



**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)

mercially prepared with both layers. This dark imprimatura layer was deliberately abraded, which can be seen through the intact transparent red and green paint. Although no underdrawing lines were found, there may be a green painted sketch, which has been incorporated into the final paint film. Combined with the more opaquely handled brushwork are extremely transparent red and green glazes, some of which extend directly over the brown background layer. The artist's monogram was incised into the partially set paint of the lower right corner.

1. Her first submission to the Paris Salon was entitled *Still Life: The Casserole*. In 1895, Dubourg submitted *Roses and Basket of Flowers*. She was awarded a third-class medal.
2. The portrait was exhibited at the Paris Salon of 1870.
3. Elisabeth Hardouin-Fugier and Étienne Grafe suggest that Fantin-Latour was Dubourg's teacher; see Hardouin-Fugier and Grafe 1989, p. 179. In her essay on Dubourg for Grove Art Online, Valérie M. C. Bajou indicates that Dubourg studied with portrait painter Fanny Chéron (b. 1830); see Grove Art Online, <http://www.oxfordartonline.com/subscriber/article/grove/art/T027517pg2#T027521>.
4. See Gabriel Weisberg in Cleveland and others 1980–82, p. 287.
5. Kane 1988–89, p. 15.
6. Fantin-Latour 1911.
7. The Clark canvas also resonates with Henri Fantin-Latour's *Roses in a Dish* (1882; Musée d'Orsay, Paris).
8. Dubourg exhibited two paintings at the Grosvenor that summer, *Chrysanthemums* and *Roses*, listing the London address of Mrs. Ruth Edwards for her contact information. Edwin and Ruth Edwards were friends of the Fantin Latours, and regularly marketed his work, and perhaps also hers in this instance.
9. The provenance for the Hunterian picture dates back to 1961, when Glasgow art dealer Ian McNicol sold it to Dr. Charles Hepburn, who subsequently bequeathed the work to the Hunterian in 1971. Provenance information for the Hunterian work from correspondence with Anne Dulau Beveridge, Curator, Hunterian Art Gallery, 31 March 2009.
10. See Young et al. 1980, vol. 1, p. 40.
11. MacDonald et al. 2003 indicates that Hardy-Alan's shop flourished until 1903. It is not clear whether he died that year. See http://www.whistler.arts.gla.ac.uk/correspondence/people/biog/?bid=Hard_A_1&firstname=&surname=Hardy-Alan.
12. A stamp on the reverse of the Clark's Dagnan-Bouveret canvas *Primavera* (cat. 97), which is dated 1914, gives G. Vasseur as the successor to Hardy-Alan, at 72 boulevard Raspail.
13. The provenance of this painting is uncertain before 1936. The painting may have been consigned to Tempelaere by the artist before her death in 1926 or perhaps purchased from another collector.

Jules Dupré

French, 1811–1889

131 | Landscape with Cattle c. 1865

Oil on panel, 22.3 x 28 cm
1955.727

Firmly attributed to Jules Dupré by the authority on the artist, Marie-Madeleine Aubrun, this painting nonetheless posed for her several perplexing questions. When she first catalogued the panel in 1974,¹ she noted that the picture had been exhibited in Paris in 1892 at the Galerie Georges Petit.² The illustration in the book accompanying that exhibition (fig. 131.1) differs from the picture at the Clark in small but significant ways: a bold signature is visible at the lower right, the composition is slightly wider, and the brushwork overall seems more nuanced. Presumably on the basis of the 1892 illustration (since in 1974 she did not know the whereabouts of the painting), Aubrun declared that it was characterized by “an impastoed design” and “a heavy facture,” leading her to date the work “without doubt . . . after 1875,” that is, to Dupré's late period.³ Between 1974 and 1982, when she published the supplement to the catalogue raisonné, she became aware of the presence of the painting at the Clark. With a more recent photograph in hand, Aubrun redated the work to the mid-1860s and stated that it (that is, her no. S 87) was the basis for the other version (her no. 589), done a decade or more later. Aubrun nonetheless gives the same—and correct—accession number for both pictures. All of these statements cannot be true. Aubrun 1974, no. 589 is identical to Aubrun 1982, no. S 87, making the Clark's picture the one that was exhibited in Paris in 1892. The dimensions for the painting shown at Georges Petit are 21 by 27 centimeters, whereas the Clark work measures 22.3 by 28 centimeters: not exactly the same, but extremely close.

