



**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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TITLE PAGE: Camille Pissarro, *The Louvre from the Pont Neuf* (cat. 253)

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Sterling Clark (1935–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Paris 1883c, no. 81, ill. (print by Courtry after the painting), as *Boeufs au labour*, lent by Boucheron; Williamstown 1955, no. 56, pl. 41; Williamstown 1958b, pl. 73.

REFERENCES Gensel 1906, pp. 77, 96, ill.; Sterling and Francine Clark Art Institute 1963, no. 149, ill.; Boime 1981, p. 396, fig. 22; London–Williamstown 2007, p. 55, fig. 50.

TECHNICAL REPORT The support is a fine twill-weave fabric (19 x 25 threads/cm), which is glue-lined to a slightly coarser fabric, with the original tack margins preserved. The seven-member pine mortise-and-tenon stretcher may be original and has twisted convex warps that are causing draws in the supports. Henri Helfer may have performed the lining and cleaning in 1940. There is some flattening of the impastos due to the heat and pressure used during lining. The paint seems to be rather brittle, possibly due to a resinous original component, and has very minute aperture cracks, with deeper age cracks in the thickest impastos. During a 1977 examination and minor treatment, abrasion in the darker colors was noted, along with strokes of overpaint along the upper edge and in the landscape, with smaller retouches in the animals. There are presently two or more heavy brush coats of varnish, with some cloudiness. Less varnish appears along the left and right edges, possibly from being applied while framed. The upper varnish layer is thicker and more yellowed than the lower layer, and presents a very shiny, glassy reflectance.

The ground layer is a thin, off-white, commercially applied water-sensitive layer. No underdrawing was detected, although there may be a thin, broadly painted sketch. There is a pentimento where the line of oxen heads and horns was changed. The paint is worked wet-into-wet, from the thin dark colors up to the thick pale impastos. The boy in front of the oxen was either painted before the animals or a reserve was left for his figure in the underlayer. The sky seems to have been painted after the oxen.

1. William Henry Howe, "Constant Troyon," in Van Dyke 1896, p. 148.
2. Boime 1981, p. 396.
3. For an illustration, see Bremen 1977, no. 138, fig. 61.
4. See Miquel 1975, vol. 2, pp. 322, 325.
5. In the sale catalogue, the collection is labeled only as "appartenant à Monsieur X." The SCIPIO database identifies the seller as Boucheron, the jeweler.

Daniel Turner

English, active 1782–1817

338 | A View of the Thames Looking East with the Adelphi, Somerset House, and Saint Paul's Cathedral c. 1806

Oil on panel, 17.2 x 45.2 cm
Lower left (on wharf): D Turner
Gift of the Manton Foundation in memory of Sir Edwin and Lady Manton
2007.8.99

Although not much is known about the artist Daniel Turner, the scene he depicts of the River Thames has a long history in topographical representations of London.¹ From Claude de Jongh's *Old London Bridge* of 1650 (Victoria and Albert Museum, London) to Antonio Canaletto's *veduti* of a century later, the view east with both north and south banks visible was a logical compositional choice for artists. The Thames was not only the main artery of the capital city in the late eighteenth and early nineteenth centuries, but it was also crucial to Britain's international trade, with about seventy percent of imports and fifty-six percent of exports handled by the London docks.² Turner's depiction of the Thames is a record of the continuing development of the waterway and the growth of the city itself.

On the north bank, at the extreme left of the panel, are the buildings of the Adelphi. Begun in 1768 as a grand speculative scheme by Robert Adam and his brothers, the result was a terrace of neoclassical brick houses, sitting atop wharves. The combination of commercial and residential structures that characterized the Adelphi was supplemented by a cultural organization; the Royal Society of Arts, founded in 1754, in conjunction with the Adam brothers, constructed their headquarters on what is now known as John Adam Street.³

Farther along the north side of the Thames, William Chambers's neoclassical Somerset House,⁴ begun in 1776 and completed in 1780, is clearly identifiable. The Great Room of Somerset House was, from 1780 until 1836, the venue of the annual exhibition of the Royal Academy and, therefore, the public center of the late eighteenth- and early nineteenth-century British art world. Daniel Turner, who was listed as residing at 24 Millbank Street, exhibited views of London there between 1796 and 1801. Standing at the east end of the Strand, Somerset House is in many ways the gate-



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way to the City of London, the square-mile financial district and oldest part of the capital. At the heart of the City and at the central point of Turner's panel is Saint Paul's Cathedral. To link the City to Southwark and to relieve the pressure on Old London Bridge, Blackfriars Bridge, visible to the right of center with its nine arches constructed from Portland stone, was opened in 1769.

The point of view in the Clark painting is very similar to the view of the Thames depicted in Turner's *Nelson's Funeral Procession on the Thames, 9 January 1806* (National Maritime Museum, Greenwich). Although the Clark image has none of the pomp and circumstance associated with the ceremonial burial of the hero of Trafalgar, in this more modest depiction of the Thames, Turner effectively captures the quotidian activity and ever-changing skyline of London. EP

PROVENANCE George Price Boyce (d. 1897, his sale, Christie's, London, 1–3 July 1897, no. 281, as *View of the Thames with London Bridge*, by [Samuel] Scott, sold to White); Frederick Anthony White, London (1897–d. 1934, his sale, Christie's, London, 20 Apr. 1934, no. 148, as *A View of Saint Paul's from Adelphi Terrace*, sold to Raikes); Raikes (from 1934); [Oscar & Peter Johnson, Ltd., London, sold to Manton, 6 Nov. 1970]; Sir Edwin A. G. Manton (1970–d. 2005); Manton Family Art Foundation (2005–7, given to the Clark, as *A View of the Thames Looking West with the Adelphi Somerset House and Saint Paul's*); Sterling and Francine Clark Art Institute, 2007.

EXHIBITIONS London 1912–13, no cat.;⁵ London 1919, no. 83, as *View Looking down the River from Above Adelphi Terrace*, lent by White.

REFERENCES None

TECHNICAL REPORT The support is a lightweight mahogany panel 0.6 cm thick, with narrow (0.6 cm) chamfers on the reverse and a thinner top edge. The grain runs horizontally, and there are several pieces of fabric attached to the back. The panel has a slight convex warp. Short, branched age cracks cover the entire surface, and frame abrasion is visible in the varnish on all four edges. Traction cracks appear in the sky, as does wrinkling and paint creep, probably the result of the multiple paint layers. Under high magnification, dark green paint is visible underneath the image where the paint has opened up. Many cracks in the sky have been inpainted, and the picture looks like it bears a thin natural resin varnish. There are white scuffs in the right sky and edges.

The ground layers are very complex. The lowest layer seems to be a buff color, followed by many layers of green paint, then an upper layer of off-white immediately below the image. The presence of the same thick green color on the entire surface suggests that the panel may have been used for something other than fine art prior to its use here, such as a decorative panel from a wall or piece of furniture. There may be faint underdrawing lines of unknown medium along some buildings in the center. Infrared viewing also shows a second tall tower drawn to the left of the painted one at the far right skyline. The paint is applied in a thin, fluid vehicular manner with small pointed sable brushes.

1. See Preston 1977.
2. Saint 1992, p. 51.
3. Hudson and Luckhurst 1954, p. 20.
4. See Murdoch 2001, pp. 9–22.
5. This exhibition is cited in the Frederick Anthony White sale catalogue, but no other record of it has been located. See Christie's 1934, p. 23, no. 148.