



**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)



76

76 | Harnham Ridge, Salisbury c. 1829

Oil on beige wove paper, mounted on canvas, 19.7 x 24.8 cm (sheet size), 20.5 x 25.7 cm (stretcher size)
 Gift of the Manton Foundation in memory of Sir Edwin and Lady Manton
 2007.8.44

With its weighty expanse of cloud-filled sky above a strip of land, *Harnham Ridge, Salisbury* is reminiscent of Constable's studies of the sky above Hampstead Heath. While the heath north of central London was necessarily associated with his wife Maria, Constable's two visits to Salisbury in 1829 represented the artist's attempt to recover from the grief at her death in November 1828. As the seat first of Bishop Fisher and then his nephew, who became Archdeacon of Berkshire in 1817, Salisbury and its environs provided Constable rich sustenance for his artistic engagement with the landscape and personal succor from his closest friend.

Even among the small number of locations aside from Suffolk and London where Constable visited but never lived, Salisbury has special significance. On his first visit in September 1811, Constable stayed with Bishop Fisher and became firm friends with the

bishop's nephew. Nine years later, Constable returned with his wife and two children, John Charles and Minna, to stay with the younger John Fisher. Constable stayed with the archdeacon twice in 1829. In July, he brought John Charles and Minna again (though now they had five younger siblings) for a three-week visit. Minna stayed behind until November, when the artist returned to fetch her and stayed for another two weeks.

Extensive visual evidence of all three occasions remains. Not surprisingly, views of the cathedral dominate. Views of Harnham, to the south of the cathedral, also form a recurring theme. Constable made a practice of painting from the windows of his family's house in East Bergholt. Similarly, *Harnham Ridge, Salisbury* was probably painted from a window of John Fisher's residence of Leadenhall, on the grounds of Salisbury Cathedral, most probably during Constable's summer visit in 1829. Although Constable annotated a number of drawings and oil sketches during this visit,¹ the Clark sketch does not bear an inscription. Nevertheless, on the basis of the visibly active brushwork of the clouds, Constable scholars have seen it as stylistically closer to his work at the end of the decade.²

Harnham Ridge, Salisbury bears comparison with another oil sketch, also on paper, with similarly tempestuous cloud cover. *Harnham Ridge from Archdeacon Fisher's House, Salisbury* (1829; National Gallery

of Ireland, Dublin)³ also makes more explicit in its title Constable's vantage from a window looking outward.⁴ This sketch shows a more earthbound Constable interested in the details of the trees and houses beyond the close. The artist of the Clark sketch, while clearly looking in the same direction, has taken flight, depicting the terrain of Wiltshire in macrocosm.

Sir Edwin acquired this sketch in 1958, making it one of his earliest acquisitions. EP

PROVENANCE [Leggatt's, London, sold to Manton 10 Sept. 1958]; Sir Edwin A. G. Manton, New York (1958–d. 2005); Manton Family Art Foundation (2005–7, given to the Clark); Sterling and Francine Clark Art Institute, 2007.

EXHIBITIONS New York 1988, p. 45, pl. 18; London 1991b, pp. 261–62, no. 142, ill.; Williamstown 2007a, no cat.

REFERENCES Reynolds 1984, vol. 1, p. 208, no. 29.39, vol. 2, pl. 739, as *Harnham Ridge*; Parris 1994, pp. 62–63, no. 21, ill.

TECHNICAL REPORT The support is a beige wove paper with an original crushed and creased right edge. The paper seems to be quite lightweight, and the ground and paint layers were applied after the paper was crushed. The paper is lined with an aqueous adhesive to a moderate-weight linen having a thread count of 16 x 19 threads per cm. The age of the lining suggests that it may have been done just prior to the 1958 sale to Manton. The supports show some undulation, with bulging in the center section due to slackness. One heavier vertical thread has pressed upward into the paper and there is some lumpiness due to the mounting. There are pinholes in all four corners where the paper was pinned to a solid surface to hold it flat during painting. Scattered debris in the surface may be related to carrying the wet picture with others in a paint box. The impastos are squashed from the lining pressure. In 1990, John Bull cleaned the painting of grime and varnish, but some old varnish residues remain around the impastos, and there may be scattered abrasion throughout. In ultraviolet light, there is some fluorescence in the foreground, related to a thin layer of coating left in place or possibly the underlying pigments. There is almost no inpainting.

The ground layer is a pale pink color and skips over the folds and creases in the paper, suggesting that it was applied by the artist. Massive amounts of pink ground are visible throughout, due to the very sketchy nature of the image. There is no underdrawing. The paint was applied very quickly, wet-into-wet, and is particularly thin in the sky. The foreground colors are only slightly more substantial.

1. For example, on the reverse of another oil sketch on paper, Constable wrote in pencil: "Fisher's—Library—Salisbury Sunday July 12. 1829 4 o'clock afternoon" (Victorian and Albert Museum, London; R 29.14).
2. Although Graham Reynolds had only recently learned of the sketch when he catalogued Constable's later works in 1984 and described it as one of the "views of Harnham Ridge which Constable made in 1820 and 1829" (Reynolds 1984, p. 208), in New York 1988, p. 45, the date of 1829 is given with greater confidence. Parris and Fleming-Williams likewise give the later date in London 1991b, p. 261, and Parris repeats this opinion in Parris 1994, p. 63.
3. R 29.34.
4. The title of this work derives from the catalogue for Isabel Constable's 1892 sale at Christie's, in which it was called *Salisbury: from my bedroom* (Christie's, London, 17 June 1892, no. 258).

Imitator of John Constable

77 | River View 19th century

Oil on canvas, 30 x 45.8 cm

Lower left: [C]onstable 1819

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

2007.20.5

This painting was Sir Edwin Manton's first art purchase. He acquired it as *A View on the Stour, Suffolk* by John Constable when it was auctioned in March 1949 as part of the collection of the late Oscar Bondy. Having dismissed the attribution to the artist, Leslie Parris also noted that "there is little reason to think that the river depicted is in fact the Stour."¹ Although signed at the lower left "Constable, 1819," the composition and technique provide counterpoints to this false signature. The lack of clarity in the foreground and the poor grasp of perspective make it clear that this painting could not have been executed by the artist who in that same year was engaged in his path-breaking, six-foot canvas of *The White Horse* (The Frick Collection, New York).²

The 1949 description of the painting, however, is useful to quote as it repeats the characteristics associated with the English artist in the middle of the twentieth century. In a passage that could describe any of Constable's depictions of Willy Lott's cottage, the