

VOLUME ONE

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With an essay by Richard Rand and technical reports by Sandra L. Webber

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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:

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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 PRECEDING PAGE 2: Jean-Léon Gérôme, Snake Charmer

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;⁵ [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.
- The work was offered for sale at Sotheby's, London,
 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). 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-



color sketch of a *View of the Crater of the Volcano of Ischia* (Musée des Beaux-Arts d'Angers), looking out over rough, hilly terrain toward the water in the distance, with the small figure of a local boy hired to carry his equipment seated in the foreground.² Bodinier particularly liked this southern landscape, writing to his brother Victor several years later, "Naples is a very beautiful area, really more beautiful than Rome and much less familiar, and made even more picturesque by its inhabitants." ³ He returned to the region from June to September 1826, the same year the present work was painted, and made six further trips in subsequent years.⁴

Although the portrait of Jubin is clearly inscribed "Rome 1826," it seems likely, given the sharp, rocky foreground hills rising from the bay below, and the mountainous island at the far left, as well as the high degree of finish of the portrait and the canvas overall, that Bodinier based this work on sketches he had made around the Bay of Naples and subsequently brought back to his Roman studio. Even the spray or mist rising from the rocks at left, while it may represent the result of a wave crashing against the shore, seems also to allude to the volcanic activity of the Naples region. The underdrawing on the canvas indicates the care Bodinier took to prepare the composition, while the fact that the distant landscape was added after the figure was complete (see Technical Report) further demonstrates that the work was composed in the studio, an approach that was standard practice at the time. The precise location of the scene, however, has not yet been identified.5

Similarly, not a great deal is known about the sitter, though his name is inscribed on the original stretcher, which is still on the back of this painting. Bodinier was related to the Jubin family, and he represented his uncle Jean-René Toussaint Jubin (d. 1841) in an oil painting and a drawing of 1828, as well as Jean-René's son—his cousin Hippolyte—and a family portrait of his uncle, aunt, and female cousin, in several drawings made during the artist's stays in Angers at about the same time. 6 Hippolyte Jubin (1805-1864) was a lieutenant and later captain in the French navy, and in 1832, Bodinier wrote to him with an invitation: "If a happy chance were to guide you to the Italian coast, it would be a great honor to see you. I must therefore give you my address."7 This was presumably the same sort of invitation that led to a visit from the sitter in the present work, and it also appears to rule out identifying the sitter with Hippolyte, since the letter suggests that he had not visited Bodinier before 1832. Although no Théodore Jubin is mentioned in a recent regional biographical dictionary that lists Jean-René and Hippolyte, he does seem to be recorded as an owner of two paintings by another French artist in Italy, Nicolas-Didier Boguet (1755–1839), that had previously belonged to Bodinier. Théodore Jubin was therefore most likely a brother of Hippolyte who presumably made the journey to visit his cousin Bodinier during his long Italian residence. SL

PROVENANCE Jubin family, Angers; sale, Angers, 8 Dec. 1984; ⁹ [Stoppenbach & Delestre, London, sold to the Clark, May 1985]; ¹⁰ Sterling and Francine Clark Art Institute, 1985.

EXHIBITIONS San Diego-Williamstown 1988, not in cat. (exhibited in Williamstown only); Northampton 2005, pp. 44–46, no. 7, ill.

REFERENCES None

TECHNICAL REPORT The support is an unlined commercially sized and grounded linen of moderate weave (19 threads/cm). The painting retains its original five-member mortise-and-tenon stretcher. The name of the sitter is inscribed twice on the horizontal crossbar, first in brown ink, and then just above it in graphite. The paint and ground layers exhibit slightly cupped corner stress cracks, which extend fully into the painting from the lower left corner. The picture was likely cleaned and revarnished just prior to coming into the collection in 1985. Scattered deposits of older natural resin varnish, as well as very minor retouching, are visible in ultraviolet light.

The commercial off-white ground was toned a warm medium brown by the artist. This imprimatura color covers the tacking margins, suggesting that the picture was prepared and painted off the stretcher. This is supported by small scoring lines along the bottom edge and the misalignment in stretching; part of the painted surface rolls onto the left tacking margin, while the right front edge reveals an unpainted strip. The artist's imprimatura is visible only in the hair of the sitter, where it contributes a warm tone to the final color. The image was apparently drawn first in charcoal, as the face shows some visible line-work beneath the paint, and in infrared light, the background shore is cleanly outlined. The sitter and his immediate environment were painted at the same time, indicated by the visibly wet-into wet technique throughout the foreground. The sky and distant sea were painted after the rest of the image was completed. Strands of hair were then extended over the sky and blue added to the hair to soften the effect around the head. The paint is quite vehicular, probably applied with small sable brushes. The impastos are very few and quite low. There is a strand of curled brown hair embedded in the paint just below the hand on the rock.

