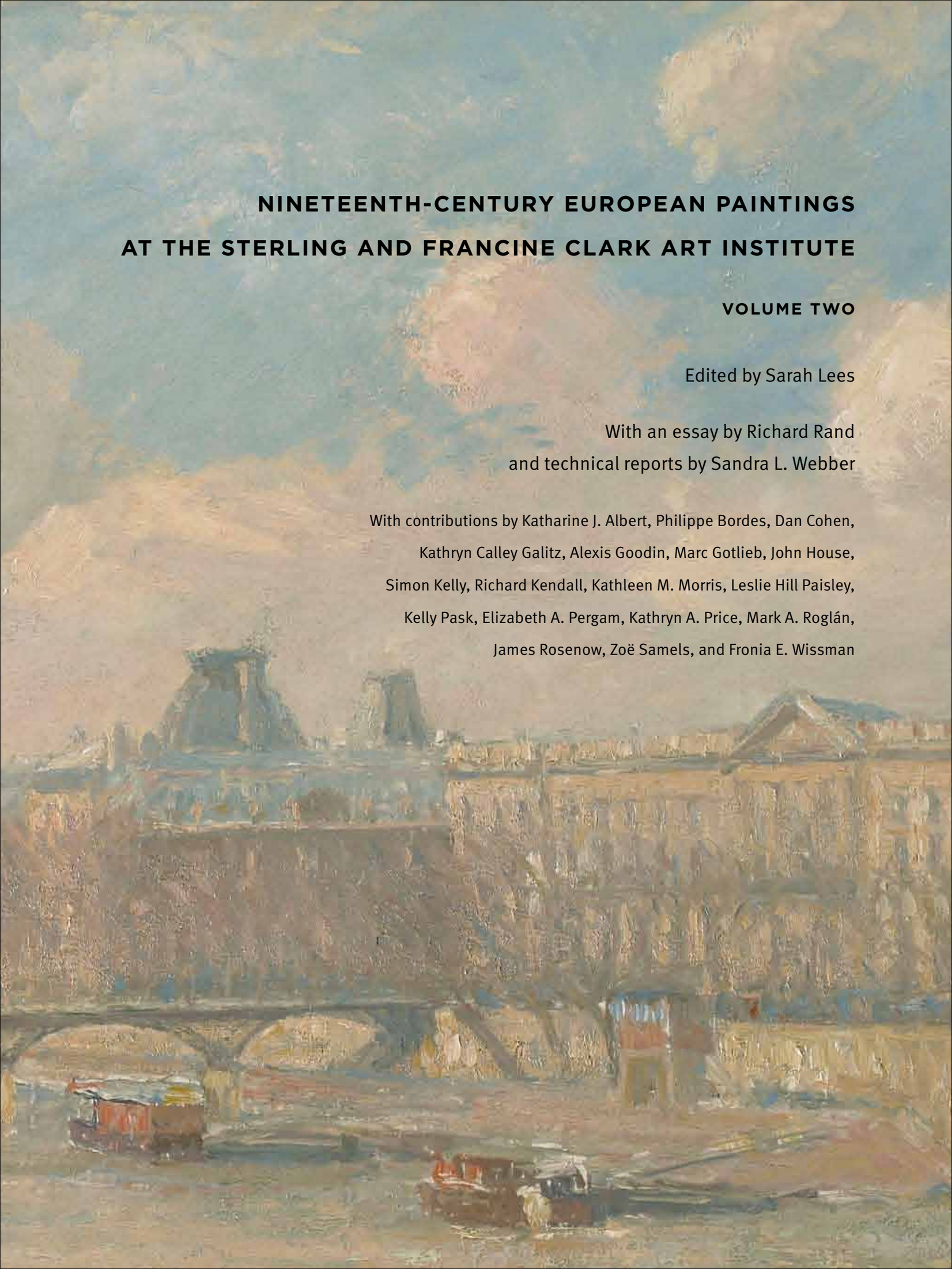

NINETEENTH-CENTURY EUROPEAN PAINTINGS AT THE STERLING AND FRANCINE CLARK ART INSTITUTE

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

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1. Although François Daulte states that Renoir had two models named Nini in the 1870s, and that it was Nini "Gueule de Raie" who sat for *La Loge* (Daulte 1971, pp. 416–17, no. 116), the three firsthand accounts of his models in these years mention only one; it seems likely that this was Nini Lopez. See London 2008, p. 32.
2. Rivière 1921, pp. 65–66: "une admirable chevelure d'un blond doré et brilliant"; "C'était le modèle idéal: ponctuelle, sérieuse, discrète."
3. Wolff 1876; reprinted in Berson 1996, vol. 1, p. 110: "un amas de chairs en décomposition avec des taches vertes violacées qui dénotent l'état de complète putréfaction dans un cadavre!"
4. Daulte 1971, nos. 153, 155.
5. RSC Diary, 21 Jan. 1939.
6. According to the Durand-Ruel Archives, this painting was listed as *La tricoteuse* in the gallery's stock in July 1881, but it must have been purchased earlier. It is possible that it was also the painting listed in the gallery's stock in 1876 as *Jeune fille tricotant*, but this cannot be confirmed.

