



**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,
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Kelly Pask, Elizabeth A. Pergam, Kathryn A. Price, Mark A. Roglán,
James Rosenow, Zoë Samels, and Fronia E. Wissman

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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)

sages. It appears that the landscape was quickly painted first and left to dry before the artist continued with details and texturing. A green layer encompassing an odd horizontal stroke beneath the figure may indicate either a roughing-in of the landscape or the beginnings of a discarded image. The X-radiograph shows several long horizontal lines of brushwork, 1 cm wide and extending from the left edge through the figure and dogs. This lower brushwork appears to have been scraped down to soften its presence. There are also several anomalous vertical paint lines in the upper left quadrant. The signature is executed in a thin brown glaze.

1. Gigoux 1885, p. 274: "Je n'oserai jamais vous dire ce que l'on me paye cela; c'est à croire que ces gens sont fous."
2. Miquel 1975, vol. 2, pp. 335, 337, says the house was begun in 1854 and the artist took occupancy in 1856, whereas Gigoux gives 1856 as the date of the land purchase.
3. Dumesnil 1888, p. 208. Currency conversions are notoriously imprecise. The figure quoted is courtesy of Jonathan Liebowitz, University of Massachusetts, Lowell, via a query put to the H-Net France listserv, a source for which I thank Hollis Clayson.
4. See Soullié 1900b for titles and sizes.
5. Charles Perrier, "Exposition Universelle des Beaux-Arts," *L'Artiste*, 5e sér., 15 (22 July 1855): 155–58; p. 156, quoted in Miquel 1975, vol. 2, p. 337: "Ses diverses études des chiens . . . prouvent que Troyon a étudié à fond . . . l'anatomie des animaux, et que, quand il voudra s'occuper d'eux plus spécialement, c'est-à-dire sans les faire servir à rehausser ses paysages, nul ne l'emportera sur lui en ce genre, parce que nul ne connaît mieux que lui leur vie et leurs moeurs."
6. See *Pompée and Florissant, Dogs of Louis XV* (1739; Musée national du Château, Compiègne), in Paris–Gien 1998, p. 51.
7. Prime examples are *The Unicorn Tapestries* (The Cloisters, The Metropolitan Museum of Art, New York); any number of hunt scenes by Peter Paul Rubens in the seventeenth century; and, in the nineteenth century, pictures devoted to the hunt by Gustave Courbet, *The Kill* (1867; Musée des Beaux-Arts et d'Archéologie, Besançon) being the most graphic. For a variety of depictions of hunting dogs in France in the nineteenth century, see Paris 1999–2000.
8. Troyon's *The Gooseherd* (cat. 333) also belonged to Pillet-Will, and it is likely that his son sold both paintings to Allard in 1919.

335 | Going to Market on a Misty Morning 1851

Oil on panel, 65.3 x 52.5 cm
Lower left: C. TROYON. 1851.
1955.880

In the early morning, before the sun has risen high enough to burn off the mists that have gathered overnight, a peasant woman leads a cow and a flock of sheep along a road toward the viewer. So thick is the mist that the outlines of other figures—a man mounted on horseback in the middle and a couple at the far right, walking in the opposite direction—are indistinct. The ostensible subject, a peasant woman taking her livestock to market, is subsumed in Troyon's overriding interest in the specific effect of backlit fog.

The trees framing the picture make a funnel of the road that leads up the middle. Animals and humans moving down the road are very close to the picture plane, so close that they seem to spill out of the scene. The wholly fictive vantage point of the viewer is also on the roadway but elevated, as if on horseback. The sense of immediacy created by the animals seen head-on, with the sun, low in the sky, casting long shadows ahead of them, reminded a twentieth-century writer of traveling shots in movies.¹

The artist returned to this striking composition, with variations in details and size, for at least ten years; this picture, dated 1851, is its first known appearance. The versions that can be identified today can be found in the Mesdag Collection, The Hague; The Metropolitan Museum of Art, New York; and The State Hermitage Museum, Saint Petersburg.² The picture in Russia figured in the Salon of 1859, where it was one of the paintings that the young Claude Monet admired when he first visited Paris.³

The subject underlying the depiction of a peasant taking her livestock to market is the intersection of country and, if not city, then a town large enough to offer a market.⁴ A market brings the peasant into a comprehensible urban structure, rendering the country dweller dependent on the world outside the farm. For the city dweller, such an economic arrangement strips the peasant class of whatever form of threat it was perceived to embody. If the peasant needs a market, a form of urbanism, to survive, then the flow of power is unambiguous and unidirectional: from the city or town to the country. A woman as comely as the one Troyon paints here might encourage thoughts of a different if related form of commerce in flesh.



