



**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)

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PAGES 890–91: Sir Lawrence Alma-Tadema, *The Women of Amphis* (cat. 3)

convex, the warp is complex in nature with indentations at the left and right edges that predate the cradling. There are horizontal splits in the secondary mahogany panel, which are only visible on the back. Rectangular age cracks appear in the paint and ground, with the vertical cracks more prominent. There are plates of lifted paint and ground in the left center sky. During a 1981 treatment, which removed several discolored brush coats of varnish, a former cleaning was noted, as well as repainted edges. There is some solvent abrasion in the dark browns, especially where they overlap the sky, and on the tops of what look like clear bead inclusions in the paint.

The ground layers are white, possibly traditional glue-based gesso, which can be detected below the paint here and there in the foreground. No underdrawing was detected. A pink and purple layer seems to be located along the horizon below the visible paint layer. There is also darker paint below the lower water areas and anomalous thick strokes in the lower left corner, which suggest either changes made by the artist or part of a discarded earlier image. The paint was applied wet-into-wet in quick, broad strokes. The pale colors are a thick, paste consistency. There may be an extender with large round translucent particles in some pigments, which made the paint more vulnerable to cleaning abrasion. Large details were painted after the sky was first laid in with a blue-gray color, with thinner details added after the final application of the yellow sky color. Several details were excised from the surface in the sky to the left of the two triangular sails.

1. Drouot 1868b, pp. 4–5: “Chaque artiste a une patrie idéale souvent éloignée de son vrai pays. . . . La patrie de Ziem est Venise. . . . Il a fait le portrait de sa ville chérie à toutes les heures du jour, des premières blancheurs de l’aube aux dernières rougeurs du soir, de face, de profil, de trois quarts, sous tous les aspects.”
2. B-H 501 and 502.
3. See B-H 541–42, 544, and 522.
4. B-H 223.
5. Fabre 2004, p. 59.
6. Quoted in Martigues 1994–95, p. 59: “Je voudrais pouvoir faire des bleus comme Ziem.”
7. B-H 501.
8. See Goupil Stock Books, book 14, p. 221, no. 26234.
9. A note in the curatorial file says that this picture was “purchased by Knoedler from Jules Allard (Paris dealer),” but this is likely to be a mistake, as Jules Allard et Fils was a notable interior design firm in Paris at the turn of the century. Given that Jules Allard died in 1907 and that Clark had purchased several pictures from Galerie Joseph Allard, it is likely that the Ziem was purchased from Joseph Allard as well.
10. Miquel erroneously lists the painting twice; it also appears as vol. 2, p. 92, no. 415, with partial provenance information.

357 | Riva degli Schiavoni, Sunset 1880s

Oil on panel, 59.1 x 73 cm

Lower left: Ziem

Bequest of Madeleine Dahlgren Townsend

1982.12

Ziem painted literally dozens of views like *Riva degli Schiavoni, Sunset*, with many stylistic variations. In this version, a number of people appear to be awaiting the arrival of a gondola. They are standing on the Riva degli Schiavoni, the traditional point of entry to Venice for royalty and other important figures. On the quay to greet the boat is a man standing with his legs apart and a sword hanging from his belt, indicating that he is probably a nobleman. This figure acts as a counterpoint to the gondolier who steers the boat and is dressed in bright red. At the lower right, a group of figures, seated on the ground, proffers goods to the new arrivals while a dog looks on. Just beyond the figures is the Doge’s Palace, in a close if slightly obscured view. The bridge leading to the palace—the Ponte della Paglia—has been painted quickly, as a generalized pyramid-like shape rather than in great detail as in other versions. The Church of Santa Maria della Salute in the distance at left is almost completely obscured. A large ship is partially visible at the left edge of the canvas, its flag waving in the breeze. The painting’s colors reflect the fact that it is sunset and represent the full range of red, orange, yellow, and green.

Gondola Docking, Riva degli Schiavoni (location unknown), a painting very closely related to *Riva degli Schiavoni, Sunset*, appears to be a larger, more finished version of the Clark picture.¹ The perspective down the quay is essentially the same, as is the arrangement of figures, although the larger version lacks the small dog on the quay and the ship at the left edge of the image. Since *Gondola Docking* is considerably wider and its execution more resolved, this version was likely painted after the Clark panel. Moreover, the Clark painting appears to have a nearly complete underdrawing (see Technical Report). This would be appropriate for a work that served as a preliminary approach to a subject, in which the artist first drew his composition on the panel, then worked it up in relatively freely handled paint, and subsequently completed the process in a second, more fully finished work. This may be just the relationship between *Riva degli Schiavoni, Sunset* and *Gondola Docking*.



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Ziem often included a ship at the edge of his images. Several times in his views of the Riva degli Schiavoni, as well as in other works, he featured the French naval ship *Bucentaure*, an eighty-gun vessel that fought against the British in the Battle of Trafalgar in 1805. In some of these depictions, it is featured in the center of the painting, a frayed French flag flying from its mast, while in others, such as *A Gondola and the Bucentaure, Riva degli Schiavoni* (location unknown), it appears cropped by the left edge of the image, much like the ship in the Clark picture.² Since the flag and the configuration of the hull and rigging are not immediately identifiable, it is difficult to tell whether the ship in *Riva degli Schiavoni, Sunset* is the *Bucentaure*, but given the similarities between the Clark painting and other works that clearly feature this ship, it may well appear in the Clark painting, too.

