



**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,
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180

1. Georgel 1987. For a list of works illustrated by Jacque, see “Livres illustrés par Charles Jacque,” in Fanica 1995, p. 284.
2. See Fanica 1995, p. 284, for a list of some of Jacque’s writings on poultry raising.
3. I consulted, on microfilm, a later edition, Jacque 1887.
4. See Jacque 1887 and Périquet 1994.
5. Ricatte 1989, vol. 1, pp. 80–81, undated entry, sometime in August 1853.
6. Goncourt and Goncourt 1868, vol. 2, p. 68: “Madame Crescent avait pour la volaille, le goût, la passion, répandus et vulgarisés dans tout Barbison par la *poulo-manie* de Jacque, le peintre graveur. Au bout du jardin, dans le champ, elle avait créé un petit parc divisé en quatre compartiments.”
7. See Fanica 1995, p. 66, for an illustration of these special houses.
8. See the etching *La Grande Bergerie* (Sterling and Francine Clark Art Institute, Williamstown, 1955-2079) and the painting, *The Sheepfold* (The Metropolitan Museum of Art, New York).
9. See Jacque 1887, p. 30.
10. *Ibid.*, p. 32.
11. Ménard, *The Portfolio*, Sept. 1875, quoted in Clement and Hutton 1883, vol. 2, p. 5.
12. RSC Diary, 7 Oct. 1940.

180 | Landscape with Sheep c. 1855–94

Oil on panel, 21 x 37.6 cm

Lower left: ch. Jacque

1955-780

In the late 1850s, when Jacque’s interest in poultry diminished, sheep replaced chickens as the primary motif in his paintings. When he pictured sheep in barns or farmyards, chickens are often in the foreground (see cat. 179). A cow, as in this panel, rather than chickens, sometimes accompanies the sheep when the weather permitted grazing out of doors.¹

Unlike his other paintings of sheep at pasture, in which all the animals are, if not individualized, at least detailed,² the sheep in the background here are rendered as rounded, light-colored shapes, hardly animals. The cow and her herder are likewise summarily indicated, as is the woman at the base of the tree. The exception to this indefiniteness is the sheep third from the left in the foreground, facing into the picture at a slight angle to the right. A sheep in this position appears in several of Jacque’s pictures, suggesting that, rather than painting on the spot, Jacque reused motifs throughout his oeuvre.

That said, the brushwork is not consistent with other paintings by him. Here the trees are dabbed on, and strokes of green paint to the right seem hastily applied, divorced from descriptive function. Jacque was a successful printmaker for many years before

beginning to paint. It is said that he bought sketches and unfinished oil paintings in 1841 at the studio sale of Georges Michel (1763–1843). Finishing some of them, Jacque taught himself how to paint in oils.³ The scene now visible may have been painted over another picture, but it is not possible to determine what that picture showed. The surface of the lower part of the painting has been damaged: chips in the upper layer reveal the previously applied brushstrokes. Sandra Webber has made the intriguing suggestion that the painting may have been reworked by someone other than Jacque. This second painter may have “partially connected older damages and then kept painting,”⁴ a procedure akin to that ascribed to Jacque in his treatment of Michel’s unfinished oil paintings.

The sad condition of the painting aside, the closely toned colors of greens and browns, the overcast sky, the scrubby vegetation, and the haphazardly growing trees—the only elements to break the horizon definitively in front of a seemingly endless plain—succinctly convey the desolation of the spot. FEW

PROVENANCE Henry Seligman, New York (d. 1933, his sale, American Art Association, 29 Mar. 1934, no. 6, as *Sheep in Pasture*, sold to Scott & Fowles); [Scott & Fowles, New York, sold to Clark, 30 Mar. 1934, as *Sheep in Pasture*]; Robert Sterling Clark (1934–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS New York (before 1934);⁵ Williamstown 1959b, ill.

REFERENCES Sterling and Francine Clark Art Institute 1963, no. 74, ill.

TECHNICAL REPORT The support is a walnut panel of varying thickness, ranging from 1.1 cm on the left side to 1.3 cm on the right, with the grain running horizontally. The top right corner is larger in both dimensions, making the panel out-of-square. The edges are roughly cut, especially on the left side, and the reverse has uneven chamfers of differing widths. The panel has a convex warp running from top to bottom and an old crack at the left edge along the horizon line. The painting was cleaned by Madame Coince of Paris in 1935, and the upper half was cleaned again in 1940 by Murray, through Durand-Ruel. The sky colors, as well as the trees and figures that extend into the sky, have suffered solvent abrasion. Glazes and the edges of some brushstrokes have also suffered damage, and the sky color below the trees has been exposed. In the lower half of the image, large chipped losses in the upper paint colors reveal other paint strokes below, suggesting that the picture was painted over another image. Some of these appear to be retouched while others

have been left exposed. In 1981, the picture was only grime cleaned and revarnished due to solvent sensitivity.

It is difficult to determine if there is any ground layer present, although there may be a thin cream-colored wash below the sky. No underdrawing was detected using infrared reflectography. The paint technique is a fluid, multi-level application, with paint extending over ragged losses. The sheep are painted over the pasture colors in some areas. Ink may be mixed with paint in parts of the trees, and the signature is executed in black ink. The lower half of the image is complex in low magnification as various depths of paint are mechanically fractured away, either deliberately or accidentally. It is possible that the artist eradicated passages and then repainted them, or worked over an earlier damaged painting. Alternatively, the picture may have been reworked by someone else who partially connected older damages and then kept painting.

1. For a larger, more assured example, see Munich 1996, pp. 265–66, no. B102 (Musée des Beaux-Arts, Reims).
2. For examples, see Munich 1996, pp. 262, 264, no. B101 (Ville de Fontainebleau); and *Sheep at Pasture* (The Huntington Library, Art Collections, and Botanical Gardens, San Marino).
3. Munich 1996, p. 471.
4. See Technical Report.
5. This exhibition is listed in American Art Association 1934b, no. 6.

Gustave-Jean Jacquet

French, 1846–1909

181 | *Woman in Red* c. 1870–90

Oil on canvas, 35.2 x 27.5 cm

Lower left: G Jacquet

1955.782

Little known today, Gustave-Jean Jacquet was a pupil of the successful academic painter William-Adolphe Bouguereau (cats. 33–34) and a lifelong resident of Paris. He debuted at the Salon in 1865, earned medals for his work in 1868 and 1875, and showed there regularly throughout his career. He painted portraits, including one of the composer Camille Saint-Saëns (Château-Musée de Dieppe), nudes, and genre scenes, but the vast majority of his output are idealized depictions of beautiful young women, most seen in bust-length or half-length format. His works