



**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

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. 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)

the opposite side of the canal divides the small waterway from a larger body of water that can be seen on the horizon. The water in the distance and in the inlet appears placid despite the gloomy clouds above. The overall sense of calm in the painting belies the intense labor of washing clothes by hand. This, combined with the minute size of the figures, suggests that the true subject of this painting is something other than what the title suggests. Weissenbruch's focus appears to be the cool, unifying light that envelops the scene.¹

Weissenbruch came from a family of artists, but he stands out among them for his relationship to The Hague School and the success of his landscape paintings, albeit largely at the end of his career. Weissenbruch, who lived his whole life in The Hague, liked to go for long walks in order to observe nature. He especially took notice of stormy weather and did not let inclement conditions keep him indoors.² Weissenbruch chose to live in town and visit the countryside on occasion so the landscape would remain fresh in his eyes.³ He would sketch with charcoal, waiting to paint what he saw when he was back in his studio. He occupied himself with painting windmills, farms, seascapes, and especially the polder—the wide, flat stretches of land flooded with water like that seen in *Washing Clothes*. Like *Washing Clothes*, most of Weissenbruch's paintings are rather distant views, demonstrating that he gave primacy to the image as a whole rather than the individual subjects.

Though Weissenbruch took nature as a teacher, he also studied with the Norwegian painter J. J. Löw and at the Academy in The Hague with Bartholomeus Johannes van Hove (1790–1880). His early works also show the influence of Andreas Schelfhout (1787–1870), an artist with whom he would have been familiar thanks to his father's art collection. Like others in The Hague School, Weissenbruch spent time at the Mauritshuis Museum in The Hague, copying from the work of seventeenth-century Dutch masters, such as Jacob van Ruisdael.⁴ Weissenbruch found inspiration in these various sources and combined them using the lens of nature, creating cohesive visions of his beloved homeland. Even though he did not receive much attention from the public, he still rose to prominence among the members of The Hague School because his fellow artists recognized his talent. KA

PROVENANCE [Clyfford Trevor, New York, sold to Clark, 12 Nov. 1947]; Robert Sterling Clark (1947–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Williamstown, 1988–89, no cat.; Williamstown 1990a, no cat.

REFERENCES None

TECHNICAL REPORT The support is a flat-threaded weave, moderate-weight canvas (13 x 19 threads/cm), glue-mounted to a mahogany panel 0.5 cm thick and cradled in mahogany. Some impasto tops are flattened and cracked, which indicates that the mounting took place after the picture was painted. There are age cracks in the thicker, more vehicular paint passages. Considerable solvent abrasion is visible, especially in the thin upper right sky and the thin areas of the marsh and water. The picture was probably cleaned at the time the panel and cradle were added. There is frame abrasion along the right edge and in the corners. The picture was cleaned again in 1976 by Ronald Cunningham of Hartford, Connecticut. In ultraviolet light, some older residues of varnish remain in the trees, the house, and the foreground to the left. There was no retouching detected. The canvas texture is visible in reflected light.

The ground is an off-white, commercially applied layer. Strong black charcoal underdrawing lines can be seen with the unaided eye in the vegetation and water. Using infrared reflectography, wide, somewhat loose drawing can be seen in the building, tree group, marsh, and punts. The paint is applied using a mixture of washes, pale scumbles, and thin vehicular paste strokes, with very low impastos.

1. Oss—The Hague 1999–2000, p. 10.
2. Colmjon 1951, p. 26.
3. *Ibid.*, p. 27.
4. Paris—London—The Hague 1983, p. 275.

Adolphe-Léon Willette

French, 1857–1926

350 | **Young Woman** After 1900

Oil and charcoal on canvas, 54.3 x 46.4 cm

Lower left: Willette

1955.898

While Adolphe Willette may not be a household name to many today, there are few who would not recognize the cultural circle in which he was a pivotal figure—that of Parisian fin de siècle bohemia. When Le Chat Noir, one of the first and most influential Montmartre cafés, opened its doors in 1881, it was Willette's paintings, stained-glass window, and street sign that adorned the



350

establishment. When the Moulin Rouge commissioned artists for their marketing campaigns, it was not just Toulouse-Lautrec they wanted, but also Willette.

The artist began studying at the *École des Beaux-Arts* in 1875 under the tutelage of Alexandre Cabanel (1823–1889). He made his Salon debut in 1881 and became a *chevalier* of the Legion of Honor in 1906. While his official honors were impressive, most of Willette's life was spent away from the Academy limelight and in the darkened recesses of Montmartre's cafés and cabarets.

