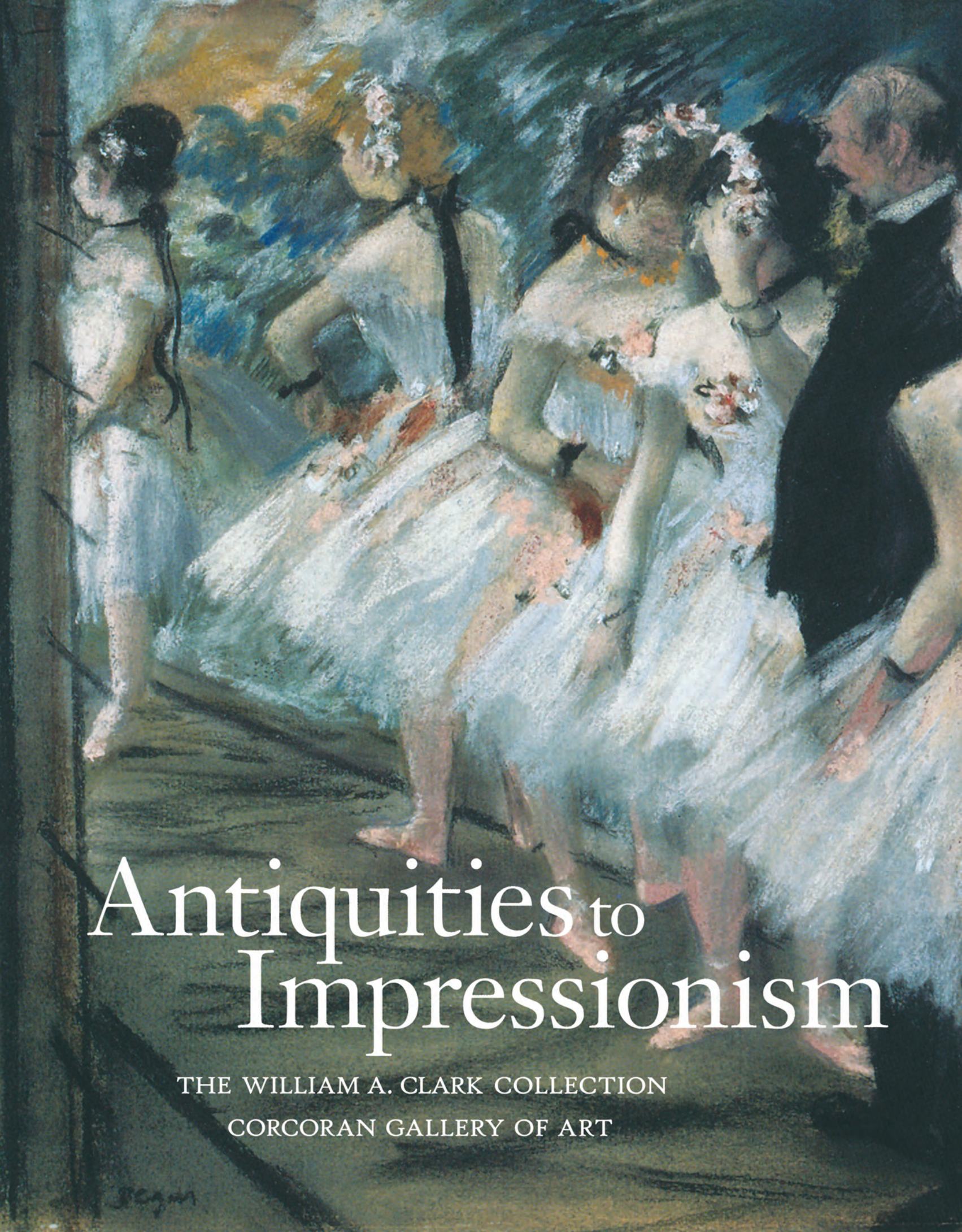

Antiquities to Impressionism

THE WILLIAM A. CLARK COLLECTION

CORCORAN GALLERY OF ART

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THE WILLIAM A. CLARK COLLECTION
CORCORAN GALLERY OF ART

Laura Coyle • Dare Myers Hartwell

THE CORCORAN

IN ASSOCIATION WITH SCALA PUBLISHERS, LONDON

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FOREWORD

This handsome publication celebrates the seventy-fifth anniversary of the William A. Clark Collection at the Corcoran Gallery of Art. In 1925 Clark left much of his large and varied collection to the Corcoran. The following year, the museum accessioned more than eight hundred objects, including European and American paintings; Greek and Roman antiquities; Near Eastern carpets; European drawings, sculpture, tapestries, antique lace, ceramics, furniture, and decorative arts; and our splendid eighteenth-century French room, the Salon Doré. In March 1928 the Corcoran presented the collection to the public in a suite of state-of-the-art galleries designed by the leading museum architect of the day, Charles Adams Platt. Clark's two daughters from his first marriage, Mary Clark de Brabant and Katherine Clark Morris, Clark's second wife, Anna E. Clark, and their daughter, Huguette Marcelle Clark, donated the funds that made the addition possible. The famous William A. Clark Collection opened not only to Washingtonians but also to legions of visitors to the Corcoran from around the nation and abroad.

The Clark bequest was a pivotal moment in the Corcoran's long history. The gift changed the institution in several fundamental ways: it greatly enlarged the scope of the permanent collection; it complemented the Corcoran's stellar holdings of American art with European masterpieces; it boosted the Corcoran's ability to continue to fulfill its role as a leading cultural institution in our city; and it provided important directions inside the institution for research, exhibitions, and publications related to European art.

William A. Clark's gift changed the Corcoran overnight, but it was the culmination of a cordial twenty-five-year relationship between the Corcoran's leadership and Clark, who moved to Washington to serve as one of Montana's first senators in 1901. The next year he made the first of many loans to the Corcoran, the great theatrical painting by the American artist Edwin Austin Abbey based on Shakespeare's *Henry VIII, The Trial of Queen Katherine* (fig. 19; p. 127). Beginning in 1907 Clark donated prize money for the first seven biennial exhibitions of American paintings. In 1921 he gave the Corcoran $100,000 to endow the prizes permanently and to purchase paintings from the biennials. It is important to recognize the significance of Clark's early support of the biennials and the additional funds donated by his widow, Anna, to defray the costs of organizing these exhibitions. Historically, acquisitions from the biennials have brought the Corcoran many of its most important American works. Clark maintained a lively interest in the Corcoran's programs even after he left the United States Senate in 1907 and moved to New York City. Finally, he served ably as a trustee of the Corcoran from 1914 until his death.

By 1925 the Corcoran had already outgrown two buildings, first the art gallery designed by James Renwick on Pennsylvania Avenue across from the White House, and second, the present location of the Corcoran, the neoclassical masterpiece designed by Ernest Flagg. In fact, an art writer in the 1920s noted that when the biennial was on view, the Corcoran's permanent collection had to be put in storage. Clearly the Clark bequest would require additional exhibition galleries, and the Clark family graciously provided the means for the Corcoran to expand.

The Clark family continues to be engaged with the Corcoran to this day, enthusiastically supporting a wide variety of important projects. John Hall, one of Senator Clark's great-grandsons, served a remarkable thirty years, from 1969 until 1999, on

Louis-Maurice Boutet de Monvel
Her Appeal to the Dauphin, 1906
(detail; see p. 130)

the Corcoran's Board of Trustees. His daughter Carla Hall continues this legacy as a member of the Board of Overseers of the Corcoran College of Art and Design. *Antiquities to Impressionism*, which accompanies the marvelous exhibition celebrating the William A. Clark Collection at the Corcoran, is but the most recent fruit of the family's steadfast interest. Their commitment to the Corcoran encompasses an unselfish tradition of service, and we are very proud that Clark descendants have continued to play an active part in guiding the day-to-day life of the institution.

I like to think that Senator Clark would be pleased if not astonished by the Corcoran's current vibrancy. The institution has once again reached a pivotal moment in its history. The museum's programming has never been more varied nor attracted a larger audience, enrollment at the College of Art and Design is at an all-time high, and once again the Corcoran has outgrown its spaces.

The beginning of the twenty-first century is a time of great optimism and hope for the future at the Corcoran. Plans are well under way to expand the Corcoran with an addition to the museum and the college by the most celebrated architect working today, Frank Gehry. As we look back at where we have been, take stock of where we are, and dream of where we will be, we gratefully acknowledge the great private patrons in the Corcoran's past—William Wilson Corcoran in the nineteenth century and William A. Clark and his family in the twentieth century—as we prepare new ground for the great patrons of the twenty-first century.

