



**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

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

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)

PROVENANCE Albert de Saint-Albin, Paris (d. 1901); Martell (until 1928, sale, Drouot, Paris, 26 June 1928, no. 13, ill., as *Grand Voiliers*); [E. J. Van Wisselingh, Amsterdam, sold to the Clark, 28 May 1974]; Sterling and Francine Clark Art Institute, 1974.

EXHIBITIONS Williamstown 1975, no cat.; Northampton–Williamstown 1976–77, pp. 32–33, no. 1, ill. on cover, as *Frigates, Port of Harfleur*; Williamstown 1978, no cat.; Huntington–Austin 1993–94, pp. 147–48, ill., as *Frigates, Port of Harfleur*; The Hague–Cologne–Paris 2003–4, p. 228, no. 31, as *Fregatten bij de haven van Harfleur* (German ed., p. 228, no. 31, as *Segelschiffe im Hafen von Harfleur*; French ed., p. 228, no. 27, as *Frégates au port d'Harfleur*).

REFERENCES Hefting 1975, p. 81, no. 78, ill., as *Harfleur*; GBA Suppl. 1976, p. 47, fig. 191, as *Frégates*; Sutton 1986a, p. 318, fig. 475; Hefting 1992, p. 39, ill., as *Haven van Harfleur*; Stein et al. 2003, p. 83, no. 68, ill., as *Grands voiliers dans le port d'Harfleur*.

TECHNICAL REPORT The original support is a moderate-weight linen which was wax-resin-lined to a heavy fiberglass fabric. This treatment was performed in 1974 by Sheldon Keck, to repair torn tacking margins and to reduce the general cupping. The warped stretcher was replaced with a four-member LeBrun expansion-bolt design. As the painting is not square, shims were attached to the stretcher to create the necessary parallelogram shape. The lining fabric is quilted on the reverse from the force of the cupping paint, which is still pulling forward. There are broad shallow draws running from the upper edge of the painting and concave dishing in the lower left, possibly from the weight of the lining combined with the flat surface profile of the stretcher. There is a slight bulge in the reflection area of the front frigate. In ultraviolet light, patches of fluorescing old varnish can be seen on the ship hulls, and there is almost no retouching. Two stamps on the back of the original fabric, for the dealer Tempelaere and the color merchant Ange Ottoz, were recorded before treatment.

The commercial ground layers are off-white, and have cracked and cupped in a closely spaced pattern over the entire surface. Although no underdrawing was detected in infrared viewing, there may be a brown ink-wash sketch below the paint, seen under magnification. There are small changes in the image, the most obvious being adjustments to the masts on the ship furthest in the distance. Despite the cupping and some age fractures that are borderline traction cracks, the paint film is in very good condition. The surface is a complex layering of what appears to be ink with thick, fluid, vehicular oil paint and glazes, mostly executed wet-into-wet. Details which add to or refine the forms, especially on the small figures, appear to be executed in black and brown inks. Although reserves were left for most of the small figure groups, some were added on top of the large background brushwork.

1. Northampton–Williamstown 1976–77.
2. Biographical information on Jongkind taken from Stein et al. 2003, pp. 23–26. See also John Sillevs and Sylvie Patin in The Hague–Cologne–Paris 2003–4, pp. 13–31, 111–24.
3. Distel 1990, pp. 40–41.
4. Hefting 1975, p. 81, no. 78.
5. British Museum, London, TB CCLIX 102, engraved by J. Cousen for *Turner's Annual Tour—the Seine*, 1834. See Wilton 1979, p. 412, no. 955.
6. Dumont and Leger 1981, pp. 53, 59.
7. Stein et al. 2003, p. 94, no. 104, *Clair de lune sur le port* (private collection).
8. Quoted in Thiébault-Sisson 1900; translation from Stuckey 1985, p. 217.

Roger-Joseph Jourdain

French, 1845–1918

187 | *Woman and Dog at the Gate* c. 1875–80

Oil on panel, 21.3 x 27 cm

Lower left: à Anaïs Fèvrier / Roger Jourdain

1955.785

Although Roger Jourdain had studied under Alexandre Cabanel (1823–1889) and Isidore Pils (1813/15–1875), two leading protagonists of academic methods, the informal handling and contemporary subject of *Woman and Dog at the Gate* demonstrate his allegiance, by the late 1870s, to a wholly different aesthetic. Though the picture is small in scale, its signature and dedication mark it as a work that Jourdain considered complete in its own terms, in the same sense as Alfred Stevens's small and informal paintings of the period, such as *Woman in White* (cat. 316). The identity of the dedicatee Anaïs Fèvrier is unknown.

The woman's tightly corseted waist suggests a date in the late 1870s; there is a marked contrast, however, between her skirt and her somewhat masculine jacket.¹ The body language and setting of the figure raise further questions about her status and identity. Though her face is comparatively individualized (in contrast to such stereotypical physiognomies as the face of the woman in Auguste Toulmouche's *Woman and Roses*, cat. 327), the situation in which she is placed invites the viewer to see the picture as a genre painting, not as a portrait, and to speculate on potential narratives. Her gesture and gaze suggest



187

expectation; she seems to be waiting for someone, perhaps to walk in the dark woods beyond the gate on which she is leaning. Yet in the context of nineteenth-century notions of decorum, the image of a woman waiting alone in the countryside was undoubtedly morally equivocal. Moreover, her dog, seemingly also waiting expectantly, is a pug, a type of dog associated in these years with the demimonde.²

Taken together, the imagery and the treatment of the painting place it on the borderline between the explicitly anecdotal quality of paintings such as Stevens's *Memories and Regrets* (cat. 317) and the more open-ended, suggestive treatment of figures integrated into natural surroundings in the work of artists such as Manet and Renoir. The current title is simply a descriptive one; unfortunately, neither the original title nor the early history of Jourdain's painting is known. JH

PROVENANCE Anaïs Fèvrier; Robert Sterling Clark (by 1955); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS None

REFERENCES None

TECHNICAL REPORT The support is a mahogany panel 0.5 cm thick, with slight chamfers on all but the top edge and varnish on the reverse. The grain runs horizontally, and

the panel is slightly convex, with an "S"-curve in the right edge, probably from early restrictive framing. There is a repaired diagonal crack 16.5 cm long, which begins 3.8 cm below the top right corner. There are no other age cracks in the paint film. Frame abrasion occurs on the entire perimeter, with some flaking on the right edge. Although there are cotton fibers in the varnish, the picture displays no evidence of varnish removal, suggesting that it was only surface-cleaned and revarnished. The varnish is yellow, with pools of minute wrinkling visible under low magnification. Brush marks are visible in both directions and the coatings were applied while the picture was framed. The ultraviolet light fluorescence is the moderately dense yellow-green expected from an aged natural resin varnish. A few scratches appear in the coating near the top of the image.

There seems to be a thin wash of whitish ground over the panel which partially reveals the red color of the wood. This striated appearance of the ground is visible at the edges of forms. A few underdrawing lines were found in the dog and the umbrella. The very vehicular paint is applied wet-into-wet in quick, sketchy strokes, with low impastos scattered throughout the image. The background greens were applied after the figure and fence were painted. The upper purplish color of the roadway was laid in after the greens. The paint is in excellent condition.

1. Personal communication from Professor Aileen Ribeiro, July 2009.

2. See Thomson 1982, pp. 334–35, 337n76.