



**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

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Production by The Production Department,
Whately, Massachusetts
Printed on 135 gsm Gardapat Kiara
Color separations and printing by Trifolio, Verona

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Distributed by Yale University Press, New Haven and London
P. O. Box 209040, New Haven, Connecticut 06520-9040
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)

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PRECEDING PAGE 2: Jean-Léon Gérôme, *Snake Charmer* (cat. 154)

PROVENANCE The artist, given to Rabot, 1892; Pierre Rabot, Petit Gennevilliers (from 1892); Michel Benisovich, Paris and New York (sold to Hirschl & Adler, Jan. 1954); [Hirschl & Adler Galleries, New York, 1954–56, sold to Hamilton, May 1956]; George Heard Hamilton and Polly W. Hamilton, New Haven and Williamstown (1956–73, given to the Clark); Sterling and Francine Clark Art Institute, 1973.

EXHIBITIONS Paris 1894b, no. 62 or no. 85;¹² Williamstown 1975, no cat.; Springfield 1988, p. 25, no. 2, ill.; Huntington–Baltimore–Memphis 1990, pp. 23, 60, no. 15, ill.; Portland 1991, pp. 22–24, no. 2, ill.; Lausanne 2005, pp. 157, 186, no. 71, ill.

REFERENCES Berhaut 1978, p. 222, no. 420, ill.; Bachelard 1993, p. 144; Berhaut 1994, p. 235, no. 442, ill.; Christie's 1997b, p. 66, ill.

TECHNICAL REPORT The support is a fine weave canvas (27 x 23 threads/cm), wax-resin lined in 1982 due to the embrittled state of the original fabric and a marked center vertical stretcher crease. A colorman's stamp for Dubus, Paris, is still somewhat visible through the two extremely fine weave lining linens and their attached Mylar layer. An identical stamp, now preserved, was found on a paper layer below the canvas, perhaps an unusual feature of this particular supplier. The original five-member mortise-and-tenon stretcher was replaced with a four-member redwood ICA spring-design stretcher. Due to a slightly expanded stretcher fit, the lower fold-over falls outside of its original location, creating a narrow dished band at the edge of the picture. The artist's tacking margins were retained. There are scattered age cracks, some still displaying cupping in the water and sky, and drying cracks in thicker strokes of paint. There are deep traction cracks in the bluish foliage. When the picture was cleaned in 1982, grime, discolored varnish, and foreign matter caught in the impastos were removed. Some ground layer abrasion is seen in the cloud patterns and the lower right edge. Small brown splatters dot the sky near the far right smokestack. The paint layers are in very good condition, with only minor amounts of the older varnish in the deeper recesses of the green foreground. The present varnish layer is very thin, with a low gloss, except where variations in the paint catch the light.

The ground is a commercially applied off-white layer. Although no underdrawing was found using infrared reflectography, close inspection under low magnification revealed some charcoal particles scattered in the paint near the horizon line and along the flat buildings. The paint was applied in a thick vehicular paste consistency, with separate brushing patterns for the various zones of the picture. The complex paint film structure is up to five layers deep in the landscape areas, with less layering in the sky. There is an odd sprinkling of dark green paint on the far right smokestack, which may be an original accidental deposit of color. The thin purple signature in the lower left corner was applied after the painting had dried.

1. Caillebotte participated in the exhibitions held in the years 1876, 1877, 1879, 1880, and 1882. He was instrumental in organizing the 1877 exhibition.
2. B 32, 49, and 57.
3. For more on his career as a yachtsman, see Daniel Charles's essay, "Caillebotte and Boating," in *Bremen–Copenhagen–Madrid 2008–9*, pp. 109–19.
4. For an annotated historical map of Argenteuil that pinpoints Caillebotte's house as well as the factory Chantiers de la Seine, see *Bremen–Copenhagen–Madrid 2008–9*, p. 86.
5. In the middle of the twentieth century, the Petit Bras was filled in, making the Île Marante part of what is now the town of Colombes.
6. B 417. This painting, formerly in the Josefowitz Collection, Switzerland, was sold at Christie's 2004, no. 210.
7. B 425. This painting was offered at Christie's 1997b, no. 25.
8. B 381.
9. The Petit Bras was a popular subject with the Impressionists: Claude Monet, Pierre-Auguste Renoir, and Caillebotte all painted it. For examples of these artists' works, see *Washington–Hartford 2000*, pp. 48–49 and 168–71 (Monet), pp. 166–67 (Renoir), and pp. 172–73 (Caillebotte).
10. B 435.
11. Berhaut 1994, p. 281.
12. Nos. 62 and 85 are both entitled *La Seine à Argenteuil*, the first dated 1892 and the second 1890, though neither is identified as belonging to Rabot. Marie Berhaut suggests the Clark canvas was no. 85. Although the catalogue dated this work to 1890, Berhaut gives 1892 as a more likely date. See Berhaut 1994, p. 235, no. 442.

