

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 historical 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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[www.clarkart.edu](http://www.clarkart.edu)

Curtis R. Scott, Director of Publications  
and Information Resources  
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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  
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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)

PAGE VIII: Pierre-Auguste Renoir, *Woman Crocheting* (cat. 267)

PAGE X: Claude Monet, *Seascape, Storm* (cat. 222)

PAGE XII: Jacques-Louis David, *Comte Henri-Amédée-Mercure de Turenne-d'Aynac* (cat. 103)

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

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

1. The latter were studied by Barbara Matilsky in her 1983 doctoral dissertation; see also Matilsky 1985.
2. In an account published during Biard's own lifetime, he is called "Auguste-François" and his year of birth is given as 1800 (Boivin 1842, p. 3). Bénézit 2006, vol. 2, p. 428, lists his name as "François Auguste" and his year of birth as "perhaps 30 June 1799."
3. See Dieterle, Dieterle, and Le Bav 2002, pp. 26–27, no. 22, ill.
4. Boivin 1842, p. 71.
5. In that painting, called *Seasickness at the Ball, on Board an English Corvette* of 1857 (Dallas Museum of Art), the artist is suffering from seasickness.
6. RSC Diary, 15 Jan. 15 1942.
7. RSC Diary, 8 Apr. 1943. Clark referred to the painting as *Ship's Saloon on a Heavy Day*, but the painting bore its present title when sold to Clark.

## Jacques-Émile Blanche

French, 1861–1942

### 16 | Portrait of a Woman 1890

Pastel on prepared canvas, 83 x 58.5 cm  
Lower left: JEB [monogram] 90 / Paris  
1983.48

This pastel portrait of a young woman demonstrates the proficiency of the artist Jacques-Émile Blanche that made him a popular portraitist at the turn of the century. The son of a preeminent nerve specialist, Blanche had a privileged upbringing that allowed him to circulate with ease among the cultural elite in both England and France. Blanche had associations with a wide range of prominent figures, including Edgar Degas, Oscar Wilde, Marcel Proust, Virginia Woolf, John Singer Sargent, and Paul Valéry. Blanche painted portraits of many of his illustrious friends and colleagues and also wrote articles and books about the artists and writers of his day.<sup>1</sup> He studied with Henri Gervex (1852–1929) and Ferdinand Humbert (1842–1934), but his rapport with a vast number of artists encouraged him to experiment beyond the confines of his formal education.

The woman in this half-length portrait commands the attention of the viewer with her confident and deliberate gaze. She sits in a wooden chair with a high backrest and a velvety green cushion. She rests

her elbow on the arm of the chair and gestures toward her face with a pair of opera glasses that she grips gently in her proper right hand. The tranquility of her face softens the severity of her long straight nose and small thin lips. Her carefully coiffed chestnut brown hair complements her pale skin. A fringe of short curls frames her forehead and accentuates her clear blue eyes. She wears a high-collared gray satin dress. A black lace vest coordinates with the belt, choker, and floral motifs on the lower third of her sleeves. Her jewelry adds to her refinement without ostentation. Though the identity of this woman is unknown, Blanche's skill as a portraitist reveals the reserved yet assertive character of his subject.

It has been suggested that the sitter may be Florence Pash (1862–1951), later Mrs. Humphrey and Mrs. Holland, who was an artist herself. Blanche is known to have made at least two portraits of her, one exhibited at the New English Art Club in spring 1891, about which little else is known, and another a full-length oil of 1890 (Cantor Center for Visual Arts, Stanford University).<sup>2</sup> A bust-length portrait by the English artist Walter Richard Sickert (1860–1942) of c. 1896–97 (private collection) also depicts Florence Pash.<sup>3</sup> Based on the known images of her, Pash does appear to share a number of features—including a fairly long, narrow face and nose, center-parted hair, high, rounded eyebrows, and rather heavily lidded eyes—with the sitter in the Clark's pastel. Further, Pash was a member of the circle of artists that included Blanche and Sickert, and the portraits all date to roughly the same period, so the identification may indeed be correct.

