

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,
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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
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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

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

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



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are usually small in scale, quite detailed, and richly colored, and often hearken back to French or English genre paintings or portraits of the eighteenth or the early nineteenth century. Jacquet was quite prolific and marginally successful, counting Princess Mathilde Bonaparte, niece of Napoleon I and an amateur artist herself, among his patrons, but little is known of his personal life.

In this painting, a fetching young woman gazes at the viewer in a forthright manner. She wears rich

crimson velvet trimmed with lace and a black hat with feathers, which, together with her dark eyes and soft brown hair, contrast vividly with the creamy whiteness of her face and the ample décolletage she reveals. The artist carefully highlighted the bridge of the woman's nose, and painted her lips the same vivid red he used for the velvet. He painted her costume in a soft and free manner, with impasto apparent on the lace and vivid brushwork visible along the lower edge of the canvas. Traces of pentimenti appear above the

shoulders of the figure. Neither her age nor her epoch is readily apparent, and she could easily be at home in Thomas Gainsborough's London or fin de siècle Paris. This tendency to meld together disparate eras was noted in the artist's own day when Jacquet exhibited his work as part of the Exposition Universelle of 1878 in Paris. Then the critic Edward Strahan noted that Jacquet "prepares observations on the present and plunges them into the past."¹

Jacquet's propensity to focus on lovely ladies for his subject matter made him perfectly suited to Sterling Clark's own predilections. In addition to this painting, Clark acquired two works on paper by the artist,² both depicting female sitters, and seems also to have owned at least two, and perhaps three, other paintings by Jacquet.³ Both the date and earlier history of this painting are unknown, and it seems not to have been part of the posthumous sale of the artist's possessions.⁴ KP

PROVENANCE [N. Mitchell, London, probably sold to Clark, 19 Jan. 1935, as *Blond Girl*];⁵ Robert Sterling Clark (1935–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS None

REFERENCES None

TECHNICAL REPORT The support is an unlined moderate-weight linen (22 threads/cm) on a five-member, mortise-and-tenon stretcher. Although stable, the fabric has become brittle and has darkened considerably over time. There are age cracks in the sitter's flesh, with some cupping beginning to form. There is some wrinkling in the background color and in the red costume, and frame abrasion along the left and right edges. Corner stress cracks are beginning to form in the upper left due to uneven stretching tension. There is wrinkling along vertical canvas threads, which has created dark lines in the neck shadow and left background. The varnish is quite yellow, with deposits of undissolved resin scattered in the surface and some fogginess in the dark passages. In ultraviolet light, the coatings are streaked from uneven brush applications running in both directions. Gaps at the edges in the upper varnish suggest that the original coating remains in place. The picture was cleaned in 1935 by Chapuis and Coince of Paris, though this may only have been a grime removal prior to a second varnish, as there is little evidence of damage from solvents.

The commercially applied ground is an off-white color. The canvas texture can be seen through the ground and paint layers. A few underdrawing lines are visible along the neck outline, which may indicate that some drawing exists under the whole image. Several paint changes are also visible in

the hat, where the outer rim was modified several times. The painting technique is primarily wet-into-wet, using thin to moderate paste-consistency brushwork. The only impastos are in the delicate lace passages on the bodice. There is some scumbling of red over white in the lace at the shoulder to indicate transparency.

1. Strahan 1878, p. 40.
2. Sterling and Francine Clark Art Institute, 1955.1674 and 1955.1675.
3. In addition to the invoice for the present painting (see note 5), there are three other invoices in the Clark's curatorial files relating to paintings by Jacquet, all dating between 1932 and 1935. These paintings were sold or given away by Clark before 1955. See also Williams-town–New York 2006–7, p. 352, nos. 42 and 43.
4. The contents of Jacquet's studio were sold at Galerie Georges Petit, Paris, 26–27 Nov. 1909; the Clark painting does not bear the studio stamp associated with works in this sale.
5. There are several invoices in the Clark's files that include paintings by Jacquet. Based on both the image and institutional records, the present painting seems most likely to be the one described as *Blond Girl* in an invoice from N. Mitchell dated 19 Jan. 1935.

José María Jardines

Spanish, 1862–1932

182 | Rue de Siam c. 1890

Oil on panel, 35 x 27 cm

Lower right: JARDINES. PARIS.

1955.783

This painting depicts the activity on a bustling Parisian street. Most of the pedestrians, seven in total, are women wearing coats and hats to protect themselves from the inclement weather. The three ladies in the foreground, one of whom holds the hand of a little boy, are the most elegantly dressed figures in the scene. A double-decker omnibus pulled by a single horse is featured at the lower right of the painting. Five gentlemen are seated in the open-air second level of this public transportation vehicle. Several stores occupy the first floors of the buildings lining the street, and there are a number of signs painted on their walls advertising products as varied as liquor and furniture, public baths, and the services of a veterinarian.