

The Art Institute of Chicago

Renoirs in the Institute (Continued)

Author(s): M. C.

Source: *Bulletin of the Art Institute of Chicago (1907-1951)*, Vol. 19, No. 4 (Apr., 1925), pp. 47-49

Published by: [The Art Institute of Chicago](#)

Stable URL: <http://www.jstor.org/stable/4114222>

Accessed: 25/04/2014 17:30

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



The Art Institute of Chicago is collaborating with JSTOR to digitize, preserve and extend access to *Bulletin of the Art Institute of Chicago (1907-1951)*.

<http://www.jstor.org>

exhibition. The Chicago collectors have not been interested in it, and there are no pieces in the Institute collection. There has always been a great demand for it in Europe, and that has kept the best objects out of the American market. It has, consequently, been impossible to secure very much. Of the late Ch'ing wares, however, we are able to show a very handsome pair of white bottles decorated in colored enamels with the peaches of longevity, the loan of O. C. Doering.

It is hoped that the enthusiasm and discrimination displayed by Chicago collectors in securing splendid specimens of the earlier dynasties may spread over a broader field, and into the later wares. It would be gratifying indeed, in a subsequent exhibition, to find that it was not necessary to go outside the city to borrow anything essential for giving a clear presentation of the development of Chinese ceramics from the beginning up to recent times. Ultimately the Institute collections should cover the entire field. K.

RENOIRS IN THE INSTITUTE

(Continued)

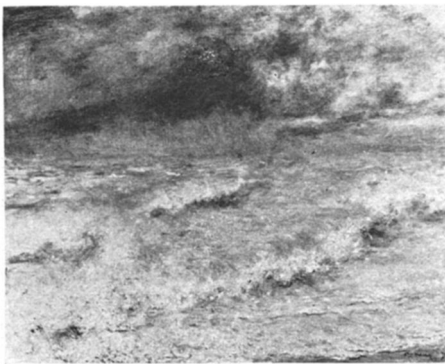
Much later than the paintings described in the March BULLETIN, and with a broad, free technique that goes with the probable date of 1894-'95, Renoir painted two artless children in "La Fleur au Chapeau," or "The Two Sisters," of the Ryerson Loan Collection. The subjects are a daughter of Berthe Morisot and the child's cousin.



THE TWO SISTERS. RENOIR. RYERSON LOAN COLLECTION

Renoir had etched the subject and executed colored lithographs of it the year before. He repeated it in a lithograph of 1905. Literally the light has been disintegrated. Renoir has it under perfect control and uses it at will to aid the design. At first a clash of pinks and reds and greens assails the eye, challenging a scrutiny which soon finds the colors to be remarkably harmonized. The melting contours, the analytical vision of complexities, typify Renoir's later work.

A similar development may be traced in the two studies of still life, the "Fruits du Midi" and the "Chrysanthemums" in the Ryerson Loan Collection. The former belongs to 1881, a period of study of form, and the latter to a better, freer period of the subjection of form to color. In the fruit an exact feeling for texture and a descent from pale lemon to deep purple interest us in a comparatively simple design. The jar of flowers, however, presents a surprising harmony, similar to that of the "Fleur au Chapeau." The red that was used so long before in the "Au Bord du Lac" forms a background that blends with the darker petals, which are yellow underneath, and these lead naturally into the yellow flowers. The onset of these tones with the



THE WAVE. RENOIR. PALMER COLLECTION



L'ÉVENTAIL. RENOIR. RYERSON LOAN
COLLECTION

rose and lavender shadings of other varieties is pungent and refreshing.

In the Ryerson Loan Collection is a portrait of 1883 which represents the artist's commissions from the fashionable people of Paris. After an Italian tour Renoir found it necessary to turn his art to profitable account. His style fluctuated at this time between a strangely dry manner using distinct outlines, and a more plastic and successful handling. The portrait of Mme. Clapisson is both distinct and plastic. The subject of "L'Éventail" is painted in evening dress, the pose and lighting suggesting that she may be seated in a box at the theater. The depth of blue which engaged the artist in the earlier painting of the "Déjeuner" is outrivaled here in depth, black and burnt umber playing their part. Renoir was once accused of denying the existence of black as a color. "By no means," he said; "black is the king of colors." His discriminating use made it so. This painting is unctuous as Renoir could desire, with a quality of ivory. Only in the fluttering feather has he resorted to impasto. Rivière calls this por-

trait one of the *chefs-d'oeuvre* of the period. The lips smile in repose; the blue eyes, warm with lazy pleasure, accept amicably the gaze of admiration of which the charming lady is evidently so sure.

