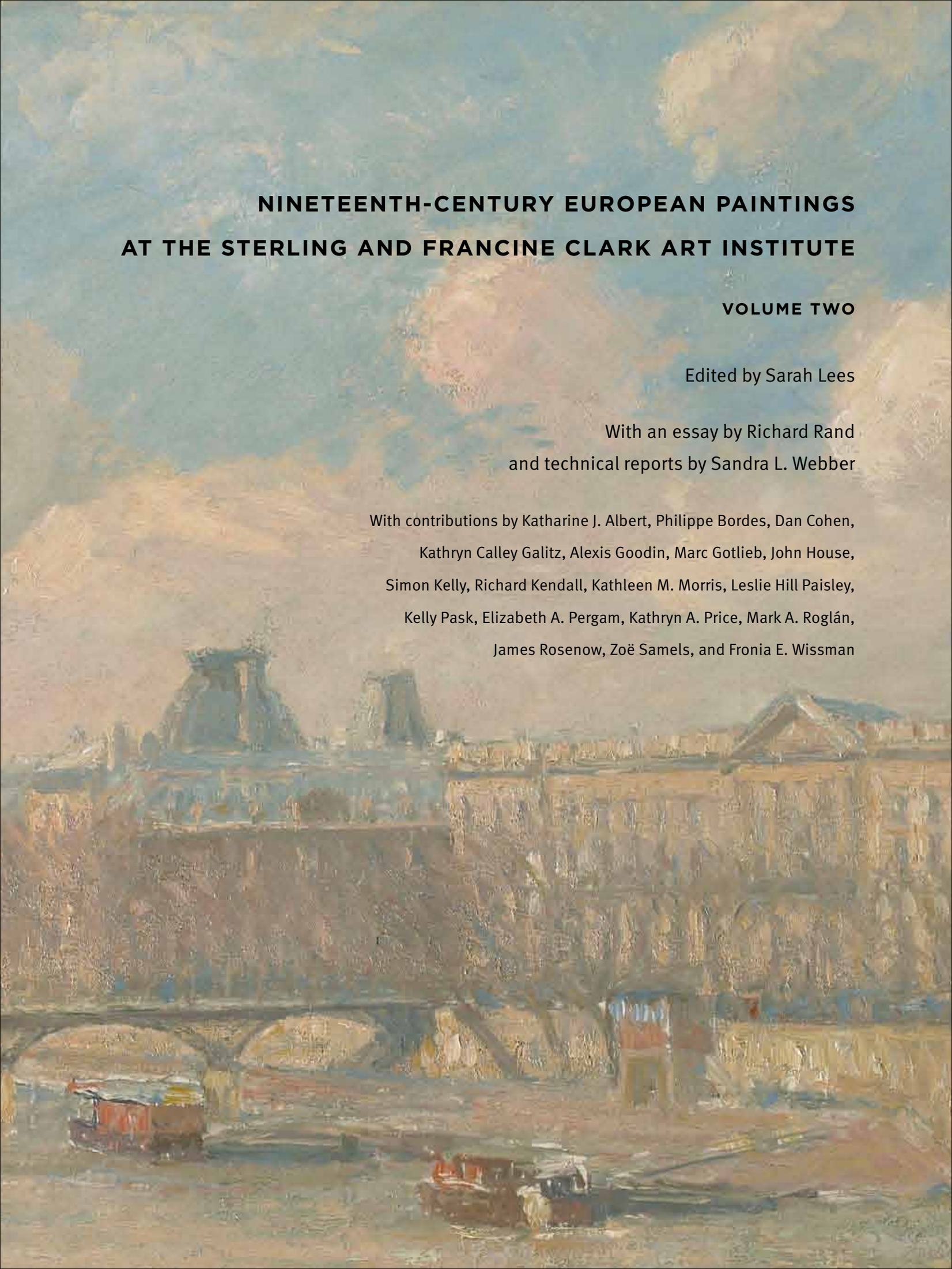

NINETEENTH-CENTURY EUROPEAN PAINTINGS AT THE STERLING AND FRANCINE CLARK ART INSTITUTE

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

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


ART WORKS.
arts.gov

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

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: Camille Pissarro, *The Louvre from the Pont Neuf* (cat. 253)
OPPOSITE COPYRIGHT PAGE: Henri de Toulouse-Lautrec, *Jane Avril* (cat. 331)
PRECEDING PAGE 474: Pierre-Auguste Renoir, *Onions* (cat. 280)
PAGES 890–91: Sir Lawrence Alma-Tadema, *The Women of Amphissa* (cat. 3)

