



**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)

ably records the previous varnish removal. The painting had a surface cleaning and varnish regeneration through Knoedler Gallery in 1952, which probably involved adding rather than replacing coatings. There is a grid-like pattern of narrow traction cracks in the dress and hair, and wider traction cracks in the dark red flowers. Stretcher creases and old planar distortions show stress cracking. In ultraviolet light, there is an uneven fluorescence, with natural resin remaining over the solvent-sensitive dark colors and the edges. The present surface reflectance is slightly matte. Retouchings fill some of the wider traction cracks in the hair and dress, although in bright light the crack pattern is still visible.

The ground is a commercially prepared off-white layer, with an artist-applied warm dark-brown wash over the entire surface. A few lines in the head were seen using infrared reflectography. Brush marks below the bodice paint, extending onto the left background, may indicate a change of costume. Some of the flower outlines were adjusted when the background color was applied. Paint handling ranges from thick, opaque strokes to transparent glazes, with veils of opaque color drawn over the lower dark wash on the face. High impastos were seen only on the jewelry. The paint layering is quite complex, with considerable scraping through to the ground to achieve transparency and vibrancy of light effects.

1. On the purchase receipt from the Galerie Lorenceau, a note written in Sterling Clark's hand incorrectly states that the sitter was "the first Mme. Leclanché." See the Clark's curatorial file. In fact, it was Céline Leclanché who remarried, not her husband. See the entry for Georges-Lionel Leclanché by G. Emptoz in *Dictionnaire de biographie française 1933-*, vol. 20, pp. 432–35, for information on the Leclanché family. Maurice Leclanché may not have been identified as the first owner of this painting until 1974.
2. DD 285.
3. DD 330.

**27 | Recital** c. 1884

Oil on panel, 22 x 16.4 cm  
 Upper left: [5?]6  
 1955.652

This small panel is one of several works treating the subject of a woman in a salon, either performing or listening to a performance. The first of this group may be a small pencil sketch, *Figures in a Salon* (Museo Giovanni Boldini, Ferrara), showing a woman kneeling on a sofa and leaning against its back, holding an



Fig. 27.1. Giovanni Boldini, *The Singer (La Cantante Mondana)*, c. 1884. Oil on canvas, 61 x 46 cm. Collezione Fondazione Carife, on deposit at the Gallerie d'Arte Moderna Contemporanea di Ferrara

open fan behind her.<sup>1</sup> Boldini presumably made this drawing on the spot, and while the setting is largely undefined, the figure seems to be observing rather than actively participating in any action that may be occurring outside the frame. Perhaps inspired by the woman's pose, Boldini seems to have developed the composition further in the present painting, retaining both the woman's gesture of holding an open fan and her elegantly arched back. In the panel, the figure is set more explicitly in the context of a performance, as she leans toward a piano with her mouth apparently open as if singing and has a cello or bass at her feet. The work's title similarly supports the identification of the situation, though given the lack of any early sources that record this painting, it is difficult to know when the title was first associated with it. The woman's head and bodice are fairly carefully defined, while the lower half of her figure is more summarily painted, further strengthening the connection between this painting and the drawing, in which the woman's lower body is similarly undefined.

*Recital* may itself have served as preparation for at least two other paintings. There is a related and



27

somewhat more finished painting in a Milan private collection that features the same figure with a fan,<sup>2</sup> and in *The Singer* (*La Cantante Mondana*) in a Ferrara collection, she appears again in a reduced and far more broadly painted yet still recognizable form (fig. 27.1).<sup>3</sup> In this last work, the context of a performance in progress is made explicit by the presence of a pianist at the extreme left edge of the painting who peers intently at his score with his hands on the keyboard. His figure is abruptly cropped so that only his face and hands are visible, a choice of framing that suggests that *The Singer* represents a further development of the composition seen in *Recital*. Specifically, the strip of brown paint that partially covers previously painted forms at the left edge of *Recital* corresponds closely to the cropping of *The Singer*, presumably indicating the process by which Boldini arrived at the layout of the latter work. The artist nonetheless must have considered *Recital* a finished, independent painting, since it did not remain in his studio but must have been sold during his lifetime, though the precise date of sale is unknown.

In its subject matter as well as its compositional approach, *Recital* and the related paintings almost inevitably point to Boldini's knowledge of the work of Edgar Degas. By the 1880s, when Boldini made these images and when he likely became acquainted and then friendly with Degas, the French artist had produced a large number of images of performers and audience members in a variety of settings, often using just the cropping techniques that also appear in Boldini's compositions. While *Recital* is clearly a modest work, set in what appears to be a private salon of a type that rarely appears in Degas's imagery, it nonetheless demonstrates Boldini's working process not only in developing the appearance of a composition, but also in drawing inspiration from the work of his contemporaries. SL

**PROVENANCE** [Knoedler, Paris, sold to Clark, 6 May 1924, as *Femme dans un intérieur tenant un éventail*]; Robert Sterling Clark (1924–55); Sterling and Francine Clark Art Institute, 1955.

