



**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)

was applied in horizontal streaky brushstrokes while the picture was framed, leaving pools of resin along the sight edges. The painting has an irregular sheen in reflected light, with the sky being shinier than the rest of the surface.

The off-white ground appears to have been applied in two thick layers, possibly by the artist, presenting a smooth surface. There is an underdrawing below the figures, possibly done with graphite, which is visible using infrared reflectography. Also visible is an apparent alteration in the image, where trees were initially painted in the lower third of the window frame, now covered by the dark window blind. The drawing hanging on the upper left wall is also more readable using infrared light. There is a brown layer below the final paint, discernible at the edges of various forms, and in the hair of the two women. The upper paint is vehicular in consistency and thin to moderately thick in brushwork.

1. On the artist, see Hamel 1979, pp. 21–27.
2. Chaudonneret 1999, p. 90, citing Niquevert 1822, p. 275.
3. Lenormant 1833, vol. 2, pp. 181–82: “justesse de pose et d’effet, à un accent constamment naturel,” and Fabien Pillet, *Le Moniteur universel*, 15 July 1831, cited in Hamel 1979, p. 24: “parfaite observation de la nature et surtout des moeurs domestiques.”
4. Chaudonneret 1999, p. 141. The Clark painting does not appear among the works by Duval Le Camus included in the catalogue of her collection (Berry 1822), nor does it figure in the catalogues of the three sales of her collection, which took place between 1830 and 1837 (Paris, 8 Dec. 1830 [Lugt 12508]; Paris, 22 Feb.–15 Mar. 1836 [Lugt 14225], and Paris, 4–6 Apr. 1837 [Lugt 14643]).
5. Gabet 1831, p. 250.
6. One, unsigned but attributed to Duval Le Camus, is in the collection of the Kurpfälzisches Museum, Heidelberg, inv. 42.21.14 G2058; this information was confirmed by Dr. Annette Frese, Leiterin der Abt. Gemälde und Graphik, in an e-mail of 20 Dec. 2004. The other, attributed to Léon Mathieu Cochereau (1793–1817) or, alternatively, to Antoinette Cécile Hortense Haudebourt-Lescot (1784–1845), was sold at Christie’s, London, on 27 Oct. 2004, no. 77; I am grateful to Asher Miller of the Department of European Paintings at the Metropolitan Museum of Art for noting the work sold at Christie’s.

