



**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)

difference is that in the oil the clouds are swirls of pigment that lend additional drama to the turbulent sky, whereas in the watercolor, the thin, pale wash of the sky does not draw attention away from the rocky surfaces. Constable, then, capitalizes on the unique qualities of his media, using the depth of oil pigment to variegate the components of sky, rocks, water, and foliage. EP

PROVENANCE The artist (d. 1837); Lieutenant-Colonel John Hugh Constable, his great-grandson, by descent (d. 1974);¹⁷ Eileen Constable, his widow, by descent (1974–77); [Spink, London, sold to Manton, 22 Sept. 1977]; Sir Edwin A. G. Manton, New York (1977–d. 2005); Manton Family Art Foundation (2005–7, given to the Clark, as *Lake District Scene Near Langdale Pikes*); Sterling and Francine Clark Art Institute, 2007.

EXHIBITIONS Possibly London 1807, no. 150; Colchester 1950–51, no. 8; Ipswich–London–Sunderland 1954–55, no. 7, as *Mountain Landscape*; Colchester 1958, no. 32; London 1971a, no. 58, as *Bowfell and Langdale Pikes*; Auckland–Melbourne–Sydney 1973–74, no. 2, as *Bowfell at Langdale Pikes*; London 1976, no. 80, as *Lake District Scene*; New York 1988, pp. 33, 198, pl. 6; New York 2000, ill., as *Lake District Scene Near Langdale Pikes*.

REFERENCES Constable 1975, p. 37, ill.; Kitson 1976, p. 251; Hoozee 1979, p. 91, no. 35, ill.; Fleming-Williams 1981, p. 61; Hayes 1982, vol. 1, pp. 292–93, ill.; Parris 1994, pp. 21–24, no. 4, ill.; Reynolds 1996, vol. 1, p. 115, no. 07.4, vol. 2, pl. 676.

TECHNICAL REPORT The support is a moderate-weight canvas with a flat-faced weave, having a thread count of 16 threads/cm. The picture is glue-lined to a heavier weight, bleached fabric with an uneven weave of 13 x 16 threads/cm. The back of the lining is grimy. The four-member, lightweight pine strainer is nailed together through the corner joins. The painting was cleaned by John Bull of London in 1990, and in general looks quite good. A small dent appears in the center left sky, and a slight bulge in the lower right corner due to the non-expandable strainer. An overall network of fine age cracks occurs in the paint, and a few old losses at crack intersections are visible under low magnification. A new layer of clear varnish and inpainting has been done along the edges of the lining canvas and near the goat. The varnish saturation is good and the reflectance is even.

The ground is a pinkish beige color comprised of one or two layers, probably commercially applied. The ground has a distinctive square and even crackle network following the canvas weave. Although no underdrawing was detected with infrared reflectography, the brown tone below the hills may have served a similar purpose. The paint is quite thin, with the pinkish ground and the lower brown tone revealed in various portions of the image. Some of the brushwork is

blended wet-into-wet, which is visible where the landscape elements overlap, such as where the sky and landscape meet. There are also many dry brush details, with many individual, unblended strokes. Use of small hog's-bristle brushes is obvious in the sky impastos as well as in the green and white foreground colors.

-
1. R 06.250.
 2. His charitable causes are outlined in Smith 1833, p. 297.
 3. Leslie 1845, p. 18.
 4. *Ibid.*
 5. London 1807, no. 150; Reynolds 1996, vol. 1, p. 115.
 6. In an earlier catalogue Reynolds proposes that the Clark oil sketch was “probably painted in the open-air.” See Auckland–Melbourne–Sydney 1973–74, p. 16.
 7. Fleming-Williams 1981, p. 58.
 8. *Ibid.*, p. 61.
 9. Hayes 1970, vol. 1, p. 45.
 10. London 1971a, p. 25.
 11. London 1976, p. 68.
 12. Kitson 1976, p. 251.
 13. Hayes 1982, vol. 1, p. 293.
 14. R 07.5.
 15. Leslie Parris notes that Dow Bank and Loughrigg Fell have been proposed as alternative locations. See Parris 1994, p. 23.
 16. Only two pencil drawings include animals: two ducks in *A Man Launching a Boat on a Lake* (Mr. and Mrs. Henry Tang; R 06.268) and a cow in *Langdale Pikes* (private collection; R 06.270). Nor are there many more human figures in the works from this tour.
 17. This painting was offered for sale at Sotheby's, London, 15 June 1960, no. 88, as *A Mountain Landscape*, but was bought in.

