



**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:

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

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

and with *Portrait of a Young Woman* (cat. 261). Thus, it can plausibly be dated to the summer of 1874.

A photograph of *Wash-house Boat at Bas-Meudon* appears among the first photographs made in the early 1890s by the dealer Durand-Ruel of paintings in his stock, but the canvas cannot be securely identified with any recorded in the Durand-Ruel stock books.² JH

PROVENANCE [Possibly Durand-Ruel, Paris];³ Anna Thompson (until 1909, sold to Durand-Ruel, New York, 17 Apr. 1909); [Durand-Ruel, New York, 1909–37, sold to Clark, 10 Apr. 1937]; Robert Sterling Clark (1937–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Williamstown 1956b, no. 139, pl. 4; Brisbane–Melbourne–Sydney 1994–95, p. 69, no. 9, ill.; Williamstown 1996–97, pp. 72, 75–76, ill.; Tokyo–Kyōto 2008, pp. 114–15, no. 35, ill.; Madrid 2010–11, pp. 48–50, no. 3, ill.

REFERENCES Sterling and Francine Clark Art Institute 1963, no. 134, ill.; Fezzi 1972, pp. 97–98, no. 186, ill. (French ed., p. 97, no. 182, ill.); Nakayama 1979, p. 17; Dauberville and Dauberville 2007–10, vol. 1, p. 195, no. 132, ill.

TECHNICAL REPORT The support is a fine-weave canvas (approximately 25 threads/cm), glue- or paste-lined to a coarser fabric (13 threads/cm). The lack of stretcher creases points to an early lining date, probably between 1909 and 1937. The artist's tacking margins were retained, and the five-member mortise-and-tenon stretcher may be original. There seems to be a small round mark in the upper right corner of the image, possibly from an old label. A small area of old disturbed paint in a yellow-green stroke appears in the foreground. Although there are a few age cracks scattered in the water and some slightly cupped, diagonal cracks in the sky, the paint film is in very good condition. Two layers of discolored natural resin were removed during a 1980 cleaning. There are very minor retouches in the sky, inpainting on the edges, and a long frame abrasion at the bottom. In reflected light, the new matte varnish has a soft luster, and the cracks in the upper third of the image are cupped forward slightly.

The ground is a commercially primed ivory-colored layer, visible between many areas of the paint. Although no underdrawing was detected, there may be a thin blue paint sketch visible on some of the boats. The paint layer is very thin and dry, and was further extended as it was applied to the canvas, as if the artist had a limited supply of paint. The colors were applied wet-into-wet, but in a dry, scumbled manner, with a few low impastos. In some areas the thin paint skips across the threads, emphasizing the weave pattern.

records list a Durand-Ruel photo no. 88 of this painting. This suggests that the photograph is quite old, and it in turn implies that Durand-Ruel may have owned the painting at an early date, prior to its entering the Thompson collection. See correspondence dated 24 April 2001, in the Clark's curatorial file. It is possible that this painting was deposited by the artist with Durand-Ruel on 8 Dec. 1888, deposit no. 6635, and purchased on 4 Oct. 1890, stock no. 659, titled *La Seine à Bas Meudon*, but information in the Durand-Ruel Archives, along with labels on the painting reverse, is inconclusive.

264 | Père Fournaise 1875

Oil on canvas, 56.2 x 47 cm

Right center: Renoir. 75.

1955-55

Alphonse Fournaise (1823–1905) was the proprietor of a restaurant and boat-rental business on an island in the River Seine at Chatou, nine miles west of Paris. Renoir, whose mother lived nearby at Louveciennes, may have frequented the place from the late 1860s onward,¹ and between 1875 and 1881 sited a number of his scenes of riverside recreation and boating at Fournaise's establishment, notably *Luncheon of the Boating Party* of 1880–81 (The Phillips Collection, Washington). The present portrait of Fournaise belongs to the first group of paintings that Renoir executed there, along with a dated portrait of Fournaise's daughter Alphonsine (*Woman Smiling*, 1875; Museu de Arte de São Paulo Assis Chateaubriand). Ambroise Vollard later recorded that Renoir told him that Fournaise had commissioned these two portraits to thank Renoir for bringing Fournaise many new clients.² It seems, too, that his first representation of luncheon on a terrace by the river, *Lunch at the Restaurant Fournaise (The Rowers' Lunch)* (The Art Institute of Chicago), dates from this summer;³ *Bridge at Chatou* (cat. 265) was also presumably painted around the same time.