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Any such thoughts were probably far from Troyon's mind. In 1851, when he painted the first of these market-day pictures, he was still under the spell of his trip in 1847 to Holland and Belgium. While there he was most impressed by the works of Rembrandt, and in particular *The Night Watch* (1642; Rijksmuseum, Amsterdam). Troyon is reported to have remarked in 1851 of that picture: "It is painting itself!"⁵ Rembrandt's large painting, whose shadowy atmosphere made it one of the most remarked-on canvases during the nineteenth century, may have contributed to Troyon's sustained interest in light effects.⁶ Early sun-

light transforms the mist in the background into an effulgent screen. Backs and heads of sheep, haunch and head of cow, edge of bonnet and shawl, all are rendered as glowing curves. The same Charles Blanc appreciated Troyon's ability to paint "the presence of air." "The incomparable workmanship of Troyon . . . consists in expressing the presence of air, in plunging the figures in a bath of light. His pasty touch, artfully vague, devours contours and the stuff of atmosphere, in a way that with him, one sees always the picture, never the part. That is his triumph."⁷

Obviously the artist was pleased with his success

in capturing a fugitive effect of light. He used few strong colors, relying on layers of creams, grays, and beiges to re-create the moisture-heavy air. Brightest light is rendered with impasto, as if light were a material deposit. Golden sunshine is foretold in the touches of yellow ocher in the highest leaves of the tree on the left. Given the number of known variants and the greater number recorded by Soullié in 1900, the picture-buying public also appreciated the artist's depiction of fresh, early morning air. **FEW**

PROVENANCE [E. Le Roy, Paris, sold to Boussod, Valadon, Paris, 23 Jan. 1894, as *En route pour le marché*]; [Boussod, Valadon, Paris, sold to Auban-Moët, 10 Feb. 1894]; Camille Victor Auban-Moët, Épernay (1894–95, sold to Boussod, Valadon, 31 Dec. 1895); [Boussod, Valadon, Paris, sold to Gould the same day, 31 Dec. 1895, as *En route pour le marché*];⁸ George Jay Gould, New York (1895–d. 1923);⁹ [Scott & Fowles, New York; sold to Clark, 1 Feb. 1934, as *Going to Market—Misty Morning*]; Robert Sterling Clark (1934–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Williamstown 1956a, pl. S-1; Williamstown 1979b, no cat.

REFERENCES Sterling and Francine Clark Art Institute 1963, no. 153, ill., as *Shepherdess and Sheep*; Berezina 1983, p. 451.

TECHNICAL REPORT The support is a mahogany panel 0.8 cm thick with a vertical wood grain. The panel was apparently sold with a cradle in place, as two fixed bars bear portions of a large stamp of the supplier Cornu. There are short vertical cracks in the paint layer following the wood grain and traction cracks in the upper left trees. A 1.3-cm band of paint along the lower edge is smoother than the rest and may be a later addition. In general, the paint layer seems to be in quite good condition, with perhaps only minor solvent abrasion in the thinner dark passages. A 1950 treatment through Knoedler was probably a partial cleaning and revarnishing. The shiny varnish has pavement-type cracks in the sky, possibly from stresses induced by the panel and cradle. The upper coating may be a synthetic resin varnish applied over remnants of a natural resin coating or a paint layer with resinous content. Evidence of retouching appears in the sheep, horse's head, girl's costume, the right edge, and possibly the trees.

The commercially applied ground layer is grayish white and may contain a glue-based binder rather than oil. A light underdrawing sketch in either graphite or charcoal is barely visible using infrared reflectography and the microscope. Changes to the woman's head and bonnet can be seen as dark outlines behind her head and shadows on the left side of the face. Several drawn loops beneath her skirt are unrelated to the final image. A brown paint sketch remains as

part of the final image in many dark details. The painting technique is wet-into-wet with some brush marks smoothed out and scumbles applied on the surface. The brightest highlights in the sheep and trees are built up of several layers of full-bodied white paint, creating thick impastos.

1. Hardouin-Fugier 2001, p. 176.
2. Many other paintings, described as representing peasants going to or returning from market, are listed in Soullié 1900b.
3. Claude Monet to Eugène Boudin, 19 May 1859, in Wildenstein 1974–91, vol. 1, p. 419, letter 1.
4. Slightly later, in the 1870s, Ludovic Piette painted views of the markets themselves, and Camille Pissarro took up the subject in the 1880s and 1890s. For Piette, see Berson 1996, vol. 2, III-132, III-133/134, III-140, III-145, pp. 97–98. For Pissarro, see Brettell and Brettell 1983, pp. 132–33.
5. Dumesnil 1888, p. 50: "C'est la Peinture même!"
6. Charles Blanc began his discussion of Rembrandt in his compendium *Histoire des peintres de toutes les écoles* with an appreciation of *The Night Watch*, mentioning its "strange light that the picture seems to refract." See "Paul Rembrandt: École Hollandaise; Histoire, Portraits," in Blanc 1861–76, vol. 10, p. 1: "la lumière étrange que le tableau semble réfracter."
7. Charles Blanc, first published in *La Presse*, Dec. 1865 and reprinted in the catalogue for the sale of Troyon's studio, 22–27 Jan. 1866; quoted here from Philippe Burty, "Constant Troyon," in Soullié 1900b, pp. x–xi: "Le travail incomparable de Troyon . . . consiste à exprimer la présence de l'air, à plonger les figures dans un bain de lumière. Sa touche pâteuse, habilement indécise, dévore les contours et les habilles d'atmosphère, de façon que chez lui, on voit toujours le tableau, jamais le morceau. C'est là son triomphe."
8. See Goupil Stock Books, book 13, p. 161, no. 23292; and book 14, p. 91, no. 24280.
9. The painting may have gone to Gould's second wife, Guinevere Sinclair Gould, although it did not appear in a sale of part of her collection (Rains Galleries, New York, 8–9 Nov. 1923). George Gould also had seven children with his first wife and three with his second; one of them could have inherited the painting.