



**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)

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."<sup>1</sup> 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."<sup>2</sup> Yet another



351

commentator wrote, “What a handsome dragoon in uniform! His spouse or lover is amazed, swooning with admiration.”<sup>3</sup> The painting’s appeal is evidenced by the photograph issued by Goupil in 1876 after the painting’s appearance in the Salon, designed no doubt to cater to the popular market for genre scenes.<sup>4</sup>

Although Sterling Clark purchased the work as *Le Départ pour la revue* in 1924 from Knoedler, the painting has at times been known by the simple descriptive title *National Guardsman and a Woman*. In light of its early exhibition at the Salon with the current title,

however, *Departure for the Review* is surely the original designation given by the artist. KAP

**PROVENANCE** Alfred Saucède, Paris (by 1876–79, his sale, Drouot, Paris, 14 Feb. 1879, no. 52, as *Le Départ pour la revue*, sold to Brown); Frederick Turner Brown, New York (1879–d. 1898); Mrs. Frederick Turner Brown, his wife, by descent (1898–d. by 1924, sale, American Art Association, 20 Feb. 1924, as *Le Départ pour la revue*); [Knoedler, New York, sold to Clark, 29 Feb. 1924, as *Le Départ pour la revue*]; Robert Sterling Clark (1924–55); Sterling and Francine Clark Art Institute, 1955.



**EXHIBITIONS** Paris 1876b, no. 2073, as *Le départ pour la revue*, lent by Saucède; Paris 1878b, French section, no. 853, as *Le départ pour la revue*, lent by Saucède; Williamstown–Hartford, 1974, pp. 103–5, no. 65, ill.; Williamstown 1981–82, no cat.

**REFERENCES** Larousse 1866–90, vol. 15, p. 1377; Goupil 1876, ill.; Swarte 1876, p. 28; Blanc 1878, pp. 246–47; Véron 1878, vol. 2, p. 649; Pesquidoux 1881, vol. 1, pp. 143–44.

**TECHNICAL REPORT** The support is a slightly convex mahogany panel 1.3 cm thick, with the grain running vertically. There are chamfers 1.6 cm wide on the reverse edges, and the back is varnished. The painting was surface cleaned and revarnished in 1939 by Beers Brothers of New York, and more thoroughly cleaned by Charles De Wild in 1945. There is some scattered age crackle, mostly in the varnish, and small traction cracks appear in the paint of the gilded mirror frame. The edges are somewhat furrowed from an early framing, but generally the painting is in very good condition. In ultraviolet light, the slightly fluorescing coating has vertical streaks, and the edges have been retouched. The surface reflectance is also streaky and shinier where the varnish brush marks overlap.

The ground is an off-white commercially applied layer. There were some fine charcoal underdrawing lines seen on the right chair, the man's costume, and the floor. In infrared reflectography, one change in the paint is visible where something was scrubbed out between the pilaster and the door frame in the upper left. There are also scratch marks below the paint in some areas, such as the bird wing in the right background, possibly indicating alterations during painting. The paint was applied wet-into-wet within each color zone, using very small brushes to create precise details throughout the image. The signature may have been executed in black ink.

1. Pesquidoux 1881, vol. 1, pp. 143–44: “Celui-ci met ses gants d'un air aisé qui dénote l'habitude. . . . Les bras des personnages ne s'emmanchent pas toujours régulièrement à leurs épaules. . . . [L]es bras et les épaules ne s'ajustent ici que dans l'intention de M. Worms.”
2. Blanc 1878, pp. 246–47: “un petit chef-d'oeuvre d'observation . . . le mobilier du salon, les flambeaux de la cheminée . . . et le caractère des physiognomies me transportent aux dernières années de la Restauration, à ce temps où il y avait encore du royalisme dans les allures et les habitudes civiles et militaires.”
3. Véron 1878, vol. 2, p. 649: “Quel beau dragon en tenue! Son épouse ou son amante en est ébahie, pâmée d'admiration.”
4. Goupil 1876.

## Eduardo Zamacois y Zabala

Spanish, 1841–1871

### 352 | The Musicians (Music in an Antechamber)

1866

Oil on panel, 32.5 x 24.1 cm

Lower left: E<sup>o</sup> ZAMACOIS. 66.

1955.901

Three servants, perhaps belonging to the same household, relax from their duties as one of them plays a flageolet. They are dressed in late eighteenth-century fashion, wearing ornamented frock coats, waistcoats, short pants, and stockings, and the two seated men sport a bicorn and a three-cornered hat. The scene takes place in a less noble part of a building where there is little decoration on the walls, a rough floor, and a massive marble column in the background.

By 1866, the year this painting was executed, Zamacois was already a well-established artist and had been living in Paris since 1860, the year he left Spain to study under the great French master of genre painting, Jean-Louis-Ernest Meissonier (1815–1891).<sup>1</sup> Through the years, his reputation as a genre painter grew more prestigious and consequently his works became more valuable. In fact, *The Musicians* exemplifies the achievements of this young painter who had obtained notable success by the age of twenty-five, only five years after his arrival in Paris. Although *The Musicians* presents many of the standard attributes common to genre painting of the period, including its anecdotal content, its setting in a past era, and its exceptionally detailed execution, Zamacois added his own personal touch through his characteristic use of humor and satire.

The painting reveals the artist's notable skills as a draftsman, especially in the elaboration of the three figures, as well as his strong sense of color. The valets' richly hued and ornamented suits animate an otherwise fairly simple composition, as does the earthenware jug, a typical container for water in Spain commonly known as *botijo*, the gloves piled on the stool, and the long whip resting against the marble column. This last detail suggests the probable profession of one of the servants as a coachman. Zamacois most likely based his precise depiction of period clothing and objects on his own impressive collection of costumes, hats, and artifacts, which he undoubtedly cop-