than, as Durand-Ruel stated, his two daughters (Daulte 1971, no. 329). It should be noted that Turquet's wife, Octavie, died on 23 May 1881, a fact that may have had an effect on Renoir's picture, though it was in Durand-Ruel's hands by that time. See Elsen 2003, pp. 60–63, for more on Turquet and his wife.

3. See Duret 1924, pp. 70–71; London–Paris–Boston 1985–86, p. 238.
4. Bailey 2008, p. 342.
5. On these reviews, see London 2008, p. 31.
6. Sallanches 1882, p. 1; translation from London 2008, p. 37.
7. Hennequin 1882, p. 155; translation from London 2008, p. 37.
8. Leroi 1882, p. 98; translation from London 2008, p. 37.
9. Leroy 1882, p. 2; translation from London 2008, p. 38.
10. Durand-Ruel Archives, Paris, "Journal 1880," 30 Nov. 1880. See also London–Paris–Boston 1985–86, p. 219, and Ottawa–Chicago–Fort Worth 1997–98, p. 49n164.

---

276 | **Sleeping Girl** 1880

Oil on canvas, 120.3 x 92 cm
Lower right: Renoir. 80.
1955.598

Sleeping Girl was exhibited at the Paris Salon in 1880 with the title *Jeune fille endormie*, together with the still larger canvas *Mussel Fishers at Berneval* (The Barnes Foundation, Philadelphia). Renoir had returned to the Salon in 1878, and had won considerable attention and success there in 1879 with *Portrait of Madame Georges Charpentier and Her Children* (The Metropolitan Museum of Art, New York). His two exhibits in 1880, however, attracted little attention. Émile Zola in his review of the exhibition praised Renoir's decision to exhibit once again at the Salon, but noted that his paintings were hung in very unfavorable positions: "His two canvases . . . have been hung in the circular gallery that runs around the garden, and the harsh daylight, the reflected sunlight, do great harm to the pictures, still more so because the painter's palette already deliberately fuses all the colors of the prism into a range of hues that is sometimes very delicate."[1] Zola's true praise, though, was reserved for artists such as Jules Bastien-Lepage rather than Renoir and Monet, who had, he felt, failed to live up to their promise. In the only other traced review that discussed Renoir's canvases, Maurice du Seigneur described them as "the last word in grotesque" and "so bad that to be silent about them would have seemed like cowardice."[2]

Zola only agreed to review the show at the request of Paul Cézanne, who forwarded to him a letter that Renoir and Monet had written to the Minister of Fine Arts, protesting the hanging conditions at the Salon.[3] In addition, Renoir drew up a set of recommendations for a total reform of the Salon, which were published during the exhibition in an article by their friend Eugène Murer. The key point of Renoir's proposals was that Salon submissions should be subdivided according to their style and subject matter, and that each group should be judged by a separate jury sympathetic to that type of painting.[4]

Sleeping Girl was seen to better advantage two years later, in 1882, in the seventh Impressionist group exhibition, thanks to the dealer Durand-Ruel; Renoir's work was included in this show against his wishes,[5] and all the Renoirs on view seem to have come from Durand-Ruel's stock.[6] Even here, though, the press took little notice of it; beyond some critics' general praise for Renoir's work, the only specific verbal response to this canvas was in a review by Henry Robert, who described it as "a very beautiful study of flesh."[7]

Renoir's friend Georges Rivière recorded an account of the genesis of the canvas. The model was Angèle, a young girl from Montmartre noted for her irregular lifestyle and her many lovers. She fascinated Renoir with her colorful slang and implausible storytelling; often she arrived to model after an exhausting night, and Renoir's painting, we are told, depicts one of these occasions.[8]