Randolph Caldecott

English, 1846–1886

40 | The Volunteer's Courtship, 1798 c. 1870

Paper or wood-pulp board, mounted on Masonite,
40.6 x 27.9 cm

Lower left: R C / The Volunteer's Courtship / 1798
1955.667

Best known in America as the illustrator who gave his name to the Caldecott Medal, Randolph Caldecott's short career as an artist was marked by the great success of his color woodblock picture books for children, sixteen of which were published between 1878 and



40

1885. Because of his renown as an illustrator, his work in oil is rarely, if ever, discussed.

The son of a Chester accountant, Caldecott began his career first as a clerk in the Whitchurch and Ellesmere Bank and then the Manchester and Salford Bank. In his typically cheerful way, Caldecott registered his resistance to the drudgery of the life of a bank clerk in a letter dating from 1867, the year he entered the Manchester and Salford Bank, noting that “I feel an inward conviction that I was not born a slave.”¹ He continued, presaging his renunciation of commerce five years later to pursue his artistic predilections: “I think that people’s inclinations should in a great measure be regarded, for a man seldom does well that for which he does not feel himself inclined.”²

During the five years at the Manchester and Salford Bank, he attended evening classes at the Manchester

School of Art, contributing drawings and illustrations to publications such as *Will o’ the Wisp*, *The Sphinx*, and Henry Blackburn’s *London Society*. Blackburn was also the editor of *Academy Notes*, the annual illustrated summary of the Royal Academy exhibition and, no doubt, a key figure in Caldecott’s decision to move to London and enter the Slade School. It was Blackburn who wrote the first biography of Caldecott in the year of his early death.

Although Rodney Engen has noted that Caldecott’s first contribution to the Royal Academy in 1876, *There Were Three Ravens Sat on a Tree*, was well received, he goes on to describe the inevitable predicament of the artist for whom the pursuit of oil painting presented a financial risk, whereas the print medium provided a stable income.³

The subject of the Clark’s *The Volunteer’s Court-*

ship, 1798 is related to Caldecott's oil sketch *The Girl I Left Behind Me* (Manchester City Art Gallery), in which a cavalryman looks on wistfully as his love walks away from the garden gate. *The Volunteer's Courtship, 1798* takes place at a prior moment as the couple sit in a garden engaged in animated conversation. The soldier's casual pose—leaning forward with his left arm on his knee, his right in a gesture of speech—indicates a sense of both intimacy and urgency. His head is level with that of his beloved, who is seated in a smaller chair knitting (possibly socks for the soldiers fighting abroad), looking lovingly at her officer. Although one of his less expensive purchases, the subject found favor with Sterling Clark who called it “a real nice little picture.”⁴

Although this work was painted during a relatively peaceful period of British history, the realities of maintaining a worldwide empire nonetheless encouraged nostalgia for the heroic days of the Napoleonic Wars. The flamboyantly clothed, red-coated, and plumed-hatted soldier figures in Caldecott's illustrations as well, such as the humorous “The Great Panjandrum Himself” (London, 1885). EP

PROVENANCE C. J. Waddell, Manchester (by 1888–90, his sale, Christie's, London, 5 May 1890, no. 39); [Grundy and Smith, Manchester]; [Agnew's, London, Liverpool, and Manchester]; William Clough, Knutsford, Cheshire;⁵ sale, Parke-Bernet, New York, 11–12 Apr. 1939, no. 81, sold to Clark; Robert Sterling Clark (1939–55); Sterling and Francine Clark Art Institute, 1955

EXHIBITIONS Manchester 1888, no. 60; Williamstown 1981–82, no cat.

REFERENCES None

TECHNICAL REPORT The original support is paper or pressed wood-pulp board 0.2 cm thick, which was mounted to the smooth side of a piece of untempered Masonite 0.6 cm thick. This treatment was probably performed before 1939, judging by the powdering deterioration of the Masonite attachment. Edge losses have occurred due to shrinkage of the excess mounting adhesive. The tree near the right edge has a scratch and paint has chipped along all edges from frame abrasion. The frame rabbet has dented the paint along the left and right edges. Some impastos are flattened, and foreign debris and fibers are crushed into the thicker paint of the young woman's skirt, probably caused during the clamping used for the mounting. The painting was cleaned in 1939 through Durand-Ruel, New York. The varnish is a very thin layer with no obvious discoloration. There are several small

retouches in the trees, which are more visible in reflected than in ultraviolet light.

The ground is commercially primed with two or three off-white layers with a pebbly texture in the uppermost layer. A vertical striation is visible in the surface, possibly the result of some tool or technique used in the ground application. There may be a thin gray wash over the entire ground, seen as the final color in the foreground. Although there was no discernible underdrawing, there was a change in the woman's proper left arm, visible under infrared light. Below the final paint, there may be a thin brown sketch, which is visible at the edges of the figures and costumes. The size of some pigment particles suggests that certain colors may have been hand ground rather than commercially prepared tube colors. The figures were executed in a fluid wet-into-wet style with the background details added afterward in a more sketchy technique.

1. Caldecott 1867.
2. Ibid.
3. Engen 1988, p. 14.
4. RSC Diary, 12 Apr. 1939.
5. The preceding three entries in the provenance come from labels on the back of the frame and panel; their place in the chronology of ownership cannot be determined.

Henri-Eugène Callot

French, 1875–1956

41 | Harbor Scene c. 1905

Oil on laminate cardboard, 50.2 x 61.1 cm
Lower left: h. CALLOT
1955.669

Henri-Eugène Callot was born in the mid-Atlantic port town of La Rochelle and would have been familiar with the iconic towers that flank the entrance to the old port, the main subject of this painting. The two stone towers stand as sentries that serve as reminders of La Rochelle's long history as a fortified city on the western coast of France. Callot painted the active harbor from the perspective of the north shore just outside the gates. The cream sails of the passing boats add liveliness to the cool, damp landscape. Callot employed shades of gray to compose the sand, water, and sky. Closer inspection reveals a wide variety of colors that give dimension to the monochrome palette. The turquoise body of the boat moored on the