



**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

*Nineteenth-Century European Paintings at the Sterling and Francine Clark Art Institute* is published with the assistance of the Getty Foundation and support from the National Endowment for the Arts.



The Getty Foundation



ART WORKS.  
arts.gov

Produced by the Sterling and Francine Clark Art Institute  
225 South Street, Williamstown, Massachusetts 01267  
www.clarkart.edu

Curtis R. Scott, Director of Publications  
and Information Resources  
Dan Cohen, Special Projects Editor  
Katherine Pasco Frisina, Production Editor  
Anne Roecklein, Managing Editor  
Michael Agee, Photographer  
Laurie Glover, Visual Resources  
Julie Walsh, Program Assistant  
Mari Yoko Hara and Michelle Noyer-Granacki,  
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  
Production by The Production Department,  
Whately, Massachusetts  
Printed on 135 gsm Gardapat Kiara  
Color separations and printing by Trifolio, Verona

© 2012 Sterling and Francine Clark Art Institute  
All rights reserved.

This book may not be reproduced, in whole or in part, including illustrations, in any form (beyond that copying permitted by Sections 107 and 108 of the U.S. Copyright Law and except by reviewers for the public press), without written permission from the publishers.

Distributed by Yale University Press, New Haven and London  
P. O. Box 209040, New Haven, Connecticut 06520-9040  
www.yalebooks.com/art

Printed and bound in Italy  
10 9 8 7 6 5 4 3 2 1

Library of Congress Cataloging-in-Publication Data

Sterling and Francine Clark Art Institute.

Nineteenth-century European paintings at the Sterling and Francine Clark Art Institute / 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, Fronia E. Wissman.

volumes cm

Includes bibliographical references and index.

ISBN 978-1-935998-09-9 (clark hardcover : alk. paper) —

ISBN 978-0-300-17965-1 (yale hardcover : alk. paper)

1. Painting, European—19th century—Catalogs. 2. Painting—Massachusetts—Williamstown—Catalogs. 3. Sterling and Francine Clark Art Institute—Catalogs. I. Lees, Sarah, editor of compilation. II. Rand, Richard. III. Webber, Sandra L. IV. Title. V. Title: 19th-century European paintings at the Sterling and Francine Clark Art Institute.

ND457.S74 2012

759.9409'0340747441—dc23

2012030510

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)

**PROVENANCE** Commissioned by Donner, Brussels (from 1866); Baron Jules de Hauff, Paris, sold to Goupil, 16 Dec. 1881; [Goupil, Paris, 1881, sold to Avery, 6 May 1882, as *Préparatifs d'une fête*];<sup>10</sup> [Samuel Putnam Avery, New York, from 1882, d. 1904]; Madeleine Dahlgren Townsend, New York, bequeathed to the Clark, 1981; Sterling and Francine Clark Art Institute, 1982.

**EXHIBITIONS** Brussels 1866, no. 8, as *Avant la fête*, lent by Donner; The Hague 1866, no. 355, as *Voor het feest*, lent by Donner; Williamstown 1983c, no cat.; Williamstown and others 1991–92, pp. 14, 46–47, no. 5, ill.; Williamstown 1995a, no. 30.

**REFERENCES** Alma-Tadema, Vosmaer, and Vosmaer c. 1885, no. 45; Ebers 1886, p. 44; Standing 1905, p. 46; Dircks 1910, p. 25; Swanson 1990, pp. 33, 137–38, 301, no. 72, ill.; Hunter 2000, p. 5, ill.

**TECHNICAL REPORT** The original fabric support is a twill weave linen, wax-resin lined in 1982 to two layers of fiberglass fabric with a polyester monofilament mesh interlayer. The painting was originally out of square, so the top left edge and lower right corner now reveal part of the preserved tacking margins. Stretching distortions at the fabric's edges, confirmed in the radiograph, suggest that the canvas may have been prepared by the artist. A slight enlargement of the picture took place before 1982, probably to accommodate a specific frame. There is an early frame indentation 1.3 cm in along the right edge, and edge retouching was noted in the 1982 report. There are strong vertical age cracks, and short traction cracks of varying width are scattered throughout the surface. Beneath these cracks in the lower half of the image are colors that may indicate substantial changes by the artist, or perhaps the presence of another picture. When the picture was examined in 1982, previous abrasion and solvent sensitivity were noted in the glazed colors, so the varnish was only partially removed. Under ultraviolet light, considerable old natural resin varnish can still be detected, especially in dark passages. New inpainting can be seen on the left and right edges, in the animal fur, the man's chair, and the woman's white dress. Older retouchings are found on the left woman. There is an inscription by the artist in black ink on the reverse, now hidden by the lining: "Je sous-signé déclare le présent tableau original et tout de ma main. L. Alma-Tadema."

