

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,  
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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  
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Production by The Production Department,  
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](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. 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)

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

he is clearly working within the conventions of portraying a racehorse, with his jockey mounted and the racecourse, usually the location of a recent triumph, as the setting. With the jockey looking straight ahead, the chestnut, ears pricked forward, stands calmly and turns his head slightly to display his diamond. From breeding records, it is possible to identify Plaisanterie tentatively as a French horse by Wellingtonia from Poetess, who was born in 1882. EP

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

**EXHIBITIONS** None

**REFERENCES** None

**TECHNICAL REPORT** The support is a somewhat open-weave canvas (19 threads/cm), glue-lined to a fabric with the same thread count. The five-member stretcher appears to be original, as there is an earlier set of tack holes in the wood edges. The tacking margins were preserved, and the original tack holes filled with an off-white putty. There are scattered groups of age cracks in the paint and ground structure, including some mechanical cracks in starburst patterns. The pinholes in the corners may indicate that the picture was executed while pinned flat to a board and stretched later. There may be slight solvent abrasion on the black hat and shirt, although generally the paint film is in good condition. The varnish is quite yellowed, with some horizontal streaking in the sky which corresponds to the direction of the brush application. A separate crack network occurs in the varnish, and there are retouches along the edges.

The ground is a commercially applied cool white or pale gray layer. An indistinct charcoal underdrawing is visible in several artist changes, as well as in the fainter drawing lines of the background features. The horse's head was originally facing forward, not turned slightly toward the viewer. The saddle blanket, jockey's silks, and even the jockey himself seem to have been altered. The jockey seems to have been drawn as a larger man who looks nothing like the jockey now depicted and who seems to have had a mustache and goggles. Colors below the visible ones suggest that the horse's saddle blanket was once a white square with an orange band and the jockeys' silk shirt was also bright orange. The paint was applied in an even thickness using delicate brushwork, with only occasional low-level impastos in the flowers and clouds. Larger brushes were used only in the sky.

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1. RSC Diary, 30 Jan. 1930.

## Armand Guillaumin

French, 1841–1927

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### 164 | Quay in the Snow c. 1873

Oil on canvas, mounted on Masonite, 46.2 x 65.2 cm  
Lower right: AGuillaumin [AG in monogram]  
1955.887

Armand Guillaumin began his artistic training in Paris, taking classes at a municipal art school while working long hours as a clerk for his uncle.<sup>1</sup> By 1860, he had enrolled in the Académie Suisse, where he met Paul Cézanne and Camille Pissarro, both of whom became lifelong friends and influences on Guillaumin's work. By 1868, tired of struggling to carve out enough time to draw and paint, he had found employment with the Département de Ponts et Chaussées, working the night shift digging ditches so he could paint during the day.

*Quay in the Snow* is a relatively early work in Guillaumin's career, and likely represents the first winter snow in a village just outside Paris. Green grass is still visible around the trunks of the trees closest to the viewer, and two of the largest trees in the foremost row have not yet shed their leaves. Daubs of purple paint along the horizon at left represent other trees with their leaves still attached. One wonders if the woman with an orange coat to the right of center has been persuaded to explore the snow by the child she accompanies, who looks up at her questioningly, but nevertheless seems ready to brave the elements with her head warmly wrapped in a blue scarf.

While living in Paris and studying painting, Guillaumin would sometimes take a train to small towns outside the metropolis to paint. For example, in 1873, Guillaumin was active depicting the environs just outside Paris, including Charenton, Hautes-Bruyères, Vitry, and others.<sup>2</sup> It seems most likely that this quiet scene is set in a small town along the Seine. When Robert Sterling Clark purchased this painting in 1954, it was entitled *Snow at Pontoise*. Comparison of this work with Camille Pissarro's paintings of Pontoise and old postcards of this town do not support the idea that Pontoise is the subject of the Clark Guillaumin, despite the fact that Cézanne, Pissarro, and Guillaumin painted together at Pontoise in 1872. A second picture of an almost identical scene is given the title *Snow, Paris*,<sup>3</sup> but there is little evidence to pinpoint the location of either canvas to Paris. The scene is



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too quiet, the space between the river at right and the buildings at left too vast, to represent the well-populated riverbanks within the city limits of the rapidly growing metropolis.

