



**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 Amphis* (cat. 3)

York 2006–7, p. 77; London–Ottawa–Philadelphia 2007–8, p. 249–50, fig. 112; Dauberville and Dauberville 2007–10, vol. 1, p. 220, no. 166, ill.; Watson 2008, pp. 199–200n29.

**TECHNICAL REPORT** The support is a moderately fine-weave linen (22 threads/cm) attached by glue or paste to a coarser fabric (16 x 19 threads/cm) on a replaced six-member mahogany stretcher. The lack of an export stamp suggests that the picture was lined in the United States, possibly in the 1940s, or perhaps for Durand-Ruel just prior to Clark's 1933 purchase. The surface shows some moated heavier impastos and some that appear melted. Examinations in ultraviolet and infra-red light suggest a number of old repaired damages, possibly punctures, in the upper left sky, one covered by an area of repaint 4 cm in diameter. The edges are also repainted. There are small diagonal traction cracks throughout the surface and long dark horizontal age cracks in the upper half and center of the image. The two upper corners also display diagonal corner stress cracks from bearing the heavy paint layer prior to lining. The red glaze color is cracked where thickly applied. In 2010, numerous scattered retouchings were removed along with many old varnish and grime residues trapped in and around all the heavy brushwork. The painting was then lightly varnished with Soluvar Gloss, and new fills and inpainting were done, using acrylic colors, in the old losses and to reintegrate the edges and old repairs in the sky.

The ground is an off-white layer, probably commercially prepared. The left edge was extended 3 to 5 cm by regrounding and repainting at an early date, probably by the artist. Since the first "R" of the artist's final signature lies over the extended paint, it seems likely that Renoir reworked the painting, and it is possible that the odd repaints in the left part of the sky were done by him as well. Remnants of an earlier blue signature are still visible just above the final placement. No underdrawing was found, although some figures and buildings seem to have been sketched in blue paint during the painting process. A possible change in the paint layer in the skyline at the left, where the skyline may once have been higher, was made visible through the use of infrared reflectography. The paste-consistency paint is applied with diagonal brushwork running in both directions; it is up to five layers thick in some areas, with the thickest impastos being in the white and yellow details. There may even be another painting below the visible one. The complexity of the paint techniques and surface patterns suggest that the painting took several days to complete.

1. The name and address of the inn are given in Renoir's letter from Naples to Charles Deudon, in Schneider 1945, p. 97.
2. See Boston 1978.

## 282 | Child with a Bird (Mademoiselle Fleury in Algerian Costume) 1882

Oil on canvas, 126.4 x 78.1 cm

Lower right: Renoir. 82.

1955.586

Speaking to Ambroise Vollard late in his life, Renoir commented about his second trip to Algeria in the early spring of 1882: "There I made a life-sized portrait of a young girl named Mlle. Fleury, dressed in Algerian costume, in the setting of an Arab house, holding a bird."<sup>1</sup> Sterling Clark, viewing the painting in Durand-Ruel's gallery in New York in 1929, noted that the model was the "little daughter of the Governor General of Algeria";<sup>2</sup> when he bought the canvas from Durand-Ruel in 1937, the invoice identified her as "daughter of the governor general of Algiers."<sup>3</sup> No general named Fleury was ever governor general in Algiers, but two French generals with that name seem to have been serving in Algeria when Renoir was there, Émile-Félix Fleury (1815–1884) and Paul-Louis-Félix Fleury (1831–1915). Although the latter had two daughters,<sup>4</sup> the precise identity of Mademoiselle Fleury cannot be determined.

The status of the picture, too, is ambiguous. Its scale and elaboration might suggest that it was a commissioned portrait, but there is no evidence to support this contention. Renoir brought it back from Algiers to Paris and sold it to the dealer Durand-Ruel in May 1882; it was included in the one-artist show that the dealer mounted of Renoir's work in April 1883 with the title *L'Enfant à l'oiseau*, indicating that it should be viewed as a genre painting, not as a portrait. It is possible, however, that the picture was originally commissioned as a portrait but was rejected by Mademoiselle Fleury's father (see also cat. 275).