268 | Tama, the Japanese Dog c. 1876

Oil on canvas, 38.3 x 46.2 cm
Lower right: Renoir.
1955.597

Tama, a Japanese Chin, was brought back to France from Japan in 1873 by the celebrated collector Henri Cernuschi, who traveled through Japan with Renoir's friend and supporter Théodore Duret. Both Manet, once, and Renoir, twice, painted Tama. In Manet's canvas (fig. 268.1), the dog is standing, alert and poised above a Japanese doll that lies on the floor—a parody victim of this tiny hunter. By contrast, Renoir on both occasions depicted Tama sitting, in one facing the viewer (private collection),[1] and in the present canvas in half-profile, raising a paw in a seeming greeting or an appeal to the viewer.

Fig. 268.1. Édouard Manet (French, 1832–1883), *Tama, the Japanese Dog*, c. 1875. Oil on canvas, 61 x 50 cm. National Gallery of Art, Washington. Collection of Mr. and Mrs. Paul Mellon

The origins of the Japanese Chin, alternatively known as the Japanese spaniel, remain obscure, but for many centuries it was a favorite breed of the Japanese imperial family. It was introduced into the West in 1853 by Commodore Matthew C. Perry, who brought back a number of dogs from his pioneering voyage to Japan; one pair was sent to the President of the United States, but failed to survive the voyage. Chins quickly became fashionable among Western dog-loving travelers as a trophy to bring back from Japan. Duret later described how he and Cernuschi had acquired Tama (meaning "jewel" in Japanese) in the town of Kōriyama, between Nara and Osaka; Duret himself commissioned Manet's painting of the dog, while Renoir's was painted for Cernuschi.[2] Not all European visitors to Japan were charmed by the Chin, however; the pioneer traveler Sir Rutherford Alcock described the dog as "a little pug-nosed, goggle-eyed monster, which has no merit, so far as I know, unless it be its extreme ugliness."[3]

In both Manet's and Renoir's canvases, the dog's name is inscribed in stenciled letters at the top of the canvas, in a form comparable to many sixteenth- and seventeenth-century court portraits (the inscription at top left of Renoir's canvas is now only faintly visible). This may hint at the breed's imperial origins, or it may instead refer to the relationship between the Japanese spaniel and the King Charles spaniels painted by Anthony van Dyck for Charles I of England, an affiliation signaled by Duret in his account of the picture.[4] The pose of the dog, with its raised paw, can indeed be seen as a witty reprise of the raised front hoof of equestrian portraits such as Van Dyck's images of Charles I.

Renoir set Tama against a loosely brushed background, in soft reds and yellows and deep blues, which may suggest a piece of furniture, such as a sofa, rather than a floor covering. Against this, the strong tonal contrasts of the dog's form stand out boldly: a parade of painterly virtuosity conveys the areas of white fur, while the dark areas are made up of a mixture of deep reds and blues, rather than pure black. The pink stroke to the right of Tama's neck—probably a ribbon—adds a crucial colored accent that links the animal to the warm hues in the background.

It was presumably this canvas that Renoir had in mind when he talked to his son Jean about the pleasure he had found in painting Pekinese dogs; Jean quoted him saying: "They can be exquisite when they pout."[5] JH

PROVENANCE Possibly Henri Cernuschi, Paris; Paul Roux, Paris; [Knoedler, Paris, sold to Clark, 1 May 1930]; Robert Sterling Clark (1930–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Williamstown 1956b, no. 136, pl. 1; Williamstown 1996–97, pp. 70–71, ill.; Madrid 2010–11, pp. 62–63, no. 8, ill.

REFERENCES Sterling and Francine Clark Art Institute 1963, no. 109, ill.; Fezzi 1972, p. 98, no. 208, ill. (French ed., pp. 97–98, no. 204, ill.); Rosenblum 1988a, pp. 55–56, fig. 27; Ottawa–Chicago–Fort Worth 1997–98, p. 47n94; Billeter 2005, p. 177, fig. 163; Dauberville and Dauberville 2007–10, vol. 1, p. 143, no. 53, ill.; Darragon 2008, pp. 217–25, ill.; Distel 2009, p. 17, fig. 8.

