

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. On the left side, a wooden pier or wharf extends into the water, with a few small figures of people on it. 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,
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- à cheval* (Mounted Hussar), listed under the heading “études peintes par Géricault,” that may correspond to this painting. The annotated catalogue is reprinted in Bazin 1987–97, vol. 1, p. 96, and the sale is Lugt 10747.
15. The sale catalogue notes that “in the background combatants are seen. A painting of beautiful color and a great energy of execution” (“Dans le fond on aperçoit des combattants. Tableau d’une belle couleur et d’une grande énergie d’exécution”) and the dimensions are given as 36 x 26 pouces (approximately 97 x 70 cm); this description may correspond to the present painting after it was enlarged.
 16. In his diaries, Sterling Clark later recalled that this painting was bought in partial exchange for Gérôme’s *Snake Charmer* (cat. 154), commenting in 1944, “[M]y mother had turned [*Snake Charmer*] in to Schaus for \$10,000 to \$12,000 around 1899 as part payment for the ‘Trompette de Hussards’ at \$35,000” (RSC Diary, 11 Nov. 1944). She could not have acquired *Trumpeter of the Hussars* in 1899, however, since it was owned by Lutz until 1902.
 17. Listed as lent by Roland F. Knoedler, Paris, although owned at the time by Clark; see correspondence in the Clark’s curatorial file from George H. Davey of Knoedler, London.
 18. Listed as appearing in Paris 1889b as “Le Trompette,” lent by M. Lutz.

Théodore Géricault

French, 1791–1824

151 | *Dervish in His Stall* c. 1820

Oil on paper, mounted on canvas, 25.4 x 34.2 cm
1955.746

From the beginning of his artistic career to near its end, Géricault depicted horses of different types, in a range of media, and for various purposes. According to some accounts of his early training, he grew impatient with the instruction of his teacher and went to the royal barracks to paint horses, although one account cites his first teacher, Carle Vernet (1758–1836), and another his second, Narcisse Guérin (1774–1833).¹ This discrepancy underscores the possibility that the story may be apocryphal, intended to help establish the myth of the artist as a self-taught genius who learned from nature rather than from academic principles, but the story surely reflects one of Géricault’s long-standing passions nonetheless. Another, more direct report points to a different motivation for depicting horses

a number of years later. In a letter to his friend Pierre-Joseph Dedreux-Dorcy (1789–1874), written in 1821 from London, where sporting and equestrian pictures were in great demand, Géricault commented that he would “renounce the buskin [antiquity] and Scripture, to lock myself in the stables, which I will not leave unless covered in gold.”² Neither a simple sketch nor a picture intended to make money, *Dervish in His Stall* is still another type, an intimate study of a particular animal shown on its own ground, in the stable. Although the painting is unfinished, its primary purpose was to capture a faithful portrait of the subject’s characteristic aspects. Géricault made a number of studies of this type at different times over the years.

Dervish in His Stall is in fact one of four versions of this composition, and questions regarding which of the four may be attributed to Géricault have been grounds for considerable debate. The other three are in the Musée Bonnat, Bayonne (fig. 151.1), the Museum voor Schone Kunsten, Ghent, and a private collection, and the version in Bayonne is often considered the original.³ This judgment is based in part on the appearance of the Bayonne version in the first catalogue of Géricault’s work, written by Charles Clément, often a reliable source for early information about the artist’s work.⁴ An earlier source, however, gives additional information about the genesis of these paintings. Antoine-Alphonse Montfort (1802–1884), one of the artists who studied with Géricault, discussed several paintings of horses in an unpublished commentary which Clément had requested from him while writing his catalogue. The relevant passage reads:

