



**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,  
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Kelly Pask, Elizabeth A. Pergam, Kathryn A. Price, Mark A. Roglán,  
James Rosenow, Zoë Samels, and Fronia E. Wissman

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Details:

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PRECEDING PAGE 474: Pierre-Auguste Renoir, *Onions* (cat. 280)

PAGES 890–91: Sir Lawrence Alma-Tadema, *The Women of Amphis* (cat. 3)

of various sizes throughout the surface, drying cracks in the thick white strokes, and traction cracks where thin washes pass over thicker applications. An old original thread gap remains near the dog's raised paw. The paint layers appear to be brittle, possibly due to the addition of resin. In 2010, a small loss in the dog's nose and loose paint nearby were consolidated with warm gelatin, along with several lifted cracks. The varnish has a separate crack network, and it is possible that the picture was only partially cleaned before. In ultraviolet light, the name "TAMA" fluoresces pink in the upper left quadrant, although it is barely visible in normal light, as the pigment itself may be either faded or partially painted over. The gloss is irregular, with the whites being especially shiny, possibly the result of additional mediums in the paint layers.

The ground is an off-white commercially applied layer. Using infrared reflectography, a rectangular shape was seen around the name "TAMA," along with the possible form of a woman standing at the extreme right edge, suggesting that the canvas bears the beginnings of an earlier image. There may be a thin reddish underpaint in the upper left, possibly associated with this lower image. The figure did not record in the radiograph, confirming it to be only a drawing. On the X-ray films, the very loose brushwork stopped short of the lower edge, and the number of strokes behind the dog's head suggests reworking by the artist. The paint is applied wet-into-wet, using thick strokes in the whites, moderate level thickness in the blacks, and thin washes in the background. Sharp impastos can be seen in the dog's face and fur, and glazes and scumbles were added in numerous locations.

1. See Dauberville and Dauberville 2007–10, vol. 1, p. 143, no. 52.
2. Duret 1924, pp. 61–62. Duret refers to Kōriyama as "Coryama" in his description.
3. Alcock 1863, p. 111.
4. Duret 1924, p. 62.
5. Renoir 1962, p. 62. The original French reads: "Quand elles font la moue, elles peuvent être exquises!" (French ed., p. 67).

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## 269 | **Woman with a Fan** c. 1879

Oil on canvas, 65.4 x 54 cm

Lower left: Renoir.

1955-595

*Woman with a Fan* is at the same time one of the most appealing and the strangest of Renoir's paintings of young Parisian women. The figure is placed unusually low in the picture, and the bouquet of chrysanthemums attracts as much attention as the face. The vase in which the flowers stand and the table below it are scarcely indicated, and the figure is wedged into the foreground; only the scroll-like form to the lower right—presumably the top of a chair—gives some sense of three-dimensional space. Nor can we tell at once what is represented by the bold vertical stripes down the right side.

The model for the picture was, it seems, Jeanne Samary (1857–1890), a celebrated actress at the Comédie-Française, who specialized in the roles of servant girls and coquettish soubrettes.<sup>1</sup> Between 1877 and 1880, Samary acted as model for Renoir in approximately a dozen canvases. Three of these can be classified as portraits, including the elaborate full-length image that Renoir exhibited at the Salon in 1879 (fig. 269.1); in these, her features more closely resemble her appearance as recorded in contemporary photographs and in portraits by other artists.<sup>2</sup> In the present canvas, by contrast, the face, as we see it, is so generalized in features, so close to Renoir's archetypal image of pretty womanhood, that it is hard to identify the model with confidence. The first recorded owner of the canvas, however, was Samary's husband Marie-Joseph Paul Lagarde; moreover, the setting closely resembles Samary's dressing-room at the Comédie-Française, as depicted in an engraving of c. 1880, whose walls were decorated with bold stripes like those we see down the right side of Renoir's canvas.<sup>3</sup> The distinctive detail of the chair-back at lower right can also be related to the two chairs with striped covers seen in the engraving.