Laura Coyle, Curator of European Art at the Corcoran, suggested this exhibition and research project in September 1998, and Dare Myers Hartwell, Director of Conservation at the Corcoran and leading expert on William A. Clark's Fifth Avenue mansion and the Salon Doré, quickly volunteered her participation. They have worked diligently under the leadership of Jacquelyn Days Serwer, Chief Curator, and have benefited from her graceful guidance. Their dedication is reflected in the contents of this beautiful publication, designed by Robert Villaflor, Design Director at the Corcoran. The essays and the short entries on the seventy-five works or sets of works the book features present exciting new research on Clark, his collection, and his relationship to the Corcoran.

I am very pleased that two of Clark's great-grandsons have also contributed to this publication. Lewis Morris Hall provided an elegant introduction. This is the second time Mr. Hall has participated in a Clark celebration: he wrote the useful biography of William A. Clark for the Corcoran's Clark Collection fiftieth-anniversary publication. The other great-grandson is André Baeyens, who writes about Clark's great interest in French culture. Mr. Baeyens is also a familiar name to Corcoran devotees as one of the essayists for our recent publication on the Salon Doré.

I hope you will enjoy this book and the wonderful diversity of Senator Clark's generous gift to the Corcoran. The William A. Clark Collection is one of Washington's great treasures, and the Corcoran is honored to be its home.

DAVID C. LEVY
President and Director

ACKNOWLEDGMENTS

The success of a project with as wide a scope as *Antiquities to Impressionism* depends on the generosity, expertise, and goodwill of a great number of people. We acknowledge first, with tremendous gratitude, Senator William A. Clark and his family. Without them there would be no Clark Collection at the Corcoran to celebrate. The generosity of the family continues today. For this publication, Lewis Morris Hall and André Baeyens, great-grandsons of Senator Clark, contributed not only insightful essays but also hours of delightful conversation.

Suzanne E. May, Research Assistant for the William A. Clark Collection, graciously provided excellent research support and wrote several catalogue entries. Outside the Corcoran we consulted experts in many fields, including H. Perry Chapman, Professor of Art History, University of Delaware; Pat Earnshaw, lace expert; Melanie Gifford, Research Conservator for Painting Technology, National Gallery of Art; Alex Kidson, Curator of British Art, Walker Art Gallery, Liverpool; William L. Pressly, Professor of Art History, University of Maryland; Beth Rae Richardson, National Geographic Society Image Collection; Dennis P. Weller, Associate Curator of European Art, North Carolina Museum of Art; Robert Wenley, Curator of Sculpture, The Wallace Collection; Arthur K. Wheelock Jr., Curator of Northern Baroque Painting, National Gallery of Art; Gabriel P. Weisberg, Professor of Art History, University of Minnesota; and Edye Weissler, Librarian/Archivist, Knoedler & Company.

In addition, we are grateful to Dominique Lobstein, Head of Documentation at the Musée d'Orsay, who provided information on Edmond Pottier; Ellen G. Miles, Curator of Painting and Sculpture at the National Portrait Gallery, Smithsonian Institution, who shared her insights on Gilbert Stuart; Rita Mitani, Assistant Curator at the Fukuoka Art Museum, who provided information and a beautiful catalogue on Raphaël Collin; Gail R. Redmann, Library Director at the Historical Society of Washington, D.C., who welcomed us several times; and Linda Crocker Simmons, Curator Emeritus, Corcoran Gallery of Art, who reviewed parts of the manuscript and whose knowledge of Corcoran history is unmatched.

Special mention must be made of Marjorie Venit, Professor of Art History, University of Maryland, College Park, and the students in her graduate seminar on myth in Greek and Roman art. They are Tamara DeSilva, Phoebe Esmon, Özge Gençay, Jungsil Jenny Lee, Jennifer Lyn Patterson, Anastasia Poulos, Carol Riggles, and Suzanne E. May, our research assistant, who also coordinated the seminars held at the Corcoran. The antiquities in the Clark Collection were the focus of the seminar, and the new research the students generated is reflected in the entries in this volume.

We also received assistance for the publication from Corcoran Gallery of Art staff: Marisa Keller, Archivist, provided gracious and good-humored access to the Corcoran's Archives; Sarah Cash, Bechhoefer Curator of American Art, lent her expertise on the American works; Eric Denker, Curator of Prints and Drawings, generously reviewed the entries on the works on paper; and Jennifer O'Keefe, Intern, provided research assistance. The timely advice of Jacquelyn Days Serwer, Chief Curator, and Susan Badder, Curator of Education, was also greatly appreciated.

Robert Villaflor, Design Director at the Corcoran, designed this elegant publication with the assistance of Marcos A. Navarro. Fronia W. Simpson capably edited the texts. Amanda Zucker, Assistant to the Chief Curator, assisted with proofreading. Amy Pastan, our publications consultant, deserves credit for introducing us to Jennifer Wright and Margaret Staker at Scala Publishers, our co-publisher and distributor. The publication was made possible by a generous anonymous gift.

The handsome new installation of the Clark Collection required much advance preparation. Katherine Eirk treated many of the works on paper and provided assistance in many other capacities. Conservators Meg Craft, Julia Woodward Dippold, Julie Solz, David Todd, and Stephen Wilcox also helped prepare the works for the exhibition. Paul Daniel and Francis Byrne created innovative solutions for mounting many of the objects. Ken Ashton matted and framed the drawings. Stephen Gross of Georges Bac in Paris continues to provide advice and frames for the Clark paintings. The assistance of Christian Prevost-Marcilhacy, retired Inspector General of Historical Monuments for France, and Gillian Wilson, Curator of Decorative Arts at the J. Paul Getty Museum, has been invaluable in researching and restoring the French decorative arts collections. Glenn Randall provided the antique marble to restore the base of the *Clock of the Vestals Carrying the Sacred Fire*.

Elizabeth Parr coordinated this complex installation with her usual adroit diplomacy. Linda Rice, our exhibition design consultant and her assistant Eileen Russell worked closely with us to achieve our goal of presenting the collection in a fresh, informative way. Robert Villaflor and Melissa Kennedy, Design Assistant at the Corcoran, designed the exhibition graphics. Victoria Fisher, former Senior Registrar, and Kimberly Davis, present Senior Registrar, cheerfully and efficiently made each of the more than eight hundred objects available to us whenever we needed them. This was especially important not only for our research and for the installation but also for the splendid new color photography by Edward Owen and black-and-white photography by Chan Chao. They were ably and patiently assisted by Elizabeth Luchsinger, Rights and Reproductions Coordinator. Clyde Paton, Preparator; David Jung, Assistant Preparator; Steve Brown, Senior Director of Operations; and Abby Frankson, Lighting Specialist, accepted numerous installation challenges with aplomb. Jan Rothschild, Senior Director of Public Affairs and Marketing, and Sara Kuffler Durr, Director of Communications, helped make sure this project received the attention it deserves, while Martha Fuller Wertz, Vice-President for Development; Katy Ahmed, Director of Corporate Relations and Events; Donna Stubbs, Corporate Relations Associate; Kate Gibney, Director of Writing and Research; Deborah Mueller, Development Associate; and Susan Kennedy, Assistant to the Vice-President for Development, helped us find ways to pay for it.

Restoration of the *Clock of Diana the Huntress on a Chariot* was funded by the Women's Committee and gifts in memory of Louise S. Burns. Major grants from the Institute of Museum and Library Services and the Stockman Family Foundation allowed us to restore our four wonderful Gobelins tapestries. The Bay Foundation provided funding to restore several of the antiquities. The President's Fund at the Corcoran Gallery of Art supported the installation of the exhibition.

Last, but not least, we thank those at home for their loving support: Douglas Dayton Robertson, Mariana Virginia Coyle Robertson, and John Oliver Hand.

LAURA COYLE
Curator of European Art

DARE MYERS HARTWELL
Director of Conservation

INTRODUCTION

LEWIS MORRIS HALL

William Andrews Clark, my great-grandfather, became a senator from Montana not long after it had changed its status from territory to state. One can only be impressed by the tremendous energy he devoted to the activities that mattered to him, particularly his business empire and his art collecting, both of which made him a well-known figure in his lifetime.