Arab horses brought by Mr. Damoiseau. One was brought to Mr. Géricault’s studio where Mr. Horace [Vernet] made a painting which (I believe) he never finished. Mr. Géricault made a pencil sketch that he did not finish either. But soon he went to the Bois de Boulogne to the Dauphin stables, if I’m not mistaken, where there were horses, and he chose four, of which he made ravishing painted studies. These studies, of the same size, were sold in his sale and remained for a long time available to rent at Mr. Bralon’s [?], a color merchant in the rue de l’Arbre Sec. I rented two of them myself in order to copy them, the one representing the horse named Dervish whose legs remained unfinished and the horse seen from the back, now in the Louvre—date 1848.⁵



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As well as providing an explanation for the multiple versions of this composition, this account also makes clear that the copies were by artists other than Géricault. Supporting Montfort's recollection, one copy of the sale catalogue of Géricault's studio after his death has a number of added handwritten entries, four of which list paintings of horses, almost certainly the ones Montfort mentioned.⁶ The one listed as "cheval bai-brun," or brown bay horse, is likely to correspond to the composition under discussion. Montfort noted that the legs of one of the horses remained unfinished, and this is clearly the case with the Clark work, while the one in Bayonne not only has more finished hind legs (the front legs are covered rather unconvincingly by a bale of straw), but also includes chickens on the floor of the stall. Because the other two versions, while of lesser quality, parallel the Clark and not the Bayonne painting, it seems most logical to assume that the Bayonne version introduces variations to an original that more closely resembled the other three works. Montfort also mentioned that this horse was named Dervish. During a 2007 conservation examination of the Clark painting, an old inscription, possibly in iron-gall ink of a type common in the nineteenth century, was discovered on one of the stretcher bars using ultraviolet light; the inscription reads "le derviche," further supporting Montfort's claim that Géricault's painting depicted a horse of that name.

Finally, examination of the surface under infrared light revealed a strong underdrawing, particularly in the horse's forelegs, where the drawing outlined portions that were never painted (fig. 151.2). This fact confirms that the painting was indeed left unfinished. The presence of an underdrawing further suggests that the Clark's is the first version, since a copyist would be less likely to need a preliminary drawing, and would have no reason to draw lines that were then left unpainted.⁷ Taken together, the evidence now seems to point more clearly to the Clark painting as the original by Géricault.

The dating of this work is also uncertain. Clearly it must post-date 1817, when Montfort first entered Géricault's studio. When Philippe Grunchev consulted the Montfort manuscript, he read the final phrase of the relevant passage as "date 1818," which he took to be the date of the original painting.⁸ Germain Bazin, however, has stated that the manuscript actually reads "1848," a date he interpreted as Montfort's indication of the entrance of Géricault's second painting to the collection of the Louvre, though Montfort was mistaken in the year.⁹ Bazin also discovered that Louis Damoiseau, mentioned at the beginning of Montfort's comments, returned from Syria in July 1820, at a moment when Géricault had just returned from England. If Géricault's visit to the stables in the Bois de Boulogne in fact followed his attempt to sketch



Fig. 151.1 Théodore Géricault, *Study of a Horse, Turned to the Right, nearby Two Hens and a Cock*, c. 1820. Oil on canvas, 28 x 36.5 cm. Musée Bonnat, Bayonne (inv. 77)

a horse brought back from Syria by Damoiseau, it is therefore likely to have occurred in summer or fall of 1820, before Géricault's November visit to Brussels and before his second stay in London, where he spent virtually all of 1821.¹⁰ The attempt to trace Montfort's copy of the *Dervish in His Stall* composition, which might supply further information about the original, is inconclusive in terms of dating and identification. Two works in Montfort's posthumous sale are described as studies of horses after Géricault, but neither one is dated or illustrated.¹¹ Bazin has proposed that his catalogue number 662 (location unknown) may be Montfort's copy of Géricault's *Turkish Horse in a Stable*, although the dimensions are different from either of those reported in the Montfort sale.¹² No comparable attributions have been suggested for the *Dervish in His Stall* composition, though it seems reasonable to suppose that one of the other three versions discussed, in Bayonne, Ghent, or in the private collection, may be the copy made by Montfort. SL

