



**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



Produced by the Sterling and Francine Clark Art Institute  
225 South Street, Williamstown, Massachusetts 01267  
[www.clarkart.edu](http://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](http://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. Rogl an, James Rosenow, Zo  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 Amphisa* (cat. 3)

to confirm that the lining was done in Europe. The lining has caused a weave impression and a number of small, flattened blisters (0.3 cm) in the upper left portion of the green background. The stretcher is a replaced six-member, mortise-and-tenon design, stained dark to make it look older, and the labels appear to have been transferred from the earlier stretcher. The impastos are flattened, and there may be a small repaired three-corner tear through the gold collar and chin of the figure in white. Scattered unconnected age cracks run diagonally through a few areas, possibly from stress due to the uneven weave of the lining fabric. Age cracks appear in the white blouse, and traction cracks occur in the reds and yellows of the hat. Some areas of the paint film look melted, such as the proper right hand and lower sleeve of the woman in red. Judging from the ultraviolet light inspection, an early cleaning differentially removed varnish by color zone. In addition to the older partial layer of varnish, there is a second, more yellow layer of natural resin, applied while the picture was framed. Many areas look abraded under magnification. There seems to be thin repaint in the front yellow brim of the hat, the edges of the hair, both faces, and possibly the red dress, with earlier restorations in the green background. The surface is somewhat shiny. The signature is extremely thin and damaged, as is the entire area surrounding it.

The ground is a cool white, water-sensitive, glue-based layer. The lack of an oil-based lead white ground, combined with the thin paint in most areas, may account for the relative lack of age cracks. No underdrawing was found, although there may be dark paint lines for such details as the eyes of the woman on the right, and in the hands and edges of forms. The paint is extremely thin, extended either with resin or diluents. The canvas and ground can be easily seen in many areas of the image. The green background paint seems to run below the final strokes for the figures, suggesting it was completed before the two women were painted.