TECHNICAL REPORT The support is a very fine-weight linen (28 threads/cm), which is still on its original five-member mortise-and tenon-stretcher. The canvas bears the supplier stamp of Alexis Ottoz. The stamped number "8" refers to a standard French portrait size. In 1985, the painting was strip-lined with Beva 371 and linen on all four sides, and a 7.6 cm vertical tear in the lower left was repaired with polyamide powder and heat. The tear area is visible in reflected light as a slightly raised vertical welt. There are age cracks

of various sizes throughout the surface, drying cracks in the thick white strokes, and traction cracks where thin washes pass over thicker applications. An old original thread gap remains near the dog's raised paw. The paint layers appear to be brittle, possibly due to the addition of resin. In 2010, a small loss in the dog's nose and loose paint nearby were consolidated with warm gelatin, along with several lifted cracks. The varnish has a separate crack network, and it is possible that the picture was only partially cleaned before. In ultraviolet light, the name "TAMA" fluoresces pink in the upper left quadrant, although it is barely visible in normal light, as the pigment itself may be either faded or partially painted over. The gloss is irregular, with the whites being especially shiny, possibly the result of additional mediums in the paint layers.

The ground is an off-white commercially applied layer. Using infrared reflectography, a rectangular shape was seen around the name "TAMA," along with the possible form of a woman standing at the extreme right edge, suggesting that the canvas bears the beginnings of an earlier image. There may be a thin reddish underpaint in the upper left, possibly associated with this lower image. The figure did not record in the radiograph, confirming it to be only a drawing. On the X-ray films, the very loose brushwork stopped short of the lower edge, and the number of strokes behind the dog's head suggests reworking by the artist. The paint is applied wet-into-wet, using thick strokes in the whites, moderate level thickness in the blacks, and thin washes in the background. Sharp impastos can be seen in the dog's face and fur, and glazes and scumbles were added in numerous locations.

1. See Dauberville and Dauberville 2007–10, vol. 1, p. 143, no. 52.
2. Duret 1924, pp. 61–62. Duret refers to Kōriyama as "Coryama" in his description.
3. Alcock 1863, p. 111.
4. Duret 1924, p. 62.
5. Renoir 1962, p. 62. The original French reads: "Quand elles font la moue, elles peuvent être exquises!" (French ed., p. 67).

269 | **Woman with a Fan** c. 1879

Oil on canvas, 65.4 x 54 cm
Lower left: Renoir.
1955.595

Woman with a Fan is at the same time one of the most appealing and the strangest of Renoir's paintings of young Parisian women. The figure is placed unusually low in the picture, and the bouquet of chrysanthemums attracts as much attention as the face. The vase in which the flowers stand and the table below it are scarcely indicated, and the figure is wedged into the foreground; only the scroll-like form to the lower right—presumably the top of a chair—gives some sense of three-dimensional space. Nor can we tell at once what is represented by the bold vertical stripes down the right side.

The model for the picture was, it seems, Jeanne Samary (1857–1890), a celebrated actress at the Comédie-Française, who specialized in the roles of servant girls and coquettish soubrettes.[1] Between 1877 and 1880, Samary acted as model for Renoir in approximately a dozen canvases. Three of these can be classified as portraits, including the elaborate full-length image that Renoir exhibited at the Salon in 1879 (fig. 269.1); in these, her features more closely resemble her appearance as recorded in contemporary photographs and in portraits by other artists.[2] In the present canvas, by contrast, the face, as we see it, is so generalized in features, so close to Renoir's archetypal image of pretty womanhood, that it is hard to identify the model with confidence. The first recorded owner of the canvas, however, was Samary's husband Marie-Joseph Paul Lagarde; moreover, the setting closely resembles Samary's dressing-room at the Comédie-Française, as depicted in an engraving of c. 1880, whose walls were decorated with bold stripes like those we see down the right side of Renoir's canvas.[3] The distinctive detail of the chair-back at lower right can also be related to the two chairs with striped covers seen in the engraving.

The more generalized treatment of Samary's face in *Woman with a Fan*, together with the fact that it appeared at the Lagarde sale in 1903 with the title *Femme à l'éventail*, shows that the present canvas should be viewed as a genre painting, not as a portrait. Presumably Renoir's decision to play down his model's distinctive features implies that this was his intention when he conceived the picture.