The children of the paintings already mentioned open to us a glimpse of Renoir's tenderness and comprehension. The "Child in White" in the Ryerson Loan Collection is even more personal and endearing and calls forth the artist's best qualities. To this imaginative child of four the world looks very gigantic and apt to break forth with some new, unintelligible gesture. He stands very erect, the blue eyes wondering, and one arm starts upward in a babyish gesture. The broad face is completed by a fine chin and outlined by brown, silky hair falling uncut about the neck. From the flat, crumbly background the boss of the head emerges, beautifully rounded, and the little figure stands out like a bas-relief of shell pink and transparent blue-white. The child was the son of Paul Bérard, an early patron whose house held ten portraits by Renoir. Most of these were executed in 1881 when the artist lived with the family, but this is dated 1883. The same child's head had been painted in a group of all the children at the earlier date.

Our small collection supplemented with Mr. Ryerson's pictures needs only one of Renoir's superb nudes to give a clear conception of the nature of the artist of whom



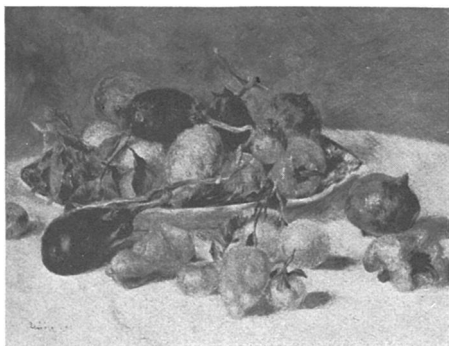
CHRYSANTHEMUMS. RENOIR. RYERSON LOAN
COLLECTION

Dutuit says: "He was tender, mocking, and gently Rabelaisian. . . . He adored light and woman. . . . His nobility was natural and joyous. He took no pleasure in attitudes; he abhorred emphasis. His taste was precise and fine. Without searching out, like a Toulouse-Lautrec, a Seurat, a Degas, how he could impress by singularity of his point of view or inattention to natural lighting, he only desired to see and love what all the world sees and loves: woman, trees, flowers, infancy, and water."

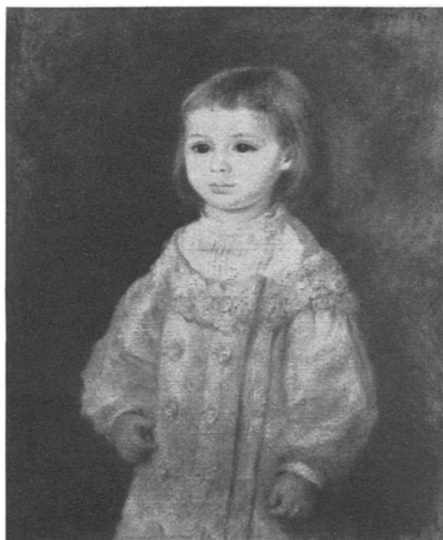
M. C.

THE ETHEL WRENN BEQUEST

THE importance of the Ethel Wrenn Bequest to the Print Department cannot be too greatly emphasized, for it makes available for unrestricted display sixteen valuable Rembrandts in very rare and, in some few cases, first states. In addition to these the thirty-nine Whistler etchings make an altogether satisfactory supplement to the Bryan Lathrop Collection. The "Hundred Guilder Print" ("Christ Healing the Sick") is the second state and an unusually beautiful impression, quite bloomy and velvety in tone. There is a "Jan Lutma," first state, a "Janus Sylvius," an "Ephraim Bonus," a self-portrait, and a "Viellard au Grand Manteau de Velours Noir." The landscapes, an early proof of "Les Chaumières près du Canal," "La Chaumière et la Grange à Foin," "Le Paysage aux Trois Chaumières,"



FRUITS DU MIDI. RENOIR. RYERSON LOAN COLLECTION



CHILD IN WHITE. RENOIR. RYERSON LOAN COLLECTION

are particularly beautiful prints, and some of the religious subjects, "Christ Preaching" ("La Petite Tombe"), "Abraham avec son Fils Isaac," and "La Petite Résurrection de Lazare," are represented in very good impressions.

The Whistler etchings are also most noteworthy and include such well-known pieces as "The Kitchen," "Weary," "Little Venice," "The Riva, No. 2," "Dordrecht," and "Zaandam." We hope to dispose of duplicates in this bequest, the proceeds to be added to the amount secured from the sale of the Meryon Paris set to form the John H. Wrenn Memorial. The income from this fund will be available for purchasing desirable additions to the print collection.

Prints of such quality and importance in this day of extraordinary prices could probably never be acquired except through special benefactions such as Miss Wrenn's. The needs of the Print Department, however, are so various that it is hoped the generosity displayed in this bequest may lead to an interest on the part of others that will materially help, either in a modest or more elaborate way, in the rounding out and building up of the print collection.

MCK.