

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 maritime 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

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

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)



37

Félix-Saturnin Brissot de Warville

French, 1818–1892

37 | Spanish Donkeys 1870s

Oil on panel, 19.4 x 27 cm

Lower right: F. Brissot

1955.662

Sheep and shepherds, cows, and donkeys were the specialties of Félix-Saturnin Brissot de Warville, a little known but prolific artist whose subject matter and style loosely align him with the Barbizon School. Beginning in 1835, Brissot de Warville trained in Paris with the highly regarded painter Léon Cogniet (1784–1880) at the master's private studio and later at the École des Beaux-Arts. Thereafter Brissot enjoyed a long career, exhibiting at nearly every Salon for more than fifty years, from 1840 until the very year of his death. Brissot's paintings are found in numerous French provincial museums, including those at

Amiens, Marseilles, Reims, and the artist's hometown of Sens. Most are small in scale and painted on panel, as in the present example. In addition to his pastoral images, Brissot de Warville painted rustic views of the forests of Compiègne and Fontainebleau, some of which were made into lithographs.

Spanish Donkeys, painted with an assured hand, is a rather straightforward and pleasing depiction of two donkeys and their masters together with a few chickens, before a simple stable. The palette is subdued except for a few touches of bright red on the donkeys' bridles and on the man at the left. The composition was clearly laid out, as shown by the underdrawing on the panel that is visible with both the naked eye and with infrared reflectography. It is unclear when or where Sterling Clark purchased the picture. Several paintings with this or similar titles appear in the literature on the artist, but none can be connected to the Clark painting.¹ The pictures that bear both a date and a Spanish subject tend to be from the early 1870s, which may be an appropriate date for this painting. KP

PROVENANCE Robert Sterling Clark (by 1935–55);² Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS None

REFERENCES None

TECHNICAL REPORT The support is a mahogany panel 1 cm thick, with the grain running horizontally. The reverse edges have narrow chamfers of irregular width, and there is a very slight convex warp to the front surface. It is assumed that this is a commercially prepared support. The paint along three edges is plowed up by an early tight framing, and newer frame abrasion occurs along the lower edge. There is an old small dent in the right sky. Minor solvent abrasion is seen in the front donkey's bridle and in a few other thin dark passages. The picture was cleaned, together with four other paintings, in early 1935 by Madame Coince of the firm Charles Chapuis and Marcel Coince of Paris. The present varnish is moderately yellow, with an even ultraviolet fluorescence. The surface coating has some fogginess and is slightly uneven in gloss.

The ground, white in color and probably containing two layers, can be seen below thinly painted dark passages and the sky. Underdrawing, which is detectable with the unaided eye in the buildings and animals, may be graphite. Using infrared reflectography, more lines are visible in the buildings; some seem to be sketched shading lines, while others were details left unpainted. The chimney was originally drawn to the right of its final placement. There seems to be a thin wash of brown paint that reinforces the drawing lines. The paint is thin to moderately thick, applied in fluid strokes wet-into-wet, with the sky painted last. Reserves were left for the donkeys when the dark stable interior was laid in, but the chickens were painted very freely over the foreground paint. Small red accents were the last color accents applied.

1. A painting with this title (*Les Ânes d'Espagne*) appeared in the Landais sale, Drouot, Paris, 2 Mar. 1874, no. 2, but it is larger (33 x 44 cm).
2. The purchase date is unknown, although an invoice to Sterling Clark's account in the museum's curatorial files indicates that the conservators Chapuis and Coince, Paris, worked on this picture in Feb. 1935.

Alfred Eduard Agenor van Bylandt

Belgian, 1829–1890

38 | Boats 19th century

Oil on panel, 21 x 31 cm

Lower right: A de Bylandt

1955.698

So little is known about the painter of the Clark's *Boats* that even his name is the subject of doubt. The Dutch landscape and marine painter Alfred Eduard Agenor van Bylandt (also known as Edouard Agenout van Bylandt) is often confused with A. de Bylant, an artist who painted similar subjects and who exhibited at the Royal Academy between the dates of 1853 and 1874 and the British Institution between 1862 and 1867.¹ Although Robert Sterling Clark's spelling was never consistent, he, too, displays confusion when he related finding a work by "Jan Jacob Bylaerd or 'Bylard'" who he believed was "probably the father of the A. de Bylard of the little beach scene I bought for \$8."²

The small scene of fishing boats at the edge of the shore, their half-raised sails indicating either a return from a day of fishing or preparations to begin a day of work, fits solidly into one strand of the Anglo-Dutch tradition of marine painting. While the majestic, historical works of the Van de Velde family of the seventeenth century documented the rivalry of the Dutch and English marine empires, Bylandt's small-scale work shows the far humbler aspect of river and sea life.

This depiction of the quotidian elevated to the subject of fine art is more closely related to the work of the Hague School painters, who were, in turn, influenced by the Barbizon circle of Corot, Rousseau, Daubigny, and Diaz. Bylandt translates the watery location into an atmospheric, impressionistic scene where the boats and water dominate and the fishermen resemble the piers that punctuate the lower left foreground. Although ostensibly a depiction of labor, the artist reduces the human element to a few figures marked by red vests and anonymous brown dots for heads.

Paintings such as *Boats*, with their anecdotal treatment of life outside of the urban uproar of London, Paris, or Amsterdam, found a ready market in the denizens of those very same cities. EP

PROVENANCE Robert Sterling Clark (by 1941–55); Sterling and Francine Clark Art Institute, 1955.