Henri Fantin-Latour

French, 1836–1904

133 | Bowl of Roses on a Marble Table 1885

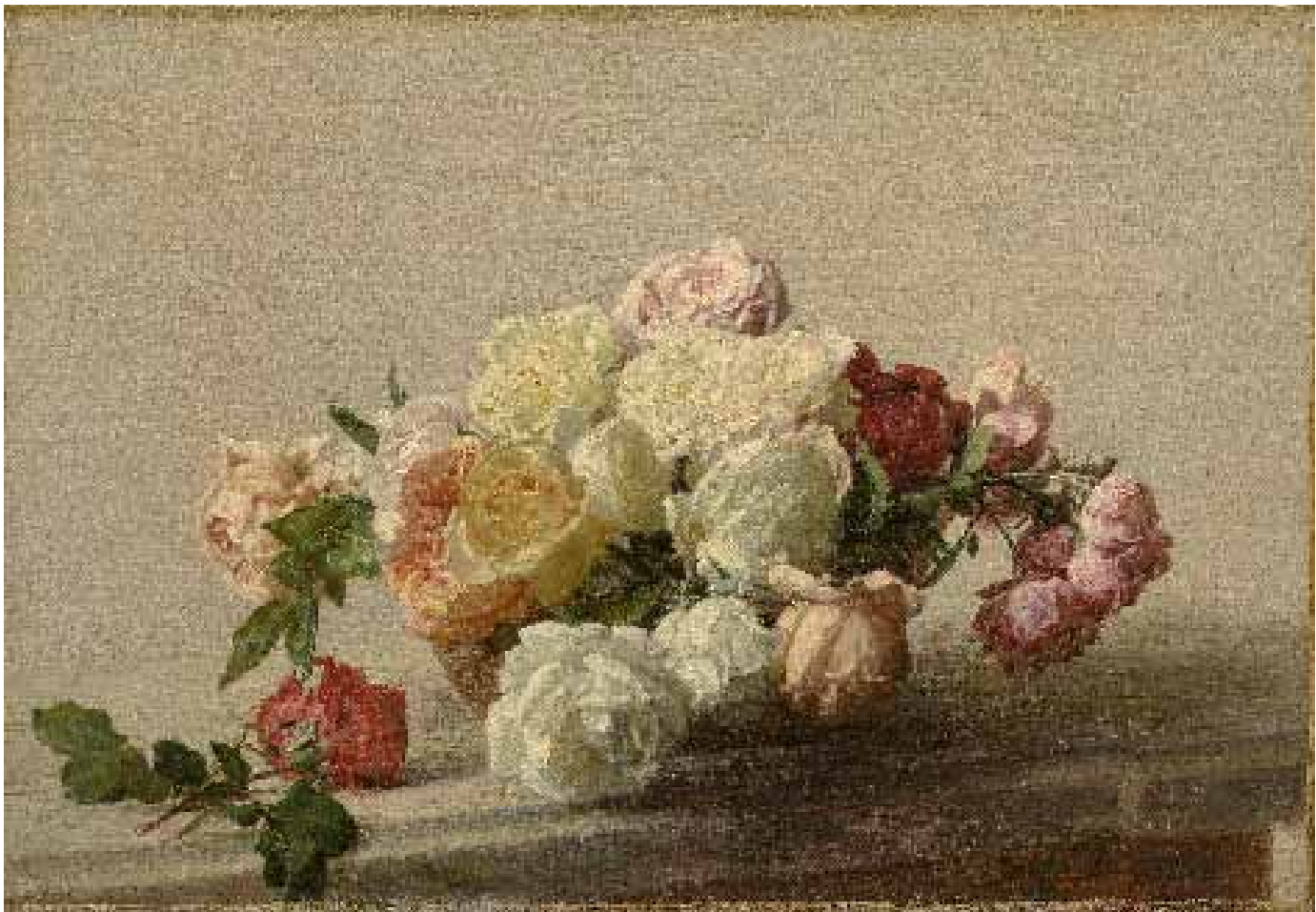
Oil on canvas, 36.7 x 53.3 cm

Lower right: Fantin. 85

1955.920

Fantin-Latour first visited London in 1859 at the invitation of James McNeill Whistler, whom he had met while copying paintings at the Louvre the previous year. During this trip, Fantin-Latour probably met Edwin Edwards and his wife Ruth, and on his second visit in 1861, Fantin-Latour stayed with the Edwardses. Edwards, a trained lawyer, was also a printmaker who exhibited at the Royal Academy. He acted as Fantin-Latour’s agent and patron in Britain, promoting his artistic and financial success there with collectors who were anxious to buy the Frenchman’s still-life paintings. Fantin-Latour’s work was readily accepted in Britain, and indeed he exhibited at the Royal Academy regularly between 1862 and 1900. Although two of his paintings appeared at the Paris Salon des Refusés in 1863 (a third was accepted at the Salon), he did not join with other artists who were at odds with the establishment to organize the first Impressionist exhibition in 1874 because he believed that the official Salon was the best venue through which an artist could gain recognition. The following year, Fantin-Latour won a second-class medal (and was judged *hors concours*) at the Salon for his arresting portrait of the Edwardses (1875; The National Gallery, London), the couple who had befriended him and helped define his career. *Bowl of Roses on a Marble Table*, painted at a time when Fantin-Latour’s floral pictures were still highly popular in Britain, was most likely sold or consigned to Ruth Edwards, who acted as Fantin-Latour’s agent after her husband’s death in 1879, the same year Fantin-Latour was awarded the Legion of Honor.

Aside from a few major portraits and group portraits, Fantin-Latour’s legacy lives on mostly in his still lifes, which represent his talent as a realist painter as well as his ability to give presence and liveliness to simple everyday objects, especially flowers. By the time he painted *Bowl of Roses on a Marble Table* in the mid-1880s, Fantin-Latour was recognized as a master of the genre. The elegantly rendered roses in this picture bow under the weight of their own fully bloomed



133

heads. The focus is clearly on the flowers—the bowl is barely visible, and the marble table blends into the background. The red rose lying on the tabletop to the left of the bowl appears ready for inclusion in the arrangement, its stem and leaves protruding slightly from the front edge of the table, pointing toward the viewer. There seem to be two signatures at lower right; one darker, and now illegible, to the left of the red second signature (see Technical Report). Although there is little physical evidence of it, the picture might have been reworked at some point, and then signed a second time. The use of red is unusual for Fantin-Latour, who more often signed his canvases in dark or neutral tones that blended with the gray backgrounds of his still lifes. Perhaps in this case he intended to echo the composition's several red roses.

Fantin-Latour preferred the relative freedom that still-life painting afforded, compared to the more restrictive demands of commissioned portraiture. Given the market in Britain, he could make a comfortable living through his arrangement with the Edwardses. "Edwards sells what I paint. I am able to live quietly . . . doing what I please, thanks to Edwards."¹ Their relationship, although close, became complicated. The couple had, at different times, agreements that made Fantin-Latour feel pressured into painting

exactly what his clients wanted or painting faster than he liked. "I am not at all in agreement with your idea that it doesn't matter whether a picture is good or bad, that only the collector's likes are important," he commented to Edwards in 1873.² At this point in his career, Fantin-Latour depended on these pictures but struggled with making each work new and fresh. His biggest fear, voiced to Edwards and his wife in numerous letters, was that he would become a "fabricator" of still lifes, and "because of this fear I promised myself always to do them with the greatest care."³ This comment had been prompted by a letter from Edwards implying that a predictable output was good for business, that the artist should "do nearly the same things with just a little variation to show that one's tastes are not limited. You are sure to please by doing the same things."⁴ These letters record the conflict Fantin-Latour felt between making a living as a working artist and accommodating the market's demands. Despite his love of flowers, Fantin-Latour felt increasingly constrained by the subject. He continued to paint still lifes throughout much of the 1880s and 1890s but grew increasingly tired of floral subjects. By July of 1888, Fantin-Latour had all but given up the subject in which he had once found so much pleasure. Although he would continue painting florals after this date, it was

mainly for his own personal enjoyment rather than out of financial necessity.⁵ Fantin-Latour's fatigue with the subject is perhaps not surprising given his output of pictures solely of this subject—between 1864 and 1896, he produced more than 500 flower paintings. KAP