This story, however, obscures the fact that the painting treats a well-established theme in genre painting: the female model caught at a moment when she is no longer posing. We may see the model before she begins to pose or as she relaxes between poses, often naked or partly naked, as in Édouard Dantan's *A Corner of the Studio* (Musée d'Orsay, Paris), shown at the same Salon as Renoir's canvas, or at a moment when she has ceased to pose, whether through becoming distracted or, as here, falling asleep. In all these scenarios, by ceasing to pose, the model has moved from the artistic to the human sphere, and the position of the artist and viewer has shifted from the aesthetic to the voyeuristic. This is accentuated in Renoir's canvas by the fact that the implied original pose (of which no representation exists) would have depicted her shift correctly adjusted, rather than

276

Fig. 276.1. Pierre-Auguste Renoir, *Sleeping Girl*, c. 1880. Location unknown, photograph from Durand Ruel Archives

slipped from her shoulder to reveal part of her breast. Her whole pose, like that of the cat on her lap, has become relaxed and passive. We must assume that Renoir originally conceived the canvas in terms of the subject as we now see it. The story of its genesis is made still more questionable because of the existence of a smaller canvas of the same model, similarly dressed and in a comparable pose, but placed in an outdoor setting (fig. 276.1)

The erotic suggestiveness of the painting is heightened by her clothing and by the presence of the cat. Her striped stockings and plain blue skirt are working-class apparel, while her white shift is an undergarment that would have been exposed only in an intimate, private situation. She is dressed very similarly to the figure in *Woman Crocheting* (cat. 267). In this context, the flower-trimmed hat here seems something of an anomaly; Renoir was well known for posing his models in extravagant and sometimes inappropriate hats.[9]

Renoir cannot have been unaware of the erotic suggestiveness of depicting the cat, with its thick fur, lying on the model's lap between her hands. The associations are made crudely and misogynistically explicit in the entry on *chat* in Alfred Delvau's *Dictionnaire érotique moderne*, published in the mid-nineteenth century: "*Chat*: Name that women give to the divine scar that they have at the base of their belly, because of its thick fur, and also sometimes because of the claws with which it scratches the penis of the honest men who rub against it."[10] One response to the picture in 1882 makes it clear that it was indeed viewed in sexualized terms: an image by the cartoonist known as "Draner" included in a page of cartoons entitled "Une Visite aux Impressionnistes," published in *Le Charivari* on 9 March 1882. Here the cat is awake, its tail massively and phallically erect, and the model, too, is awake, and smiling as she scratches the cat's hindquarters. The caption reads: "Fie, Mademoiselle, hide that immediately."[11]

There is also a contrast between her class, as implied by her clothing, and the bourgeois chair on which she now sits;[12] X-ray photography of the canvas (fig. 276.2) suggests that originally she was seated on quite a different chair—larger and perhaps wicker—whose nearest leg extended almost to the bottom of the canvas, close to the present location of the figure's left foot. Originally, her feet seem to have been placed somewhat further to the left.

In the canvas as we see it now, the figure and chair are placed alone in a somewhat indeterminate space; they are presented in clear light against what can best be read as a background wall, deep blue above the dado and dull orange-red below it; there is some indication that the bottom of the wall falls approximately on the same line as the front of the chair seat. A more emphatic vertical form in the left background—perhaps a door—can now be seen through the final paint layer; the X-ray shows additional verticals somewhat closer to the model, but the original layout of the background cannot be clearly determined. There is some uncertainty, too, about the placement of the figure; her head does not seem to rest securely on the chair back, and her thighs seem somewhat elongated. These again may have resulted from adjustments that Renoir had to make after the radical changes to the chair. There was also originally a cursive form on the floor at bottom left, now replaced by bare floorboards, and a deleted shape to the lower right, which may perhaps be interpreted as representing a wine bottle; Renoir may have removed this marker of the model's habits to make the canvas more palatable to the Salon jury.