56 | Dedham Church from Flatford c. 1810

Oil on canvas, 10.6 x 19.4 cm

Gift of the Manton Foundation in memory of Sir Edwin and Lady Manton

2007.8.22

Although Dedham Church is a frequent landmark in Constable's work, it is almost never studied from close up, unlike the churches of East Bergholt or Stoke-by-Nayland.¹ Here the church is seen from across the Stour at Flatford Mill. Constable's father, Golding, had inherited the tenancy of the flourmill from his uncle Abram in 1764 and had lived in the mill since



56

his marriage to Ann Watts in 1767. Constable's three elder siblings were born at Flatford Mill. Subsequently the family moved to a house Golding had built in East Bergholt, and it was here that John Constable was born. This house and views from it became a frequent subject of his drawings and oils, including *East Bergholt Common: View toward the Rectory* (cat. 62).

A watercolor of *Dedham Church over a Stream* (private collection),² dated to 1805 by Graham Reynolds, helps to isolate the distinguishing features of the oil sketch. The watercolor, in effect, zooms into the scene as depicted in the later oil, where the vertical cracks draw added attention to the church. The brown cow grazing on the Dedham side of the stream reappears in the oil. In this case, a dash of lead white defines the rump with two dots indicating the cow's legs. While the watercolor presents a sky undisturbed by clouds or sun, these are the features that constitute the most dramatic elements of the oil sketch. The intense globe of the year-end sun sends reflective streaks below the dark cloud mass, threading through the turrets of the church tower.³ Its glow extends to the Stour below and the sky above the weighty cloud.

It is the prominence of this cloud and a Dowdeswell Gallery label on the back that has led Leslie Parris to propose that the sketch was possibly exhibited by the London gallery in 1891 as *The Cloud*. In that exhibition the work was identified as from "the Constable sale." Parris takes this to be the 23 June 1890 sale at Christie's of paintings from Captain Charles Golding Constable's estate.⁴ At this sale, the Dowdeswell Gallery bought lot 84, *Landscape and Cloud*, for £21.

In his 1993 examination of the sketch, Simon Gillespie proposed that Constable had cut this fragment

from a larger, already primed canvas that had been rolled and compressed, explaining the vertical cracks. These cracks predate Constable's application of paint for this sketch. His use of a damaged canvas points to the purpose of this rapidly executed, personal aide-memoire. Although not meant for public exhibition, the sketch nevertheless served an important function in Constable's painting process. Within its small dimensions, the artist was keenly aware of constructing a recognizable environment. Although the parallel bands of riverbank, river, field, sun-streaked sky, and ominous clouds could be read as generalized geological strata, the dramatically receding trees, whose trunks provide a rhythmic progression into the distance, mitigate any sense of abstraction or flatness. EP

PROVENANCE Possibly Captain Charles Golding Constable, son of the artist (d. 1879); possibly Mrs. A. M. Constable, his widow, by descent (1879–d. 1889, her sale, Christie's, London 23 June 1890, no. 84, as *Landscape and Cloud*, sold to Dowdeswell); [Dowdeswell Gallery, London]; private collection, Boston (1950s–93); [Deborah Gage (Works of Art) Ltd., London, sold to Manton, 25 Mar. 1993]; Sir Edwin A. G. Manton (1993–d. 2005); Manton Family Art Foundation (2005–7, given to the Clark); Sterling and Francine Clark Art Institute, 2007.

EXHIBITIONS Possibly London 1891, no. 23, as *The Cloud*; Williamstown 2007a, no cat.

REFERENCES Parris 1994, pp. 31–32, no. 7, ill.; Reynolds 1996, vol. 1, pp. 153–54, no. 10.60, as *Dedham church: sunset*, vol. 2, pl. 883.