Fournaise is posed, smoking a pipe, his left elbow on a café table, with two glasses of beer in front of him, suggesting that we have caught him in a moment of informal conviviality—a moment that we can, perhaps, imagine that we are sharing with him, though his attention is directed outside the picture, to our left, which might imply that he is in conversation with a third person. Wearing a dark waistcoat over his loose

1. See Baedeker 1874, p. 237.

2. See note 3 below.

3. Caroline Durand-Ruel Godfroy indicated that gallery



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white shirt and a dark cap, he appears in an informal garb, perhaps evoking his role as a boatman, though his cravat is carefully pinned.

As it stands, the composition revolves around the warm flesh tones of Fournaise's face and wrist, enlivened by a few more intense red touches, notably on his lip; the deep blues of his cap and waistcoat (the latter lightly brushed over white wet with soft yellow tones) are set against the whites of his shirt, which is modeled with soft blues and yellows. In contrast, the left and bottom edges of the canvas that have not been exposed to the light show that originally both the back-

ground wall and the foreground table included far more deep purplish red than is now visible in the exposed areas, suggesting that the overall color balance of the picture has greatly changed due to the instability of this particular pigment, probably a lake color.

The brushwork throughout is fluent and informal, parading the improvisatory freedom of the artist's touch, even in the flesh areas where the marks are smaller and finer in texture. Fournaise's eyes are brought to life by a sequence of light flecks of the greatest delicacy. The painterly handling of the picture, together with the sitter's informal pose, seems

particularly appropriate for this image of the proprietor of a place for leisure and entertainment.

Renoir's half-length image of a pipe-smoking beer drinker carries clear echoes of *Le Bon Bock* (fig. 264.1), the canvas that had won Édouard Manet real success at the Salon in 1873; this reference is so close that it must have been deliberate on Renoir's part. Beyond this, both canvases look to the precedent of Frans Hals's male figure-studies. Yet in crucial ways, Renoir differentiated himself from Manet's example. The tonal and color range of the canvas, fresh and luminous, and animated by blues and whites, is an overt rejection of the Old-Masterly tonality of Manet's picture. Moreover, Manet presented *Le Bon Bock* as a genre painting rather than a portrait; although his model has been identified, the picture's title shows that he should be viewed as a type, not as an individual. By contrast, Renoir's *Fournaise* was exhibited explicitly as a portrait in Renoir's one-artist show in Durand-Ruel's gallery in 1883, with the title *Le père Fournaise*—as a depiction of this specific named individual, whose identity and profession would have been known to many of the painting's first viewers.

In conversation with Vollard, Renoir later used the portrait of Fournaise as an example of changing attitudes toward his work: "This canvas, which was then thought to be the height of vulgarity, suddenly became distinguished in its handling when I began to fetch high prices at the auctions at the Hôtel Drouot. The same people who now talk with the greatest conviction about the refined treatment of the portrait of *Père Fournaise* wouldn't have shelled out five louis [a hundred francs] for a portrait, at a time when five louis would have been so useful to me."⁴ Presumably this comment was triggered by the fact that the dealer Durand-Ruel paid 11,000 francs for the canvas in 1905, soon after Fournaise's death.

