

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,
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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225 South Street, Williamstown, Massachusetts 01267
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Curtis R. Scott, Director of Publications
and Information Resources
Dan Cohen, Special Projects Editor
Katherine Pasco Frisina, Production Editor
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Michael Agee, Photographer
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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
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Details:

TITLE PAGE: John Constable, *Yarmouth Jetty* (cat. 73)

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PAGE XVI: William-Adolphe Bouguereau, *Nymphs and Satyr* (cat. 33)

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

were then incorporated into the final image. The paint technique is very thin in most places with the ground color and canvas texture visible beneath. The background, which was laid in with large brushes, may have been painted a light gray color prior to the present olive green tones. The X-radiograph may show changes in the hat outline in the left background, and it reveals some damage along the lower right edge. The paint is so thin, except in the shirt, that the face barely records on the film and the hand does not appear at all.

1. Gil 1990.
2. Gil 1990, p. 68.
3. See Gil 1990, pp. 82–83.
4. Gautier 1870, p. 1: “Goya peut être à bon droit regardé comme le précurseur du mouvement romantique en peinture. . . . Un autre portrait . . . offre cette particularité singulière de ressembler extrêmement à Eugène Delacroix jeune.”
5. Camón Aznar 1984, vol. 4, p. 30: “Retrato de grave empaque romántic, de la mayor simpatía y noble postura.”
6. See Trapier 1964 and Geneva 1993.
7. This photograph is reproduced in Madrid 2007, p. 110.
8. Federico de Madrazo to Raimundo de Madrazo, 29 Jan. 1869, in Madrazo 1994, p. 677, letter 303: “el retrato del pintor D. Asensio Juliá (*el pescadoret*), por Goya.”
9. For more on this painting, see Madrid–London–Chicago 1993–94, pp. 264–65, 365.
10. The provenance for this painting is not fully documented, but it includes, in the twentieth century: Edward R. Bacon, New York (d. 1915); Walter Rathbone Bacon, his brother (d. 1917); Mrs. Walter Rathbone Bacon, his widow, sold to Henry Clay Frick, 1918. The painting was officially accessioned by the Frick Art and Historical Center in 1984.
11. Drovot 1875, p. 50, no. 130: “Portrait de Julia de Valence, élève de Goya. De grandeur naturelle, vue à mi-corps, tenant à la main un porte-crayon (d’après Goya), Toile—H. 0.72, L. 0.54.”
12. These include Gudiol 1971, De Angelis 1974, Camón Aznar 1984, Baticle 1992, and Morales y Marín 1994, among others.
13. Mayer 1923, p. 195; Gaya Nuño 1958, p. 176; Drouot 1870, p. 97.
14. Yriarte 1867, p. 137: “coiffé d’un chapeau semblable à celui que Goya porte dans le profil en tête des *Caprices*, une cocarde tricolore fixée au chapeau et un accent presque cruel donnent à cette toile un caractère particulier.”
15. Araujo Sánchez 1896, p. 116; Lafond 1902, p. 131; Trapier 1964, p. 56.
16. Gassier and Wilson 1971, p. 254.
17. Madrid–London–Chicago 1993–94, p. 365.

Style of Francisco de Goya y Lucientes

162 | **The Madrileña** Late 19th century

Oil on canvas, 77 x 54.8 cm
1955.82

This waist-length portrait features a young woman posing against a neutral background. She is seated on a chair, slightly turned to the left with her right hand on her hip and the other resting on her lap. A long black mantilla covers her hair and drapes down the sides of her dress. A leafy red rose adorns her hair.

Bearing the title *The Madrileña* (the woman from Madrid) and formerly attributed to Francisco de Goya, this painting was probably done in the late nineteenth century by a Spanish or French painter. The artist was most likely an admirer of Goya who tried to imitate or find inspiration from his style. Although the attire, pose, and simple background evoke similar Goya portraits, especially those from the first two decades of the nineteenth century, the technique differs from the vibrant, intense manner that characterizes the work of the Spanish master. When compared with other female portraits by Goya, such as *Doña Isabel de Porcel* (before 1805; The National Gallery, London), *Thérèse Louise de Sureda* (c. 1802–4; National Gallery of Art, Washington), *Portrait of Doña Antonia Zárate* (c. 1805–6; National Gallery of Ireland, Dublin), *Doña Amalia Bonells de Costa* (c. 1805; Detroit Institute of Arts), and *Portrait of Doña Joaquina Candado* (c. 1790; Museo de Bellas Artes, Valencia), *The Madrileña* bears certain similarities, but the disparity in quality is apparent. The portrait of Isabel de Porcel is probably the most closely related to the Clark’s painting in attire, pose, composition, and background, yet even after taking its somewhat damaged condition into account, *The Madrileña* lacks the refinement and intensity of Goya’s portrait.

The unknown artist who created *The Madrileña* concentrated on elaborating the visage of the young woman and the red rose that adorns her hair, but painted the mantilla, dress, and chair in a more rapid manner. The result is a somewhat unbalanced composition worsened by proportional inconsistencies, such as her bulky right arm. The artist took care in defining the woman’s features—mainly her thick eyebrows, wide eyes, and full lips—yet poorly reproduced

the shadows on her neck and chest. In contrast, Goya always devoted time to the elaboration of shadows, usually using gradations of tone to achieve a subtle transition of light to dark.