TECHNICAL REPORT The support is a moderate-weight canvas with a weave of 16 threads per cm. The painting pres-

ently has two glue/paste linings of the same weight linen and a five-member stretcher. It is possible that the middle lining is an older layer left in place during a more recent lining. In 1993, Simon Gillespie removed fills along the top and bottom to reveal the uneven original canvas edges, which suggest that the artist cut the section from a large piece of canvas. There are three long lifted vertical cracks and three shorter ones through the surface, suggesting that the original canvas had been rolled prior to use. Deposits of paint caught along the lifted creases prove that the artist used the canvas with the creases in place. There are pinholes in the corners where the artist presumably tacked the small canvas to a rigid surface while painting. The right edge is furrowed from tight framing, the impastos are flattened, and there is some abrasion in the church and various dark passages. There is a small paint loss at the lower edge. The sky over the church where Gillespie noted a patch of mold has been retouched, and small retouches have been made along the vertical cracks. There may still be some grime trapped in the paint layer, and there is some skinned varnish in the upper left treetops.

The ground layer seems to be a buff or tan color, and Gillespie suggested that it is comprised of brittle chalk. The ground at the edges looks whiter, but this may be remnants of the earlier fill. No underdrawing was detected. The painting is a very quick sketch, leaving some ground color showing. The dark browns are very thinly applied, but the remaining paint strokes are of vehicular paste consistency. A resinous bright yellow brown seen in the lower left may be the gum-based pigment gamboge.

1. The one exception is a pencil drawing whose whereabouts are, at present, unknown (R 15.38).
2. R 05.41.
3. Parris recounts a conversation with Ian Fleming-Williams in which the Constable scholar noted that the position of the setting sun indicated the time of year the scene represented. See Parris 1994, p. 32.
4. The majority of lots at this sale were proofs by David Lucas for Constable's *English Landscape*. For the division of Constable's remaining works among his children and the subsequent series of sales, see Beckett 1962–70, vol. 5, pp. 204–10. See also Fleming-Williams and Parris 1984, 81–84.

57 | Flatford Mill from the Lock c. 1810

Oil on beige laid (?) paper, mounted on canvas,
19 x 24.1 cm

Gift of the Manton Foundation in memory of Sir Edwin
and Lady Manton

2007.8.23

As with *Dedham Vale from the Road to East Bergholt, Sunset* (cat. 58), *Flatford Mill from the Lock* is one of a series of sketches that culminated in a large-scale oil; The finished version of *Flatford Mill from the Lock* (David Thomson collection) was exhibited at the Royal Academy in 1812 as *A Water-mill*.¹ Although the final version of *Dedham Vale: Morning* (W. H. Proby collection)² had been exhibited the year before, the production of the sketches overlapped, and both series of sketches show Constable using the format of the small-scale oil executed in front of the motif to experiment with compositional elements. These changes to the composition form the basis for establishing the chronology of five related responses to his father's mill on the River Stour, a short distance southeast of the village of East Bergholt.

On the discovery of this sketch, Ian Fleming-Williams argued that it was the earliest in the sequence, dating it to about 1810. Fleming-Williams based his conclusion on the compositional shift that distinguishes this sketch from the other four.³ Here, Constable placed the four dominant elements—the lock, the river, the mill, and the sky—in four parallel horizontal registers, with the bright red figure of the lock-keeper visually forming a human bridge across the river. Constable radically altered this horizontal emphasis in the larger oil sketch on paper that Fleming-Williams believes was the second in the series (Royal Academy of Arts, London).⁴ With the lock-keeper and the mill farther to the left of the composition, Constable planted the pair of conifers in the center of the picture, at the vanishing point. To emphasize this perspectival flow, the River Stour forms a triangle with its apex at the trees.

The artist retained this view in the succeeding sketch, this time painted on canvas (The Huntington Library, Art Collections, and Botanical Gardens, San Marino), but with a more turbulent sky and a more pronounced reflection of the paired poplars in the Stour.⁵ As Reynolds has pointed out, in the field to the right, haycocks have replaced the harvesters,