The resulting image, though, has a clear and vivid presence, achieved by the rich contrasts of color and tone and the lavish brushwork on the lit parts of the figure. The composition is dominated by contrasts between blues and reds, bold in the foreground, muted in the background. In almost every zone of the canvas one or the other color predominates, though subtle nuances of other colors appear throughout; only in the flowers on her hat do we find the complex mixture of colors so characteristic of Renoir's work in the mid-1870s. Tonal contrasts also heighten the impact of the image, with sharp highlights on her hat, the flesh of her chest and arms, and especially on the

Fig. 276.2. X-radiograph of *Sleeping Girl*

loose folds of her shift; it is here, too, that Renoir deployed the most extravagant brushwork in the canvas, using the freely brushed impasto to heighten the effect of the model's exposed flesh above it. The cat's fur, too, is densely brushed, but treated with a finer texture that suggests its distinctive qualities.

The painting was bought by Durand-Ruel in January 1881, and was included in the one-artist show that he mounted of Renoir's work in April 1883—one of a sequence of shows that the dealer organized in that year of Boudin, Monet, Pissarro, and Sisley, as well as Renoir, which seems to have been the first sustained attempt by a dealer to propagate individual artists through single-artist exhibitions. Soon after this show, the dealer sold the canvas to De Kuyper of Rotterdam, who can presumably be identified with the brothers Johannes and Piet de Kuijper, who in 1883 founded the Rotterdamsche Kunstclub, a commercial art-dealing society. Durand-Ruel bought it back from them in 1891, and thereafter it became one of the highlights of the dealer's private collection of Renoir's work until his firm sold it to Sterling Clark in 1926. In 1892, it was the centerpiece of the *petit salon* in Durand-Ruel's private residence, and an etching after the picture appeared as the frontispiece of the catalogue of the major retrospective that Durand-Ruel organized in May 1892.[13] JH

PROVENANCE The artist, sold to Durand-Ruel, 6 Jan. 1881; [Durand-Ruel, Paris, sold to De Kuyper, 29 May 1883]; [De Kuyper, Rotterdam, 1883–90, deposited with Durand-Ruel, 3 Nov. 1890, sold to Durand-Ruel, 23 May 1891];[14] [Durand-Ruel, Paris, 1891–1926, sold to Clark, 3 May 1926, as *Femme au chat*]; Robert Sterling Clark (1926–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Paris 1880, no. 3196, as *Jeune fille endormie*; Paris 1882, no. 137, as *Jeune fille au chat*; Paris 1883a, no. 48, as *Jeune fille endormie*, lent by Durand-Ruel; Paris 1892b, no. 87, frontispiece etching, as *La femme au chat*; Paris 1899, no. 79, as *La femme au chat*;[15] London 1905a, no. 223, as *Sleeping Woman with a Cat*; Munich 1912, no. 7, ill.; Berlin 1912, no. 7; Paris 1920b, no. 51; Paris 1925a, no. 9; New York 1928a, no. 16, as *La femme au chat*, lent anonymously; Williamstown 1956b, no. 145, pl. 10; New York 1967, no. 35; Williamstown 1981a, no cat.; London–Paris–Boston 1985–86, pp. 92, 218, no. 50, ill. (French ed., pp. 170–71, no. 49, ill.); Washington–San Francisco 1986, p. 411, no. 129, ill. (exhibited in Washington only); Williamstown 1996–97, pp. 11–12, 14, 23, 25, 44–45, ill.; Williamstown–New York 2006–7, pp. 81, 253, fig. 77; Madrid 2010–11, pp. 26, 31, 56, 78, 81–85, 100, no. 15, ill.