1. Coquiott 1925, pp. 96–97, 199–200.

2. Baudot 1949, p. 15.

3. See, for example, Manet 1979, pp. 191–92, 248, diary entries from 2 Oct. 1898 and 7 Aug. 1899; Baudot 1949, p. 90.

---

**291 | Self-Portrait** 1899

Oil on canvas, 41.4 x 33.7 cm

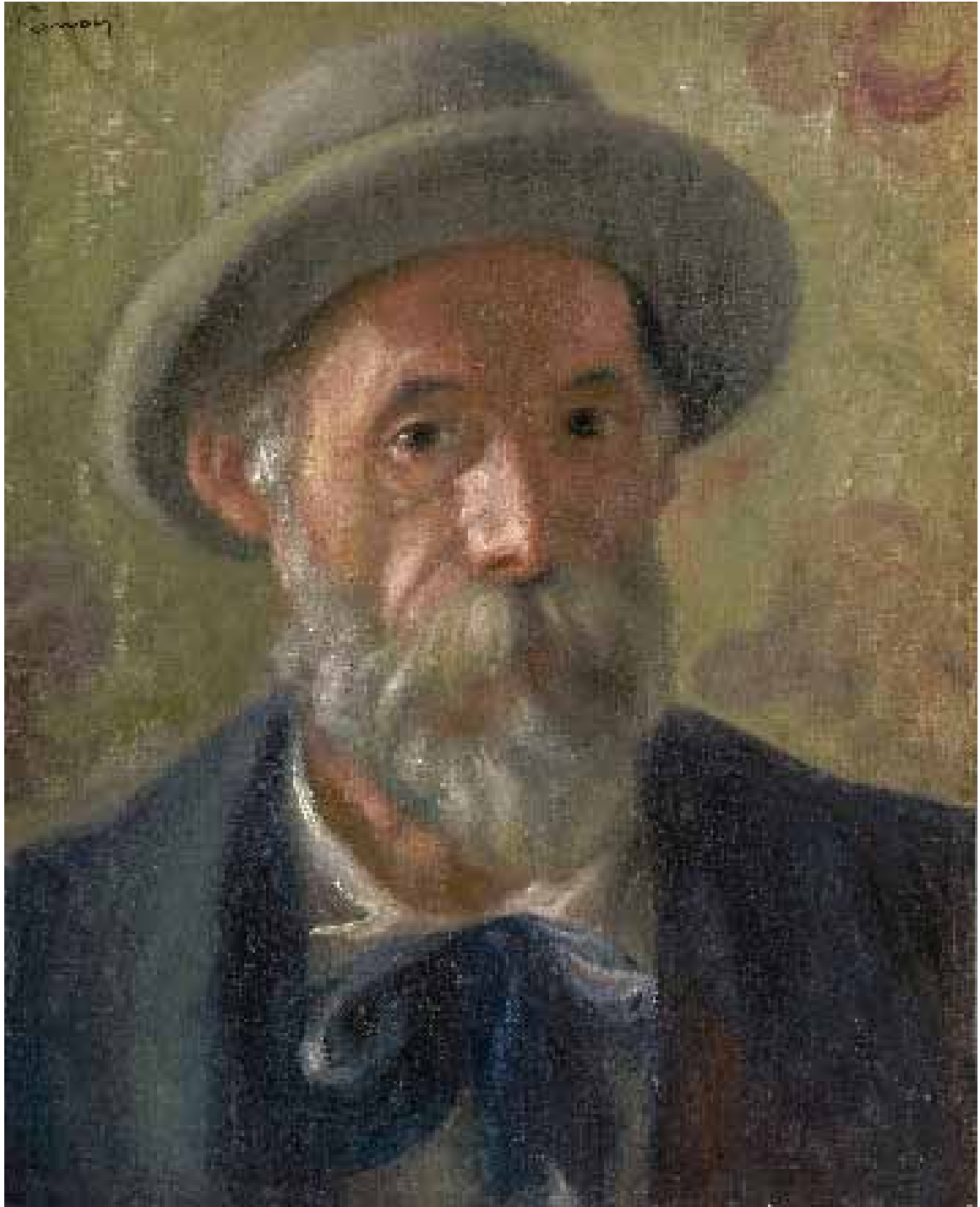
Upper left: Renoir

1955.611

Although this self-portrait has generally been dated to 1897–98, it is the only painting that can plausibly be identified with the self-portrait that Julie Manet described Renoir painting at Saint-Cloud in the summer of 1899: “He is finishing a self-portrait that is very nice, but he had made himself look rather harsh and wrinkled; we insisted that he suppress some wrinkles, and now it’s more like him. ‘I think it more or less catches those calf’s eyes,’ he says.”<sup>1</sup> Colin Bailey has argued that the photographs taken of Renoir in the later 1890s show that he has “constructed the geography of his face with detachment and honesty” in the present painting.<sup>2</sup> Since these photographs show his face already deeply creased and furrowed, the picture’s original appearance may have been closer to reality.<sup>3</sup> Moreover, in the winter of 1898–99 he had suffered an acute rheumatic attack, prelude to the arthritis that crippled him in his last years. Immediately after completing this canvas, he left for Aix-les-Bains for treatment of his condition.<sup>4</sup>

In the present painting, the creases on the face are somewhat softened and are woven into the network of cursive patterns that runs through the whole canvas—through beard, collar, and tie, and through the arabesques, seemingly stylized flowers or leaves, of the wall decoration behind him. The color range is quite restricted. The canvas is dominated by gradations of beiges, browns, and grays with occasional warmer touches in the modeling. The jacket and necktie are deep blue, but, in sharp contrast to his work of twenty years earlier, blue is not used to model the forms or to suggest shadow. Throughout the canvas, the colors used are essentially the local colors of the objects depicted, lightened and darkened to suggest the play of light.