Clark's early fortune was made in copper in the city of Butte during the late nineteenth century, a time of mining ventures and conflicts that became known as the War of the Copper Kings. Copper began to be used at this time for wiring, because it was an excellent conductor of electricity, and rapidly it became an extremely valuable commodity. His rivals in this field were Marcus Daly and Frederick Augustus Heinze. With the money he made, Daly built up an important racing stable. Clark, on the other hand, used his fortune to invest further in a wide variety of business ventures and, loving art, to form a notable art collection. The collection reflected his many interests, which included paintings and drawings, antiquities and Italian maiolica, as well as Persian carpets and French tapestries. He was one in a long line of American collectors who felt that, once he had created a collection, it should be given to the American people for their benefit, education, and enjoyment. This is one of the important underlying themes of art collecting in America. Collections like Clark's, lovingly built and generously given away, are the foundations on which the great museum collections in this country were built.

Hilaire-Germain-Edgar Degas
Cabaret, 1876/1877
(detail; see p.125)

When Senator Clark died in 1925 and his collection was bequeathed to the Corcoran Gallery of Art, his daughter Katherine Clark Morris, my grandmother, was one of the donors of the Clark Wing at the Corcoran, along with her sister Mary Clark de Brabant; Senator Clark's second wife, Anna E. Clark; and his daughter by his second wife, Huguette Marcelle Clark. My grandmother also established the Katherine Clark Morris Fund for the conservation of the Clark Collection; some of the funds from this gift were used for the preparation of this commemorative anniversary exhibition. To this day descendants of William Andrews Clark continue to take an active interest in the Corcoran Gallery of Art and the William A. Clark Collection.

An essay by my cousin, André Baeyens, follows this introduction. In it André explores Clark's great affection for France and things French. Dare Myers Hartwell, conservator at the Corcoran and manager of the fund my grandmother established, discusses Clark's collecting in the context of other millionaire collectors of his time and the relationship between his collection and the enormous mansion he built over many years in New York City. Laura Coyle, Curator of European Art at the Corcoran, examines Clark's long relationship with the Corcoran and the tremendous interest generated in the press and among art lovers around the nation when Clark's bequest was announced in 1925 and his collection was opened to the public at the Corcoran in 1928. Finally, a selection of seventy-five works, or sets of works, are featured in celebration of the seventy-fifth anniversary of the Clark Collection at the Corcoran.

SENATOR CLARK, *AMI DE LA FRANCE*

ANDRÉ BAEYENS

Louis-Maurice Boutet de Monvel
Joan of Arc Series: The Vision and Inspiration, 1911 (detail; see page 130)

In 1876 the United States celebrated its first century. One of the most important events organized to mark that anniversary was the opening of the Philadelphia Exposition, attended by politicians, businessmen, the financial élite of the day—and William Andrews Clark.

At the time, Clark was thirty-seven years old. In the then Territory of Montana, he was already known as a miner, banker, and capitalist. He was also considering a career in politics. His first step in that direction was taken when his governor, Benjamin Potts, chose Clark to be the "orator" for the territory and to address the gathering in Philadelphia on behalf of Montana. It was said that Clark delivered a lucid presentation of the realities and resources of the territory.

Philadelphia had also accepted as a silent visitor the wrist, hand, and torch of the Statue of Liberty, being built in Paris as a gift from the new French Republic to its sister Republic of the United States. The two main instigators of this spectacular project, René de Laboulaye and the sculptor Auguste Bartholdi, were hoping to finish the statue by 1881, in time for the centenary of the Battle of Yorktown. But public opinion in the United States had not as yet made up its collective mind as to the significance and appropriateness of this unusual idea.

The erection of the right forearm of Miss Liberty in the gardens of the exposition was a calculated signal to the American public: the colossus is coming! What was to be the highest part of the statue could be visited through an entry in the wrist, where a staircase led visitors up to the platform surrounding the flame.

As the official representative of Governor Potts, Clark was duty-bound to visit each and every one of the exhibits and displays of the exposition, including the torch of Liberty. As a copper miner, he was sure to be attracted by the giant copper hand, feeling and caressing its skin in a knowing way. It could have been his first contact with a French work of art. Was it to be the moment of Clark's awakening to things French, and of his resolution to visit Paris? I hope so.

After all, it was only two years later that Clark and his wife, Katherine, arrived for the first time in Europe, where he would settle his family, first in Dresden, then in Paris, to ensure the proper cultural development of their four children, and probably also to distance them from the raucous, violent, and polluted life in Butte at its booming best.

On arriving in Paris in 1878, the Clarks discovered a city that had suffered terribly during the siege laid by the Prussians and the subsequent insurrection of the Commune, in 1870 and 1871. The birth of France's Third Republic was long and difficult. But Paris quickly recovered its cultural and social life, as well as the famous gaiety of its nightlife. The Eiffel Tower, built in 1889, symbolized the rebirth of the City of Light: its designer had also conceived the metal structure of *Liberty Enlightening the World* (The Statue of Liberty), finally inaugurated on New York's Bedloe's Island in 1886.

Clark returned every winter to visit his family. Back in Montana, his yearly trips to France became a standing joke among his critics, who called him "the Paris millionaire." And why would a rich American go repeatedly to Paris, if not to enjoy its seamy pleasures? In fact, during those years, Clark devoted his time in Paris to his new passion, the acquisition of paintings. The city—and indeed the whole of France—became a wondrous lode of art treasures to be discovered, appraised, bar-

gained for, and ultimately bought. Clark paid no attention to the commercial or financial life of France, although he did enter into a joint undertaking with a German company. France was his repose.

Clark's collection of art had been initiated in 1884 when he purchased a painting by the American artist Albert Bierstadt. But in France he concentrated his acquisitions on French artists from an increasing number of Parisian galleries and dealers. Thus, he was to collect his Jean-Baptiste-Camille Corots, Jean-Charles Cazins, and Adolphe-Joseph-Thomas Monticellis.

Clark's life evolved rapidly after Katherine passed away in 1893. A few months after her death, Clark took an interest in a young woman who had called on him in Butte, Anna Eugenia La Chapelle, of French-Canadian parentage. He took responsibility for her schooling in Deer Lodge, settling her in Paris a few years later with a chaperone to study music and to perfect her knowledge of the French language. By the end of the decade, Clark was going to Paris twice a year, where he visited his ward, admiring her command of French as well as her increasing elegance and social graces, nurtured in the city of Clark's fondest imaginations.

Clark took his seat in the Senate of the United States in 1901. Later that same year, the senator and Anna Eugenia were married in France, where their two daughters, Andrée and Huguette, would be born and raised. Even after Clark took up residence with his second family on the corner of Fifth Avenue and Seventy-seventh Street in Manhattan, in his new mansion designed by the architect of the Grand Palais in Paris, they would travel to France every summer, spending several weeks in some lovely rented house in the valley of the Seine river, between Paris and Rouen.

Resolutely avoiding any contact with French politicians, not to mention the American ambassador to France, Clark would throw himself into his search for works of art, going beyond paintings to collect porcelain, lace, marble statues, carpets, furniture, and the handsome panelings of the Louis XVI salon of the comte d'Orsay on the rue de Varenne, now the Corcoran's Salon Doré. Taking time off from his foraging, Clark joined his wife and daughters to visit the great sites of France, her cathedrals, castles, and museums.

During those last years of peace in Europe, Clark added to his collection an important work by Louis-Maurice Boutet de Monvel, a fashionable French artist of the time: six colorful and intriguing paintings depicting the life of Joan of Arc. Their commissioning was, on the part of the senator, a personal homage to the patron saint of France, the ultimate expression of his lifelong passion. They were also my childhood favorites at the Corcoran.

Clark communicated this passion for France to his two sons from his first marriage. His eldest, Charles (Charlie) Walker Clark, loved Paris and the life he enjoyed there; he sent his three daughters, one of them my mother, to Paris to study in French schools. The second son, William Andrews Clark Jr., became a collector of rare books and first editions, with a strong emphasis on French authors. He was to install a large part of his treasures in an important memorial library, bearing his father's name, in Los Angeles. He donated another significant part to the library of Chantilly, his favorite château north of Paris, a magical white castle surrounded by woods and shimmering surfaces of water.

The outbreak of the Great War of 1914–1918 interrupted the summer visits in France. Clark and his mines in Jerome, Arizona, were called on to provide copper to the massive development of the American war industry.

During the first long years of the war, Clark expressed his love of France by joining in 1916 the executive board of the French Institute in New York, and by participating in the French cultural life in the city. His Fifth Avenue mansion hosted exhibitions and lectures sponsored by Franco-American organizations.

