an installation photograph reproduced in Schmit 1973, vol. 2, p. lxxix, in the upper left of the top photograph.

### 30 | Villefranche c. 1892

Oil on panel, 41 x 32.7 cm  
Lower right: Villefranche / E. Boudin  
1955-547

Like his street scene *Rue Saint-Romain, Rouen* (cat. 32), *Villefranche* is a somewhat unusual subject and composition for Boudin, unlike his more typical output of seascapes and beach scenes. These two paintings might be considered pendants if they were not dated a few years apart. Both depict streets in the old section of a city, with a similar compositional recession into space. Each has a church at its center, while townspeople mill about in the street. The tones in the Rouen picture are more muted overall, although the sky is tinged with blue and there are a few bright highlights of yellow, blue, red, and orange scattered about, mainly in the lower section. The sky in *Villefranche* reveals its location on the Mediterranean coast, with two layers of bright purplish blues acting as a complement to the yellows and oranges in the rest of the picture.

Located on the French Riviera between Nice and Monaco, the popular resort Villefranche changed its name to Villefranche-sur-Mer in 1988. Boudin began painting here during his first trip to the Midi in 1885. As he aged into his seventies in the 1890s (when both *Rue Saint-Romain, Rouen* and *Villefranche* were



30

painted), Boudin wintered in these warmer climates for his health, painting the picturesque towns along the water, such as Antibes, Nice, Juan-les-Pins, and Villefranche. During the early 1890s, Boudin painted harbor views, stone quays, citadels, and mountainous terrain. In 1891, all of Boudin's submissions to the Salon were of Channel subjects. By the following year, however, four out of Boudin's six submissions were paintings of Villefranche, and his *Harbor of Villefranche* (Musée d'Orsay, Paris) was purchased by the French state.<sup>1</sup> The thirty-eight views of Villefranche listed in Robert Schmit's catalogue raisonné consist

of scenes of the port, citadel, quay, roadstead, and boats.<sup>2</sup> In the Clark street scene, Boudin inscribed the town's name and signed his own at the lower right but did not assign a date to the picture, although it is most likely about 1892.<sup>3</sup> Five others are dated by Schmit to the same period as *Villefranche*—all but one is dated 1890–92, and one quay scene is dated to 1890.

*Villefranche* depicts a bustling street in the Mediterranean seaport. A market appears in the right foreground, with overhanging stalls and townspeople purchasing goods. At left, a man dressed in black sits or crouches in the street almost as if to observe the

viewer. Several groupings of mothers and children are visible, while other figures populate the scene, some delineated with quick strokes highlighted in bright colors of red, blue, and orange. The church takes up a significant portion of the composition, at right behind the market and in the center of the scene. The perspectival recession of space is made clear by the V-like shape of the street and its markings that lead the eye back into the picture, along with the emphasis on the church's vertical bell and clock tower, whose edge creates a line just to the right of the vanishing point.

No scholarship has previously identified the location or specific subject of this scene. What is clearly depicted, however, is the Église Saint-Michel, located in the old part of Villefranche, the heart of the city. Built as a modest church in the fourteenth century, Saint-Michel was redone in the 1750s in the Italian Baroque style. This church stands as one of the key buildings in Villefranche, a landmark that guides tourists and residents alike to it and also to the harbor, since the church is located not far from that picturesque spot. Saint-Michel is surrounded by small narrow streets such as the one depicted, as well as by stepped alleys that lead to the church. Included in the French Historic Sites Registry, Saint-Michel has a colorful bright yellow exterior and white trim, which Boudin toned down in the Clark painting. The interior is similar to the exterior with its yellow and pink hues. As in *Rue Saint-Romain, Rouen*, where he depicted the Tour Jeanne d'Arc, Boudin chose an architecturally significant building on which to focus his seemingly humble street scene. Boudin included the left-most scrolled curl of the church's façade (visible to the right of the clock tower), giving a bit of flourish to his view.

In 1892, the same year that his Salon entries consisted mostly of scenes from Villefranche, Boudin was awarded the prestigious Legion of Honor. Rather than accept it, however, he requested that the honor be given to the Dutch painter Johan Barthold Jongkind (cat. 186), who had such an impact on Boudin's own work and who had died of a stroke the previous year. Critic Gustave Geffroy praised Boudin's images of Villefranche shown at the 1892 Salon as "executed in the subtle style of patches of color bathed in a grey light that is characteristic of the artist."<sup>4</sup> KAP

**PROVENANCE** J. K. Newman, New York (until 1935, his sale, American Art Association Galleries, New York, 6 Dec. 1935, no. 6); Stanley M. Carper, Detroit; [Clyfford Trevor, New York, sold to Clark, 27 Nov. 1942]; Robert Sterling Clark (1942–55); Sterling and Francine Clark Art Institute, 1955.

**EXHIBITIONS** Williamstown 1956a, no. 86, pl. 3.

**REFERENCES** Sterling and Francine Clark Art Institute 1963, no. 3, ill.; Schmit 1973, vol. 3, p. 69, no. 2747, ill., as *Rue à Villefranche*.

**TECHNICAL REPORT** The support is an oak panel, varying in thickness from 0.3 cm to 0.5 cm, with the grain running vertically. The panel is mounted to a softwood panel 0.6 cm thick and cradled with a mahogany system having four fixed members and four sliding bars, now immobile. There is a slight twist in the panel, with the lower right corner curving away from the viewer. An old split is visible in the panel at the center of the lower edge, extending into the image 3.8 cm. There are minor scattered age cracks and frame abrasion, but the paint appears to be in excellent condition. There are no residues of a former coating and no solvent damages, indicating that the picture may retain its original natural resin varnish, with a thicker second layer applied later. Both varnishes can be observed along the lower edge where the added layer stops 0.3 cm short of the first coating, which continues to the edge of the panel. The upper varnish fluoresces more densely in ultraviolet light and contains vertical compression fractures from shrinkage of the support.

The ground appears to be several layers of a pale grayish color, which is visible throughout the image, especially at the edges of forms. Occasional deposits of charcoal, visible under magnification near the figures, suggest that the artist did some underdrawing. This is confirmed where the original drawing of the roofline of the church extends further into the sky. The final, painted version corrects the lines of perspective. Close inspection reveals that black paint, or possibly black ink, was used to lay out the buildings, and that some of these lines were incorporated into the completed image. The painting technique is a mixture of paste consistency brushwork and dry scumbling, applied in short, open strokes, leaving the ground color exposed in many areas. The buildings were painted first, with the final brushwork of the sky following the rooflines. The blue sky was painted twice; the first thinner layer is a more purplish blue than the final color. While some areas appear to be executed wet-into-wet, other details, such as the signature, were applied after the lower paint had dried. The paint along the left edge is pressed and plowed into a furrow, suggesting that the picture was framed while the paint film was still young and malleable.

1. Schmit 1973, vol. 3, p. 122, no. 2895.

2. *Ibid.*, pp. 69–126.

3. Boudin is documented working in Villefranche in February and March of 1892, see Honfleur 1992, p. 211.

4. Geffroy 1892–1903, vol. 2, p. 319; translation from Sutton 1991, p. 74.