



**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

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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)

texture, and retouched with oil paint. Portions of these repairs were left in place during the 1983 treatment, and re-inpainted. The present varnish has a matte finish.

The original ground appears to be a thin white layer, possibly glue-based. Black, brushed underdrawing lines, possibly ink, can be seen under low magnification in the dress of the woman second from the right, and along other areas where the paint is thinner. Red lines can also be seen delineating portions of the image. The raised hand and arm in the upper left quadrant have alterations in the position visible in the reworked paint of the mountain. There are paint color changes, visible to the unaided eye, in the pink dress of the seated woman, and the gray-blue dress of the woman whose back is to the viewer. Both dresses were originally laid in with a darker shade, then lightened by adding white and gray over the areas. The paint is applied in a thick paste consistency, using rather opaque blending, with the thickest strokes in the figures. The green foliage background was painted after and around the figures, and smaller details were applied in more vehicular consistency daubs over the broader general strokes.

1. Although not designed for a specific location, these paintings were acclaimed at the Salon, one was purchased by the French state (Puvis donated the other), and the pair was soon thereafter assigned to the newly built museum in Amiens, where they are currently installed. See Price 2010, vol. 2, nos. 104 and 105.
2. There is a preparatory drawing for these two figures in the Minneapolis Institute of Arts, in which the left-hand figure is more individualized and compares somewhat more closely to known portraits of Cantacuzène.
3. Most sources state that the refusal of the painting followed Puvis's withdrawal, including Price 2010, vol. 1, pp. 76–77. Amiens 2005–6, however, states that the refusal of his painting caused Puvis's withdrawal from the jury.
4. *Faucheur endormi*. Since this title appeared in an 1873 Durand-Ruel publication just a year after the painting was completed, it is likely to be one the artist approved.
5. Rotor 1896, pp. 266, 271.
6. That Puvis almost certainly did not intend to refer to Schubert's work is evident not only in his depiction of several maidens rather than just one, but also in their lack of interaction with Death, in contrast to the dialogue between the maiden and Death that comprises the lyrics to the song, drawn from a poem by Matthias Claudius. The song is catalogued in Deutsch 1951, p. 233, no. D.531. For the text, see Glass 1996, vol. 1, p. 295.
7. For the drawings in Lille, see Price 2010, vol. 2, pp. 175–76, figs. 192a and b. A third sketch, *Fragment du dessin faucheur*, is listed with incorrect dimensions and collection information, so it is not clear which drawing it refers to, though it may be the work in Amsterdam. Price also lists four preparatory drawings relating to the figures of the young women.

8. Price 2010, vol. 2, pp. 174–76.

9. Hill died intestate; his collection of 83 paintings was inherited by his widow and their children and divided among them. Hill's papers held at the Minnesota Historical Society do not mention this painting among works included in the division of the estate, however, suggesting that he may have sold it prior to his death. See correspondence in the curatorial files.

## Henry Redmore

English, 1820–1887

### 258 | Shipping off the Coast in a Stormy Sea

1874

Oil on canvas, 61 x 102.2 cm

Lower left corner: H. Redmore / 1874

Gift of the Manton Foundation in memory of Sir Edwin and Lady Manton

2007.8.92

An early acquisition of Sir Edwin Manton, this depiction of the treacherous coastline of Yorkshire shows the high level of skill achieved by Henry Redmore, an artist whose training and practice was almost exclusively centered around his native city of Hull. The combination of a clear knowledge of the details of a ship's rigging and a careful depiction of a craggy coast that shows little place for refuge, along with the inherent drama associated with the stormy sea, resulted in a type of painting that found a ready audience in an area of England that was familiar with both the perils and the profits of seafaring. Lying at the point where the River Hull flows into the Humber estuary, the port of Hull has a history dating back to the thirteenth century and the reign of Edward I. By the middle of the nineteenth century, it was the third most active port in England after London and Liverpool, trading primarily with Northern European countries.

Redmore's own knowledge of the sea and ships was rooted in his early career as a marine engineer, and from that experience he most likely gained practice at technical drawing. But as his obituary in the *Hull News* noted, he had, by 1848, devoted himself to painting.<sup>1</sup> Even though Redmore clearly gained a loyal following—an obituary in *The Hull Arrow* described his funeral as “largely attended”<sup>2</sup>—very little is known of his training, his mature practice, his pupils, or





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his patrons. Nevertheless, judging from works such as *Shipping off the Coast in a Stormy Sea*, it is clear that Redmore took inspiration from the Dutch marine painters of the seventeenth century.

British collectors had long admired Dutch artists such as Jan van Goyen (1596–1656) and Ludolf Bakhuysen (1630–1708), so much so that Willem van de Velde (1611–1693) and his son Willem II (1633–1707) settled in England in 1672–73 to take advantage of the market for their work. All the great British marine painters learned from the Dutch models, including, perhaps most prominently, J. M. W. Turner. From his early *Fishing Boats Entering Calais Harbor* (c. 1803; The Frick Collection, New York) to his late *Van Tromp, Going About to Please His Masters* (1844; J. Paul Getty Museum, Los Angeles), Turner's debt to the seventeenth-century Dutch masters put him in the company of other British painters such as Sir Augustus Wall Callcott (1779–1844) and Edward William Cooke (1811–1880).