The question of identity, however, is not so easily solved. A plausible but tentative explanation is offered here. The Clark painting is on a mahogany panel 0.6 centimeters thick that is bordered by a faux-wood frame approximately 1.6 centimeters wide, which was painted before the landscape (see Technical Report).⁴ Regrettably, the Georges Petit publication did not specify support. On 18 May 1945, two years after Robert Sterling Clark bought the painting, he noted in his diary that the conservator Charles De Wild showed



131

him “the Jules Dupré which had been enlarged. He pointed out the repaints. . . . Although the picture is authentic the restorer [not De Wild but an earlier one] seems to have painted over the signature and then made another signature on top!!!”⁵ These comments go far to explain the discrepancies between the current appearance of the painting in the Clark and the reproduction made in 1892. At some point before 1892 a restorer expanded the composition by painting landscape colors over the faux-wood border and adding a signature, as seen in the 1892 reproduction. De Wild removed the signature and the band of additions around the panel, presumably leaving the design as Dupré had painted it.⁶

The subject—cows being led to drink at a pond under a majestic tree—was indeed one that Dupré treated often, and one that to some degree was inspired by the time he spent in England. The artist crossed the Channel at the end of 1831 under the sponsorship of the third baron Graves of Gravesend.⁷ There he visited Southampton, Plymouth, London, and Windsor and was impressed by the work of John Constable, George Morland, and particularly John Crome (1768–1821). Dupré’s *Landscape with Cattle* is strongly reminiscent of Crome’s works, which often feature large oaks towering over ponds, herds, or cottages at their base. Crome’s compositions, whether in oils, drawings, or etchings, focus on quotidian rural life, in the manner of seventeenth-century Dutch landscapists, who were avidly collected in England.⁸

More important than Crome’s motifs for Dupré was the English artist’s broad handling. This was a logical outgrowth of his painting philosophy: “Breath [*sic*: breadth] must be attended to, if you paint but a muscle give breath [*sic*]. . . . Trifles in nature must be overlooked that we may have our feelings raised by seeing the whole picture at a glance, not knowing how or why we are so charmed.”⁹

Pictures like *Landscape with Cattle* easily conform to Crome’s dictum. Dupré, always a facile painter, began his career decorating porcelain (his father was in charge of several small porcelain factories) and sold small paintings to dealers even before his first showing at the Salon, in 1831. He and Théodore Rousseau were close friends and traveled to the Pyrenees together in 1844. After 1850, Dupré gradually withdrew from the art world of Paris, living at Isle-Adam, on the Oise. Rather than exhibiting at the Salon, he showed his pictures in the provinces. A generous man, he gave money to his friends who were in need that he could have used to pay his own bills. The rapid and at times formulaic execution of his pictures may be explained in part by his having to sell his work, which he was as apt to do directly to collectors rather than through the intermediary of a dealer.

Landscape with Cattle is characteristic of Dupré’s output. Ruddy foliage in trees and bushes appears to be painted with the same colors as the hides of the cattle. This color establishes a sparkling contrast with the turquoise blue of the sky. Long, fluid brushstrokes

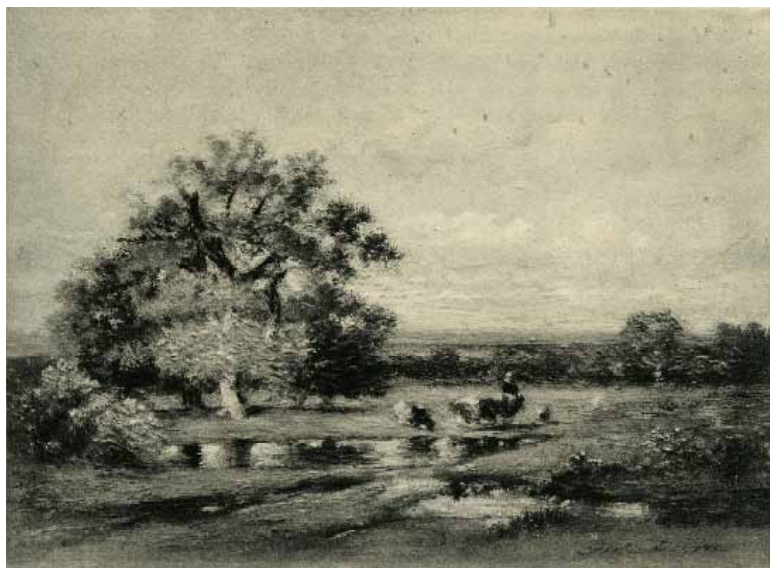


Fig. 131.1 Print after *Landscape with Cattle*. From *Cent chefs-d'oeuvre des collections françaises et étrangères* [Paris 1892c, p. 129]

describe the land, water, and the sky nearest the horizon, while shorter, more daub-like strokes depict the foliage. It is a picture overall of dark–light contrasts, a remembrance, perhaps, of the artist's early lithographs after his own paintings.