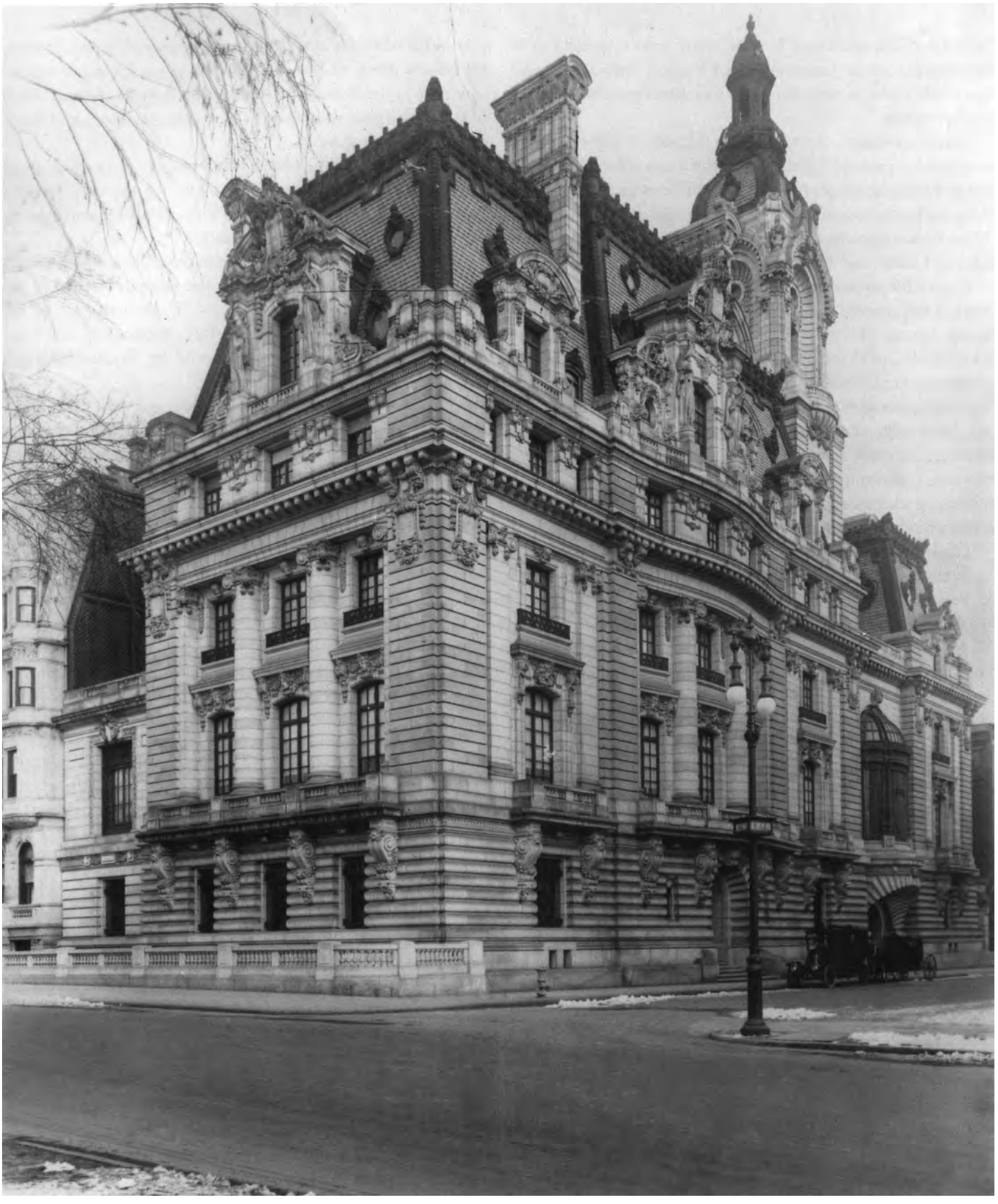
When the United States joined the war and went to the aid of its old ally, Clark must have exulted in the sudden and explosive enthusiasm for the French nation that seized Manhattan in April 1917: the mountains of flowers around Lafayette's statue in Union Square, the *tricolore* waving in every avenue. This outpouring of fervor was heightened by the ovations of both houses of Congress that greeted Marshal Joffre's visit to Washington.

The devotion shown by Americans to *la belle France* in 1917 can be likened to to that of Charles de Gaulle, who referred in his memoirs to "the Madonna of the frescoes on the walls." This iconic image of historic France, both romantic and emotional, entirely reflected the senator's feelings, communing at home with his Corots, or resting in his golden salon, patiently waiting to return to France.

William Andrews and Anna Eugenia were not to go back to France until the seas off the coast of Europe had been cleared of the mines sown by war. It was in 1922. Only Huguette accompanied them: Andrée had died in 1919. The senator visited Paris, and went to the Arc de Triomphe to deposit roses on the recently inaugurated Tomb of the Unknown Soldier. He also went to Venice. But France and the whole of Europe had changed irremediably. The joint effort of the Americans, the British, and the French was turning into mutual acrimony, and the Germans were already dreaming of revenge. It was to be Clark's last trip to France: he died in 1925, at the age of eighty-six.

William Andrews Clark can be considered typical of a generation of successful American industrialists and bankers, born about 1840, who spent time and money to buy works of art in France and build houses inspired by French architecture on Fifth Avenue. And yet his vision of France was of a particular kind. He loved France unconditionally, grandly ignoring the political and commercial problems that have always affected Franco-American relations.

His vision is still shared by those many Americans for whom the culture of France is of vital importance to their lives, and who openly express it and act accordingly. French diplomats have a special name for such people: the senator was "un grand ami de la France."



1
Residence of Senator William A. Clark, northeast corner of Fifth Avenue at Seventy-seventh Street, New York City, c. 1910. Collection of the New-York Historical Society

TURNING COPPER INTO GOLD

The William A. Clark Collection

DARE MYERS HARTWELL

By the close of the nineteenth century, William Andrews Clark had made a fortune from the mines of the American West. He began his career as a pioneer in the rugged and hazardous territory that would become the state of Montana and eventually became one of the richest men in the world. Famed as one of the Copper Kings, his wealth in 1900 was estimated at more than $50,000,000, which, in current monetary values, would be well over $1,000,000,000. During World War I, with copper needed for munitions, his fortune may have quadrupled. With this wealth he built the costliest mansion of the day on New York's Fifth Avenue (fig. 1) and filled it with an extraordinary collection of paintings, tapestries, drawings, rugs, lace, ceramics, antiquities, and French decorative arts. The house and the collection are inextricably linked and appear to have been the focal point of the last thirty years of his life.

THE COPPER KING

Clark was born on 8 January 1839 in southwestern Pennsylvania near Connellsville, the son of John and Mary Andrews Clark.[1] When he was seventeen his family moved to Van Buren County, Iowa, where they bought a farm. Clark received a good education for the time, attending Iowa Wesleyan University in Mount Pleasant. He taught school in Missouri for a while, but his ambitions extended beyond being a rural schoolteacher, and in 1862, at the age of twenty-three, he set off for the far West, attracted by the lure of gold. He worked mines but soon realized that supplying goods and services to the isolated mining camps was a less backbreaking way to make money. With the profits from his early mining ventures, he began a career as an entrepreneur in Deer Lodge and Butte, becoming the leading banker, merchant, and capitalist in the territory of Montana.

The earth around Butte was rich in ore. First gold, then silver, was found, but in the end it was copper that made the fortunes of the mining barons there. A mineral that had not been much in use before this period, copper was in heavy demand by the nascent electrical industry, which used it for wires. Butte mines were able to supply copper in abundance. Clark began to buy interests in mine claims, and in the winter of 1872–1873 he attended the Columbia University School of Mines in New York, where he studied assaying and mineralogy to determine if his mines could be worked profitably. This period of study combined with his practical experience made Clark one of the leading mineralogists in the West and a very wealthy man. He purchased more mines, developed smelting facilities to process the ore, and, like all good businessmen, acquired the ancillary services essential to his business, such as water, electricity, lumber, sawmills, and railroads. By the mid-1880s he was a millionaire.

In 1888 he purchased the United Verde mine in Jerome, Arizona, which would become his most valuable holding. While visiting the New Orleans Exposition of 1884, he had seen samples of ore from this mine that reminded him of the ore in Butte, and he believed that he could develop the mine, although others had failed.

He spent over $2,000,000 building Jerome and the adjacent smelting town of Clarkdale into a successful enterprise; he was rewarded with a copper mine that at its peak earned $10,000,000 annually.