- 1. Reproduced in Angers 2004-5, p. 19.
- 2. Reproduced in Angers 2004-5, p. 29.
- 3. Guillaume Bodinier to Victor Bodinier, 12 Apr. 1830, in Angers 2004–5, p. 23: "Naples est un bien beau pays, vraiment plus beau que Rome et bien moins connu, et plus pittoresque encore par ses habitants."
- 4. Angers 2004-5, p. 61.
- 5. The Bodinier bequest to the Musée des Beaux-Arts d'Angers consists of over 1,000 objects, some of which might relate to this painting and give clues to its location. Several paintings and drawings of Italian landscapes are reproduced in Rome–New York 2003, pp. 290–97, but the rest, and particularly reproductions of them, remain largely unpublished.
- 6. The drawings are all in the Musée des Beaux-Arts d'Angers. The painting was on the art market and is reproduced in Paris 1990, no. 6.
- 7. Guillaume Bodinier to Hippolyte Jubin, 22 Sept. 1832, in Angers 2004–5, p. 11: "Si un heureux hasard te guidait sur la côte d'Italie, ce serait un grand honneur de te voir. Il faut pour cela que je te donne mon adresse."
- 8. Port 1990, p. 316. The Boguet paintings were on the art market with Stoppenbach & Delestre, reproduced in London 1986, no. 2, *Vue du lac de Nemi*, and no. 3, *Vue de Frascati*. No further information on Théodore Jubin is given.
- 9. This sale is listed in the entry under Bodinier in Bénézit 2006, vol. 2, p. 689. No public sale in Angers or in Paris is known on this date, so it may have been a private sale.
- 10. There is no invoice from the dealer in the file. The painting arrived at the Clark for purchase consideration on 3 May 1985.

Louis-Léopold Boilly

French, 1761–1845

18 | Various Objects c. 1785

Oil on canvas, 72.4 x 60.3 cm Upper left: f. Boilly 1981.1

Born in La Bassée near Lille, Louis-Léopold Boilly moved to Arras at an early age and was apprenticed there to the painter Dominique Doncre (1743–1820). By 1785, he had settled in Paris, and a few years later, in 1791, he began exhibiting regularly at the Salon. His early reputation was based on highly finished small pictures representing scenes of courtship and aristo-

cratic dalliance. With their smooth, refined surfaces and engaging attention to detail, these works demonstrate his admiration for the seventeenth-century Dutch masters. The invariably erotic undertone of many of these pictures fell out of favor during the Revolution of 1789, and Boilly was at one point threatened with imprisonment by the Committee on Public Safety; he allegedly responded by painting a work on a patriotic theme, The Triumph of Marat (1794; Palais des Beaux-Arts, Lille). In the post-Revolutionary period, he continued to paint genre scenes that were less overtly erotic but still focused on fashionable society and the street theater of Parisian life during the Directory and Empire. He was also a master of trompe l'oeil painting and a prolific portraitist, developing a format for small-scale bust-length portraits that he was said to be able to finish in two hours.1

The Clark painting represents one of Boilly's earliest known examples of a trompe l'oeil, a type of painting he likely discovered during his early years in La Bassée, when he was influenced by, but not yet a student of, Doncre, an occasional practitioner of the genre. John Hallam believed that the composition and the "letter rack" motif exhibit enough similarities to Doncre's work that it should be dated to Boilly's period in Arras (1780-85); most scholars, however, now believe it was made shortly after the artist moved to Paris in 1785.2 Given that Boilly did not employ the term trompe l'oeil (a phrase he himself appears to have invented) before 1800,3 the title used by Harrisse in his catalogue raisonné, Divers Objets (various objects), is maintained here.4 It adequately describes the range of seemingly disparate objects suspended on a wall. In the lower register, a row of seven folded letters and a sprig of pansies are held in place by a piece of string stretched between two nails. The space above is filled with a variety of objects of different textures and shapes, including an open pocketknife; a pair of scissors; a set of calipers; a glass flask half-filled with liquid, hanging from a string; a leather pouch; and a wrinkled engraving of two drinkers, inscribed with the name D[avid] Teniers. Boilly signed the painting "f[ecit]. Boilly" ("Boilly made this") on a cartouche stuck with a piece of wax to the wall at the upper left.

Why Boilly should have combined these particular objects in this way is open to interpretation. Several of the letters are addressed to a Monsieur and Madame Dandré in Arras, about whom nothing is known. Together with the sprig of pansies (*pensées* or "thoughts" in French), this might indicate that the