REFERENCES Seigneur 1880, pp. 100–101; Zola 1880; Chesneau 1882; Charry 1882, p. 3; Draner 1882, p. 3; Hustin 1882b, p. 1; Robert 1882, p. 1; Lecomte 1892, pp. 115, 134–36, (print after the painting); Muther 1895–96, vol. 3, p. 129, ill.; Duret 1906, p. 144 (rev. ed., p. 92; 3rd ed., p. 101); Pica 1908, p. 89, ill.; Duret 1910, p. 166 (2nd ed., p. 178); Meier-Graefe 1911, pp. 58, 71–73, ill. (French ed., pp. 54, 67–69, ill.); Vollard 1918, vol. 1, p. 86, no. 342, ill.; Vollard 1920, not listed in French ed. (English ed., p. 240, ill. opp. p. 109); Rivière 1921, pp. 138–39, ill.; Duret 1923, p. 181; Coquiot 1925, p. 226; Meier-Graefe 1929, p. 135, fig. 101; Cortissoz n.d., p. 21, ill.; Guenne 1933, p. 278, ill.; Barnes and de Mazia 1935, pp. 76, 452, no. 106; Morsell 1935, p. 4; Roger-Marx 1937, p. 79, ill.; Duret 1939, p. 116; Terrasse 1941, pl. 18; Drucker 1944, pp. 43, 86, 185, 204, pl. 28; Rewald 1946, pp. 345, 356, ill.; Turique n.d., pl. 41; Gaunt 1952, pl. 41; Reuterswärd 1952, p. 121, ill.; *Emporium* 1959, p. 81, ill.; Daulte 1960a, p. 56, ill.; Daulte 1960b, pp. 26, 30, fig. 3; Rewald 1961, pp. 442–43, ill.; Renoir 1962, p. 61, ill.; Gimpel 1963, p. 226 (English ed., p. 213); Sterling and Francine Clark Art Institute 1963, no. 126, ill.; Wilenski 1963, pp. 62, 162, 336; White 1965, pp. 48, 178; Hanson 1968, p. 187; Cabanne 1970, p. 134, ill.; Blunden 1970, p. 202, ill. (installation view of Paul Durand-Ruel's apartment); Daulte 1971, vol. 1, p. 44, no. 330, ill.; Daulte 1972, p. 78, ill.; Fezzi 1972, p. 106, no. 408, ill. (French ed., p. 105, no. 390, ill.); Pach 1973, pp. 17, 52, ill.; Rewald 1974, p. 14, ill. (installation view of London 1905); McKenzie 1975, p. 42; Brooks 1981, pp. 66–67, no. 29, ill.; Carey 1981, p. 2, pl. 8; White 1984, pp. 96–97, 99, 106, ill.; Rewald 1985, p. 207; Sutton 1986c, p. 412; Denvir 1987, p. 136, ill.; Wadley 1987, p. 178, pl. 64; Eitner 1988, vol. 1, p. 379 (rev. ed., p. 391);

Nagoya–Hiroshima–Nara 1988–89, p. 231; de Grada 1989, p. 66, pl. 44; Monneret 1989, p. 153, fig. 5; Updike 1989, pp. 89–90, ill.; Bourdais 1990, p. 58, ill.; Saunders 1991, p. 91, ill.; De Vries-Evans 1992, p. 175; Brisbane–Melbourne–Sydney 1994–95, p. 34; Adler 1995, p. 39n7; Berson 1996, vol. 1, pp. 384–85, 396, 410, vol. 2, pp. 210, 229, no. vii-137, ill., as *Jeune fille au chat*; Jeromack 1996, pp. 84, 86, ill.; *Dictionary of Art* 1996, vol. 26, p. 208; Ivinski 1997, pp. 533–34, pl. 5; Ottawa–Chicago–Fort Worth 1997–98, pp. 18–19, 186, 304n2, 305n23, fig. 23; Garb 1998, pp. 162–65, fig. 119; Rogers 1998, pp. 167, 175, ill.; Néret 2001, p. 125, ill.; Okamura 2001a, p. 31, ill.; Rand 2001a, pp. 18–19, 21, fig. 10; Tokyo–Nagoya 2001, p. 96, fig. 42; Rubin 2003, pp. 110–12, fig. 85; Cahill 2005, p. 13, ill.; Dauberville and Dauberville 2007–10, vol. 1, pp. 481–82, no. 487, ill.; Distel 2009, pp. 172–74, fig. 159; Williamstown–San Francisco 2011–12, p. 199, fig. 153.