Frequently called the “Watteau of Montmartre,” Willette treated a wide variety of subjects in a style that blended technical facility, irreverent humor, and dense symbolism.¹ He frequently depicted Parisian popular culture by including the stock characters of Pierrot and Colombine alongside representations of artists, prostitutes, and politicians. The critic Arsène Alexandre wrote that Willette often used “a symbolism so finely conceived that at times it eludes a less refined crowd.”²

His satirical prints ran in a variety of publications—*Le Courrier français*, *Le Rire*, *L'Estampe originale*—and he founded and illustrated two publications of his own, *Le Pierrot* (1888–91) and *La Vache enragée* (1896–97). He collaborated with fellow bohemian artists Henry Somm and Henri Rivière to produce shadow plays, like *L'Age d'Or*, which became one of the most popular forms of entertainment at Le Chat Noir.

The Clark's *Young Woman* reflects yet another side of Willette's practice. It is not satirical, but rather evinces the vivacity and spontaneity sought by figure painters in the tradition of Manet—works marked by abbreviated modeling, loose brushwork, and lively energy. While this young woman remains unidentified and the work undated, one aspect suggests that it was executed later in Willette's career. It has been noted that near the end of his life, Willette embraced Catholicism and renounced the more risqué subjects in his art.³ It is only at this point that representations of clothed, rather than partially or completely nude,

women begin to appear. It might be noted in this regard that the handling of this work, in which the completed breasts may have been partially painted over (see Technical Report), suggests that the artist may have initially depicted the figure as a nude. JR

PROVENANCE Sale, Drouot, Paris, 4 Apr. 1936, no. 87, as *Jeune femme en buste*, sold to Knoedler, probably as agent for Clark; Robert Sterling Clark (probably 1936–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS None

REFERENCES None

TECHNICAL REPORT The support is an unlined, coarse twill-weave canvas (13 x 19 threads/cm), with very pronounced, uneven thread sizes. The fabric is quite darkened and is very grimy on the reverse. The fabric is slightly slack on its pine, five-member mortise-and-tenon stretcher, with stretcher creases beginning to form. There are branched, chain-effect cracks in the background, probably caused by the uneven twill weave. In ultraviolet light, it appears that the face of the figure was once cleaned, which is confirmed by the stains along the cracks on the reverse. The coatings are yellow, and there are retouches in the eyes and hair.

The ground is a commercially applied off-white layer. The charcoal underdrawing seen in infrared reflectography is especially visible where the sitter's proper right hand was originally drawn on her breast, and where her wrap appears to her proper right. Under low magnification, large deposits of charcoal were detected along the fingers, but only some traces of color were seen, suggesting this hand placement was abandoned early in the painting phase. The paint is so sketchily laid on that the charcoal drawing contributes to such details as the eyes. A hint of heavily painted-out red at her proper left nipple may suggest that the figure began as a nude. The costume once extended further into the right background, and may have begun as a pale blue-green diaphanous wrap, now visible below the background gray paint layer.

1. Klossowski 1903, p. 15.
2. Alexandre 1892, p. 310: "un symbolisme si recherché, que, parfois, cela ne porte pas sur une foule peu fine."
3. Washington–Chicago 2005, p. 278.

Jules Worms

French, 1832–1914

351 | Departure for the Review c. 1876

Oil on panel, 40 x 32 cm
Lower right: J Worms
1955.899

Jules Worms, a French academic painter, illustrator, and etcher who trained at the *École des Beaux-Arts* beginning in 1849, was best known for his genre scenes depicting Spanish life. Worms often traveled to Spain from Paris, where he stayed with Mariano Fortuny (1838–1874) for a period of time in 1871, and made sketches for subject matter that he would use repeatedly in his work throughout his long career. Worms wrote and illustrated an account of his travels to Spain in 1906, *Souvenirs d'Espagne, impressions de voyages et croquis*. Often comical, his genre scenes were painted in a highly realistic manner with many details and bright colors. The Clark painting depicts a uniformed dragoon standing in profile before a woman dressed in yellow, hands clasped at her shoulders. He pulls a white glove onto his left hand, presumably signaling his imminent departure. The scene, typical of Worms, is painted in great detail and represents a dramatic moment in an event that is in the process of unfolding.

The painting has a significant exhibition history, having been shown at the Salon of 1876 (the same year Worms was awarded the *chevalier* of the Legion of Honor) and the Exposition Universelle in 1878. Despite its relatively small size, the picture garnered attention in both exhibitions. One critic commented on the accurate depiction of the officer who "puts on his gloves with an air of ease which denotes habit," but found that the "arms of the figures do not always fit properly onto their shoulders. . . . [T]he arms and shoulders here fit only in M. Worms's intentions."¹ In 1878, Charles Blanc wrote that he stopped to look at the picture for a quarter of an hour, calling it a "small masterpiece of observation." Blanc continued that the officer's wife complements his good looks. Writing with some nostalgia, Blanc stated that "the furniture in the room, the torches by the fireplace, . . . and the character of the faces take me back to the last years of the Restoration, to a time when there was still royalism in manners and habits civilian and military."² Yet another