As in his earlier self-portrait (cat. 266), Renoir depicts himself here in respectable bourgeois clothing, with no hint of his profession. The facial expression and tone of the two canvases are, by contrast, very different. Whereas the face in the earlier picture conveys a sense of alertness and energy, here the expression is stiller and more passive, perhaps pensive and world-weary; the deep shadow on the right



291

side gives the visage an elegiac, even melancholy, tone, perhaps hinting at his sense of his own physical frailty. JH

**PROVENANCE** Pierre Renoir, Paris, the artist's son, by descent (1919–35, consigned to Durand-Ruel, Paris);<sup>5</sup> [Durand-Ruel, Paris, 1935–36, transferred to New York]; [Durand-Ruel, New York, 1936–37, sold to Clark, 10 Apr. 1937]; Robert Sterling Clark (1937–55); Sterling and Francine Clark Art Institute, 1955.

**EXHIBITIONS** London 1935b, no. 98, lent by Pierre Renoir; New York 1939b, no. 15; Williamstown 1956b, no. 169,

pl. XXXIV; Huntington 1979, ill.; London–Paris–Boston 1985–86, pp. 146, 270, no. 99, ill. (French ed., p. 302–3, no. 97, ill.); Williamstown 1996–97, pp. 55, 57–58, ill.; Ottawa–Chicago–Fort Worth 1997–98, pp. 230–31, 328–29, no. 56, ill.; London–New York 2000, pp. 322, 330, 438, no. 264, ill.; Williamstown–New York 2006–7, not in cat. (exhibited in New York only); Paris–Los Angeles–Philadelphia 2009–10, pp. 203–4, no. 19, ill.; Madrid 2010–11, pp. 60, 128–29, no. 32, ill.

**REFERENCES** *L'Atelier de Renoir* 1931, vol. 1, pl. 59, no. 182; Besson 1932, ill. on cover; *Burlington Magazine* 1935, pp. 40–41, ill; Duret 1939, p. 129, ill.; Frankfurter 1939, p. 12,



ill. on cover; Venturi 1939, vol. 1, ill. opp. p. 112; New York 1941b, p. 129; Terrasse 1941, pl. 47; Florisoone 1942, p. 34, ill.; Zahar 1948, fig. 69; Fox 1951, ill. on cover; Catinat 1952, p. 84, ill.; Fox 1953, pl. 1; Kooning 1956, p. 44, ill.; Fosca 1961, p. 247, ill.; Sterling and Francine Clark Art Institute 1963, no. 125, ill.; Daulte 1964, p. 81, ill.; Vincent 1966, p. 257, fig. 15; Reiff 1968, ill. on frontispiece; Cabanne 1970, p. 208, ill.; probably Manet 1979, p. 249; White 1984, pp. 212–13, 245, ill.; Platschek 1985, p. 20, ill.; Sutton 1985, p. 243, ill.; Bonafoux 1986, p. 169, ill.; Keller 1987, pl. 2; Kelly and Lucie-Smith 1987, p. 18, ill.; Denvir 1993, p. 222, ill.; Distel 1993, pp. 112–13, ill.; Brisbane–Melbourne–Sydney 1994–95, p. 144, ill.; Booth 1996, p. 167, ill.; Jeromack 1996, p. 83, ill.; Marmor and Ravin 1997, p. 39, fig. 3-1; Néret 2001, p. 224, ill.; Cros 2003, pp. 150, 152, ill.; Dauberville and Dauberville 2007–10, vol. 3, pp. 378–79, no. 2353, ill.; Goetz 2009, pp. 106–7, ill.; Distel 2009, p. 298, fig. 271.