The shipwreck was something of a subspecialty for Redmore. One of his paintings mentioned in *The Hull Arrow* obituary was *Wreck of the Coupland in Scarborough Bay*, a well-known incident in which the crew of the schooner perished, and in her rescue attempt, the lifeboat *Amelia* lost two of her crew. In the Clark painting, however, there is no indication that the scene is based on an actual incident, nor can the location be identified. Just as the shipwreck had particular signifi-

cance for the Dutch,<sup>3</sup> so too were images of the stormy seas particularly powerful for the English. Although T. S. R. Boase confined his study of shipwrecks in English art to paintings of the late eighteenth and early nineteenth centuries,<sup>4</sup> works such as *Shipping off the Coast in a Stormy Sea* prove that the subject continued to occupy artists and find an audience in later nineteenth-century Britain. EP

**PROVENANCE** [Oscar & Peter Johnson, Ltd., London, sold to Manton 24 Mar. 1970]; Sir Edwin A. G. Manton, New York (1970–d. 2005); Manton Family Art Foundation (2005–7, given to the Clark); Sterling and Francine Clark Art Institute, 2007.

**EXHIBITIONS** None

**REFERENCES** None

**TECHNICAL REPORT** The support is moderate-weight linen with a weave of 16 threads per cm, which has been wax-lined to bleached linen with a weave of 13 x 16 threads per cm. The original stretcher is a pine, four-member mortise-and-tenon design. There seems to have been damage to the canvas in the lower center, which likely prompted the lining. The original tacking margins were cut away, leaving the bottom edge rather ragged. There are air pockets in the lower left, indicating that the lining is separating from the original fabric, probably due to some unevenness in the hand lining process. The lining would appear to be more recent than the last cleaning. There is solvent abrasion in the dark details, traction cracks

in the paint, and active flaking in the left rocks, upper sky, and along the left, top, and bottom edges. The natural resin varnish layer is extremely discolored toward the greenish yellow and has its own crack system. There is a drip through the varnish to the right of the sailing ship. Considerable retouching has been done in the sky and central foreground ocean. The ultraviolet light fluorescence is very dense, almost hiding the large amount of restoration.

The ground is a commercially applied off-white layer that shows here and there through the image. With the unaided eye, dark graphite underdrawing lines are visible on the wrecked mast in the lower left and in the large sailing vessel. Infrared examination revealed drawing lines for all four ships and wrecks, but none for the rocks or water. In addition, losses were seen along the upper right edge, suggesting that the losses required filling material. The paint is quite vehicular, which may be the cause of the traction cracks. The paint was applied wet-into-wet, with the sky laid in first. Parts of the wreck were painted over ocean colors, with additional waves applied later. The whitecaps in the water show moderate level impastos.

1. "Death of a Celebrated Painter," *Hull News*, 10 Dec. 1887; reprinted in Credland 1987, pp. 36–37.
2. "King Death," *The Hull Arrow*, 15 Dec. 1887; reprinted in Credland 1987, p. 36.
3. See Goedde 1987.
4. Boase 1959, pp. 332–46.

## Pierre Joseph Redouté

French, 1759–1840

### 259 | Flowers 1820

Oil on canvas, 41 x 33.2 cm  
Lower right: P. J. Redouté f<sup>lit</sup> 1820.  
1955.839

Pierre Joseph Redouté was born into the fourth generation of a family of painters. After studying with his father, Charles Joseph (1715–1776), an interior decorator for the abbey in their hometown of Saint-Hubert, Luxembourg, Pierre Joseph worked as an itinerant decorator and portraitist. In 1782, he moved to Paris to assist his brother, Antoine Ferdinand (1756–1805), in painting stage scenery. He also spent hours sketching the flowers in the Jardin des Plantes, where he met wealthy amateur botanist Charles Louis L'Héritier de Brutelle (1746–1800). From this important patron,

Redouté learned how to dissect plants and illustrate them in a scientific manner. L'Héritier de Brutelle commissioned Redouté to contribute illustrations to the volume *Stirpes novae, aut minus cognitae, quas descriptionibus et iconibus* (1784–89), the first of many botanical publications illustrated by Redouté.<sup>1</sup>

Today Redouté is one of the most recognized names in nineteenth-century flower painting. During his lifetime, Redouté enjoyed the patronage not only of Queen Marie-Antoinette, but of Napoleon's first wife, the Empress Josephine; he also educated the daughters of King Louis-Philippe in the art of drawing, deftly negotiating shifting political regimes to maintain favor with wealthy and influential patrons. Redouté in fact illustrated several volumes specifically for Josephine, including *Le Jardin du Malmaison* (1803–5), which featured rare flower specimens found in the gardens and greenhouses of this country estate. For this and other projects, Redouté worked with watercolors, painting his subjects on expensive vellum in the tradition of the *Collection des vélins*.<sup>2</sup> Engravers were then hired to transcribe his watercolors into color stipple engravings. Redouté oversaw most of his publications, making color corrections to the copper plates during printing and also supplying a hand-colored corrected final copy of the prints.

Redouté also painted with oils, preferring vellum as a support, but also utilizing canvas, as in the case of the *Clark Flowers*. This work features a loosely gathered posy of six species of flowers. A pink rose, which resembles the Duchess of Orleans variety, a pale yellow *Hibiscus trionum* (commonly known as "Flower-of-an-Hour"), and a lavender "Rose of Sharon" (*Hibiscus syriacus*) form a stable triangle at the center of the composition. Smaller, more delicate flowers are arranged around these central blooms and include a sprig of white phlox at left, a violet-blue stalk of a variety of *lobelia* at center, and a sprig of coreopsis (*Corcopsis elegans*) at right.<sup>3</sup> *Flowers* differs from the majority of Redouté's botanical images, which usually feature only one plant specimen in various stages of development, a principal depiction sometimes supplemented with illustrations of the plant's bulb, the mature flower's stamen and/or pistil, or the plant's fruit. (The scientific Latin classification for the plant and the French vernacular were often printed on the bottom of a page as well.) *Flowers* belongs to a period in Redouté's later career when he returned to decorative flower painting, depicting lush posies of flowers for wealthy collectors. In *Flowers*, Redouté