Most scholars today agree that *The Madrileña* is not by Goya, although there are two exceptions to this consensus. José Gudiol fully accepted this painting as a Goya, devoting an extensive formal analysis to the work in his 1971 catalogue raisonné. The Spanish scholar catalogued the painting under a different title, *Unidentified Portrait*, and dated the painting to approximately 1807 to 1812. With many more reservations, Rita de Angelis considered the work to be by Goya, but maintained that although the painting shows the quality characteristic of Goya, the technique differs significantly from the master's hand. She also catalogued the work with a different title, *Young Woman with Black Mantilla*, and with some hesitation, also dated the painting to between 1807 and 1812.

The identity of the artist and the name of the sitter remain unknown, as do the intentions of the artist, though the work was probably not meant to be considered an original by Goya. Since the mid-nineteenth century, Goya's work was increasingly studied and appreciated, both in Spain and abroad. French artists such as Eugène Delacroix (1798–1863) and Édouard Manet (1832–1883), as well as many lesser-known painters, were strongly influenced by the Spanish School, especially by Diego Velázquez (1599–1660) and Goya, as well as by Spanish traditions and culture. This interest in Spain and its artists resulted in a flood of paintings that sought to follow the style of the great Spanish masters, especially that of Goya. MR

PROVENANCE Edward Hyde Villiers, Fifth Earl of Clarendon, London (d. 1914); [P. & D. Colnaghi & Obach, London, sold to Clark, 17 Apr. 1916, as *Portrait of a Young Lady in Black Dress and Lace Mantilla*, by Goya]; Robert Sterling Clark (1916–55); Sterling and Francine Clark Art Institute, 1955

EXHIBITIONS Williamstown 1955, no. 82, pl. 42; Williamstown 1958b, pl. 28; Williamstown 1983a, no cat.; Williamstown 1988b, no cat.; Williamstown 1994–95, no cat.

REFERENCES Wilson 1970, p. 8, ill.; Gudiol 1971, vol. 1, pp. 148, 318, no. 566, vol. 4, fig. 911, as *Unidentified Portrait*, by Goya; De Angelis 1974, p. 139, no. 763, as *Giovane Donna con Mantiglia Nera*, attributed to Goya (French ed., p. 139, no. 731).

TECHNICAL REPORT The original canvas is a fairly coarse-weave linen (19 x 16 threads/cm), which is glue-lined and



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tacked to a replacement stretcher stained to make it appear older. The stretcher is twisted, with the upper left corner turned back slightly. Madame Coince lined and cleaned the painting in 1935. There are age cracks throughout the painting, many with the lateral openings characteristic of traction cracks, suggesting that the paint layer was applied before the upper ground layer was dry. Under low magnification, this red ground layer can also be seen oozing up through the cracks. There is severe solvent abrasion in many locations in the black passages and the background. Ultraviolet light reveals that the sitter's lip line has been repainted, and her nose shadow, eyes, and eyebrows have all been strengthened with retouching. There seem to be many retouchings, possibly in two campaigns, in the blacks, the chin line, and the background. William Suhr noted in 1961 that the coating was crazed, and in 1965, Alan Thielker treated the surface coating and recoated the picture with a synthetic varnish. The surface gloss is irregular at present, and the ultraviolet light examination shows a denser fluorescence in the blacks and background, probably indicating that the 1935 cleaning was of the flesh areas only.

The ground is a thick red-orange layer, which seems to have been applied with a palette knife. Scratches in the ground seen below the paint in the face and neck may indicate that pumice was used to level the ground layer prior to

painting. The distortion of threads around the edges suggests that the artist stretched the canvas himself prior to applying the priming layers. The red color is visible below the dress, around the flesh of the arms, and as a background to the mantilla. The painting technique is quite unusual, with extremely thin glazes over the red ground making up much of the image. Even the face is done in very thin layers, using a wash of white over the ground to provide the flesh coloration. There are some paste-consistency details in the flesh and low impastos on the flowers. The X-radiograph of the head confirms the extremely thin paint, except for the flower.

J. Grant

Probably British, 19th century

163 | Plaisanterie 1886

Oil on canvas, 38.1 x 46.4 cm

Lower right: J. Grant / 86

1955.751

This depiction of the racehorse *Plaisanterie* by a little-known artist follows in the tradition of equine portraiture. From the eighteenth-century examples by George Stubbs to the Regency period represented by Benjamin Marshall, into the twentieth century as recorded by Sir Alfred Munnings, the Sport of Kings has provided British artists with a steady source of patronage. Although the stereotypical client of "Sporting Art" was more often the frequenter of racecourses and stables rather than of art galleries, Sterling Clark was able to combine his two disparate interests.

Clark and his three other brothers were all involved in breeding thoroughbreds. Judging by his acquisition of works such as John Ferneley's *Duchess* (cat. 137), James Pollard's *Tom Thumb with Peter Brown and His Wife in a Gig* (cat. 255), and Munnings's oil studies of *Solario* (cat. 236), Clark's interest in horses carried into his art collecting. Moreover, the worlds of art and horses overlapped when he "talked horse"¹ with Stevenson Scott of the art dealers Scott and Fowles, the source of many of the works in his collection.

Although nothing is known of the artist J. Grant,