The more generalized treatment of Samary's face in *Woman with a Fan*, together with the fact that it appeared at the Lagarde sale in 1903 with the title *Femme à l'éventail*, shows that the present canvas should be viewed as a genre painting, not as a portrait. Presumably Renoir's decision to play down his model's distinctive features implies that this was his intention when he conceived the picture.

The Japanese fan that the figure holds overtly evokes the fashionable vogue for Japanese decorative arts, which had been given a fresh boost by the Paris Exposition Universelle of 1878; the ceiling of Samary's dressing room was decorated with similar fans. The composition of the picture may also reflect the impact of Japanese art on Renoir, with its asymmetrical emphases and its strong surface patterning. Although later Renoir claimed to have disliked Japanese art, for a short period between about 1877 and 1880, he seems to have explored such devices, though they were far more significant in the work of his friends Edgar Degas and Claude Monet. Indeed, the composition of the picture also recalls Degas's *A Woman Seated beside a Vase of Flowers (Madame Paul Valpinçon)*, completed in 1865 (The Metropolitan Museum of Art, New York), a canvas that in these years was still in Degas's studio.<sup>4</sup>

Overall, the composition of the picture, with the flowers and face competing for attention and the strangely condensed space, is one of the most self-consciously artful of Renoir's career; it directly contrasts with the centralized pyramidal form of most of his single-figure subjects (see, for example, *Portrait of a Young Woman* [cat. 261] and *Woman Crocheting* [cat. 267]). It seems likely that the arrangement of the canvas was intended in some sense to evoke the artifice of the theatrical world in which Samary worked.

The painting is quite thinly worked, and the white canvas priming lends luminosity to many areas of it. The face is delicately modeled, but its contours are slightly softened, with none of the harshness of contouring that emerged in Renoir's work in the early 1880s. It is delicately brushed in a way that is comparable to *Thérèse Berard* of 1879 (cat. 271), with fine streaks of paint whose color serves to model it and to suggest the soft shadows; the chrysanthemums are painted far more thinly than the flowers in *Peonies* (cat. 274), probably executed in 1880. The overall sparseness of the impasto and the finesse of the brushwork suggest that this canvas, too, was painted in 1879 rather than in 1881 (as it has generally been dated).

An infrared reflectogram of the painting (fig. 269.2) shows clear traces of an erased figure just above halfway up the right side, to the right of and slightly above the present head, perhaps representing a woman in a high-collared dress, looking down at something in her hands. It is impossible to be certain whether this belonged to a first version of the present composition or is the remnant of a previous false start on the



Fig. 269.1. Pierre-Auguste Renoir, *Jeanne Samary Standing*, 1878. Oil on canvas, 174 x 101.5 cm. The State Hermitage Museum, Saint Petersburg



Fig. 269.2. Infrared reflectogram of *Woman with a Fan*



canvas; the latter seems more likely, since it is difficult to see how the two figures could have been integrated into a single composition.

Sterling Clark knew the picture for several years before it became available for purchase. He noted in his diary in December 1938: "I have been thinking for some time of the fine Renoir 'Girl with flowers' about 1878 or 1879 which I saw some 3 or 4 years ago at Mme. Coinse's [*sic*—Such a fine picture and such a pretty charming girl." A month later, after buying the canvas, he wrote: "I only saw it once about 5 or 6 years ago at Mme. Coinse's [*sic*] when it was not for sale—I was quite right in buying it from memory. . . . Francine was delighted with it and said I had done right!!!!—It must have been painted between 1878 and 1880—very fresh and young in sentiment & a lovely young girl—Miss \_\_\_\_\_ the stenographer said Charles D-R quite in love with it!!!!"<sup>5</sup> JH

**PROVENANCE** Marie-Joseph Paul Lagarde, Paris (d. 1903, his sale, Drouot, Paris, 25–27 Mar. 1903, no. 19, ill., sold to Durand-Ruel); [Durand-Ruel, Paris, Mar.–Apr. 1903, sold to Rosenberg, 10 Apr. 1903];<sup>6</sup> [Paul Rosenberg, Paris, from 1903]; Louis-Alexandre Berthier, prince de Wagram, Paris (in 1913);<sup>7</sup> H. J. Laroche, Paris (by 1914);<sup>8</sup> Jacques Laroche, Paris (by 1937–1938, sold to Durand-Ruel, 20 Dec. 1938); [Durand-Ruel, Paris and New York, sold to Clark the same day, 20 Dec. 1938]; Robert Sterling Clark (1938–55); Sterling and Francine Clark Art Institute, 1955.

