



**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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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



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get me to paint his whole family, and has engaged me for the month of August.”¹ The portraits were all, it seems, executed at the house that Durand-Ruel rented in Dieppe for that month.² *Marie-Thérèse Durand-Ruel Sewing* shows Durand-Ruel’s elder daughter Marie-Thérèse (1868–1937), around the time of her fourteenth birthday. Together with two others of the Durand-Ruel portraits, it was executed in the garden of the house; Jacques-Émile Blanche described the scene: “The Durand-Ruel children posed for him in a garden on the *côte de Rouen*, beneath the moving leaves of the chestnut trees; the sun dappled their

cheeks with reflections incompatible with the beautiful ‘flat modeling’ of studio lighting.”³

It seems that Durand-Ruel was not entirely happy with the results of this outdoor portraiture. In autumn 1882, Renoir wryly reported to Berard: “I think that Durand is not very pleased with his portraits. . . . I’m delighted by what is happening to me now. I’m going to return to the true path and I’m going to enter the studio of Bonnat [a leading academic portraitist]. In a year or two I’ll be able to earn 30000000000000 francs a year. Don’t talk to me any more about portraits in sunlight. A nice dark background, that’s the right thing.”⁴



Fig. 283.1. Pierre-Auguste Renoir, *Lise Sewing*, c. 1866. Oil on canvas, 22 x 18 cm. Dallas Museum of Art. The Wendy and Emery Reves Collection (1985.R.59)

The matching portrait of Marie-Thérèse's brothers Charles and Georges (private collection) carries generic associations with a tradition of Baroque court portraiture, as seen, for instance in Anthony Van Dyck's half-length *Portrait of Prince Charles Louis and Prince Rupert* of 1637, which Renoir would have known in the Louvre, or, as suggested by Colin Bailey, with a double portrait from Pompeii that he would have seen in the Naples Archaeological Museum in 1881.⁵ By contrast, the generic prototypes for the portrait of Marie-Thérèse are Dutch, in paintings such as Jan Vermeer's *Lace Maker*, acquired by the Louvre in 1870. Colin Bailey has proposed a source for the picture in an antique relief of a girl sewing that Renoir would have seen in the Naples Museum,⁶ but this overlooks the fact that Renoir himself had used virtually the identical composition in about 1866, in one of his first depictions of his mistress Lise Tréhot, *Lise Sewing* (fig. 283.1). It seems impossible that this reprise was not deliberate on Renoir's part; we must assume, however, that Durand-Ruel was unaware that Renoir was superimposing memories of his youthful mistress onto the image of his patron's teenage daughter.

The project of outdoor portraiture clearly links *Marie-Thérèse Durand-Ruel Sewing* to Renoir's paint-

ing of the 1870s, and parts of the picture are treated in a broadly Impressionist manner—notably the girl's hair and dress, both loosely modeled in variegated color, her sewing, and the flowers, perhaps nasturtiums, at lower left. In other ways, however, the picture bears the imprint of the recent changes in his art, and specifically of the lessons that he had learned from his visit to Italy (see *Blonde Bather* [cat. 279]). Marie-Thérèse's profile is very precise and is differentiated sharply from the dark background; Renoir establishes a harsh contrast between her hat and the leaves behind it; and the foliage in the background is defined more crisply and tightly than in his previous work. Though a relatively wide range of colors—yellows, blues, and pinks—is used to model her face, these are blended into a smoother overall effect than in his earlier work. In general, it is the sharp contrasts of color and tone that make this canvas so unlike his outdoor figure subjects of the 1870s.

Writing in his diary in 1937, Sterling Clark noted: "What 'un effet boeuf' the Mdlle Durand-Ruel with the red hat by Renoir 1882 makes!!!!" This colloquial phrase may be translated "a strong impression." JH

PROVENANCE Paul Durand-Ruel, Paris, father of the sitter (from 1882—possibly until d. 1922); Mrs. Félix André Aude (Marie-Thérèse Durand-Ruel), Paris (by 1925); [Knoedler, New York, sold to Clark, 23 July 1935]; Robert Sterling Clark (1935–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Paris 1883a, no. 3, as *Portrait de Mlle M.*, lent by M. Durand-Ruel; New York 1886, no. 149; Paris 1892b, no. 89; Paris 1899, no. 87; London 1905a, no. 221; Paris 1912a, no. 45; Paris 1920b, no. 49; Paris 1928b, no. 155, lent by MM. Durand-Ruel; New York 1939b, no. 5; Williamstown 1956b, no. 146, pl. XI; New York 1967, no. 41; New York 1970, no. 57; Williamstown 1996–97, pp. 13, 15, 39, 41, ill.; Ottawa–Chicago–Fort Worth 1997–98, pp. 190–96, no. 43, ill.; Baltimore–Houston–Cleveland 1999–2000, pp. 156–57, no. 59, ill. on cover; Madrid 2010–11, pp. 26, 58, 68, 106–8, no. 23, ill.