Guillaumin painted his subjects *en plein air*, as was certainly the case for the Clark work, given the immediacy of the brushwork and even the physical state of the paint itself.<sup>4</sup> Guillaumin quickly applied paint of varying consistency throughout this canvas. Generous daubs of ocher, pea green, tan, and orange compose the trunks of the nearest trees, while thin strokes of a warm brown paint from a relatively dry brush articulate leafless branches overhead. With a medium-sized brush the artist swept passages of grayish purple paint over the central trees, the imprecise but exuberant brushstrokes suggesting leaves. With a much finer brush and a thinner wash of blue paint, he touched in figures along the horizon who pace in the snow near a horseless carriage. The figure at right, articulated by the briefest of outlines, is so quickly worked that the lavender sky and brown road are still visible through him. The indeterminate quality of this figure, as well as unblended paint throughout the canvas, reveals the rapidity with which Guillaumin

painted this work. The cold weather probably also influenced his rapid technique here.

Guillaumin employed a palette of cool colors throughout, appropriate for a cold winter's day. Nevertheless, the predominance of lavender and deeper shades of purple is striking, perhaps even unsettling, in their intensity. Over a sky initially painted a soft blue, the artist applied pale lavender paint, giving the sky a cloudy, somewhat ominous appearance, while the tree leaves are articulated in a dusky, darker lavender and a more brilliant purple. The preponderance of this hue gives Guillaumin's work a somewhat stylized, unnatural quality. This quality increased in his later work, when Guillaumin often opted for intense, saturated colors.

As noted above, the Clark picture is one of two canvases of the same subject painted within hours of each other. For the painting entitled *Snow, Paris*, Guillaumin pivoted his easel to the left, turning his back on the river. In this work, he captured the same two rows of methodically planted trees, as well as a half dozen more that partially obscure a row of buildings beyond. One of these buildings, at least two stories high, boasts the same large oval on its exterior as

seen in the Clark picture.<sup>5</sup> Finally, in *Snow, Paris*, the set of footprints made by the woman and child in the Clark picture are visible, suggesting that this work was executed after the Clark painting.

Georges Serret and Dominique Fabiani do not include either *Quay in the Snow* or *Landscape, Île-de-France* (cat. 165), a second painting by Guillaumin in the Clark collection, in their 1971 catalogue raisonné of this artist's paintings.<sup>6</sup> They date *Snow, Paris* to about 1876;<sup>7</sup> had they known of the Clark *Quay in the Snow*, it would have no doubt received the same date. The style of *Quay in the Snow*, however, is close to a canvas in the Musée d'Orsay, entitled *Quai de la Gare, Snow Effect*, which these authors date to 1873.<sup>8</sup> The spindly lines of tree trunks and branches, the blurry daubs of quickly worked paint that indicate leaves resonate with the Clark painting, as do the quickly indicated figures. Further, the signatures on *Quai de la Gare, Snow Effect* and the Clark painting are nearly identical. Guillaumin's signature markedly evolved throughout his career and has been used to date his works.<sup>9</sup>

*Quay in the Snow* was originally owned by Dr. Paul Gachet (1828–1909), whom Guillaumin met through Pissarro. Friend also to Cézanne, Vincent van Gogh, and a host of other artists, Dr. Gachet was an avid collector of paintings, drawings, and prints. He welcomed artists at his home in Auvers-sur-Oise, often taking works of art as payment for medical services or lodging, sometimes rescuing works that dissatisfied artists might have thrown away. It is tempting to date the Clark painting to 1873, given that Guillaumin was known to be in close contact with Gachet at that time. Dr. Gachet owned at least thirty-four paintings by Guillaumin, ranging in date from about 1869 to 1874. A photograph of the Clark painting is included in the unpublished catalogue of the works by Guillaumin in Dr. Gachet's collection compiled by his son, Paul Gachet (1873–1962).<sup>10</sup> Dr. Gachet did not own any other works by Guillaumin dating later than 1874, a fact that further supports a date of 1873 rather than 1876 for the Clark painting.