Shortly before buying the canvas from the Durand-Ruel Galleries in 1939, Sterling Clark noted in his diary: "A fine picture—I told him [Charles Durand-Ruel] to telephone Francine & ask her to come in and pass on it whether she wanted it or not—no question about its quality—only subject."⁵ JH

PROVENANCE Alphonse Fournaise, the sitter, Chatou (d. 1905); [Gaston-Alexandre Camentrion, Paris, in 1905, sold to Durand-Ruel, Paris, 4 Dec. 1905]; [Durand-Ruel, Paris, from 1905]; [Durand-Ruel, New York, probably by 1934, sold to Clark, 26 June 1939]; Robert Sterling Clark (1939–55); Sterling and Francine Clark Art Institute, 1955.



Fig. 264.1. Édouard Manet (French, 1832–1883), *Le Bon Bock*, 1873. Oil on canvas, 94.6 x 83.3 cm. Philadelphia Museum of Art. The Mr. and Mrs. Carroll S. Tyson, Jr., Collection, 1963

EXHIBITIONS Paris 1883a, no. 54, lent by Fournaise; Paris 1907–8, no. 105, as *Fournaise, Cabaretier*; Munich 1912, no. 3, as *Portrait de M. Tournaise [sic]*; Berlin 1912, no. 3; Paris 1912a, no. 11; Paris 1920b, no. 57; New York 1934a, no. 22; New York 1935, no. 1; New York 1938a, no. 12; New York 1939b, no. 1, lent anonymously; Williamstown 1955, no. 55, pl. 40; Williamstown 1956b, no. 170, pl. 35; Williamstown 1996–97 (withdrawn early, 10 Sept. 1996), pp. 55, 59, ill.; Washington 1996–97, pp. 32, 258, pl. 42; Madrid 2010–11, pp. 50, 54, 59–61, 76, no. 7, ill.

REFERENCES Meier-Graefe 1911, p. 109 (French ed., p. 105); Meier-Graefe 1916, p. 73, ill.; Vollard 1918, vol. 1, p. 85, no. 340, ill.; Vollard 1920, p. 49 (English ed., p. 50); Fosca 1923, pl. 3 (English ed., pl. 15.); Duret 1924, pl. 23; André 1928, pl. 22; Besson 1929, pl. 12; Meier-Graefe 1929, pp. 152n1, 161, fig. 139; Grappe 1933, p. 281, ill.; Schwartz 1934, p. 5; Vollard 1938, p. 165; Frankfurter 1939, pp. 10–11, ill.; Terrasse 1941, pl. 23; Florisoone 1942, p. 39, ill.; Catinat 1952, pp. 26–28, ill., as *L'homme à la pipe*; *Arts Magazine* 1955, p. 15; Frankfurter 1955, p. 29, ill.; Renoir 1962, p. 203 (English ed., p. 189); Sterling and Francine Clark Art Institute 1963, no. 118, ill.; Perruchot 1964, p. 106; Hanson 1968, p. 84; Daulte 1971, no. 158, ill., as *Portrait de M. Fournaise ou L'Homme à la pipe*; Fezzi 1972, p. 97, no. 182, ill. (French ed., pp. 96–97, no. 178, ill.); Gurley 1973, pp. 136, 137, ill.; Pach 1973, p. 51, ill. under no. 24; Gurley 1974, p. 398, fig. 2; Carey 1981, p. 5, pl. 5; McQuillan 1987, pp. 108–9, ill.; Denvir 1993, p. 90, ill.; Buchanan 1997, p. 58; Ottawa–Chicago–Fort Worth 1997–98, pp. 140, 286, fig. 157; Néret 2001, p. 135, ill.; Dauberville and Dauberville 2007–10, vol. 1, pp. 508–9, no. 515, ill.

TECHNICAL REPORT The support is a moderate-weave linen (19 threads/cm), which has been restretched over a loose linen lining (no adhesive) onto the original six-member stretcher. The artist's tacking margins have two sets of holes, and the added canvas has its own set of tacks holding it to the stretcher. This treatment was probably done prior to Mr. Clark's acquisition of the painting in 1939. There are scattered age cracks, most very fine in aperture. Cracks on the proper right shoulder and diagonal cracks in the hat are cupped forward. The left and lower edges show evidence of protection from fading, and if these edges reveal the true intensity of the original purplish-red color, the color balance of the painting is now considerably altered toward the blue and yellow, since the red has presumably faded from some areas. Multiple varnish layers were cleaned in 1980. There are retouches along most edges, especially the bottom and lower right, probably due to the unfinished nature of the original composition.

