

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. On the left side, a wooden pier or wharf extends into the water, with a few small figures of people on it. 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,
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

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Details:

TITLE PAGE: John Constable, *Yarmouth Jetty* (cat. 73)

OPPOSITE COPYRIGHT PAGE: Jean-Baptiste-Camille Corot, *Bathers of the Borromean Isles* (cat. 89)

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PAGE XVI: William-Adolphe Bouguereau, *Nymphs and Satyr* (cat. 33)

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

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.

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.¹ 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.² 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.³

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.⁴ 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 1877.⁵ At that time, Cézanne copied Guillaumin's *The Seine at Bercy* (c. 1873–75, Kunsthalle Hamburg), a scene of a busy Parisian quay.⁶ 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.⁷ 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.⁸ Throughout the Clark picture, Guillaumin simplified the landscape into essential shapes. The tops of grain in the fore-



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ground collectively form a diagonal line that descends from left to right, the hypotenuse of a large right triangle. In the distance at left, poplar trees are reduced to ovals, and shrubs to circles. The square-shaped houses and the rectangular cultivated fields are made more geometric by the artist's brushwork: vertical and horizontal strokes emphasize their rectilinear nature. Guillaumin adjusted his technique to emphasize the shape of what he painted, as circular strokes accentuate the organic forms of the trees and shrubs.

Guillaumin's *Landscape, Île-de-France* was more than an experiment in painting technique and picture construction. Painting the fields of the region gave the artist a chance to celebrate the laborer. In both the Clark picture and *Summer Landscape at Damiette*, a work which depicts the same low, softly rounded hillside and the broad fields at its foot from a differ-

ent viewpoint than the Clark picture, men diligently bend over their work, their hoes actively cultivating the earth (fig. 165.1).⁹ In the latter work, the farmer's persistence in his difficult task of turning over soil by hand makes him monumental; he stands out against the fertile landscape, lush trees, and billowing clouds in the sky that might overwhelm a less determined figure. Guillaumin had a keen understanding of physical labor: from 1868 to 1886, he worked at night digging ditches for the Département de Ponts et Chaussées. There is little melancholy feeling in *Summer Landscape at Damiette*, the Clark picture, or any of the artist's other landscapes of the area. The verdant meadows, lush fruit trees, and neatly planted fields in Guillaumin's landscapes suggest prosperity and perhaps also a measure of contentment for the farmer of the Île-de-France. AG



Fig. 165.1 Armand Guillaumin, *Summer Landscape at Damiette*, c. 1885. Oil on canvas, 60 x 73 cm. Courtesy of Sotheby's Picture Library

PROVENANCE Guillaumin family, by descent; grand-niece of Jacques-Eugène Spuller; Delpuech, France, sold to Wisselingh, 1957;¹⁰ [E. J. van Wisselingh, Amsterdam, sold to Knoedler, 1958]; [Knoedler, New York, sold to Lehman, 27 Oct. 1958]; Governor and Mrs. Herbert H. Lehman, New York, given to the Clark, 1969, as *Landscape*; Sterling and Francine Clark Art Institute, 1969.

EXHIBITIONS Williamstown 1976b, as *Landscape*; Williamstown 1986–87, no. 15, ill., as *Landscape in the Ile-de-France*; Springfield 1988, p. 31, no. 7, ill.; Williamstown 1990c, no cat.; Portland 1991, pp. 44–45, no. 18, ill.

REFERENCES Butler 1976, p. 314.

TECHNICAL REPORT The support is a densely woven unlined canvas (19 threads/cm) mounted on a six-member pine mortise-and-tenon stretcher. The canvas is brittle and has oxidized to a dark color. There are stretcher creases, and the fabric is worn in the corners and beginning to pull away from the stretcher. A small bulge is visible in the lower right corner from debris formerly caught under the stretcher bar. A welt 1.3 cm wide runs down the left side of the picture from a drip line visible on the back of the canvas. This appears to have occurred after the 1976 cleaning by Barbara Beardsley. Traction cracks have formed where dark blue-green strokes pass over thick paler applications. Some of the scattered age cracks were apparently caused by handling the painting using the stretcher crossbars. The 1976 conservation treatment included the removal of a natural resin varnish and a

grime layer beneath the coating. The new varnish has a low gloss, and no retouching was detected in ultraviolet light. In reflected light, the drip welt and right- and top-edge stretcher creases were visible, together with a small forward welt in the upper right quadrant.

The ground is a cream-colored commercially applied layer. No underdrawing was located with infrared reflectography. There may be a lavender-toned wash below the thicker paint. The paint was applied wet-into-wet in openly spaced, multilayered strokes. There may be some unrelated brushwork from an artist's change in the lower center foreground.

1. Today the village of Damiette is part of the commune of Gif-sur-Yvette.
2. Guillaumin's expansive view of the field and village includes two curious details. Arrangements of stone blocks at the center of the canvas and at the far right are difficult to decode. The blocks may represent ancient Roman ruins, or they may be the remnants (or beginnings) of more recent houses. Next to the stones at right is a structure composed of four posts and a sharply pitched roof. This is likely protective covering for a well, the water vital for irrigating the fields. My thanks to Michael Cassin, Geoffrey Hedden, Alexandra Murphy, Richard Rand, and Fronia Wissman for offering suggestions about the identity of these stones.
3. This work was sold at Christie's, New York, 9 Nov. 1999, no. 411.
4. For a detailed study on the relationship between these artists, see John Rewald, "Cézanne and Guillaumin," in Châtelet and Reynaud 1975, pp. 343–53.
5. *Ibid.*, p. 346.
6. Cézanne's *La Seine à Bercy d'après Guillaumin*, c. 1876–78, is also in the collection of the Kunsthalle Hamburg.
7. For reproductions of both paintings, see Rewald 1996, vol. 1, p. 268, and vol. 2, p. 127, no. 403.
8. Gray 1972, p. 19.
9. This work sold at Sotheby's 2003, no. 227, and may have been exhibited at the Impressionist Exhibition of 1886. See Berson 1996, vol. 2, pp. 244–45.
10. A letter from Wisselingh of 16 June 1976 in the Clark's curatorial file indicates that they had acquired the painting from an owner named Delpuech in France, but had no further information. A small, partially torn label on the reverse of the painting reads: "J Del . . ." and may refer to that owner.