**EXHIBITIONS** London 1914, no. 65, lent by Laroche; Paris 1924b, no. 148, lent by Laroche; Paris 1927, no. 10, lent by Laroche; Paris 1937b, no. 397, lent by Jacques Laroche; New York 1940b, no. 16, ill.; Williamstown 1956b, no. 161, pl. 26; New York 1967, no. 37; Ann Arbor 1979–80, no. 48; Miami 1984, no. 120; Nagoya–Hiroshima–Nara 1988–89, no. 21; Tokyo–Kagawa–Nara 1992–93, no. 67; Brisbane–Melbourne–Sydney 1994–95, pp. 80–81, no. 15, ill.; Williamstown 1996–97, pp. 35, 38, 41, ill. (withdrawn early, 10 Sept. 1996); Washington 1996–97, pp. 46–47, 259, fig. 23, pl. 59; Montgomery and others 2005–7, no cat.; Tokyo–Osaka 2010, pp. 42–45, no. 8, ill.; Madrid 2010–11, pp. 45, 64–67, no. 9, ill.

**REFERENCES** Possibly Geffroy 1892–1903, vol. 3, pp. 121–22; Lecomte 1907, p. 247, ill.; Geffroy 1920, p. 154, ill.; Coquiote 1925, p. 177; Meier-Graefe 1929, p. 151, no. 136, ill.; Venturi 1939, vol. 2, p. 296; Florisoone 1942, p. 81, ill.; Wilenski 1963, pp. 47, 338; Aymar 1967, p. 48, pl. 22; Ashbery 1967, p. 47; Tominaga 1969, p. 114, pl. 13; Daulte 1971, no. 360, ill.; Fezzi 1972, pp. 108–9, no. 456, ill. (French ed., p. 107, no. 435, ill.); Courthion 1972, p. 28, ill. (rev. ed., p. 28, ill.); Yoshikado 1976, p. 83; Carey 1981, p. 7, pl. 9; Shimada 1985, pl. 15; Wadley 1987, pp. 156, 191, ill.; Philadelphia and

others 1989–91, p. 36, fig. 60 (rev. ed., p. 118, fig. 81); De Vries-Evans 1992, p. 175; Distel 1993, p. 60, ill.; Kostenevich 1995, p. 93, fig. 2; Kern et al. 1996, pp. 102–3, ill.; Ivinski 1997, pp. 532–33, pl. 3; Wilkinson 1997, ill. p. 32, and on cover; Ottawa–Chicago–Fort Worth 1997–98, pp. 155, 295, fig. 180; Garb 1998, pp. 157–58, fig. 115; Melikian 2000b, p. 7; Thomson 2000, p. 227, fig. 228; Jimenez 2001, pp. 487–88; Néret 2001, p. 145, ill.; Cahill 2005, p. 41, ill.; Dauberville and Dauberville 2007–10, vol. 1, p. 337, no. 334, ill.; Distel 2009, pp. 314–15, fig. 281.

**TECHNICAL REPORT** The original fabric support is a very fine weave linen (up to 28 threads/cm) which was wax-resin lined in 1978 to an even finer linen, following the removal of a deteriorated glue lining. When the original fabric was revealed during this treatment, a canvas stamp for the colorman Rey & Cie., Paris, was recorded. It was also noted that the early lining squared-up what had been the imperfect rectangular perimeter of the original canvas. The stretcher was replaced in 1978 with a redwood ICA Spring Stretcher, due to a severe warp in the earlier stretcher. The painting was cleaned and revarnished in 1978, and minor inpainting was done.

