



**NINETEENTH-CENTURY EUROPEAN PAINTINGS  
AT THE STERLING AND FRANCINE CLARK ART INSTITUTE**

**VOLUME TWO**

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](http://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](http://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. Rogl an, James Rosenow, Zo  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: Camille Pissarro, *The Louvre from the Pont Neuf* (cat. 253)

OPPOSITE COPYRIGHT PAGE: Henri de Toulouse-Lautrec, *Jane Avril* (cat. 331)

PRECEDING PAGE 474: Pierre-Auguste Renoir, *Onions* (cat. 280)

PAGES 890–91: Sir Lawrence Alma-Tadema, *The Women of Amphis* (cat. 3)

## Camille-Joseph-Étienne Roqueplan

French, 1800–1855

### 295 | Woman and Child with Dogs c. 1846

Oil on panel, 35.2 x 26.1 cm

Lower right: Roqueplan

1955.845

This diminutive picture shows a woman rewarding a small dog with a treat while a young child and another dog attentively watch the proceedings. It was painted on an oak panel by Camille Roqueplan, a prominent exponent of Romanticism in France during the first half of the nineteenth century. Roqueplan was a pupil of the influential painters Baron Antoine-Jean Gros (1771–1835) and Alexandre-Denis Abel de Pujol (1785–1861) at the *École des Beaux-Arts* in Paris. He was a frequent contributor to the Salon from 1822 until the year of his death, submitting paintings ranging from genre and history scenes to landscapes. Roqueplan also worked as a lithographer and book illustrator, primarily during the 1830s.

The present painting encompasses a variety of brushwork, from a smooth handling of the skyline to the touches of impasto apparent on the dogs and on portions of the woman's outfit, including the ruff of her sleeve. The coloring is harmonious, with the strongest tones reserved for the center of the composition and consisting of red for the woman's skirt, the child's hair, and the berries in the bushes to the left of the figures. The landscape surrounding the figures is somewhat loose and fresh, and it is not surprising to learn that Roqueplan was inspired by English landscape painters such as John Constable and Richard Parkes Bonington. The latter, in fact, was a fellow pupil of Roqueplan's at the *École des Beaux-Arts*. Roqueplan's other influences are an eclectic mix of Venetian painting of the sixteenth century, northern Baroque art, and French Rococo painting.<sup>1</sup> One can see the influence of Dutch and Flemish genre painters, such as Gerard ter Borch the younger (1617–1681) or Gabriel Metsu (1629–1667), in the shimmering handling of the white paint on the woman's skirt panel.

At least two other versions of this composition, both on canvas rather than on panel, are known.<sup>2</sup> The Clark picture is most likely the primary version, given its overall quality and freshness. Further, technological examination of the panel indicates the presence of



Fig. 295.1. Camille Roqueplan, *Woman and Child with Dog*, c. 1846. Graphite on paper, 27.8 x 23.5 cm. Palais des Beaux-Arts, Lille (inv. Pl. 1641)

underdrawing beneath the two dogs and the woman's skirt, face, and hands, as well as brown washes under the woman's costume (see Technical Report). These suggest that the artist was working out some of the compositional elements directly on the panel, which would be unlikely in a painted copy. An extant preliminary drawing (fig. 295.1) indicates that the artist contemplated including another female figure watching the encounter between the woman and dog from a seated position, but abandoned that plan in the finished composition.<sup>3</sup> The standing woman, however, appears in the drawing in much the same manner as in the Clark painting, while the dog in the drawing is shown begging in a somewhat more animated fashion. At some point in his planning, Roqueplan also decided to add a second canine to the scene; this dog was painted on top of the woman's skirt, confirming the detail as a later addition (see Technical Notes).





295

Roqueplan tended to focus upon themes of peasant life for the last dozen years of his life, during and following a sojourn in the countryside of the Haute-Pyrénées, beginning in 1843, necessitated by the artist's poor health. Théophile Gautier described this period of Roqueplan's career as a decisive epoch of his life, and it is true that some of his best work stems from this time.<sup>4</sup> A woman garbed in a fashion similar to the one in the present painting appears in *The Peas-*

*ants of Béarn* (London, Wallace Collection), and it is probable that the figures in the Clark picture are also from the former province of Béarn, near the Basque and Gascon provinces of southwest France. The Wallace painting is signed and dated 1846, and a similar date is likely for the Clark picture.