PROVENANCE The artist (possibly his sale, Hôtel de Bullion, Paris, 2–3 Nov. 1824, not in cat.);¹³ Richard Seymour-Conway, fourth Marquess of Hertford (d. 1870); Sir Richard Wallace, his son, by descent (1870–d. 1890);¹⁴ Amélie Julie Charlotte, Lady Wallace, his wife, by descent (1890–d. 1897,



Fig. 151.2 Infrared reflectogram detail of *Dervish in His Stall*

bequeathed to Scott); Sir John E. A. Murray Scott, London (1897–d. 1912, sale, Christie's, London, 27 June 1913, no. 69, as *A Horse in a Stable*, sold to Arnold & Tripp); [R. H. Tripp, London, 1913–18, sold to Clark, 18 Jan. 1918, as *A Horse in a Stable: Le Derviche*]; Robert Sterling Clark (1918–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Ipswich 1880, no. 15, lent by Wallace;¹⁵ Williamstown 1959b, ill.

REFERENCES 1871 Inventory of 2 rue Lafitte, Paris, residence of the fourth Marquess of Hertford, no. 65;¹⁶ London 1872–75, no. 528; 1890 Inventory of Hertford House, London, residence of Sir Richard Wallace; 1903 Inventory of 5 Connaught Place, London, residence of Sir John Murray Scott; Daulte 1960b, p. 31, fig. 10, as *Le pur-sang à l'écurie*; Sterling and Francine Clark Art Institute 1963, no. 63, ill., as "*Dervish*" in *Stall*; Grunhech 1978, pp. 110–11, no. 155B, ill., as *Cavallo sauro dorato (Il Derviscio)* (French ed., p. 110, no. 155B, ill., as *Cheval alezan doré ["Le Derviche"]*); Grunhech 1979, p. 51, fig. 44, as *Cheval alezan doré*; Eitner 1980, p. 209; Ingamells 1985–92, vol. 2, p. 301, no. 137, as *Horse in a Stable*; Bazin 1987–97, vol. 3, pp. 23, 126, no. 658, ill., as *Cheval à l'écurie*, a copy after Géricault; Cahill 2007, pp. 8–9, ill.

TECHNICAL REPORT The primary support is a sheet of paper, with a very old open-weave canvas mount (11 threads/cm) with a thin paper interleaf, and a five-member mortise-and-tenon strainer. The mounting and strainer may be original

to the work. Strips of wood were added to the height and width of the strainer, which was originally 24.1 x 32.4 cm, to accommodate the size of the artist's paper. A pinhole in the lower right corner may indicate that the paper was painted while pinned to a board. On the upper strainer bar is a very old inscription, possibly in iron-gall ink, that reads "Le Derviche" and is now visible only in ultraviolet light. The surface of the support is slightly concave in the upper and lower right corners due to strainer deformations. In 2007, several sections of the paper support were reattached locally where they were releasing from the canvas. Two thick, glossy, and yellowed varnish layers were also reduced, leaving a thin layer of varnish on the horse due to solvent sensitivity in the brown glazes.

The striated off-white ground layer appears to have been applied by the artist. Graphite lines of varying strength outline the entire horse, as seen with infrared reflectography. The drawing can be seen on close inspection in unfinished areas of the horse's feet. Changes to the ear positions and shading on the horse's rump and chest were also visible under infrared reflectography. A second lead-line running from the horse's halter toward the stable was visible as a drawing line, but was never painted. The ground shows and is used as the color in some areas, particularly on the rear leg. There may be a dark wash of color applied to parts of the ground layer, which is most visible in the upper left. There is great variation in paint thickness, from very thin, dark passages on the animal to thick detail strokes in the background, some of which further define the horse's outline. The paint was applied quickly in a vehicular consistency. There is an artist's thumbprint in the paint on the left edge, in the dark band marking the stall floor.