Early in his career, Blanche executed a series of pastel portraits of elegant young women of good social standing. The Blanche portrait in the Clark collection exemplifies the muted tones and feathery effect of pastel that characterize these portraits. Large-scale pastel portraits were in vogue in the late nineteenth-century, and the pastels of Manet and Degas likely influenced Blanche.<sup>4</sup> Blanche's wide circle of friends, as well as the practice of working in pastel that many of them shared, is demonstrated by Degas's 1885 pastel portrait *Six Friends at Dieppe* (Rhode Island School of Design, Museum of Art, Providence), which includes Blanche along with Gervex and Sickert. Though Blanche's pastels are often neglected as a significant part of his oeuvre, Blanche affirmed the importance of this medium through his participation in two exhibitions of pastels in 1889. In that year, he exhibited works in the annual Salon des pastellistes at the Gal-



erie Georges Petit and he also had a room devoted to his work in the pavilion of the Société des pastellistes at the Exposition Universelle. KA

**PROVENANCE** Sale, Sotheby's, London, 23 June 1983, no. 620, ill., as *A Portrait of a Lady with a Lorgnette*, sold to The Fine Art Society;<sup>5</sup> [The Fine Art Society, Ltd., London, June–Dec. 1983, sold to the Clark, 19 Dec. 1983]; Sterling and Francine Clark Art Institute, 1983.

**EXHIBITIONS** Williamstown 2005–6b, no cat.

**REFERENCES** None

**TECHNICAL REPORT** The support for this unfixed pastel portrait is a prepared canvas tacked to a wooden stretcher that measures 83 x 58.5 cm. The stretcher contains a cross member to keep it in plane. The wooden stretcher, fabric, and media are in good condition. There is one unreadable partial inscription visible on the verso of the linen. It is applied with blue crayon and extends below the stretcher where the artist tested his pastel stick.

The fabric support is unusual. It appears to have been commercially prepared with a flocking material that creates a suede or velvet surface to hold the pastel medium. The flocking is a tan color. There are several areas of the fabric showing through the finished pastel. In the face area, the artist lightened the surface with parallel lines in pale pinks, blues, and yellows. The image is built up with wide long strokes of different colors applied side by side. The eye achieves blending of color. Finer linear parallel strokes were applied in the face and hands. Some foxing is visible on the verso of the fabric support due to exposure to an environment with high humidity. LP

1. See Rouen–Brescia 1997–98, p. 50.
2. The 1891 portrait is listed in Johnson 1975, vol. 2, p. 551; the 1890 work is titled *Portrait of Mrs. Holland* (1976.270) and is illustrated in Mobile–West Palm Beach 2002–3, p. 108.
3. See Baron 2006, p. 198, no. 76.
4. Rouen–Brescia 1997–98, pp. 97–98.
5. The work was offered for sale at Sotheby's, London, 1 Dec. 1976, no. 241, ill., as *Portrait de Dame*, but was bought in.

## Guillaume Bodinier

French, 1795–1872

### 17 | Théodore Jubin 1826

Oil on canvas, 51.7 X 36.7 cm

Lower right: G. Bodinier / Rome 1826  
1985.12

Guillaume Bodinier was part of a large community of artists who lived and worked in Italy in the early nineteenth century. He had been a pupil of Pierre Guérin (1774–1883) at the École des Beaux-Arts—alongside Théodore Géricault and Eugène Delacroix—and although he did not compete for the Prix de Rome, he nonetheless moved to Rome in 1822, no doubt prompted in part by Guérin's appointment as director of the Académie de France in that city, a position he would take up the following year. Bodinier spent the better part of roughly the next two decades in Italy, painting highly finished images of typical Italian figures and genre scenes, as well as much freer, more spontaneous oil sketches and drawings of the countryside around Rome and the Bay of Naples. During the same period, he regularly exhibited these works at the Paris Salon, along with portraits of friends and relatives. The portrait of Théodore Jubin, a depiction of an elegantly dressed man perched with his walking stick, satchel, and tall stovepipe hat on a rocky hilltop overlooking a sunlit bay, demonstrates Bodinier's facility in several of these genres.

As the large number of works on paper at the Musée des Beaux-Arts in Angers attest—works bequeathed in 1874 by the artist's widow to their native city as part of the contents of his studio—Bodinier made regular trips outside Rome to sketch the landscape, part of the traditional process of landscape painting practiced by many of his contemporaries. In the fall of 1823, he was in the nearby countryside in the company of another artist, whose likeness he recorded in the watercolor *Painter Drawing in the Roman Campagna* (Musée des Beaux-Arts d'Angers).<sup>1</sup> Although this figure remains unidentified, he, like Jubin, is dressed rather elegantly in the same sort of spats, vest, and softly knotted cravat, with a long frock coat hanging down around the folding stool on which he is seated to sketch on the drawing board balanced on his knees. In 1824, Bodinier made his first trip to Naples and the islands of Capri and Ischia, and there made a pencil and water-