Robert Sterling Clark bought pictures that appealed to him, even if doing so contradicted a previously held view. In his diary in 1929, he wrote: “Jules Dupré was 2nd class & yet Inness is not as good as he is.”¹⁰ In 1942, he declared: “Dupré used too much bitumen!!!!”¹¹ These observations did not stop Clark from buying his Dupré in 1943 and two fine late paintings by the American George Inness (1825–1894) in 1946 and 1955.¹² Either he had forgotten his low ranking of these artists or, and this is more likely, he responded to the works' painterly and poetic qualities. A man of his convictions, Clark nonetheless was willing—and able—to set his prejudices aside when he was attracted by a work of art. FEW

PROVENANCE Possibly Mante (in 1892); John Woodruff Simpson, New York (d. 1920); Kate Seney Simpson, his wife, by descent (1920–d. 1943); Estate of Kate Seney Simpson, sold to Clark, 7 Apr. 1943, with Knoedler, New York, as agent; Robert Sterling Clark (1943–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Paris 1892c, pp. 129, 162, no. 76, ill., as *La Mare*, lent by Mante.

REFERENCES Aubrun 1974, pp. 204, 226, no. 589, ill., as *La Mare*; Aubrun 1982, pp. 71, 78, 189, nos. S 87, 589, ill. (S 87), as *Le Vieux Chêne au Bord de la Mare*.

TECHNICAL REPORT The support is a mahogany panel 0.6 cm thick, with a very slight convex warp; the grain runs horizontally. The panel has a pine cradle with four fixed wood bars and four sliding slats. The border of the painting is a

faux-grained trompe-l'oeil frame 1.6 cm wide. The paint on the border area is somewhat abraded, possibly having been cleaned more recently than the landscape. The varnish on the landscape is very thick and yellowed. There are scattered age cracks in the thick paint running perpendicular to the wood grain and a separate network of fractures in the varnish layer. The picture probably retains its original varnish, with layers added after occasional grime removals. De Wild cleaned the painting in 1945, including the removal of overpaint that most likely extended the landscape over the painted border and the removal of a spurious signature.

The fairly thick, white ground layers can be seen below the transparent paint of the border as well as in small paint skips in the sky. There is no detectable underdrawing, but there is a small black line, possibly ink, bordering the landscape. The wood-grain border was painted before the landscape, whose paint overlaps both the ink line and the border. The image was created using small brushes and thick wet-into-wet applications. The entire surface topography is impastoed to some degree, except for the body of water. The small figural group was painted before the last landscape touches were completed. There are no real alterations in the composition, except that the gray clouds on the right have been reduced in height by extending the blue sky color over them.

1. Aubrun 1974, p. 204, no. 589.

2. Paris 1892c, pp. 129, 162, no. 76.

3. Aubrun 1974, p. 204: “D'un dessin empâté, d'une facture alourdie, l'oeuvre a été sans doute exécuté après 1875.”

4. Another painting by Dupré, on rosewood, has a similar faux-wood frame (*Sunset after the Storm*; Paine Art Center, Oshkosh). I thank Greg Krueger at the Paine Art Center for this information.

5. RSC Diary, 18 May 1945.

6. The nuance seen in the brushwork in fig. 131.1 may now be less visible owing to subsequent treatment, as well as to the present condition of the varnish layers.

7. William Thomas Graves (1804–1870) may have been living in Paris, as he was married, twice, to Frenchwomen. He married his first wife, Sophie-Thérèse Berthier, in 1829. She was the widow of comte Bruyère, made baron of the empire in 1808 and comte by imperial decree in 1812. Burke's Peerage 1970, p. 1162; *Dictionnaire des familles françaises* 1983, vol. 4, p. 317. How Dupré met, much less came to be sponsored by, a man in the circle of Napoleonic favorites is not known.

8. See Norwich 1988.

9. John Crome, ADD. MS, no. 43830, 73, British Museum, London, quoted in Dorment 1986, p. 76.

10. RSC Diary, 27 Jan. 1929.

11. RSC Diary, 22 Jan. 1942. This comment was made in reference to another painting by Dupré that Clark owned but later sold.

12. Sterling and Francine Clark Art Institute, 1955.9 and 1955.10.