**TECHNICAL REPORT** The support is an unlined moderate-weight fabric (22 threads/cm), with a stamp on the reverse of the Paris colorman Hardy-Alan. There are slight tide lines on the lower third of the reverse, probably from some contact with water, possibly before the picture was painted. The five-member mortise-and-tenon stretcher is original, and the keys are secured in place with small nails. The age cracks run primarily in a horizontal direction. There is wrinkling paint found in many colors, and in many of the same sites, an oozing substrate is seen under low magnification. Some of this disturbed paint in the beard, hat, and tie has exposed the ground layer. A lichen-like condition seen on the face may relate to the artist reworking the image by softening the paint locally with diluent, probably turpentine. The slight abrasion and older resin residues indicate the picture was cleaned at least once in its lifetime. Only the thinnest of varnish layers, applied while the image was framed, is present. In ultraviolet light, scattered residues of an earlier varnish can be seen in the wrinkles of the hat and in the background texture. There may also be a thin older varnish layer remaining on the coat. Old frame abrasion in some places has left a powdery deposit from the frame. The surface reflectance is matte, especially along the outer perimeter of 1.3 cm. Changes in the shirt and hat brim are also visible in reflected light.

The ground is a commercially applied pale gray layer. No underdrawing or paint sketch was seen using either infrared reflectography or microscopic viewing, although changes in the paint layer were noticed in the shoulder line, the hat outline, and where the hat brim once dipped over the proper right brow. A black charcoal line runs along the top fold-over edge. The paint is applied in soft thin layers. There are a few very low impastos, the highest being the eye highlight. The sharp brown signature, possibly ink, is not consistent with the painted surface and may have been applied later.

1. Julie Manet diary entry for 9 August 1899, in Manet 1979, p. 249: “Il termine un portrait de lui qui est très joli, il

s’était d’abord fait un peu dur et trop ridé; nous avons exigé qu’il supprimât quelque rides et maintenant c’est plus lui. ‘Il me semble que c’est assez ces yeux de veau,’ dit-il.”

2. Ottawa–Chicago–Fort Worth 1997–98, p. 230.
3. See photographs reproduced in White 1984, pp. 208, 213, and Ottawa–Chicago–Fort Worth 1997–98, p. 329.
4. For discussion of the circumstances of this self-portrait, see also Ottawa–Chicago–Fort Worth 1997–98, p. 230.
5. Information in the Clark’s curatorial file, “from Mr. May, Institute, Aug. 1959,” gives the provenance as “Charles Farrel, Paris (until 1914; sold to May); George May (1914–1926; sold to Durand-Ruel).” This cannot be verified, and, given the evidence that it was in Renoir’s studio (see *L’Atelier de Renoir* 1931, vol. 1, pl. 59, no. 182) and owned by Pierre Renoir in 1935, it is probably incorrect.

---

292 | Jacques Fray 1904

Oil on canvas, 42.2 x 33.8 cm

Upper right: Renoir. 04.

1955.600

In the late summer of 1901, Renoir visited Fontainebleau to fulfill a commission to paint the portraits of Suzanne and Mathilde Adler, fiancées of Gaston and Joseph (Josse) Bernheim, the proprietors of the Bernheim-Jeune Gallery in Paris.<sup>1</sup> There he met a young painter, Valentine Fray, a distant relative of the Adlers, whose portrait he painted the same year, presumably during his stay at Fontainebleau; wearing an elaborate dress, she is posing against a loosely brushed green background that suggests an open-air setting (Kelvingrove Art Gallery, Glasgow).<sup>2</sup> Three years later, he painted the present portrait of her young son Jacques, for a commission of only three hundred francs, a very low sum for Renoir’s work at this date. The portrait can be seen on the wall in a photograph of Valentine and her children taken around 1909.<sup>3</sup> Fray, seen at the piano in this photograph, later became a concert pianist; he worked with George Gershwin, and in 1947 became the host of one of the first classical music series on radio.<sup>4</sup>

Jacques Fray seems to be about a year old at the time the portrait was painted; the image closely resembles the type of picture that Renoir had recently executed of his own third son Claude (Coco), born in August 1901. The young Jacques is shown playing with