After his father's death, Paul Gachet periodically sold works from his father's collection; he also donated a number of pieces to French museums in the 1950s.<sup>11</sup> Between 1949 and 1960, Parisian dealer Georges Wildenstein purchased works by Guillaumin and other artists from the Gachet collection.<sup>12</sup> Paul Gachet fils sold this painting directly to the New York branch of the Wildenstein Gallery in 1953;<sup>13</sup> and a year later, Sterling Clark purchased it. AG

**PROVENANCE** Dr. Paul-Ferdinand Gachet, Auvers-sur-Oise (until d. 1909); Marguerite Gachet and Paul-Louis-Lucien Gachet, his children, Auvers-sur-Oise, by descent (1909–53, sold to Wildenstein); [Wildenstein, New York, 1953–54, sold to Clark, 16 Feb. 1954, as *Snow at Pontoise*]; Robert Sterling Clark (1954–55); Sterling and Francine Clark Art Institute, 1955.

**EXHIBITIONS** Williamstown 1959b, ill.

**REFERENCES** Sterling and Francine Clark Art Institute 1963, no. 70, ill., as *Snow at Pontoise*; Distel and Stein 1999, p. 233, no. P.G. IV-10, ill., as *Quay in the Snow*.

**TECHNICAL REPORT** The support was originally canvas of moderate weave (19 x 16 threads/cm) but is presently a 0.3-cm-thick sheet of tempered Masonite, presumably attached with animal glue. The original five-member stretcher is attached to the back of the new support. It is difficult to assess how much of the original canvas survives. In 1961, William Suhr removed an old glue lining, and it appears nearly transferred the painting, although this was not his original intent. An X-radiograph from 1987 shows there is no canvas left below numerous filled losses. Suhr must also have cleaned the painting, and filled and retouched the losses in the surface. There are scattered disconnected traction cracks and some normal age cracks in the paint. Solvent abrasion in thinly painted areas and the tops of impastos suggests that the picture was once harshly cleaned. In 1987, the painting was again cleaned of yellow varnish and grime, and the fills and inpainting replaced. There are extensive retouchings in losses and abrasions of various sizes in the tree foliage, and inpainting along the left and right edges covering portions of what were the tack margins. Scattered retouches in the sky seem to follow old scratch lines. The brushwork is somewhat flattened and the impastos moated from the various structural treatments, and the varnish reflectance is matte.

Most of the ground seems to have survived and is an off-white, probably commercially applied layer. There was no underdrawing detected. The paint was applied wet-into-wet in a thick vehicular paste consistency, with a few added scumbles. Besides brushes of several sizes, a palette knife was apparently used in the upper right sky. The figures were inserted into the wet foreground paint. The image may have been executed outdoors in cold air, which may account for some of the traction cracks. Scuffs through what would have been wet paint suggest casual handling by the artist. There are short light brown hairs, possibly human, and many broken brush hairs scattered in the surface. The signature was applied with rough, dry-brush lettering after the image paint had set.

1. Guillaumin began working in his uncle's lingerie shop, *Mille et Une Nuits*, located at 10 Chaussée d'Antin, in 1857. The municipal art school was located nearby on the rue des Petits Carreaux. See Gray 1972, pp. 1–2.

