



**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



Produced by the Sterling and Francine Clark Art Institute  
225 South Street, Williamstown, Massachusetts 01267  
[www.clarkart.edu](http://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](http://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)



190

1. Schmit and Schmit 1993 includes a detailed biography and helpful lists of dealers and collectors.
2. *Blue Guides* 1977, p. 158.
3. Herbert 1988, p. 133, cites “three scattered mentions” in Baedeker’s 1881 guide to Paris and its environs.
4. Schmit and Schmit 1993 lists more than sixty paintings Lépine did in Montmartre (nos. 201–66).
5. SS 211.
6. SS 213.
7. SS 214.
8. SS 215.
9. See Berson 1996, vol. 1, pp. 3–43; and Paul Tucker, “The First Impressionist Exhibition in Context,” pp. 93–117, in Washington–San Francisco 1986.
10. Berson 1996, vol. 2, p. 8, for list of Lépine’s three paintings; vol. 1, p. 27, for de Lora’s quotation (“Parmi les plus excellent paysages”); and vol. 1, p. 14, for Carjat’s opinion (“La *Rue Cortot* est une admirable chose qu’envieraient Corot et Daubigny”).
11. Couper 1969.
12. According to information in the James J. Hill archives, Hill purchased two landscape paintings by Lépine from Durand-Ruel, Paris, on 28 Feb. 1891. No further information about the paintings is available, and the subsequent history of their ownership is not known. See correspondence of Nov.–Dec. 2011 in the Clark’s curatorial file.

**190 | River Scene with Ducks (La Seine à Conflans-Sainte-Honorine)** c. 1878–80

Oil on paper or wood-pulp board, mounted on canvas,  
24.2 x 37 cm  
Lower right: S. Lépine  
1955.790

Robert Schmit and Manuel Schmit, compilers of the catalogue raisonné of Stanislas Lépine’s work, locate this riverine scene at Conflans-Sainte-Honorine, in the angle formed by the confluence of the Oise and Seine Rivers. Of the nine paintings of this area they list, all but one are dated to the late 1870s, as is this one.<sup>1</sup> The group does not form a series, however, because Lépine chose different views to paint. Most include a variety of boats, making the point that the Oise and Seine were parts of a modern transportation system, carrying goods and people to the capital upstream to the east and to the coast of the English Channel downstream to the west. The inclusion of signs of commerce allies these other views of the area both with Lépine’s many scenes of the river and canals of Paris and with paintings by such contemporaries as Johan Barthold Jongkind and Eugène Boudin that similarly portray shipping.

Paintings by Lépine often show men, horses, cranes, and carts on the banks and quais of the Seine, emblems of a modern economy. By showing instead a quiet stretch of narrow river, indistinct buildings in the middle ground and far distance on the left, and a trio of ducks in the foreground, Lépine evokes, if not the past, at least not the active present. When landscapists paint a specific locale, they may do so not to record the visible landmarks—a particular bend in the river, the outline of a hill against the sky—so much as to use the stable elements as a foil against which ephemeral effects can be better studied and recorded. This may be the case with this small picture painted on paperboard. By making the forms broad and not needing to delineate details of boats, Lépine was free to concentrate on the sun coming through the tree near the end of the spit of land, skimming over and burnishing the surface of the water, and highlighting angles of buildings that catch the light. In sensibility this work resembles much of Charles-François Daubigny's work, with its dual emphasis on light and rural France untouched by modern-day life.

Lépine signed this picture, indicating that he considered it a finished work. He included views of this area in a sale he held of his pictures at the Hôtel Drouot on 14 February 1881.<sup>2</sup> The one illustrated in the catalogue raisonné (no. 382), although smaller than the work under discussion, nonetheless appears to be more carefully painted. The trees look as if they were scrubbed and dabbed on, with the result that the foliage appears as an amorphous mass. Indistinct, too, are the buildings on the far shore; they are only barely articulated. Such paint handling, although resulting in an unattractive surface, nonetheless points to the artist's willingness to experiment to achieve a desired effect. FEW

**PROVENANCE** [M. Newman, London, sold to Clark, 29 Nov. 1937]; Robert Sterling Clark (1937–55); Sterling and Francine Clark Art Institute, 1955.

**EXHIBITIONS** London 1926, no cat.<sup>3</sup>

**REFERENCES** Schmit and Schmit 1993, p. 161, no. 384, ill., as *La Seine à Conflans-Sainte-Honorine*.

**TECHNICAL REPORT** The support is a moderately thick paper or thin wood-pulp board mounted on a fairly old glue lining. The surface is dished, and a cut through the left edge is now lifting. The six-member stretcher is warped, with the lower right corner turned forward. There is a label on the reverse for the framer and restorer William Marchant, London, who may

have treated or possibly lined the work in the 1930s. There is severe frame rabbit abrasion and framing nail damage, as well as a furrow along the lower edge made when the paint was young. Traction cracks appear where thin paint runs over very thick applications, and drying and age cracks show in all the pale colors. The paint is abraded by solvents and heavily repainted. The surface coatings are shiny, extremely yellow, and uneven in appearance. The ultraviolet fluorescence is dense, with small upper retouches visible in the sky, and broad reworking below the varnish in most dark passages.

The ground is a thin off-white layer. The coarse texture of the surface seems to stem more from the painting technique than the ground application. Although there is no trace of any underdrawing, infrared examination indicates that the buildings on the left were originally larger in scale and were painted out to make them smaller. At present, these changes can be seen with the unaided eye, where abrasion reveals darker colors below. Other dark areas in the skyline and buildings may also indicate changes by the artist. The paint is applied with dry strokes of dark paint over light-colored impastos. There is some wet-into-wet work in the middle ground, but most of the trees and water shadows are built up using dry scumbled brushwork over heavier strokes.

1. Robert Schmit to author, 18 May 2004, reported that Lépine worked in the area in the years 1878 to 1880 but gave no corroborating evidence.
2. SS 379 and 382.
3. A printed label on the back of the work, numbered 129, states that it was exhibited at the Burlington Fine Arts Club in 1926, but no further information has been found.

## Attributed to Stanislas Lépine

191 | **Les Champs-Élysées** 19th century

Oil on canvas, 21.6 x 27 cm

Lower right: S. Lépine

1955-788

Of the four paintings in the Clark collection with Stanislas Lépine's signature, this canvas exhibits the loosest, sketchiest technique. The execution here of a view up the Champs-Élysées toward the Arc de Triomphe, the Place de la Concorde at the viewer's back, is so free as to verge on formlessness. Robert Schmit and Manuel Schmit did not include it in the catalogue raisonné they compiled of the artist's works.<sup>1</sup>