



**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

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

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)



271

271 | Thérèse Berard 1879

Oil on canvas, 55.9 x 46.8 cm

Upper right: Renoir. 79.

1955.593

In 1879, Renoir stayed for the first time at the Château de Wargemont, northeast of Dieppe, with Paul Berard, the Protestant banker who was to become a close friend and one of his principal patrons. As well as executing his first commissions for Paul in that year (see cat. 270), he also painted the present portrait of Thérèse Berard (1866–1959), daughter of Paul’s elder

brother Édouard (1823–1899), who lived at the nearby Château de Graincourt; two years later, he painted Thérèse’s elder brother Alfred, standing in a wood dressed in hunting gear, with a dog and a gun (1881; Philadelphia Museum of Art).

In comparison to his recent work, the portrait of Thérèse is relatively conventional, in terms of both conception and execution. As with his first painting of one of Paul Berard’s children, the portrait of the nine-year-old Marthe (1879; Museu de Arte de São Paulo Assis Chateaubriand), he perhaps felt constrained when working for a new patron, acknowledging, as he put it later, that with a portrait “it’s necessary for a mother to recognize her daughter.”¹ The thirteen-year-old Thérèse

faces us, her eyes demurely lowered, her long hair loose but carefully parted. Much is made of her blouse with its blue bow and elaborate lace collar, but apparently Thérèse used to claim that it was because of this blouse that she had never liked the picture. As her son explained many years later, “She was still in what we call the ungrateful age; she was wearing a blouse of the type that children wore on their vacations in the country and which she did not find elegant.”²

The painting is thinly worked over a white priming whose luminosity is felt throughout. Infrared reflectography reveals that the whole image was initially drawn with graphite before Renoir began to paint (fig. 271.1); this is a further indication of his care in conceiving the work and the conventional means that he used to achieve a likeness. The brushwork is very delicate throughout and largely invisible on the face, defining Thérèse’s features with considerable precision, but with no sign of the harsher contours that Renoir introduced into his portraiture after his trip to Italy in 1881 (see, for example, *Marie-Thérèse Durand-Ruel Sewing* [cat. 283]). The palette is relatively muted, apart from the bold blue on the blouse, but the overall tonality of the picture—the background and the blouse, as well as her hair—has a soft mauve-purple tint, which would have marked the canvas as belonging to the “Impressionist” camp, in contrast to the more somber, brown tone of conventional Salon portraiture.

When Sterling Clark bought the canvas from the Durand-Ruel gallery, it had recently been sold to the dealer by Sterling’s brother Stephen, because, Francine Clark believed, the sitter resembled Stephen’s daughter who had recently died; on seeing it, Sterling Clark noted: “It’s a real treasure . . . in bluish tones and white mostly—one of the best portraits I have ever seen by Renoir—pleasant subject, alive, beautiful coloring, and well drawn.”³ JH

PROVENANCE Édouard Berard, father of the sitter, Paris (from 1879); Thérèse Berard, later Mrs. Albert Thurneysen, Paris and Wessling (Ger.) (until 1938, sold to Clark, Sept. 1938); Stephen C. Clark, New York (1938–45, sold to Durand-Ruel, 21 Nov. 1945); [Durand-Ruel, New York, 1945–46, sold to Clark, 2 Jan. 1946]; Robert Sterling Clark (1946–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS New York 1941b, p. 48, no. 26, ill.; Williamstown 1956b, no. 163, pl. 28; Williamstown 1988c, no cat.; Nagoya–Hiroshima–Nara 1988–89, pp. 64–65, 220, 232, 237, no. 15, ill.; Williamstown 1996–97, pp. 17, 25, 61–63, 65, ill.; Columbus 2005–6, pp. 43, 46, 59, 119, fig. 28; Williams-



Fig. 271.1 Infrared reflectogram of *Thérèse Berard*.

town–New York 2006–7, pp. 66, 98, 173–74, 259, 262, 341, fig. 141; Tokyo–Osaka 2010, pp. 142–43, no. 52, ill.; Madrid 2010–11, pp. 33, 39, 67–69, 88, no. 10, ill.

REFERENCES Berard 1937, fig. 28; Berard 1938, pp. 319–20; Florisoone 1938, p. 33, ill.; Berard 1939, p. 12, ill.; Lane 1939, pp. 132, 135, ill.; Florisoone 1942, p. 57, ill.; Vedrès 1943, ill. opp. p. 54; Berard 1956, p. 6; Fosca 1961, p. 63, ill.; Sterling and Francine Clark Art Institute 1963, no. 123, ill.; Wilenski 1963, p. 340; Daulte 1971, no. 284, ill.; Daulte 1972, p. 87, fig. 7; Fezzi 1972, p. 104, no. 343, ill. (French ed., p. 103, no. 334, ill.); Pach 1973, p. 52; Daulte 1974, p. 8, fig. 17; Wheldon 1975, pp. 77, 79, pl. 57; Schneider 1978, p. 15, ill.; White 1984, pp. 92, 95, ill.; Monneret 1989, p. 152, fig. 24; Jeromack 1996, p. 87; Mitchell and Roberts 1996, pp. 167, 169–70, fig. 130; Brooke 1997 p. 502; Ottawa–Chicago–Fort Worth 1997–98, pp. 38–39, fig. 55; Néret 2001, p. 358, ill.; Dauberville and Dauberville 2007–10, vol. 1, p. 496, no. 502, ill.