Viewed as a genre painting, it falls into the category of pictures of models who are evidently European wearing "Oriental" or North African costumes, and can be compared with Renoir's own *Femme d'Alger*, a canvas depicting his mistress Lise Tréhot in Algerian costume, exhibited at the 1870 Salon (now known as *Odalisque*; National Gallery of Art, Washington). *Child with a Bird*, however, is different in two crucial respects: it was painted in North Africa and it presents the model in an "Arab house"—an explicitly local building. Only the girl's fair hair and skin prevent it from being viewed as a straightforward representation of an "exotic" type. The bird, traditionally described as a falcon, has been



Fig. 282.1. Pierre-Auguste Renoir, *Old Arab Woman*, 1882. Oil on canvas, 29.9 x 24 cm. Worcester Art Museum, Worcester, Massachusetts. Museum purchase

identified as a European kestrel; it seems most unlikely that it was painted from a living bird.<sup>5</sup>

Despite the exoticism of the figure's dress and setting, the picture's imagery belongs firmly within a European context, as one among many canvases depicting women with pet birds. At times frivolous and flirtatious, at times ambiguous and inscrutable, as in Édouard Manet's *Young Lady in 1866* (1866; The Metropolitan Museum of Art, New York), these pictures play in various ways on the associations between the positions and status of the women depicted and the kept birds. Renoir himself had treated the theme in his *Woman with a Parrot* of 1871 (Solomon R. Guggenheim Museum, New York), a canvas showing Lise Tréhot in fashionable dress attending to a caged bird.

Most of the canvas is thinly painted, using the white of the canvas priming to lend luminosity to the scene. By contrast, the figure's clothing and headscarf are executed with a full impasto, with loose, improvised brushstrokes that give a sense of the volume and folds of the costume without depicting its intricacies illusionistically. The use of color further enhances the focus on the figure. Throughout the canvas, there are plays on contrasts: between warm and cool, and orange and blue, with the floor and curtain set off against the door and walls. The same contrasts are repeated in the figure, with orange and blue tones closely juxtaposed on the girl's upper garment, interspersed with white highlights, and the orange and intense reds of the sash that falls from her waist act as a focal point around which the play of colors in the

rest of the canvas revolves. The smaller red accents of the model's lips and the rose in her hair echo the color of the sash, which is in turn set off against the intense green of her scarf.

At first sight, the date on the canvas appears to read "80." A second look reveals a largely overpainted signature and date at lower left that may perhaps read "82." In its handling and treatment, the painting closely resembles *Old Arab Woman*, painted in Algiers in 1882 (fig. 282.1); taken together with Renoir's reminiscences recorded by Vollard, cited above, there seems no reason to doubt that it was painted during Renoir's visit to Algiers in 1882.

Sterling Clark viewed the painting on a number of occasions in Durand-Ruel's New York gallery before buying it in 1937. In 1929, he noted that he and his wife considered the figure of the girl to be "dwarfish," but shortly before buying it, he wrote that "it looked fine and the child less dwarfish than I remembered it."<sup>6</sup> JH

**PROVENANCE** The artist, sold to Durand-Ruel, Paris, 22 May 1882; [Durand-Ruel, Paris, 1882–84, sold to David, 30 Dec. 1884];<sup>7</sup> Charles Leroux, Paris (until 1888, his sale, Drouot, Paris, 27–28 Feb. 1888, no. 72, as *La Fillette au faucon*, sold to Durand-Ruel); [Durand-Ruel, Paris and New York, 1888–1909, sold to Thompson, 17 Apr. 1909]; Anna Thompson, New York (1909–28, sold to Durand-Ruel, 23 Apr. 1928); [Durand-Ruel, New York, 1928–37, sold to Clark, 6 May 1937, as *Fillette au faucon*, 1880]; Robert Sterling Clark (1937–55); Sterling and Francine Clark Art Institute, 1955.