The ground is comprised of commercially applied off-white layers. No underdrawing or lower paint sketch was discovered. The artist handled the paint in broad, thin to moderately thick paste-consistency strokes, with some unblended brush marks visible in the shirt being 1.3–1.9 cm wide. There are impastos in the eye highlights, shirt, stick-pin, and pipe. The total effect produced is a dry, sketchy appearance.

1. Vollard's presentation of his conversations with Renoir juxtaposes his account of his relationship with Fournaise with mention of his painting at nearby La Grenouillère in the late 1860s (Vollard 1938, pp. 164–65); there is no firsthand evidence, however, that he frequented the Maison Fournaise before 1875.
2. Vollard 1938, p. 165; the accuracy of Vollard's account is perhaps called into question by his inaccurate description of the painting itself, as showing Fournaise "in the white vest of a café owner (*limonadier*), drinking his absinthe" (avec sa veste blanche de limonadier et en train de prendre son absinthe).
3. See Washington 1996–97, p. 37; London–Ottawa–Philadelphia 2007–8, p. 170.
4. Vollard 1938, p. 165: "Cette toile, qui passait pour le comble de la vulgarité, est subitement devenue d'une facture distinguée, lorsque j'ai commencé à faire de gros prix à l'Hôtel Drouot. Et ces mêmes gens qui parlent aujourd'hui avec le plus de conviction de la manière raffinée du portrait du *Père Fournaise* ne se seraient pas fendus de cinq louis pour un portrait, à une époque où cinq louis m'auraient été utiles!"
5. RSC Diary, 13 Jan. 1939.

265 | Bridge at Chatou c. 1875

Oil on canvas, 51.1 x 65.4 cm

Lower right: Renoir.

1955-59¹

It was in 1875 that Renoir began to paint at the Maison Fournaise, located on an island in the Seine alongside the village of Chatou, about nine miles (15 km) west of Paris. His portraits of the proprietor Alphonse Fournaise (see cat. 264) and his daughter Alphonsine (*Woman Smiling*; Museu de Arte, São Paulo Assis Chateaubriand) are both dated 1875, and it seems very likely that *Bridge at Chatou* was painted in the same summer. The canvas represents the village as seen from alongside the Maison Fournaise, with the bridge that then ran across the river just to the north of the Maison, and the entrance to the rue de Seine (the present bridge is sited further to the south and the buildings have been destroyed); late nineteenth-century photographs confirm this identification.¹

Writing in 1886, Louis Barron described the river crossing at the Chatou bridge as the transition between the "rough banlieue" of Paris and the "civilized countryside"—between the realms of work and recreation, between the factories on the east bank of the river and the "coquettish villas" of Chatou on the west bank.² Viewed in these terms, Fournaise's restaurant, on the island mid-stream, could be seen as an emblem of this transition from labor to leisure. Chatou was also a "favorite site, a paradise" for fishermen, even if they caught few fish there;³ the two figures in the rapidly sketched boat in the center of Renoir's canvas do indeed seem to be fishing. La Grenouillère, one of the most celebrated recreational sites in the vicinity of Paris, painted by both Renoir and Monet, was only a short distance downstream from Chatou. In *Bridge at Chatou*, however, Renoir presents a thoroughly urbanized view of the place, closing off the entire background of the canvas with rows of humdrum buildings, with no trace of the "artificial paradise" that Barron found there.⁴ This is one of the landscapes in Renoir's oeuvre where the natural world plays the smallest part.

Bridge at Chatou is closely comparable to the views of the Argenteuil road bridge painted by Monet in 1874 (e.g., *The Bridge at Argenteuil*, Musée d'Orsay [fig. 265.1], and *The Bridge at Argenteuil*, National Gallery of Art, Washington); the resemblance is so close