TECHNICAL REPORT The original canvas is a fine-weave linen, glue/paste-lined to a slightly heavier weight linen. The present five-member, mortise-and-tenon mahogany stretcher is a replacement, and the image is now about 2.5 cm taller and 1.6 cm wider than it was originally. The painting was evidently extended on all four edges at the time of the lining by including parts of the original tacking margins onto the surface. Only a few age cracks occur in the paint and ground, and in low magnification the purplish red-glaze color has its own minute fracture pattern. There are fine corner stress-crack arrays in both lower corners, but neither is very advanced, suggesting an early date for the lining. The portrait was treated in 1980 to remove very discolored varnish layers and overpaint, apparently applied on top of the original varnish layer, and to consolidate localized cleavage in the lower right corner. All four edges display an old oil paint retouch layer, now adjusted in color by varnish-based inpainting. There are also a few minor retouches in the face and background. The new varnish layer is thin and soft in appearance.

The white ground is probably a commercially applied layer, which tested in 1980 as having a glue-based ground. The ground is visible throughout the surface. A complete and delicate underdrawing, probably done in graphite, is visible in infrared reflectography. On close inspection, some lines are detectable in normal viewing in the thinly painted ear. There is little alteration from the drawing to the paint, except for some reworking in the sitter's proper right eye, and a change in the sweep of hair on the proper left side, whose drawing extends further into the background than the final paint. Brushes running as large as 2.5 cm in width were employed in the background, and sweetening was done in many areas using a soft clean brush to subtract and blend the colors. Some details, such as the dress buttons and the sitter's eyes, have small impastos.

1. Blanche 1933, p. 292: "C'est un portrait, il faut que la maman reconaisse sa fille." For a photograph of Thérèse that suggests that her mother might indeed have been able to recognize her, see Ottawa–Chicago–Fort Worth 1997–98, p. 39 (fig. 56); on his "prudent" treatment of the portrait of Marthe, see Duret 1924, p. 63.
2. Christian Thurneyssen to Jeanne Berggreen, 20 April 1976, in the Clark's curatorial file. Quoted in Williams-town 1996–97, p. 62.
3. RSC Diary, 27 Nov. 1945.

272 | Study for *Scene from "Tannhäuser,"* *Third Act* 1879

Oil on canvas, 54.8 x 65.7 cm
Lower left: Renoir.
1955.608

While staying with Paul Berard at Wargemont near Dieppe in 1879, Renoir was introduced to the famous psychiatric doctor Émile Blanche, whose son Jacques-Émile, born in 1861, himself became a celebrated painter. Dr. Blanche commissioned two decorative panels from Renoir for the family's house in Dieppe, depicting episodes from Richard Wagner's opera *Tannhäuser*, to be installed on a balcony where Blanche housed casts after the antique.¹ Renoir painted two pairs of canvases for the commission—the second pair apparently because the first was the wrong size. The two scenes represented were, first, Tannhäuser lying in Venus's arms, from the first scene of the opera, and, second, the moment in the third

and final scene of the third act when Tannhäuser, who has failed to gain absolution from the pope, seeks to return to Venus's realm but is restrained by his companion Wolfram. The moment depicted is when Venus welcomes his return, just before Elizabeth's prayer for Tannhäuser's return stops him in his tracks and begins the process of redemption with which the opera ends.² The Clark canvas is a preparatory study for the latter of these scenes, focusing on its primary subject—the interchange between the three figures of Tannhäuser, Wolfram, and Venus—without exploring the way in which this might be fitted into the format of the decoration, which was longer and narrower in shape.

Since 1861, when the aborted performances of *Tannhäuser* at the Paris Opéra precipitated Charles Baudelaire's celebrated essay on Wagner, this opera had been the focus of French debates about the composer and his music. Effectively taboo in the 1870s, after France's defeat in the Franco-Prussian War, Wagner's music remained the focus of admiration among a significant group of art-lovers in France, including Dr. Blanche. Among Renoir's artist associates, Henri Fantin-Latour was Wagner's primary promoter. His first Wagnerian painting, *Scene from "Tannhäuser,"* shown at the 1864 Salon, and its related lithograph show the same scene from the first act that Renoir depicted in the first of the Blanche decorations. These were followed at the 1877 Salon by more subjects from Wagner, including a new version of the *Tannhäuser* lithograph.³ Renoir was not himself an enthusiast of Wagner's music, but he had many contacts in Wagnerite circles; he would presumably have been aware of Fantin's prints before starting the Blanche commission.

In his visualization of the *Tannhäuser* subjects, Renoir adopts an approach somewhat similar to that of Fantin; his compositions are woven together with animated groups of figures treated with an informality that wholly avoids the static figure groupings and tight draftsmanship of Neoclassical allegorical painting. Beyond this, Renoir's artistic models were primarily from the French eighteenth century, and especially the decorative compositions of François Boucher and Jean-Honoré Fragonard; Jacques-Émile Blanche described the decorations as being "in the Fragonard mode."⁴

In the Clark canvas, the gestures of Tannhäuser and Wolfram are rapidly sketched, evoking in an almost caricatured way the intensity of Tannhäuser's desire, but the primary focus is on the figure of Venus. Renoir had depicted a modern-day Venus in his Salon exhibit in 1870, *Bather with a Griffon* (Museu de Arte de São