The ground layers are off-white and contain small round translucent particles, possibly quartz, probably added for texture. No underdrawing is visible in infrared examination, although there are thinly painted architectural lines. The X-radiograph shows numerous alterations, including what seems to be a fireplace mantel to the right of the seated woman, suggesting that the standing woman is a later addition. The man's tunic was originally shorter, and he may have had a laurel wreath on his head. Among other smaller changes, the male figure's outstretched foot was once closer to the female figure. The paint surface is built up with thick,

paste-consistency light-colored forms, which were then glazed to darken, tone, or accent them with detail. The black elements on the woman's chair were first painted red, making this either an artist change or his imitation of a type of lacquer work. The tile pattern on the floor at the woman's feet has, over time, struck through the container for the flowers, and under low magnification, it is clear the flowers were painted after the floor paint was set.

1. Ebers 1886, pp. 3–4. Rudolf Dircks, however, debunks this self-christening as a myth, noting that he signed his drawings "L. Alma Tadema" even at the age of six. See Dircks 1910, p. 4.
2. See Williamstown and others 1991–92, p. 47. Ivinski notes that the same rhyta are used in Alma-Tadema's *The Women of Amphissa* (cat. 3).
3. Ebers 1886, p. 25.
4. *Ibid.*, p. 27.
5. S 32.
6. Zimmern 1902, p. 24.
7. Gosse 1894, p. 491.
8. *Art Journal* 1883, p. 33.
9. Roberts 1986, p. 275.
10. See Goupil Stock Books, book 10, p. 195, no. 15826. Avery also records his purchase in his own notes as "bought of Goupil . . . Tadema 850" (Notebook V, p. 110, 20 May 1882, in Avery 1979, 651–52).

## 2 | Pine Trees in a Roman Park 1876

Oil on canvas, mounted on plywood, 22.1 x 35.5 cm

Lower right: L. Alma-Tadema a.a.t.

Gift of the Joseph F. McCrindle Collection

2009.12.1

This small oil sketch depicts a garden, identified by scholars as that of the Villa Borghese in Rome.<sup>1</sup> A pale, unpainted form presumably representing a wall cuts across the lower left of the composition, and a grove of pine trees and dense bushes, painted in vibrant greens, are visible behind it. Directly in front of the wall stands a solitary tree. A long tree trunk cuts a vertical line across the right side of the composition, extending from the signature to the top edge of the canvas. The bottom of the wall and the bottom left of the composition are unfinished. The sketch was likely painted in the open air on unstretched canvas pinned to a board, as suggested by the tack holes at each





2

of the four corners. At some later date, the painting was mounted on a plywood panel, possibly by Alma-Tadema's daughter Anna after the artist's death in 1912. Anna certainly applied the signature at lower right, adding her own initials after her father's name.<sup>2</sup>

Alma-Tadema painted this oil sketch while on an extended stay in Rome as part of a family trip across Europe. After leaving London in October 1875, Alma-Tadema, his wife, and their two daughters spent time in Brussels, Holland, Germany, and several cities in Italy before arriving in Rome in December.<sup>3</sup> By January 1876, he had secured a studio, choosing a space with white walls as an experiment to see how this environment might affect his painting.

Several other paintings from this period have been identified as representing the gardens of the Villa Borghese, including the Ashmolean Museum's *A Corner of the Gardens of the Villa Borghese* (fig. 2.1) and *Spring in the Gardens of the Villa Borghese* (1877; Madison Museum of Contemporary Art), of which the artist made three closely related variants.<sup>4</sup> For Alma-Tadema and his circle of friends, this setting appears to have held considerable emotional or romantic appeal. The artist's friend, Carel Vosmaer, drew inspiration from these paintings for a scene of two lovers in the Borghese gardens in his 1884 novel *Amazone*.<sup>5</sup> Of Alma-Tadema's works with this subject matter, only *A Corner of the Gardens of the Villa Borghese* can be described as a study in oils; the rest are finished paintings that are more elaborate in content and narrative. While *Pine Trees*

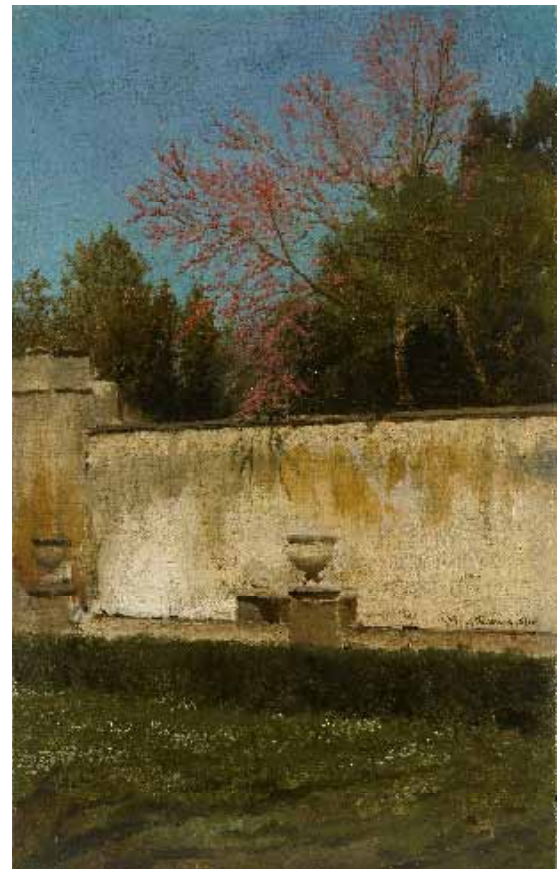


Fig. 2.1. Sir Lawrence Alma-Tadema, *A Corner of the Gardens of the Villa Borghese*, 1876. Oil on canvas, mounted as a drawing, 34.9 x 22 cm. Ashmolean Museum, University of Oxford