1. See Bazin 1987–97, vol. 3, p. 12, and Lyon 2006, p. 64.
2. Théodore Géricault to Pierre-Joseph Dedreux-Dorcy, 12 Feb. 1821; reprinted in Paris 1991–92, p. 320: "J'abdique le cothurne et la sainte Ecriture pour me renfermer dans l'écurie dont je ne sortirai que cousu d'or." Translation partially taken from London–Minneapolis–New York 2003–4, p. 182.
3. For the other three versions, see Bazin 1987–97, vol. 3, nos. 656–57, 659. Lorenz Eitner and Germain Bazin consider the Clark painting to be a copy after the Bayonne version; see a letter from Eitner in the Clark's curatorial file dated 31 May 1966, Eitner 1980, p. 209, and Bazin 1987–97, vol. 3, p. 23. Philippe Grunchech, however, proposes that the Clark version is the original painting; see Grunchech 1978, p. 111, and Grunchech 1979, p. 51.
4. See Clément 1879, no. 25.
5. Montfort Manuscript, Archives du Louvre, Paris (P30 Montfort); transcribed in Paris 1991–92, p. 311: "Chevaux arabes amenés par Mr Damoiseau. On en amène un à l'atelier de Mr Géricault dont Mr Horace a fait une peinture qu'il n'a (je crois) jamais finie. Mr Géricault fait un croquis à la mine de plomb qu'il ne termina non

plus. Mais bientôt il se transporta au bois de Boulogne au haras Dauphin, si je ne me trompe, ou étaient les chevaux et il y en choisit quatre dont il fait de ravissantes études peintes. Ces études de même grandeur ont été vendues à sa vente et restèrent longtemps en location chez Mr Bralon [?] Md de couleur rue de l'arbre sec. J'en louai deux moi-même pour les copier, celle représentant le cheval nommé derviche dont les jambes restaient à terminer et le cheval de croupe maintenant au Louvre—date 1848."

6. The four works are listed as "un cheval grisâtre" (a grayish horse), "cheval bai-brun" (brown bay horse), "id[em]. noir" (the same, black), and "cheval brun avec son selle" (brown horse with a saddle). For the sale catalogue, see note 13.
7. See Cahill 2007, p. 9.
8. Grunchech 1978, p. 110.
9. Bazin 1987–97, vol. 3, p. 22. This reading is also followed in Paris 1991–92, p. 311. *Turkish Horse in a Stable*, presumably the second of the two works that Montfort copied, was in fact acquired by the Louvre at the sale of the Mosselmann collection, 4–5 Dec. 1849 (Musée du Louvre, inv. 4889).
10. Géricault's return from England to France in June 1820 and his subsequent travels are documented in Paris 1991–92, p. 293.
11. Montfort sale, Hôtel Drouot, Paris, 6 Mar. 1885, no. 21 (*Étude de Cheval, d'après Géricault, 31 x 23 cm*), and no. 25 (*Étude de Cheval, d'après Géricault, 24 x 30 cm*).
12. Bazin 1987–97, vol. 3, pp. 127–28, no. 662 (*Cheval turc à l'écurie, 35 x 28 cm*).
13. In a written addition found in a copy of the sale catalogue (British Museum, London), there is a work titled *Cheval bai brun* (Brown Bay Horse). If the Clark painting is accepted as the original among the four related works, it is likely to correspond to the painting in the sale. The annotated catalogue is reprinted in Bazin 1987–97, vol. 1, p. 96. The catalogue is Lugt 10747.
14. Wallace placed the painting on long-term loan to the South Kensington Museum from 1872 to 1875; see London 1872–75, no. 528.
15. See Ingamells 1985–92, vol. 2, p. 301.
16. The information on this and the 1890 and 1903 inventories is given in Ingamells 1985–92, vol. 2, p. 301.