TECHNICAL REPORT The support is a fine-weave fabric (28 threads/cm), glue-lined onto a coarse, unevenly woven fabric (13 x 17 threads/cm). This treatment was done in France in 1938 by Henri Helfer. The seven-member mortise-and-tenon stretcher is not original, although the tacking margins were preserved. The stretcher is convex on the reverse. Due to the stretcher joinery, however, the front plane of the painting is slightly concave at the corners, with a slight draw in the lower right. Age cracks are scattered in the white and flesh areas, and traction cracks appear in the blue skirt band and shoes. Blue color is oozing up from beneath the red upholstery color just below the sitter's proper left elbow. Blister-sized deformations in the paint, caused by the lining, appear in the face, lower skirt, upper left quadrant, and upper right background. The impastos were also flattened by the heat and pressure of lining. The painting was cleaned in 1977, some paint cleavage was consolidated with wax, and new retouching was done in the background, including the pentimento to the left of the sitter's hat. Residues of old overpaint and fill at the left, right, and lower edges and the skirt edge show as white spots in ultraviolet light.

The ground appears to be artist-applied in two layers, a pale gray over an off-white color, and is slightly visible near the edge of the chair and in several brushwork anomalies. No underdrawing was detected, although there may be a blue paint sketch outlining the figure. A number of painted changes were visible in infrared reflectography and in the radiograph. The proper right fingers were once open in a splayed position, and the proper left foot was once closer to the right foot, and turned on its side. The shape of the chair leg seen on the X-ray is different, and there is a form resembling a wine bottle roughed in next to the chair leg in the lower right area. The cat paw in the girl's hand was begun slightly higher, and impastos from a bunch of flowers once on the left side of the hat are now covered by the background. A painted-over dark vertical band and several unexplained brush marks seen in the radiograph of the upper left quadrant may indicate that the background was more complex in conception. The paint was heavily applied in a paste consistency with scumbles. There is some evidence of a red paint layer below the final blue background color. The dark blue band at the skirt hem was made darker and greener sometime after the paint beneath it had dried. The area below the signature also looks reworked.

---

1. Zola 1880; reprinted in Leduc-Adine 1991, p. 426: "Ses deux toiles . . . ont été accrochées dans la galerie circulaire qui règne autour du jardin; et la lumière crue du grand jour, les reflets du soleil leur font le plus grand tort, d'autant plus que la palette du peintre fond déjà volontiers toutes les couleurs du prisme dans une gamme de tons, parfois très delicate."
2. Seigneur 1880, pp. 100–101: "sont du dernier grotesque"; "c'est tellement mauvais que garder le silence à leur sujet nous aurait semblé une lâcheté."
3. See Paul Cézanne to Émile Zola, 10 May 1880, in Rewald 1976, pp. 187–88.
4. Murer 1880.
5. See Pierre-Auguste Renoir to Paul Durand-Ruel, 24 and 26 February 1882 and undated, in Durand-Ruel Godfroy 1995, vol. 1, pp. 24–28.
6. See Washington–San Francisco 1986, pp. 377–78.
7. Robert 1882; reprinted in Berson 1996, vol. 1, p. 411: "une fort belle étude de chair."
8. Rivière 1921, pp. 137–38.
9. See Coquiot 1925, pp. 96–97, 199–201; Baudot 1949, p. 15.
10. Delvau c. 1867, p. 84: "Nom que les femmes donnent à la divine cicatrice qu'elles ont au bas de la ventre, à cause de son épaisse fourrure, et aussi parfois à cause des griffes avec lesquelles elle déchire la pine des honnêtes gens qui s'y frottent."
11. Draner 1882: "Fi, mademoiselle, cachez ça tout de suite." See Washington–San Francisco 1986, p. 387.
12. See London–Paris–Boston 1985–86, p. 218.
13. See Lecomte 1892, pp. 134–36, for an extended and eloquent description of the canvas and its setting.
14. Information from Durand-Ruel archives. De Kuyper presumably refers to Johannes R. C. H. de Kuijper (1831–1910), associated with the distillery Johannes de Kuyper in Rotterdam. De Kuijper and his brother Piet founded the Rotterdamsche Kunstclub, an artists' association and art dealership, in 1883. See Stolwijk 1998, pp. 344–45; I am grateful to Chris Stolwijk for his helpful advice.
15. Or possibly no. 77, *Jeune fille dormant*, 1880, as suggested in London–Paris–Boston 1985–86, p. 218. Confusion exists between titles for the Clark work and the painting usually known as *La Dormeuse* (Daulte 1971, no. 328), which was also shown in the seventh Impressionist exhibition (no. 148). It shows the same model and is perhaps a study for this work.