



**NINETEENTH-CENTURY EUROPEAN PAINTINGS  
AT THE STERLING AND FRANCINE CLARK ART INSTITUTE**

**VOLUME TWO**

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

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359

### Artist unknown

British, 19th century

#### 359 | Landscape with Church 19th century

Oil on laminate cardboard, 4.5 x 9.1 cm  
 Gift of the Manton Foundation in memory of Sir Edwin  
 and Lady Manton  
 2007.20.47



360

#### 360 | Landscape with Windmill 19th century

Oil on laminate cardboard, 5.1 x 9.7 cm  
 Gift of the Manton Foundation in memory of Sir Edwin  
 and Lady Manton  
 2007.20.48



361

#### 361 | Mountain Landscape 19th century

Oil on laminate cardboard, 4 x 9.1 cm  
 Gift of the Manton Foundation in memory of Sir Edwin  
 and Lady Manton  
 2007.20.49

Sir Edwin Manton himself bid on these three diminutive sketches at a sale of part of Walter P. Chrysler Jr.'s collection of paintings and furnishings in 1960.<sup>1</sup> Framed together and bought as a single lot, they were catalogued in that sale as by John Constable. This attribution highlights the close association of Constable with the practice of small-scale sketching in oil, an association that led to overly optimistic attributions. Although the small dashes of paint that delineate the dominant element of each sketch—a windmill, a mountain range, and a church—suggest that all three were produced by the same artist, Constable himself cannot be named as the author of the works. Nor can the subjects be connected to a specific location.

Likewise, an attribution to George Frost (1745–1821), to whom the sketches were given at the time they came to the Clark, can be dismissed. Frost, best known for his black chalk drawings that form a link between Gainsborough and Constable, also worked in Suffolk.<sup>2</sup> What little is known about Frost's life is given in Leslie Parris and Ian Fleming-Williams *The Discovery of Constable*.<sup>3</sup> They also trace the steps toward establishing an artistic identity for this amateur artist with

whom Constable is known to have sketched in 1803, early in his career.

Chrysler, an avid collector, gave the bulk of his collection to the city of Norfolk in 1971. Although this gift included masterpieces of European and American painting, beyond a few portraits, he was not known for collecting works by British artists in any depth.<sup>4</sup> EP

**PROVENANCE** Walter P. Chrysler Jr., New York and Norfolk (by 1960, his sale, Parke-Bernet Galleries, New York, 30 Apr. 1960, no. 172, as by John Constable, sold to Manton); Sir Edwin A. G. Manton, New York (1960–d. 2005); Diana Morton, his daughter, by descent (2005–7, given to the Clark, as by George Frost); Sterling and Francine Clark Art Institute, 2007.

**EXHIBITIONS** None

**REFERENCES** Parris 1994, p. 115, nos. 41–43, ill.

**TECHNICAL REPORT** These three images are numbered on the reverse. All are on poor quality laminate cardboard supports, varying in thickness from 0.04 cm to less than 0.08 cm. Each has been mounted to a secondary layer of cardboard 0.16 cm thick. They have paper tape tabs for framing adhered to the top and bottom edges on the back, and previously had tabs adhering to the left and right edges.

The *Landscape with Church* (cat. 359) is severely warped into a concave shape. It also has a severe diagonal crease in the upper left quadrant through the original support and paint layers. There is roughness in the paint layer along the edges, and shattered paint and varnish along the crease. The natural resin varnish has discolored toward the brown and has deposits of undissolved resin scattered in the surface. The varnish is shattered in the upper right, and there is a large lifted plate of paint and varnish in the center right area. The ultraviolet light fluorescence from the aged coating is moderate. No ground layer was detected, but the upper surface of the support looks shiny, as if pressed or possibly coated with a glue size layer. The paint was applied quickly, wet-into-wet, with sketchy vehicular strokes. There are some thicker impastos in the lower half of the image. The brushes used seem to be only smaller sables.

The *Landscape with Windmill* (cat. 360) is slightly larger than the other two and was roughly trimmed, possibly at the time of the mounting. The right edge is particularly damaged with score lines, losses on the lower right, and a missing upper right corner. There is a notch along the bottom edge. The secondary cardboard layer is delaminating, and the two supports seem to be coming apart. The supports have only a slight warp, and a shallow diagonal crease runs from the center to the lower left corner. The discolored natural resin varnish is brownish and uneven with lumps of undissolved resin. Scattered deposits of gold leaf, especially along the top, suggest that a frame once covered quite a bit of the image. In reflected light, the surface is lumpy where the two

supports are separating. The upper surface of the original cardboard is smooth and appears to have a brownish paint or size layer. The paint application was very quick and vehicular in consistency, although not as fluid as on cat. 359. There are impastos in the cloud tops and a few landscape elements. It appears that 0.64-cm bristle brushes were used together with sables. The surface is the duller of the three sketches.

The original support on *Mountain Landscape* (cat. 361) is splitting along the right edge, but the work as a whole has only a slight warp. There is a lump in the mounting to the right of center. Minute traction crackle occurs in the sky, and old losses appear in the upper right. The varnish is discolored and is especially thick in the upper half, where there are also areas of shattered resin. The sheen of this painting is similar to that of cat. 359. There is no ground layer, so the cardboard surface can be seen in the color application skips in the lower third of the image. Most of the paint looks wet-into-wet and quickly applied. Some of the bright red details look like paint splattered or transferred from another surface after the body of the image was dry.

1. Sir Edwin A. G. Manton to Leslie Parris, 2 Sept. 1992, in the Clark's curatorial file.
2. See Hayes 1966.
3. Fleming-Williams and Parris 1984, p. 159.
4. For more on Walter P. Chrysler Jr., see Chrysler Museum of Art 2007.

## Artist unknown

British, 19th century

### 362 | Lane to the Village 19th century

Oil on canvas, 31.3 x 25.4 cm

1955.657

An early purchase of Sterling Clark's while he was living in Paris, *Lane to the Village* had been in the important London collection of George Salting as a Richard Parkes Bonington (1802–1828).<sup>1</sup> Although the small-scale country scene, possibly painted in front of the motif, calls to mind the innovations in landscape painting practiced by Bonington, the English-born artist's widespread influence on Anglo-French landscape painters of the first half of the nineteenth century precludes assigning the work to the artist himself. The complexity inherent in establishing the authorship of works produced by the group of artists working closely together with Bonington is exacerbated by