The early history of this work is unknown, although it is possible that it remained in the artist's possession until his death, as a painting called *La Récompense*

(the title that one of the other versions traditionally bears), or *The Reward*, appeared in the posthumous sale of Roqueplan's works.<sup>5</sup> It is unfortunately impossible to know if that painting can be identified with the Clark picture, with one of the other versions, or even with some other composition altogether. KP

**PROVENANCE** [Wallis & Son (The French Gallery), London, sold to Clark, 23 Mar. 1931, as *Rman Peasant Girl*]; Robert Sterling Clark (1931–55); Sterling and Francine Clark Art Institute, 1955.

**EXHIBITIONS** Williamstown 1992–93, no cat.

**REFERENCES** None

**TECHNICAL REPORT** The support is an oak panel 0.3 cm thick, with the grain running vertically and a very slight twisted convex warp. The panel has a pine cradle with four fixed and four now immobile sliding bars. The panel was probably not thinned before cradling. There are splits and breaks along the right edge, possibly exacerbated by tension from the cradle. Several areas of insect damage along the right edge have hollowed away the wood, collapsing and weakening the painted surface. There are traction cracks in the white portion of the skirt and the landscape. Chips of paint are missing along the right edge, and there is a fair amount of cleaning abrasion, especially in the frontmost dog and the signature. Examination with ultraviolet light reveals an irregular fluorescence from an uneven cleaning. The patches of old varnish remaining on the dark cloak, child's costume, and left foliage are dense and have their own crack network. The coating on the rest of the picture is unevenly yellowed, with resin splatters and debris scattered on the surface. In reflected light, the gloss is higher where the old varnish is thickest. In UV light and magnification, the sky looks substantially reworked, especially in the clouds, where the upper brushstrokes have a grittier texture than elsewhere. Although this may be the work of the artist, there are other retouches on the faces, the black mantilla, and the dog that are the work of a restorer.

The ground is composed of several off-white layers rendered to a smooth surface. Using infrared reflectography, underdrawing is visible in the two dogs, the hem of the red skirt, and the woman's hands and face. There is a thin, warm-brown paint wash below the flesh areas; a darker tone below some costume elements may constitute a sketch. The paint is handled with small brushes, painting wet-into-wet, using both fluid and choppy strokes, and there is some sgraffito work in the child's collar. The front dog was painted over the woman's red skirt. The second paint layer of the sky runs around the figures and is either a later addition by the artist or an old restoration. Some of the impastos are slightly flattened, and a few areas of paint were disturbed while wet, suggesting that the artist was careless in handling the picture.

1. There are very few modern discussions of the artist other than Paul Spencer-Longhurst's entry in *Dictionary of Art* 1996, vol. 27, pp. 142–43. Primary early sources are Gautier 1874, pp. 191–99, and Blanc 1861–76, vol. 9, pp. 56–58. Roqueplan is best represented at the Wallace Collection, London, as Richard Seymour-Conway, 4th Marquess of Hertford, was an early collector of the artist's work and a Wallace family member.
2. Both appeared in the marketplace: one sold at Kunsthaus Lempertz, Cologne, 21 May 2005, no. 1157, and the other bought in at Drouot, Paris, 3 Dec. 2006, no. 102.
3. Lille 2004, p. 335, no. 1523, ill.
4. Gautier 1874, p. 196.
5. Drouot, Paris, 10 Dec. 1855, no. 35, with no description or dimensions given.

## Lucius Rossi

Italian, 1846–1913

### 296 | Young Woman Reading 1875

Oil on panel, 24.3 x 18.9 cm

Lower left: Lucio Rossi 75

1955.846

A young woman, smiling slightly, reclines on a sofa, reading a letter. Although the title that the picture now carries hints at no further narrative, all the signs in the painting suggest that the figure should be viewed as a kept woman, a high-class *lorette* or *cocotte*, rather than a respectable bourgeoisie. Her slouched posture and overly elaborate costume and hairdo would have acted as markers of her status, while the rumpled rug hints at her casual, disorderly habits. The lavish interior décor, with its combination of an extravagant rococo painted ceiling, seen in the mirror, and smaller oriental decorative elements, such as the fan and the screen, together with the array of lilies, emphasize the extravagance of the woman's lifestyle, while the cacophony of colors in the interior may also suggest the vulgarity of the world depicted.

As in *A Duchess* by Alfred Stevens (cat. 314), a discarded envelope on the floor suggests that the letter the woman is reading is newly opened; we are given no further clue to an anecdotal reading, beyond the suggestion, conveyed by expression, body language, and setting alike, that the message is from a lover.