2. Christopher Gray 1972, p. 13, has identified these towns as places where Guillaumin worked, based on etchings made by the artist during this year.
3. See Serret and Fabiani 1971, no. 47.
4. Traction cracks in the paint may be the result of the canvas being painted in cold weather. See Technical Report.
5. This building seems taller in the Paris painting than in the Clark picture, a detail which reveals Guillaumin's artistic license.
6. Dominique Fabiani and Philippe Cazeau are preparing a revision of the 1971 catalogue raisonné, and have been informed about the Clark paintings.
7. Serret and Fabiani 1971, no. 47.
8. *Ibid.*, no. 29, where it is entitled *Paris, Quai de Bercy, Effet de Neige*. Christopher Gray gives this work a date of c. 1874 in Gray 1972, p. 107.
9. Christopher Gray documents signature changes by date in Gray 1972, pp. 142–44.
10. This manuscript is in the Wildenstein Institute, Paris, but has been transcribed and annotated in a recent exhibition catalogue. See Distel and Stein 1999, pp. 185–241. The Clark painting is entry “P.G. IV-10” on p. 233, listed as “Location unknown.”
11. See Distel and Stein 1999, pp. 159–75.
12. Distel and Stein 1999, p. 163.
13. E-mail correspondence from Ay-Whang Hsia, Vice President, Wildenstein & Co., New York, 10 June 2009.

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## 165 | Landscape, Île-de-France c. 1885

Oil on canvas, 73 x 100 cm

Lower left: Guillaumin

Gift of the Executors of Governor Lehman's Estate and the Edith and Herbert Lehman Foundation

1969.28

Although this painting has historically been given the generic title *Landscape*, there are several indicators that suggest it may depict the village of Damiette, in the Vallée de Chevreuse, some twenty kilometers (12 miles) southwest of Paris.<sup>1</sup> In the mid-1880s, the period to which this work likely dates, Guillaumin frequently painted in this part of the Île-de-France. The Clark canvas also captures the rolling, verdant landscape seen in Guillaumin's documented works of Damiette. Here he depicts three people in two rectangular fields: a man and a woman stand tall and regard the painter from one cultivated field in the center of the canvas, while another man, oblivious to

the painter's presence, bends to work the earth in a nearby plot. A hill with houses clustered on its side rises behind the fields. A stone quarry, carved out of the hillside, is situated to the right of the village, the excavated earth indicated by orange and peach paint.<sup>2</sup> Many of the picture's landscape elements resonate with a pastel from 1884, inscribed “Damiette 9bre [Novembre] 84,” that features three workers hoeing a field, trees interrupting the flat expanse, and large, rounded hills obscuring the horizon.<sup>3</sup>

As was his practice, Guillaumin painted this work *en plein air*, but he crafted his impression of the fields and village at a measured, not spontaneous, pace. The artist's brushwork is tightly controlled throughout the painting, and particularly regulated in the foreground of the canvas. Densely arranged vertical strokes of paint compose two sections of a field of grain. Myriad shifting colors make up the crop, the artist deftly layering pale apple and emerald greens, slate blue, mustard yellow, and other colors. The patchwork of paint calls to mind the mature painting style of Paul Cézanne (1839–1906). In fact, Guillaumin's *Landscape, Île-de-France* may be considered something of an homage to his fellow artist and longtime friend.

Guillaumin and Cézanne first met in Paris in 1862, when they were students at the Académie Suisse.<sup>4</sup> They maintained ties over the next two decades, influencing each other's work. In the early part of the 1870s, they worked together in Auvers-sur-Oise, along with fellow Académie Suisse student Camille Pissarro, staying at the home of the collector Dr. Gachet. There the artists experimented with printmaking, critiquing each other's work. Cézanne developed his “constructive stroke,” a technique of fractured brushwork, around 1877.<sup>5</sup> At that time, Cézanne copied Guillaumin's *The Seine at Bercy* (c. 1873–75, Kunsthalle Hamburg), a scene of a busy Parisian quay.<sup>6</sup> Guillaumin and Cézanne painted together again in the late 1870s: Cézanne's *Village behind the Trees, Île-de-France* (private collection, Japan) and Guillaumin's *Landscape* (location unknown), both dated to about 1879, depict the same hillside village as seen from a second hilltop, with trees framing or obscuring the distant town.<sup>7</sup> Cézanne's directional brushwork had a long-term influence on Guillaumin, who adopted a similar method of painting in the Clark canvas and elsewhere.

Guillaumin was interested in defining the underlying forms of nature, much like Cézanne.<sup>8</sup> Throughout the Clark picture, Guillaumin simplified the landscape into essential shapes. The tops of grain in the fore-