In 1889 Montana became a state, opening the way for Clark to run for the United States Senate. At that time senators were elected by the state legislatures rather than by popular vote. Clark had been involved in Montana politics for some time and had played an important role in drafting the state constitution. Unfortunately, political, business, and personal rivalries had erupted into what is known as the War of the Copper Kings (between Clark, Marcus Daly, and Frederick Augustus Heinze). As a result, during the 1890s Clark made three unsuccessful bids for a Senate seat in elections that were marked by acrimony and allegations of misconduct. Finally, in 1901, he was elected to the Senate. In Washington he lived at the Arlington Hotel on Vermont Avenue at H Street (fig. 16) and purchased Stewart's Castle, a mansion on the northwest corner of Dupont Circle that had been built in 1873 by Nevada Senator William Morris Stewart (fig. 17). He had the structure demolished with the intention of building his own house, but this never happened, perhaps because he did not intend to run again for the Senate and his primary interests were now focused on New York. His Senate term ended in 1907.

Clark was a presence in Montana throughout his life. Nevertheless, as he grew rich he more and more looked eastward, to Washington, New York, and even farther, across the Atlantic to Europe. At the same time that Clark was seeking a Senate seat in Washington, he was also planning a residence in New York that would rival those of the other multimillionaires there. New York had evidently continued to figure prominently in his life and social ambitions following his stint at the Columbia School of Mines. His children were born in Montana, but as they grew older they spent a good deal of their time in New York and Europe with their mother, the former Katherine Stauffer, who died in 1893. In 1895 Clark purchased property on Fifth Avenue at Seventy-seventh Street with the intention of building a veritable palace there.

THE HOUSE ON FIFTH AVENUE

To understand Clark's aspirations, one need only consider the Astors, Vanderbilts, and other multimillionaires who were already living on Fifth Avenue. These families with new money, who had amassed unprecedented fortunes in the industrial boom of the nineteenth century and who would eventually define New York society, began building houses there in the first part of the century.

One of the earliest settlers, William Backhouse Astor, bought a farm in 1827 that included Fifth Avenue between Thirty-second and Thirty-sixth Streets. He was the son of John Jacob Astor who had gone from being a fur trader to the richest man in America. William built a house at Thirty-fourth Street that passed to his son William Backhouse Astor Jr., and the latter's brother, John Jacob Astor III, built an adjoining house at Thirty-third Street. Here their wives, Caroline and Augusta respectively, dueled socially for the privilege of being known as *the* Mrs. Astor. Caroline was the eventual winner, ruling as the absolute monarch of New York society from the 1880s through the early 1890s.

About 1890 the son of John Jacob III and Augusta, William Waldorf Astor, whose wife had also vied with his aunt Caroline for the title of *the* Mrs. Astor, tore down their family home at Thirty-third Street and built the Waldorf Hotel. Living next to a hotel infuriated Caroline and forced her uptown to the double palace Richard Morris Hunt built for her at Sixty-fifth Street and Fifth Avenue (fig. 2). A château encrusted with architectural ornament, one side was for Caroline and the other for her son, John Jacob Astor IV, whose wife was as socially ambitious as her mother-in-law. There was a joint gold-and-white ballroom that could hold more than a thousand people and reception rooms decorated in different periods. For her own salon,

2
Double palace built by Richard Morris Hunt for Mrs. William Astor and her son, John Jacob Astor IV, Fifth Avenue at Sixty-fifth Street. Collection of the New-York Historical Society

3
Residence of Cornelius Vanderbilt II, Fifth Avenue at Fifty-eighth Street. Collection of the New-York Historical Society

however, Caroline kept to the "traditional" gold and white. Once they had vacated the house at Thirty-fourth Street, John Jacob IV tore it down and built the Astoria Hotel as an adjunct to the Waldorf.

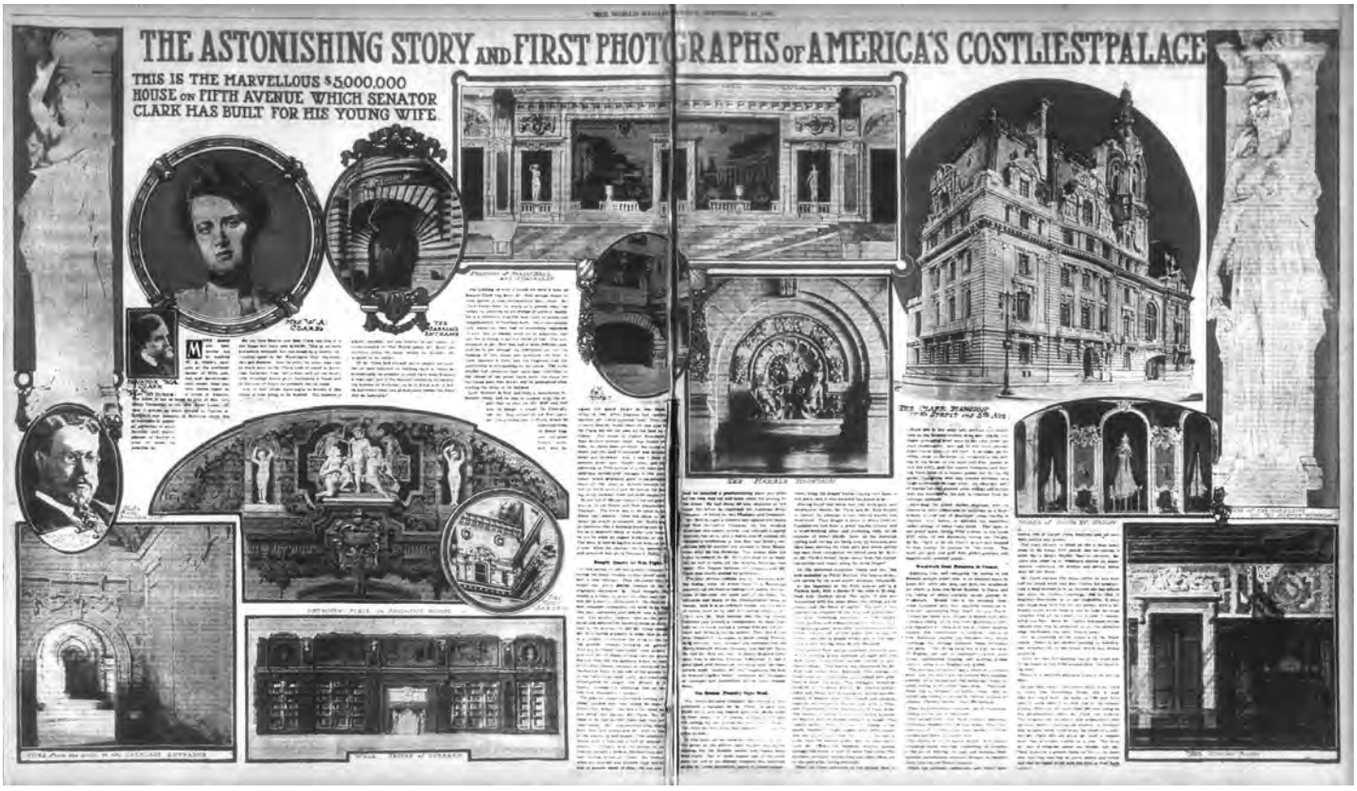
The Vanderbilts were also on Fifth Avenue. In 1877 Commodore Cornelius Vanderbilt, who had made his fortune in ships and railroads in the period before the Civil War, left his son and chief beneficiary, William Henry Vanderbilt, $90,000,000, making him the richest man in the world. Before his own death in 1885 William Henry would more than double his inheritance. At the end of the 1870s he established the Vanderbilt enclave when he built three massive brownstones for himself and his daughters on Fifth Avenue between Fifty-first and Fifty-second Streets. Soon afterward his son William Kissim Vanderbilt built his own house, but this time a brownstone would no longer suffice, no matter how elaborate. Richard Morris Hunt was the architect of the house built of creamy limestone in the style of Loire Valley châteaux. It cost $3,000,000 and was intended to outdo every house in the city, particularly that of *the* Mrs. Astor on now passé Thirty-fourth Street. William's brother, Cornelius II, built his own castle between Fifty-seventh and Fifty-eighth Streets (fig. 3).[2]