Although the surface of *Riva degli Schiavoni, Sunset* is currently somewhat dulled by grime and discolored varnish, it is clear from the position of the sun low in the western sky, and the almost blinding effect of light and its reflections off the water and mist, that the sun is setting. As they recede into the distance, figures and buildings are progressively lost in the glare of the sun, which is itself represented by heav-

ily impastoed, circular strokes of paint. This technique for depicting intense sunlight particularly justifies the frequent comparisons between Ziem's work and Turner's. In a painting like *Giudecca, la Donna della Salute and San Giorgio* (1841; private collection), as well as in numerous watercolor depictions of Venetian sunsets, Turner similarly employed white, yellow, or orange-pink paint to represent the city dissolving in brilliant light and glowing mist.³

As is often the case, it is difficult to place *Riva degli Schiavoni, Sunset* within Ziem's long career. Only a few of the works depicting the Riva degli Schiavoni are dated, and they suggest that the artist depicted the site over a wide range of years. *Venice, Evening* (The Walters Art Museum, Baltimore) was purchased by William T. Walters from the artist in 1865 and thus dates to about that year, as does another work, *Gondolas, Riva degli Schiavoni* (location unknown).⁴ *Venice, the Doge's Palace* (Musée d'Orsay, Paris) shows a similar view from a slightly more distant perspective, and can be dated to about 1881 based on its appearance in Ziem's account book.⁵ Although the free handling in the Clark painting may be due partly to its status as a preparatory work, it may also indicate a later execution date, perhaps in the 1880s. КАР

PROVENANCE Dr. Charles Abadie, Paris (until 1913, his sale, Drouot, Paris, 17 Apr. 1913, no. 33); Madeleine Dahlgren Townsend, New York, bequeathed to the Clark, 1981; Sterling and Francine Clark Art Institute, 1982.

EXHIBITIONS None

REFERENCES Miquel 1978, vol. 2, p. 166, no. 1113D, as *Coucher de soleil sur la Grand Canal*; Burdin-Hellebranth 1998, vol. 1, p. 153, no. 373, ill., as *Quai des Esclavons, coucher de soleil*.

TECHNICAL REPORT The support is a pale yellowish wood panel, possibly poplar, 0.6 cm thick, with a heavy mahogany cradle system attached to the reverse. The cradle members and the panel reverse are stained a dark color. There are three splits on the right edge, a split on the left edge, a small notch of wood missing from the top edge, and a dent in the left center sky. The varnish has aged to a yellow-brown tone, with some streakiness evident in ultraviolet light, especially in the lower left area. There are small edge losses of paint and ground in the two upper corners. The paint layer appears to be in excellent condition, and it is possible the picture has never been cleaned. There are drying cracks associated with the thicker paint strokes, and some short age cracks follow the panel grain. The surface is dull due to a layer of grime, and there may be grime trapped below the varnish, indicating the picture went without varnish for some time. Brown drips run from right to left; this occurred sometime when the picture was standing on its left edge. Retouchings may exist in the water near the signature.

The off-white ground appears to be two thin layers of a glue-based gesso. A network of short, quickly drawn, dark blue-black lines, perhaps of graphite or wax pencil, seems to make up a rather complete underdrawing. Lines in the sails, rigging, and buildings are visible using infrared reflectography or low magnification. Even several heads in the crowd and the figure with the sword contain some line work. The final paint layers are applied in a loose, fluid manner. The surface ranges from the thinly applied blue sky and thin dark colors up to the very thick impastos in the sun. The reds look transparent and glaze-like in consistency. There are stiff black brush bristles embedded in the paint layers.

1. B-H 366.
2. B-H 412.
3. BJ 391.
4. B-H 349 and 356.
5. B-H 368. The account book records Ziem's transactions between 1849 and 1883, and is currently held by the Musée Ziem, Martigues. In Martigues 1994–95, p. 64, it is noted that the Orsay painting is listed in the account book as no. 756, dated Dec. 1881.

Artist unknown

Austrian, 19th century

358 | *Woman Sketching in a Landscape* c. 1830

Oil on canvas, 131 x 98 cm
1982.60

Woman Sketching in a Landscape features a fashionable young lady sitting on a rock overlooking an idyllic valley. The woman's red shawl and brilliant white dress stand out against the subdued browns and greens that compose the natural setting. The open neckline of her dress exposes her softly sloping shoulders. A gold chain around her neck leads to a cross that is tucked into her belt.¹ The blue, white, and red satin ribbon belt is secured with a gold buckle at the waist, while its long ends hang toward the ground. The young woman's body faces the right, but she turns her head to acknowledge the viewer with a direct gaze and confident smile. She gently props up her sketching paper and portfolio with her left hand while her right hand rests on her lap, still holding the pencil with which she had been drawing moments before. The angle of her sketchpad shows off her drawing of a château and trees next to a bridge. Underneath the portfolio, a Scottish tartan drapes across her lap. The large woolen shawl disappears behind her torso and reappears behind her as a pile of folds before it cascades off the edge of the rock, brushing the ground next to a thistle plant. The rock where the woman sits juts upward behind her, creating a craggy throne that dominates the left side of the painting. On the right side, one sees a placid lake, the keep of a stone building, and large mountains in the distance. The two scenes are not exactly the same, but one may presume that the valley view is the subject of the woman's sketch. Perhaps her perspective cannot be seen by the viewer because it is partially blocked by the trees in the middle ground, or comes from beyond the painting's frame.

Though the artist who painted *Woman Sketching in a Landscape* is unknown, this portrait displays the influence of Austrian painters of the 1820s and 1830s, such as Friedrich von Amerling (1803–1887) and Ferdinand Georg Waldmüller (1793–1865). Portraits by these artists bear a clear relationship to *Woman Sketching in a Landscape*, especially Waldmüller's numerous depictions of women in white.² Artists in the early nineteenth century canonized white mus-