PROVENANCE The artist, sold or consigned to Edwards; Elizabeth Ruth Edwards (Mrs. Edwin Edwards), Sunbury-on-Thames, sold to Bryant; T. H. Bryant, London (by 1907, probably until d. 1913);⁶ H. Bryant, London, his daughter, by descent; [Knoedler, New York, sold to Clark, 15 Dec. 1941]; Robert Sterling Clark (1941–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Williamstown 1956a, pl. S-13.

REFERENCES Fantin-Latour 1911, p. 125, no. 1211, as *Roses*; Sterling and Francine Clark Art Institute 1963, no. 53, ill.; Lucie-Smith 1977, p. 161.

TECHNICAL REPORT The support is an unlined, stiff, brittle fabric of lightweight weave (25 threads/cm). The reverse bears the large palette-shaped colorman's stamp of Hardy-Alan, Paris. The five-member lightweight stretcher is original. There is a slight draw in the lower right, and cockling along the lower edge is due to the widely spaced tacks. The image stops short of all edges, as if the perimeter had been masked off or the picture had been stretched after painting. There are score lines on the right and lower sides, which may have acted as guidelines for the dimension. The paint has scattered fine-aperture age cracks and a few brush hairs trapped in the surface. The picture looks as though it has never been cleaned, although the coating doesn't seem discolored enough to be an original layer. The fluorescence in ultraviolet light is thin and even. Cleaning tests done in 1967 by Alan Thielker determined the colors were solvent sensitive. No cleaning was done, but a layer of Vinylite varnish was applied.

The diagonal application of the cream-colored ground gives the canvas a false twill-weave texture. The yellow ultraviolet light fluorescence of the ground suggests that it contains zinc white. No underdrawing was detected in infrared light or under microscopic examination. As on *Roses in a Bowl and Dish* (cat. 134), there seems to be a gray imprimatura wash, which fills in the diagonal ground pattern. The flowers are modeled with thin, wispy, resin-based glazes intermixed wet-into-wet with thicker white strokes. There seem to be two signatures; the one located in the lower paint layers is executed in the dark transparent color of the table, and is now illegible. The second one, in red, is visible below this and to the right.

1. Henri Fantin-Latour to Otto Scholderer, 15 June and 7 July 1871, quoted in Paris–Ottawa–San Francisco 1982–83, p. 256.

2. Henri Fantin-Latour to Edwin Edwards, 20 Apr. 1873, quoted in Paris–Ottawa–San Francisco 1982–83, p. 256.
3. Henri Fantin-Latour to Edwin Edwards, 2 Mar. 1865, quoted in Paris–Ottawa–San Francisco 1982–83, p. 122.
4. Edwin Edwards to Henri Fantin-Latour, 25 Feb. 1865, quoted in Paris–Ottawa–San Francisco 1982–83, pp. 123–24.
5. Paris–Ottawa–San Francisco 1982–83, p. 257.
6. Works from the estate of T. H. Bryant, probably this collector, appeared in a sale at Christie's, London, on 21 July 1913, presumably indicating his approximate date of death.

134 | *Roses in a Bowl and Dish* 1885

Oil on canvas, 45.9 x 63 cm

Upper right: Fantin. 85

1955-734

Henri Fantin-Latour's family moved to Paris from Grenoble in southeastern France when he was a young child. He first studied painting with his father, Jean-Théodore Fantin-Latour (1805–1875), from the age of ten, later entering the *École des Beaux-Arts* for a brief time. He studied with Horace Lecoq de Boisbaudran at the *Petite École de Dessin* in Paris from 1850 to 1856. There, he learned to copy the Old Masters before turning to nature, and he could often be found sketching in the Louvre. It was at the Louvre that Fantin-Latour first met Édouard Manet and James McNeill Whistler, as well as his future wife, painter Victoria Dubourg, who shared his passion for depicting flowers. Fantin-Latour worked in Gustave Courbet's studio in 1861, introducing Whistler to Courbet and also to the technique of painting from memory, which he had learned at the *École*. In turn, Whistler's approach inspired the simple tonal gray backgrounds that appear in many of Fantin-Latour's still lifes.

Given his training and his associations with artists who took widely varied approaches to painting—and despite his close friendship with the Impressionists—Fantin-Latour did not adopt the emerging artists' method of *plein-air* painting. Rather than create his floral pictures outside surrounded by nature, Fantin-Latour cut his flowers from the garden and went inside to arrange and paint them where he could control the light and atmosphere. He was gifted at flower arranging, creating loose, natural compositions.