Perhaps the status of Fifth Avenue in Clark's day is best exemplified by the story related by Martha Frick Symington Sanger in her biography of her great-grandfather, Henry Clay Frick, who had made his fortune in the coke and steel industry around Pittsburgh. In June 1880 Frick and his friend Andrew Mellon are in a carriage proceeding up Fifth Avenue past the colossus recently built by William Henry Vanderbilt. Frick comments to Mellon that these are probably the best residences in the city; Mellon agrees. Then Frick wonders about the cost of the upkeep on William Henry's house, suggesting that it must be around $300,000 a year, or, as he calculated out loud, "6 per cent on five millions or 5 per cent on six, say a thousand a day." Finally, he turns to Mellon and declares, "That is all I shall ever want."[3]

And twenty-five years later he would have it—in 1905 Frick rented William Henry's house and its furnishings from a descendant, George Vanderbilt, who preferred to live at Biltmore, the estate he built in Asheville, North Carolina. Frick remained there for nine years, while his own Fifth Avenue mansion, now the museum of the Frick Collection, was under construction at Seventieth Street.[4]

Frick's Pittsburgh business partner (although they disliked one another), Andrew Carnegie, also had his Fifth Avenue mansion. When Carnegie retired, he was worth an amazing $400,000,000. After his marriage in 1887 when he was past fifty, he lived on Fifty-first Street, just off Fifth. Then, at a cost of $1,500,000, he built a mansion far uptown, between Ninetieth and Ninety-first Streets. Completed in 1905, it was praised for its simple lines and garden setting, unusual on Fifth Avenue.[5]

Among the other out-of-towners moving onto Fifth Avenue was Henry Walters of Baltimore. His father, William Walters, had begun his career as a merchant in Baltimore in 1841, made a fortune in railroads, and began the family art collection in his home on Mount Vernon Place. Henry's own collecting was of a grandeur and scale unimagined by his father; he sent crate after crate of paintings, sculpture, decorative objects, and artifacts from Europe to the home "museum" in Baltimore. Eventually a building to house the collection had to be built next to the house, creating the Walters Art Gallery. Nevertheless, Henry lived in New York



4
Article that appeared in the *New York World Magazine*, 24 September 1905

on Fifth Avenue with his friends Sarah and Pembroke Jones, ultimately, at the age of seventy-four, marrying Sarah after Pembroke's death.[6]

Thus it is not surprising that William Andrews Clark aspired to a mansion rivaling those of his peers on Fifth Avenue, the ultimate mark of success. Moreover, he wanted it to be *French*. An article in the *New York Times* in 1899 states that Clark and Austin W. Lord, a partner in the New York architectural firm of Lord, Hewlett and Hull, had been in Paris making a study of the architecture there and that "Mr. Clark wanted a home after the French style. The house will be of the general Louis XIII style, but so modified as to be little different from modern French."[7] In this he was not out of sync with the Astors and the Vanderbilts who already had their French châteaux on the avenue, but it is also clear that this desire reflected Clark's personal love of France.

For wealthy Americans Europe represented history, culture, and the source of all things fine, from art to household furnishings to fashion. Clark and his family from his first marriage began traveling to Europe in the late 1870s, and soon afterward his wife and children settled there so that the children could learn French in Paris and German in Dresden. During this period Clark repeatedly crossed the Atlantic to be with his family, often staying at the Hôtel Athénée on the rue Scribe in Paris.

In the late 1890s, after his first wife had died and about the same time that he was planning the Fifth Avenue house, he was also visiting in Paris his young ward, Anna E. La Chapelle, who was studying language and music. They would soon marry and have two daughters who spent their early years in France. Clark rented an apartment for the family near the Bois de Boulogne, the great wooded park on the western edge of Paris. It is said that Clark spoke French quite correctly, but with an accent.[8]

It should be noted that at the beginning of the new century Clark was simultaneously managing his business interests in the West; serving in the United States Senate in Washington; planning a multimillion-dollar mansion in New York; collecting art and furnishings for said mansion; and courting and marrying his second wife in Paris. When one considers that all his travel was done by train and ship, this was quite a feat.

To design his house in New York Clark engaged the French architect Henri Deglane, who is best known for the Grand Palais in Paris. Deglane also designed the Clark mausoleum at Woodlawn Cemetery in New York, which was completed in 1896. Lord, Hewlett and Hull carried out both designs and adapted the plan for the house to a somewhat enlarged site after Senator Clark decided that there was insufficient space for his art gallery.[9] Exactly how much of the final appearance of the house was due to Deglane and how much to the American architectural firm is unclear.

"New York's Most Expensive Private Mansion" and "The Astonishing Story and First Photographs of America's Costliest Palace" screamed headlines in the *New York Times* and the *New York World* (fig. 4).[10] And it was a palace—it stood nine stories tall, from the Turkish baths in the sub-basement to the laundry under the eaves, and it contained more than one hundred rooms. The planning and construction took an unprecedented number of years—seventeen from the time Clark purchased the land until he moved in—and it appears to have formed the focal point of Senator Clark's energy and collecting activities. Accounts of the cost range from $5,000,000 to $7,000,000.[11]

The house consisted of two main pavilions united by a domed tower with a cupola.[12] The most important reception rooms were located on the second-floor. Here, the tower contained a vaulted rotunda that was thirty-six feet high, with white marble walls and eight Brèche violette marble columns. In the center stood a statue of Venus after the Italian sculptor Antonio Canova (1757–1822; fig. 27). Radiating out from the rotunda were the marble hall, the dining room, the conservatory, and the main picture gallery. The dining room, paneled with English oak carved in the style of Henry IV, was in the southeast corner of the house, and next to it along the Seventy-seventh Street side was the conservatory, visible on the facade as a glass-and-bronze bay above the entrance. The main picture gallery, measuring ninety-five by twenty feet, had skylights and velvet-covered walls. In addition, two other exhibition areas were on this floor, the east gallery and the long gallery, all of which were used to display Senator Clark's collection of tapestries, rugs, lace, old master drawings and paintings, eighteenth-century English portraits, and works by nineteenth-century French painters of the Barbizon school and Jean-Baptiste-Camille Corot (fig. 5). The exhibition of his vast collection in galleries, rather than in the traditional domestic arrangement, was one of the many singular features of Senator Clark's residence.

In the southwest corner of the house was the gold-and-white grand salon, with paneling and ceiling mural from the hôtel de Clermont, a private residence at 69, rue de Varenne in the faubourg Saint-Germain area of Paris (fig. 6; pp. 86–87). This room contained the most important decor in the house. The carved and gilded paneling, consisting of Corinthian pilasters, trophy panels, and garlanded pier mirrors, was part of the famed salon doré of Pierre-Gaspard-Marie-Grimod, comte d'Orsay, who commissioned it for his bride in 1770. Hugues Taraval painted ceiling murals for the salon doré and the larger, adjacent room. Senator Clark purchased the larger mural, featuring flying putti with garlands and sculptural figures representing the Arts and the Seasons, most likely because he wanted his salon to be on a grander scale than the eighteenth-century room. To make the paneling fit the new ceiling, existing elements had to be rearranged and new ones added, including two additional windows, a glass-paned double door, four pilasters, and two trophy panels. The trophy panels made for Senator Clark were placed between the windows. Just as the comte d'Orsay's trophy

5
One of the picture galleries in the Clark residence. Corcoran Gallery of Art Archives

6
The Salon Doré illustrated in *National Geographic Magazine* in 1931. This photograph replicates the appearance of the room in Clark's time.

OPPOSITE PAGE
7 (left)
The petit salon in the Clark residence. Corcoran Gallery of Art Archives

8 (right)
The morning room of the Clark residence with the tapestry of Neptune, representing the element Water, one of four *portières des dieux* woven in the Gobelins factory. Corcoran Gallery of Art Archives

9 (below)
The Faience Gallery of the Clark residence with the Senator's collection of Greek antiquities, Persian rugs, and maiolica. Corcoran Gallery of Art Archives

panels reflected his interests in love, victory, music, and the arts and sciences, these new trophies, representing theater and sports, quite likely reflected the interests of Senator Clark and his family (figs. 13, 14).

Adjacent to the grand salon was the petit salon, a gilded room in the style of Louis XV (fig. 7). Its paneling was a pastiche of elements copied from the hôtel de Soubise in Paris. The elliptical shape of the room was reflected in the curve on the west side of the Seventy-seventh Street facade. Beyond the petit salon was the morning room, paneled in dark wood with gold highlights on the carving and inset with four late-eighteenth-century *portières des dieux* tapestries woven at the Gobelins factory (fig. 8, p. 95).