**EXHIBITIONS** Williamstown 1982d, pp. 66, 68, 71, no. 5, ill.; Ferrara–Williamstown 2009–10, no. 59, ill.

**REFERENCES** Dini and Dini 2002, vol. 3, p. 218, no. 388, ill.; Panconi 2002, p. 237, ill.

**TECHNICAL REPORT** The support is a mahogany panel (0.8 cm thick) with a slight convex warp, with the grain running vertically. The reverse has chamfers 1.9 cm wide along the edges, vertical hand-planing marks, and two deep holes whose purpose is unknown. The back is also coated with a red wash of paint. The picture was at least partially cleaned, as there is solvent abrasion in the woman's bodice, and less varnish in the figure than in the background, as seen in ultraviolet light. The woman may once have had elbow-length brown gloves, which were either partially removed by the artist or damaged in cleaning. There are several scratches, some possibly original, as if the picture were carelessly handled while wet. Evidence of past flaking or erupting of paint along cracks is found in the upper right corner, and wrinkled paint on the piano and several other locations. There are small gray splashes in the lower left foreground. The thick, glossy, discolored varnish has vertical cracks along the wood grain. Two or more brush coats are visible in ultraviolet light, with some pooling of varnish in the center. The fluorescence is denser across the background in general, especially in the lower left and upper right dark areas. Retouchings below the upper varnish are seen in the upper left background, along the woman's proper left arm, and in scratches through the woman's figure. Some areas may have been reworked by the artist.

The ground is an off-white layer with a smooth surface. In infrared light, part of the center section reflects brighter, and the X-radiograph shows a white area below the piano, which may be an extra ground application to seal a knot in the wood. Examination with a microscope reveals lower colors beneath the upper portion of the image, suggesting that the panel may have been reused and a second layer of ground applied to the center. The X-radiograph reveals the scoring lines created during the chamfering of the panel's reverse, along with a change at the figure's side. There is a light underdrawing, possibly in charcoal, in the principal figure, as well as in the outline of the piano. In the drawing phase there may have been a small framed picture on the wall just behind the woman's face. There may be a warm brown sketch below the paint, which remains as part of the final image in some locations. The paint is fluidly applied in multiple layers of scumbles and glazes interlaced with thick varnish, and the artist may have used his fingers to apply or move paint around. Black ink is also apparent in small details. The brown band down the left side of the picture was applied after the rest of the paint had dried.

1. Museo Giovanni Boldini, Ferrara, inv. 1591.
2. DD 387.
3. DD 389.

## Pierre Bonnard

French, 1867–1947

### 28 | *Women with a Dog* 1891

Oil and ink on canvas, 41 x 32.5 cm

Lower right: PBonnard [PB in monogram] / 1891  
1979.23

*Women with a Dog* was painted when Bonnard was twenty-four and closely allied with the group of young artists who named themselves the Nabis, or prophets. The decorative aesthetic that the Nabis followed drew in large part from the work of Paul Gauguin and from Japanese graphic art for their simplified forms, non-naturalistic color, and flattened pictorial space. The concept of the decorative, an idea that combined formal principles with ideological content, was central to the work of the Nabis, as well as that of other French artists in the 1890s. It arose from numerous sources, including the academic tradition, which called for large-scale murals to decorate public spaces, and a resurgent interest in the decorative arts as both an artistic and an economic expression of national strength. Artists' interest in embellishing domestic interiors also corresponded to a concurrent emphasis on the value of private life, a turning inward that often focused on spirituality. Although *Women with a Dog* is quite small, unlike the murals and folding screens the Nabis created specifically to decorate collectors' rooms, it exemplifies some of the possibilities for decorative painting that Bonnard explored at the beginning of his career.

Bonnard worked out the composition of the painting in a preparatory drawing that shows virtually every aspect of the image, including the cropped edges, as they appear in the final work (fig. 28.1). Perhaps more strikingly, the painting itself still bears visible marks of ink and pencil. The primary figures are almost fully outlined in deep blue ink that may have been made with a pen rather than a brush (see Technical Report). These lines are integral to the finished composition, lying on top of the paint surface in several places. In addition, multiple graphite lines on the right side of the central figure's arm are also drawn over the surface, and seem intended to make the painted image conform more closely to the slimmer outline of the preliminary drawing. A similar impulse to modify the painted work may also account for the graphite lines at the bottom center