**EXHIBITIONS** Paris 1883a, no. 14, as *L'Enfant à l'Oiseau*, lent by Durand-Ruel; New York 1929b, no. 16, as *Fillette au faucon*; Paris 1930a, not in cat.;<sup>8</sup> New York 1932a, no. 2.; Paris 1933a, no. 52, pl. 33, as *La fillette au faucon*, lent by Durand-Ruel, Paris and New York; Chicago 1934, no. 234, as *Girl with Falcon*, lent by Durand-Ruel, New York; New York 1935, no. 9, ill., as *Fillette au faucon*; Dallas 1936, no. 8, ill., as *Girl with Falcon*, lent by Durand-Ruel, New York; Williamstown 1956b, no. 168, pl. 33, as *Girl with Falcon*; New York 1967, no. 33; Chicago 1973, no. 32, ill., as *Girl with Falcon*; London–Washington 1984, cover and no. 108, ill., as *Girl with a Falcon*; Nagoya–Hiroshima–Nara 1988–89, pp. 82–83, 215, 231, 240, no. 24, ill., as *A Girl with a Falcon (Mademoiselle Fleury in Algerian Dress)*; Williamstown 1996–97, pp. 61, 65–67, ill.; Ottawa–Chicago–Fort Worth 1997–98, pp. 18, 49n165 (exhibited in Fort Worth only); Omaha 1998, no cat.; Williamstown–Dallas–Paris 2003–4, cover, p. 89, fig. 96; Madrid 2010–11, pp. 102–5, no. 22, ill.

**REFERENCES** Lecomte 1907, p. 244, ill., as *Fillette au faucon*; *Art News* 1909, p. 1, ill.; Vollard 1918, vol. 1, p. 87, fig. 345; Vollard 1919, p. 114; Lecomte 1920, p. 150, ill., as *Fillette au faucon*; Vollard 1920, p. 123 (English ed., p. 109); Blanche



1921, p. 33, ill.; Rivière 1921, p. 190, ill.; André 1928, pl. 17, as *Fillette au faucon*; *Art News* 1929a, cover, ill.; *Beaux-Arts* 1929, p. 20, ill.; Meier-Graefe 1929, fig. 144; Moore 1929, pp. 326–27, ill., as *Fillette au faucon*; Alazard 1930a, pp. 196–98, ill., as *L'Algérienne au faucon*; Alazard 1930b, p. 386, fig. 12, as *L'Algérienne au faucon* (lists it incorrectly in the Musée d'Alger); *Creative Art* 1932, p. 230, ill.; Grappe 1933, ill. p. 283; Barnes and de Mazia 1935, pp. 204, 263, 401, 452, no. 101, ill.; Comstock 1935, p. 306; Morsell 1935, p. 4; Klein 1938, p. 7, ill.; Vollard 1938, p. 207; Florisoone 1942, p. 25; Turique n.d., pl. 48; Drucker 1944, pp. 58, 185, as *Fillette au Faucon*; Kooning 1956, pp. 45, 66, ill.; Daulte 1960b, p. 31, fig. 9; Sterling and Francine Clark Art Institute 1963, no. 111, ill.; Wilenski 1963, pp. 63, 338; Young 1967, p. 382; Hanson 1968, p. 194; Tominaga 1969, p. 122, pl. 31; White 1969, p. 343; Daulte 1971, no. 349, ill., as *La Fillette au faucon*; Fezzi 1972, pp. 107–8, no. 429, ill. (French ed., pp. 105–6, no. 411, ill.); Davis 1973, opp. p. 63, ill.; Boime 1980, p. 109, fig. V.24; Wadley 1987, p. 198, pl. 68; Croutier 1989, p. 108, ill.; De Grada 1989, p. 68, pl. 46; Jeromack 1996, pp. 81, 84, ill.; Néret 2001, p. 163, ill.; Bailey 2003, p. 684; Benjamin 2003, pp. 43–45, fig. 15; Columbus 2005–6, pp. 62, 67, fig. 49; Dauberville and Dauberville 2007–10, vol. 1, pp. 481–82, no. 487, ill.; Distel 2009, pp. 172–74, fig. 159.