Among the rooms on the ground floor were Senator Clark's office suite furnished in the French Empire style, a Gothic-style great hall for smoking and billiards, and the Faience Gallery. The great hall contained a series of six paintings on the life of Joan of Arc commissioned by Senator Clark from the French artist Louis-Maurice Boutet de Monvel (pp. 130–132), four early-sixteenth-century tapestries depicting hunting and pastoral scenes (p. 54), and a thirteenth-century stained-glass window from the cathedral at Soissons in France (p. 52). In the Faience Gallery were exhibited Senator Clark's collection of Greek antiquities, Delft, maiolica, and Palissy ware. Hanging above the exhibition cases were smaller Polonaise and Persian rugs (fig. 9). A separate entrance to the gallery allowed the general public to be admitted to view the collection without walking through the house.

On the third floor was a library with an antique fireplace "taken from an old Normandy castle," a ceiling "transported from an old castle in France," and a stained- and enameled-glass window by Jean de Caumont depicting scenes from the life of Saint Norbert, part of a series commissioned in 1643 for the cloister of the Premonstratensian abbey of Parc in Louvain, Belgium. A breakfast room paneled in English oak carved in the style of Francis I, an "Oriental Room" containing furniture and decorative objects primarily from China and Japan, and a room displaying works by the French painter Adolphe-Joseph-Thomas Monticelli completed the third floor.

In addition to these reception rooms, the house contained bedroom suites for Senator and Mrs. Clark and their two daughters, numerous guest rooms (most with private baths), storage rooms for art, accommodations for at least eighteen servants, an elevator large enough for twenty passengers, and on the lower levels, the kitchen and a massive engineering plant.

Reception rooms with decor from differing historical and artistic periods were much sought after by the wealthiest Americans of this era, and it does not seem to have been particularly important that the decor be old. Of all the period rooms in Senator Clark's house, only the Salon Doré was authentic. At the same time, gold-and-white rooms based on eighteenth-century French models seem to have been the *ne plus ultra* of interior design. One is reminded of *the* Mrs. Astor and her gilded ballroom that could hold a thousand guests and her "traditional" gold and white salon (now in the John and Mable Ringling Museum of Art, Sarasota, Florida). Among the Vanderbilts, Mrs. William K. had a Louis XV–style room at 660 Fifth Avenue (1883) and Cornelius II had a Louis XV–inspired ballroom at 1 West Fifty-seventh Street (1892). The Museum of Fine Arts in Boston owns a French salon made for the home of William Salomon at 1020 Fifth Avenue (1904). At the Breakers in Newport, the summer "cottage" of Cornelius Vanderbilt II, the designer Jules Allard reused some period items in the interior decorations, among them the paneling from a salon of about 1778 attributed to Gilles-Paul Cauvet from the hôtel Mégret Sérilly, Paris. Allard reworked and "improved upon" the paneling, installed in the ladies' drawing

room in 1895, to suit American aesthetic ideas. One is reminded of Senator Clark's Salon Doré.

The exterior of the house was complete by 1907, but the furnishings were still not in place the following year, and the house does not seem to have been occupied until 1912. The cause of this delay is not entirely clear, but it may have taken several years to install the paneling and furnishings. With much of Senator Clark's collection on view at the Corcoran Gallery during the construction of his house, the museum's director's correspondence file provides a few tantalizing glimpses of this process. In January 1910, for example, the Gobelins tapestries were returned to New York for installation in the morning room, but the walls for the paintings had not yet been covered with the sixteenth-century velvet that Clark had purchased for that purpose. Another year passed before the paintings were returned to him, and another sixteen months went by before he wrote to Frederick McGuire on 1 May 1912, "I have everything now fairly well installed both in the way of furnishings and the arrangement of the pictures, tapestries, etc."[13]

THE COLLECTION

The mansion was only one half of Clark's grand scheme; the "pictures, tapestries, etc." with which he filled his house constituted the other half. Clark is thought to have purchased his first painting in 1884 from, quite fittingly for a man of the West, Albert Bierstadt. It was entitled *Deer Woods near Lake Oneida*.[14] The painting was part of the estate sale after Clark's death and is now in the collection of the Yale University Art Gallery, where it is called *Indian Sunset: Deer by a Lake* (fig. 10).

Clark's collecting really began in earnest, however, about 1896 when he was planning his house. He was an orthodox collector, purchasing the art that was prized by his peers. Today paintings are the most highly valued art objects (and have been for the greater part of the twentieth century), but in the nineteenth century this distinction was held by sculpture, followed by tapestries, decorative and liturgical objects, particularly of the middle ages and renaissance, eighteenth-century French furniture, and drawings. Although Clark seems to have been particularly fond of paintings and to have enjoyed acquiring them, going often to estate

10
Albert Bierstadt, *Indian Sunset: Deer by a Lake*, c. 1880–90, oil on canvas, 30 3/8 x 44 1/2 inches, Yale University Art Gallery, bequest of Evelyn A. Cummings, acc. no. 1971.111.1

sales in New York and to dealers in both New York and Europe, they would not have been more important than the tapestries, rugs, sculpture, renaissance ceramics, antiquities, lace, and drawings that he also collected.

Furthermore, it was only with the rise of the enormous fortunes in the later nineteenth century that European dealers saw opportunity in America. One of Europe's major dealers, Jacques Seligmann, based in Paris, began in 1905 making trips to New York, where J. P. Morgan was his most important client. Morgan bought voraciously, with particular emphasis on medieval and renaissance religious and decorative objects and sculpture, illuminated manuscripts, autographs, rare books, and tapestries. Seligmann did not deal much in paintings because they were of less interest to clients. Duveen Brothers, part of the family that had emigrated from Holland to become successful art dealers in Britain, went to New York in 1884. They also dealt primarily in decorative objects in that period.[15]

Despite its status, sculpture was not Clark's primary interest. He did, however, give prominent display to several pieces from the Wallace collection that he purchased from Seligmann. The Wallace collection was formed by the fourth marquess of Hertford (1800–1870) who had settled in Paris, in an apartment at 2, rue Lafitte and at the château de Bagatelle, built in the Bois de Boulogne by the comte d'Artois, brother of Louis XVI and later Charles X. The marquess amassed a fabulous collection that emphasized French painting and decorative arts of the ancien régime.

At the marquess' death, his Paris estate and art collection passed to Richard Wallace. Wallace had had a close relationship with the marquess and played a prominent role in the formation of his collection. In Senator Clark's day the common speculation was that Wallace was either the unacknowledged illegitimate half-brother or son of the marquess; today we know the latter to be true. About the time of the Franco-Prussian War Wallace moved a large part of the collection to his London home, Hertford House. At the death of his widow in 1897, the house and its contents were left to the British nation; as the Wallace Collection, it has become one of the most fascinating museums in London.

The rest of the estate was left to John Murray Scott who had served as secretary to both Wallace and the marquess. Scott sold the château to the city of Paris and moved the collection that had been housed there to the rue Lafitte house. He may be best known today to readers of Vita Sackville-West's family biography, *Pepita*. Vita's mother, the wife of the third baron Sackville of Knole, was a close friend of Scott, and Lady Sackville and the young Vita spent a great deal of time in Paris with him. At his death in 1912, he left the contents of the rue Lafitte house to Lady Sackville. Scott's family contested this bequest, leading to an infamous trial. During the trial, the house was under seal and the objects could not be seen. Jacques Seligmann offered to purchase the entire collection sight unseen for just under $2,000,000 if Lady Sackville won the suit. She did, and, in a major coup, Seligmann acquired the collection.

Clark purchased two bronzes from this famous collection of French art: *Ulysses Bending His Bow* by Jacques Bousseau and *Prometheus and the Eagle* by Charles-Alexandre Renaud. These he placed on the newels of his marble grand staircase (fig. 11). In addition, Seligmann had bought *The Menacing Cupid* by Etienne-Maurice Falconet (p. 94) from the sale of the contents of John Murray Scott's London house, which were probably also inherited from Lady Wallace. Clark bought the

11
Marble stairway of the Clark residence with bronze sculpture of *Prometheus and the Eagle* by Charles-Alexandre Renaud. Corcoran Gallery of Art Archives

12
Zephyr Leading Psyche into the Palace of Love, Beauvais tapestry woven from a design by François Boucher, in a portion of the long gallery that also displayed the rug collection. Corcoran Gallery of Art Archives

piece for $40,720 and placed it in what appears to have been an alcove off the Salon Doré.[16] The famous gilded bronze and Sèvres porcelain *Clock of the Vestals Carrying the Sacred Fire* made in 1789 by Pierre-Philippe Thomire for the private sitting room of Marie-Antoinette at the Tuileries Palace (p. 92) was also purchased from Seligmann for $15,000.[17]

Following the taste of the period, Clark gave tapestries a place of great importance. He had the Gobelins tapestries inset into the paneling of the morning room; the four early-sixteenth-century tapestries depicting hunting and pastoral scenes in the great hall for smoking and billiards; and three Beauvais tapestries: two in the marble hall of *Painting and Sculpture* and *Agriculture and Commerce* from a series of cartoons of *The Sciences and the Arts* by Louis-Jean-François Lagrenée, and *Zephyr Leading Psyche into the Palace of Love* from a design by François Boucher in a portion of the long gallery that also displayed the rug collection (fig. 12).