REFERENCES Morrison 1906, p. 195, ill.; Vollard 1920, not listed in French ed. (English ed., p. 240); Frankfurter 1939, pp. 8, 10, ill.; Florisoone 1942, pl. 47; Kooning 1956, p. 44, ill.; Sterling and Francine Clark Art Institute 1963, no. 117, ill.; Daulte 1971, no. 409, ill.; Fezzi 1972, pp. 111, 113, no. 528, ill. (French ed., p. 110, no. 505, ill.); Rewald 1974, p. 18, ill. (installation view of exh. London 1905); Chicago 1979, pp. 150–51, ill.; McKenzie 1981, p. 15, ill.; Mukherjee 1982, p. 43, ill.; Durden-Smith and Desimone 1984, p. 90, ill.; White 1984, p. 129, ill.; Rewald 1985, p. 204; Monneret 1989, p. 153, fig. 23; Garb 1998, pp. 157, 160, fig. 116; Néret 2001, p. 209, ill.; Columbus 2005–6, pp. 103–4, no. 74, ill.;

Sirna 2006, pp. 100–101, ill.; Dauberville and Dauberville 2007–10, vol. 2, pp. 237–38, ill.; Distel 2009, pp. 182–84, ill.

TECHNICAL REPORT The support is a very fine-weave linen (28 threads/cm). In 2009, two very coarse, very rigid, and delaminating old glue linings were removed and replaced with a lighter weight linen and Beva 371 lining. Evidence of old lifted paint in the hat and a small tear in the sitter's proper left cuff suggest the reason for the original lining. The twentieth-century six-member mortise-and-tenon stretcher, added in the earlier treatment, was retained. When the painting was unlined, a supplier's stamp for Rey-Perrod, Paris, was uncovered on the back of the original fabric. Numerous scattered impastos, which had been coated by the glue-lining pressure, are now in proper plane. There are scattered age cracks, some opening up as traction cracks through the ground and paint. Traction cracks and wrinkling are seen in the hair and the blue costume, with especially wide traction cracks in the hat and the hair-ribbon areas where the lower orange paint oozes up to the surface and spreads over the crack edges. Old yellow-brown residues were removed during the 2009 treatment, and disturbing traction cracks were inpainted.

The ground is a thin commercially applied off-white layer, which allows the canvas texture to be visible. No underdrawing was detected. There may be a thin orange-brown sketch, which can still be seen between brush marks in the background color. In some places the paint is three levels deep. Opaque and transparent colors are mixed and blurred together in broad strokes, many applied in a distinct diagonal pattern from upper left to lower right. The sitter's face shows an unusual use of a yellow pigment combination to shade the flesh, and blue to form the eye. The background was applied after the figure.

1. Pierre-Auguste Renoir to Paul Berard, 22 June 1882, quoted in *Ottawa–Chicago–Fort Worth 1997–98*, p. 311n7.
2. For a discussion of the suite of Durand-Ruel family portraits, see *Ottawa–Chicago–Fort Worth 1997–98*, pp. 190–97.
3. *Blanche 1927*, p. 64: "Les enfants Durand-Ruel posaient pour lui dans un jardin de la côte de Rouen, sous des marronniers aux feuilles mouvantes; le soleil tachait leurs joues de reflets incompatibles avec le beau 'modèle plat' des éclairages d'atelier."
4. Pierre-Auguste Renoir to Paul Berard, autumn 1882, Durand-Ruel Archives, part quoted in *Ottawa–Chicago–Fort Worth 1997–98*, p. 311n15, part in *London–Paris–Boston 1985–86*, p. 231: "Durand n'est pas je crois très content des siens . . . ne me parlez plus de portraits au soleil. Le joli fond noir, voilà le vrai."
5. *Ottawa–Chicago–Fort Worth 1997–98*, pp. 196, 313.
6. *Ibid.*
7. RSC Diary, 17 Oct. 1937.

284 | Apples in a Dish 1883

Oil on canvas, 54.1 x 65.3 cm

Lower left: Renoir. 83.

1955-599

Apples in a Dish contrasts markedly with *Onions* (cat. 280), painted in Italy only two years earlier. In contrast to the animated, informal arrangement of the onions, the apples here are presented on a table viewed frontally, with the majority of the fruit carefully stacked in a large blue bowl. This arrangement bears a clear resemblance to the fruit still-life paintings that Paul Cézanne had been executing in the years around 1880—canvases that Renoir would have had a chance to see when he visited Cézanne early in 1882, on his return journey from Italy. It can be compared to canvases such as Cézanne's *Still Life with Fruit Dish, Apples, and Bread* (fig. 284.1).

In certain canvases in these years, Renoir's paint handling also bears comparison to Cézanne's brushwork in his use of sequences of parallel strokes (see cats. 285 and 287). Nevertheless, here, despite the Cézanne-like arrangement of forms, the touch is more flexible and supple. On the background wall, the strokes eddy in various directions, and on the fruit they generally serve to model their forms by following their contours, though on a few of the apples in the bowl they run in slightly more insistent parallel sequences than the shape of the fruit would seem to demand.

Contrasting warm and cool colors run throughout the canvas. The intense deep blue of the fruit bowl with its white edges and feet acts as the focus of the composition, set off against the rich red-orange tones of the ripe apples, and the same contrast is picked up in the soft pastel-like hues of the background wall. Alongside this, greens and yellows contribute to a constantly variegated surface; unusually for Renoir, the overall effect is one of insistent diversity, rather than one that revolves around a single dominant color relationship.

There is something of a contrast between the seemingly rough homespun surface of the background wall and the formality of the arrangement, with the elaborate fruit bowl and the complex patterned drapery on the table. A set of near-vertical blue strokes can be seen through the present paint layer down the right margin, suggesting that the background may originally have been framed by a curtain—another