**TECHNICAL REPORT** The support is a slightly coarse-weave canvas (19 threads/cm). In 1962, William Suhr of New York removed a failing “flour paste” lining, after setting numerous flaking areas with gelatin, and replaced the lining, probably with an animal-glue adhesive. The lining fabric is heavy linen (16 threads/cm), which Suhr coated on the reverse with a dense white paint, presumably as a moisture barrier. The structure is very taut and stiff. The present seven-member stretcher probably dates from the first lining. A brown toned border, 0.6 cm wide, around the entire picture may indicate either that the artist left a narrow unpainted perimeter or that the tacking margins were included in the upper surface during the first lining. Suhr’s condition report noted that all the impastos were flattened as a result of the first lining. There are traction cracks, some solvent abrasion, and possible fading of thinly painted passages. Cracks in darker passages are abraded, revealing the white ground layer below. There is considerable overpainting on the upper edge, the entire right edge, and the lower right corner. One of the flaking areas cited by Suhr, in the background behind the headdress of the girl, now shows as retouched cracks, and there are retouches or artist reworkings along the girl’s proper left arm. Several fills in the upper curtain are insufficiently disguised. Suhr’s coatings have yellowed and developed their own crack network, with chipping in the lower left. Scattered residues of a possibly toned varnish removed by Suhr are very brown and somewhat disfiguring to the image. The colors do not seem fully saturated by the coatings, and the waxed surface is matte and grimy.

The off-white ground was commercially applied, and no underdrawing was detected. The paint layers are applied using a wet-into-wet technique, with added scumbles in

transparent pigments. The costume is executed in more lively and heavy paint, applied with both brushes and palette knives. There are two signatures; the visible one in the lower right is executed in a blurred blue ink or paint. Even under magnification, it is unclear whether the date reads “82” or “80.” An earlier blue-painted signature, buried under whitish paint in the lower left, may read “Renoir 82,” although the last digit is less clear.

1. Vollard 1938, p. 207: “Je fis là un portrait, grandeur nature, d’une jeune fille, Mademoiselle Fleury, habillée en Algérienne, dans un décor de maison Arabe, et tenant un oiseau.”
2. RSC Diary, 19 Feb. 1929.
3. See the Clark’s curatorial file.
4. See Williamstown–Dallas–Paris 2003–4, pp. 88, 153nn15–16.
5. *Ibid.*, p. 90.
6. RSC Diary, 8 April 1929; 19 Jan. 1937.
7. According to the Durand-Ruel Archives, David’s purchase included eight paintings by Renoir, five by Sisley, and one by Monet, but they have no further information about David. See correspondence of 28 Sept. 2011 in the Clark’s curatorial file.
8. Listed in Daulte 1971.

### 283 | Marie-Thérèse Durand-Ruel Sewing 1882

Oil on canvas, 64.9 x 54 cm

Lower left: Renoir. 82.

1955.613

The dealer Paul Durand-Ruel (1831–1922) had made extensive purchases from Renoir’s colleagues Monet, Sisley, and Pissarro in 1872–73, but bought only a few canvases from Renoir during the 1870s, among them a commissioned portrait of his youngest daughter, Jeanne, in 1876 (The Barnes Foundation, Philadelphia). In 1880, however, a fresh injection of capital allowed him to begin to purchase Renoir’s work, together with that of his friends, in substantial quantities. With a few intermissions, he was to remain Renoir’s principal dealer until the end of the artist’s life; Sterling Clark purchased many of his works by Renoir from the Durand-Ruel company.

In 1882, Durand-Ruel commissioned Renoir to paint portraits of all five of his children. In June, Renoir reported to his friend Paul Berard: “Durand wants to