*in a Roman Park* does not appear to be related to the *Spring in the Gardens* group, which all feature a young woman picking flowers, it does bear closer parallels to the Ashmolean study. Both center on unadorned walls punctuated by higher portions, seen to the left of center here. The dark band that runs along the top of the wall in the Ashmolean work even seems to correspond to the black outlines in the Clark painting. Perhaps the unfinished Clark sketch was a first approach to the site, recording the artist apparently peering over the wall that blocks the view in the Ashmolean study, which presents the site from a different perspective.

Alma-Tadema appears to have used this Roman trip as a brief respite from his usual furious working pace; many of the paintings he began in Italy were later finished in London. Alma-Tadema seemed to be hinting at this in a letter to his friend from January 1876, in which he wrote, "I have now a studio and work away as hard as I can. . . . Rome, Italy, and its charms and treasures take our breath away and studies and pictures don't go well so do not expect much from me."<sup>6</sup>

While in Italy, Alma-Tadema completed a number of rough oil sketches, including *Venice Grand Canal* (1875),<sup>7</sup> *Study of a Roman Wall Mural* (1876),<sup>8</sup> and *A Corner of the Gardens of the Villa Borghese*. None appears to have been considered a finished work, although all may have served as studies for later paintings. For an artist known for his intricate, romantic depictions of Classical genre scenes crowded with figures and archaeological details, these works represent a brief foray into landscape paintings that appear empty by comparison (none of the oil sketches contain figures). Some scholars have identified a new emphasis on landscape and setting in Alma-Tadema's paintings during the late 1870s, a shift that may have had its origins in these quick oil sketches.

After receiving word that Sir Lawrence had been elected an associate of the Royal Academy in April, the entire family returned home to London.<sup>9</sup> For the remainder of 1877, the artist worked to finish the paintings he had begun while abroad. Alma-Tadema's trip to Rome continued to reverberate in his later works, which also portrayed detailed, narrative genre scenes of everyday life in Classical times. ZS

**PROVENANCE** Estate of the artist; [James Coats Gallery, New York, by 1962];<sup>10</sup> sale, Sotheby's, London, 22 July 1970, no. 322, as *A Park in Rome*, sold to Morgan; C. Morgan, New York (from 1970); sale, Sotheby's, Belgravia, 25 July 1972, no. 139, sold to Sewell; [Brian Sewell, London, sold to

McCrindle, 1973]; Joseph F. McCrindle, New York and London (1973–d. 2008); Joseph F. McCrindle Estate (2008–9, given to the Clark, as *Study of a Garden*); Sterling and Francine Clark Institute, 2009.

**EXHIBITIONS** New York 1962, no. 16, as *Pine Trees–Rome*; Provo 1979, no cat.

**REFERENCES** Swanson 1990, pp. 188, 370, no. 201, ill.

**TECHNICAL REPORT** The original support is a medium-weight canvas, with a thread count of 19 threads/cm. It is either a fragment of a larger piece of commercially primed fabric or it had its tacking margins removed when it was mounted. The large thumbtack marks in each corner, revealing circular areas of unpainted ground, seem to indicate that the painting was executed while pinned flat. Hide glue adheres the canvas to a fairly high-grade mahogany-faced plywood 1 cm thick. The plywood support is slightly larger than the canvas at 22.5 x 36 cm. There are small air pockets between the canvas and the wood, but the canvas is still firmly adhered. Small flake losses, as well as scattered old dents and gouges, were consolidated with gelatin in 2011. Brown varnish, brown grime above the varnish, and gray grime below it were removed in the 2011 cleaning.

The ground, which is visible in the large unfinished areas of the image, is a commercially prepared off-white color and appears to be comprised of two layers. The black paint lines used as the underdrawing remain uncovered in the building and the sloping line of the foreground. A few lines can also be seen in the central trees. The paint palette is somewhat limited, and the brushwork colors the landscape forms in a relatively simple manner.

1. According to Brian Sewell. See Swanson 1990, p. 188.
2. Swanson 1990, p. 188.
3. Swanson 1990, p. 49.
4. S 202, 224. For a discussion of the variants, see Williams-town and others 1991–92, pp. 70–71.
5. Amsterdam–Liverpool 1996–97, pp. 204–5.
6. Swanson 1990, p. 49.
7. S 198.
8. S 200.
9. Swanson 1990, p. 50.
10. According to Swanson 1990, p. 188; however, in New York 1962, no lender for the painting is identified.