

The background of the cover is a detailed 19th-century painting of a storm at sea. The sky is filled with heavy, dark, and turbulent clouds, with some light breaking through near the horizon. The sea is dark and choppy, 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 wind. The overall mood is one of intense natural power and maritime drama.

**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,
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Kelly Pask, Elizabeth A. Pergam, Kathryn A. Price, Mark A. Roglán,
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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)



9

of the background around the face and hands, indicating changes by the artist in the paint layer. There may be some subtraction of paint behind the sitter's head and the chaise, also part of an alteration by the artist. The wet-into-wet paint application is generally very fluid, except in the dress and hat, where the brushstrokes are stiff and short to imitate the folds and ruffles in the crisp fabric. Some of the green passages are thin enough to allow visibility of the ground layer. The red signature appears to float on the earlier varnish layer, and may be slightly retouched.

1. Williamstown 1982b, p. 19.
2. Information and a number of illustrations of his WPA paintings can be found through the Connecticut State Library at <http://wpa.cslib.org/index.php/473/barbour-harold/> (accessed 6 Dec. 2011). The Haddam Historical Society in Connecticut holds the Harold Barbour collection, which contains political cartoons, illustrations, sketches, fiction and non-fiction writings, woodblock prints, and photographs.
3. Williamstown 1982b.
4. Mitchell 1991.

E. Baré

French, active 19th century

9 | The Tuileries Gardens After 1883

Oil on panel, 22.1 x 16 cm

Lower right: E. BARÉ

1955.639

This painting shows men, women, and children walking along the paths of the eastern end of the Tuileries Gardens. The Louvre stretches across the horizon behind them, dividing the picture into two halves. The Arc de Triomphe du Carrousel stands directly in front of the Louvre and acts as a gateway into the garden below. Above the Louvre, fluffy white clouds float in the blue sky. The foliage of a tree fills the upper left corner and two women sit on chairs beneath it. One of the woman, wearing clothing typical of a nurse, holds a baby; an empty chair in front of them seems to await a woman in a pink dress who is walking in their direction. This woman passes closest to the viewer, but her profile does not provide distinct facial features. Behind her, many other figures also take advantage of a lovely day in the park. Though none of their faces is identifiable, men and women of various ages stroll at their leisure. To the right, another nurse leads a small child and pushes a baby carriage. An older gentleman with a gray mustache holds the hand of a schoolboy as they walk toward the viewer. A military figure wears a green uniform with red epaulettes and marches purposefully forward. A wide range of social types has descended upon the garden, but none of them visibly interacts with another.

Unfortunately, very little is known about the artist, although he seems to have been active in the latter half of the nineteenth century. There is another work clearly by the same hand, called *Strollers in a Parisian Park* (private collection), that is remarkably similar to *The Tuileries Gardens* and has been attributed to E. Baré.¹ *Strollers in a Parisian Park* is on a wider panel than the Clark painting and shows an expanded view of the Louvre and garden. The woman in pink and the two women sitting in chairs are in the same positions in both paintings. The rest of the figures are different, as if these women were frozen in place while the rest of the world passed them by. The characteristics of the signature on both *The Tuileries Gardens* and *Strollers in a Parisian Park*, in which the first letter of the last

name appears to be an “E,” adds to the uncertainty about the artist.

The architecture of the Louvre depicted in *The Tuileries Gardens* and *Strollers in a Parisian Park* makes it clear that these paintings were executed after 1883. Formerly, the Tuileries Palace had enclosed the courtyard of the Louvre and would have blocked Baré’s chosen view of the Arc de Triomphe du Carrousel. The palace was set on fire during the Paris Commune in 1871, but it was not fully dismantled until twelve years later. Neither painting displays any trace of the former building, so the two cannot have been executed prior to 1883. The gardens, however, remained predominantly unaltered from their original design of 1665 by André Le Nôtre. Public gardens served as symbols of modernization in the second half of the nineteenth century, and the Tuileries Gardens set the precedent as various parks were renovated during that time.² KA

PROVENANCE Robert Sterling Clark (bought 3 Feb. 1942–55);³ Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Williamstown 1980a, no cat.; Williamstown 1987–88, no cat.

REFERENCES None

TECHNICAL REPORT The support is a mahogany panel 0.5 cm thick, with a slight convex warp. The reverse has a crazed varnish layer and chamfered edges 1.6 cm wide all around. The numeral “1” stamped on the back refers to the smallest commercially produced French portrait size. Frame abrasion is visible along the lower edge, plowed-up paint from frame pressure appears on the right edge, and there are a few traction cracks. The picture was cleaned in 1942 by Murray (probably of Beers Brothers). There is solvent abrasion in the man’s and boy’s suits on the right and in the small background figures. The colors look faded, as if the picture was once exposed to too much sunlight. A thin layer of yellow varnish, which was applied in the frame, has left pools of resin 1.3 cm in from all edges.

The white ground is a commercially applied layer. In low magnification, underdrawing lines in charcoal can be seen in the faces of the two seated women at the left and on the central female figure. In addition, faint outlines of the buildings can be seen using infrared reflectography. The paint was applied wet-into-wet, in a very thin and sketchy manner, with the ground showing through most colors. Some building details appear to be a thin glaze layer, and there are low rounded impastos in the white and paler brushstrokes. The signature, executed in gray ink, reads quite clearly “E. EARE” in capital letters.

1. *Strollers in a Parisian Park* was offered for sale at Sotheby’s, New York, 5 May 1999, no. 303, but was bought in.
2. Thomas 2006, pp. 35–36.
3. In his diary, Clark notes that he bought the painting from a silver shop on Madison Avenue in New York City. See RSC Diary, 3 Feb. 1942.

Antoine-Louis Barye

French, 1795–1875

10 | Tiger at Rest c. 1850–70

Oil and charcoal on paper, mounted on canvas, 31 x 46.5 cm
Lower left: BARYE
1955.640

“I will never be able to twist a tiger’s tail like that man!” Eugène Delacroix is reported to have declared of his friend Antoine-Louis Barye.¹ Indeed, Barye dedicated his art to capturing the nuances of physiognomy and behavior of wild animals. Best known as an *animalier* sculptor, Barye fashioned a successful career translating close observation into compelling depictions of animals in bronze and in paint. For the most part, his works contain no narrative beyond the frequent evocation of the drama of animals acting on instinct or succumbing to their fate as prey. He struggled to find acceptance within the academic establishment for such work, which was seen by some as more decorative than serious, but he was a widely celebrated artist by the time of his death.

Big cats—lions, tigers, and leopards—were among his most common and most popular subjects. To study these beasts, he sought out opportunities to sketch specimens both living and dead. He and Delacroix famously leapt at the chance to make sketches and measurements of a lion within hours of its death in 1829, and there are many extant drawings by Barye of living lions and tigers observed in their enclosures in the menagerie of the Jardin des Plantes in Paris.²

Although he publicly exhibited only a handful of watercolors during his long career, Barye was a prolific painter in both watercolor and oil. He sold a number of watercolors to private collectors during his lifetime, and his estate sale in 1876 included ninety-nine oils and seventy watercolors, which had been found following his death both in his house in Barbizon and