The off-white ground is a commercially applied layer that extends onto the surviving tacking margins. In infrared reflectography, a second figure, in scale with the visible composition, can be seen standing to the right and behind the primary figure. This hidden figure is more decipherable in IRR than in the X-radiograph, indicating it was probably only a sketch. The paint is thin and transparent in many areas, and the brushwork is fluid and sketchy, varying from the small, feathery strokes in the face to the broad white and green stripes on the wall. There are impastos in the flowers, fan details, and earrings. There is also an old repaired damage, possibly a scratch, with disturbed paint in the upper left corner. Along the interface between the striped wall and the bouquet, both color zones can be seen overlapping each other, possibly indicating that the flowers had to be readjusted after the wall was inserted over the second figure. There is slight moating of the impastos from the first lining, and the usual fracture cracks in Renoir's purplish-red glaze can be detected in low magnification.

1. For details of Samary's career, see Ottawa–Chicago–Fort Worth 1997–98, pp. 155–58, 292–95.
2. See *ibid.*, pp. 294–95, for photographs and paintings by other artists.
3. This comparison was first made by Eliza E. Rathbone in Washington 1996–97, p. 47.
4. See Paris–Ottawa–New York 1988–89, pp. 114–16.
5. RSC Diary, 7 Dec. 1938, 10 Jan. 1939.
6. This information is given on the back of a photograph of the painting originally from Durand-Ruel and now in the Clark's curatorial files. On a label printed with the gallery's name and address is typed "Stock Paris No. 7330—Photo 4730 / Acheté par Durand-Ruel Paris à



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Vente / Lagarde le 27 Mars 1903—Vendu à / M. Rosenberg le 10 Avril 1903.”

7. The dates of Berthier’s ownership of the painting are uncertain; a label on the stretcher, however, includes the line “Collection du Pce de Wagram 1913.” It is thus likely that he owned it at some point during that year.
8. In London 1914, Paris 1924b, and Paris 1927a, the painting is listed in the Laroche collection, with no forename noted. The painting was lent to the 1937 exhibition by Jacques Laroche. Daulte 1971, no. 360, lists the work first with H. J. Laroche, and then with Jacques Laroche, but does not supply dates, give further identification, or mention the relationship between the two.

## 270 | Bouquet of Roses 1879

Oil on panel, 83.3 x 64 cm

Lower right: Renoir. 79.

1955-592

Renoir met the Protestant banker and diplomat Paul Berard (1830–1905) early in 1879 at the salon of his patron Margu rite Charpentier, through the intermediary of their mutual friend Charles Deudon.<sup>1</sup> The two men quickly struck up a friendship, and Berard invited Renoir to spend an extended period with him and his family at the eighteenth-century Ch teau de Wargemont, northeast of Dieppe, in the summer of 1879. During this stay, Renoir painted portraits of members of the Berard family and landscapes of the surrounding countryside and coastline, in addition to a sequence of decorations in various rooms of the house.

*Bouquet of Roses* was painted on a wooden door panel in the library at Wargemont; a very similar panel can be seen in a photograph of the library interior (fig. 270.1). Renoir also painted two decorative compositions on the paneling in the dining room, representing *Hunting in Summer* and *Hunting in Autumn*, showing the appropriate game for each season, as well as additional compositions of flowers in other rooms in the house. Taken together, these provided an effective complement to the architecture of the house—formally closely in tune with its classicizing decor, but introducing a distinctively Impressionist range of colors. Renoir’s son Jean recorded that these decorations were undertaken almost by accident: “when canvas and paper gave out, he painted on the doors and the walls, much to the annoyance of the kindly Mme B rard [*sic*], who did not share her husband’s blind admiration for their visitor’s painting.”<sup>2</sup> This account, however, ignores the great care and planning that Berard invested in the decor of his homes; Monet later remembered visiting him, seeking to sell him a canvas, and finding him “in his dressing gown having spent the morning arranging the eighteenth-century porcelain, metalwork, miniatures and curios from his collections that adorned an interior to which he was very deeply attached.”<sup>3</sup>

On the gray-painted panel, Renoir added a soft layer of blue beneath much or all of the primary area where the bouquet was to be placed. Traces of this blue can be seen in many parts of the painting; blues are used, in addition, for a number of leaves set behind the principal part of the bouquet. Most of the