Clark also had his renaissance objects, in the form of the Italian maiolica (pp. 56–58). These extraordinary ceramics evolved after the introduction into Italy of the white tin-based glaze that provides a smooth, opaque surface for painted designs. Clark purchased the pieces in his collection in groups. Most of them came from the Oscar Hainauer collection in Berlin, but some pieces came from Emile Gavet. Both these men had distinguished collections. Joseph Duveen, another member of the family of well-known art dealers who began his career in 1901, bought the Hainauer collection in 1906 for $2,500,000, and it is probable that the maiolica came to Clark through him.[18] Duveen's papers were not available at the time of this publication, but it is likely that future research will reveal transactions with Clark.

Clark purchased his antiquities collection (pp. 46, 48–51) from the French painter Raphaël Collin. An artist of some renown in his day, awarded the Grand Prix at the Exposition Universelle Internationale de Paris in 1889, Collin painted portraits and allegorical subjects. The latter works are reminiscent of those by both William Bouguereau, with whom he studied, and Pierre Puvis de Chavannes, oftentimes with a fin-de-siècle ethereality. Clark bought several of Collin's paintings (which did not come to the Corcoran) and commissioned him to paint the ceiling murals for the French-style petit salon.

In addition to being a painter, however, Collin was also an avid collector of ceramics, particularly from China, Korea, and especially Japan. His Far Eastern collection, containing four hundred pieces, is now in the Musée des Beaux-Arts in Lyon. His collecting of terracotta antiquities may have been linked as much to his interest in ceramics as to a love of antiquity. However, in forming this collection he is said to have had the benefit of the expertise of Edmond Pottier, curator in the department of Eastern antiquities at the Musée du Louvre from 1908 to 1925, and the author of important books on Hittite and Assyrian art and Greek vases, including the catalogues of the Assyrian antiquities and antique vases in the Louvre. It is possible that Collin and Pottier knew each other as professors at the Ecole des Beaux-Arts.[19] Although the antiquities have great individual interest, it seems likely that in that era they were most appreciated by Clark—and perhaps Collin—as links to a glorious past.

Clark seems to have enjoyed knowing artists and purchasing or commissioning works from them: in addition to Collin's paintings, he purchased the marble statue of *Eve* from Auguste Rodin (p. 117) and the paintings *Sylvia*

(p. 126) and *The Trial of Queen Katherine* (fig. 19; p. 127) from Edwin Austin Abbey. The Joan of Arc series was commissioned from Boutet de Monvel (pp. 130–132). He knew Jean-Charles Cazin and Paul Wayland Bartlett, an American sculptor living in Paris. Bartlett did a bust of Clark, the bronze doors for the family mausoleum, and some of the bronze work in the Fifth Avenue house; he also knew Collin.[20] It seems likely that Clark and these (and other) artists were all interconnected and that they made every effort to be of service to him, and he, on his part, maintained an interest in their lives and careers. Therefore it is not surprising to find Collin acting as both artist and dealer and Clark responding as patron and collector.

The popularity of lace in this period is demonstrated by the fact that in 1927 the Metropolitan Museum of Art contained more than four thousand pieces of rare antique lace. Clark himself had one of the most beautiful collections of Venetian, Flemish, and French lace in the United States. It seems somewhat surprising to us today that Clark was as enthusiastic about the lace as he was about his other collections, displaying it on easels in the galleries in his home. However, the interest in lace can perhaps be linked to a more general affinity for fine workmanship, technical skill, and beauty of detail that accounts for the preeminence given to liturgical and decorative objects in this period. A careful examination of the lace reveals intricacies as elaborate as the metalwork on a medieval book cover or the carving on an ivory plaque, items that were avidly sought by collectors like J. P. Morgan (pp. 89–91).[21]

Clark also had a collection of over fifty old master drawings that he displayed in the long gallery. Again, it should be recalled that in this period drawings were more popular than paintings. The drawings were purchased from Sir George Donaldson in London. Donaldson also sold Clark a significant group of paintings (more about that later), and it is unclear if the drawings were part of the same transaction. Only a handful of these drawings came to the Corcoran (p. 55).

Until the end of the nineteenth century, the paintings acquired by Americans were generally landscapes or genre scenes by contemporary American or European artists. In the latter case, collectors purchased the paintings on their European travels, as there were few dealers on this side of the Atlantic selling quality European paintings. Most old master paintings in America were not worthy of the name, and collections did not aspire to be encyclopedic until men like Andrew Mellon and Henry Clay Frick began acquiring works with the idea of forming a museum.

At the time Senator Clark began collecting, the most popular paintings in America were by nineteenth-century French painters related to the Barbizon school. This group of artists included Cazin, Pascal-Adolphe Jean Dagnan-Bouveret, Jules-Adolphe-Aimé Louis Breton, Charles-François Daubigny, Narcisse-Virgile Diaz de la Peña, Théodore Rousseau, Constant Troyon, and especially Corot. At the Chicago World's Columbian Exposition of 1893, in the Fine Arts Palace, the 126 paintings in the loan exhibition *Foreign Masterpieces Owned by Americans* were almost entirely by French artists, men like Eugène Delacroix and the painters of the area around Barbizon.[22] Most collectors began with Barbizon paintings, even those who moved on to the old masters and impressionism, and one of these, Henry Clay Frick, who purchased some of the most beautiful paintings in America, never completely turned away from this type of painting, late in life hanging Eugène Carrière's *Motherhood* in the second-floor sitting room of the house he built on Fifth Avenue.[23]

The years from 1870 to World War I were also the great age of collecting Dutch painting in America. This is not surprising since Dutch and Barbizon (and even American) painting, with their realistic and unpretentious landscape and genre scenes, probably appealed to a common sensibility among collectors. Rembrandt van Rijn, Frans Hals, Aelbert Cuyp, Meindert Hobbema, Pieter de Hooch, Jacob van Ruisdael, and Jan Steen were among the artists most sought by American collectors.[24]

Soon after his death in 1925, Clark's daughter Katherine Clark Morris is reported to have said, "It is a great collection and was my father's great joy in life.... And, as you know, he collected everything himself. He never called upon others to aid him, and his collection is really a museum in itself."[25] There is no evidence of anyone advising him, and so it seems likely that he educated himself in the museums and galleries of Europe. Some of his first paintings were bought in Paris at the close of the nineteenth century, but he also began buying at auction in New York at the same time. Over the years he bought more than fifty paintings at auction, including *Moonlight* by Ralph Albert Blakelock ($13,900; p. 129), *A Difficult Line from Horace* by Sir Lawrence Alma-Tadema (p. 119), *Home of the Artist at Equihen* by Cazin (p. 112), *Sunset on the River* by Daubigny, *Tiger and Snake* by Delacroix ($6,700; p. 104), *Avenue Josephine Market, Paris* by Martin Rico Ortega ($2,500), and numerous Corots and other Cazins. *After the Bath* by Giovanni Boldini (p. 118) was purchased from the estate of Stanford White, the famous McKim, Mead and White architect who was murdered by the Pittsburgh millionaire Harry K. Thaw because of his relationship with Thaw's wife, the former chorus girl Evelyn Nesbit. The price of the painting was $1,050.[26] The bidding war over *The Choice of a Model* by Mariano Fortuny y Carbó (pp. 114, 116) was described in the *New York Herald Tribune* in 1925:

> The Fortuny was acquired by Senator Clark in 1898 at the Stewart collection sale at Chickering Hall. Fortuny was then in strong favor and the picture, held to be his greatest work, was sought by both Mr. Clark and George J. Gould [son of Jay]. A spirited bid-

ding duel ensued between the two, and Mr. Clark won only when he topped Gould's bid of $42,000. The incident was referred to as a battle between Western and Eastern millions, in which the West won.[27]

Although Fortuny is not very well known today, his masterpiece is still considered one of Clark's finest paintings.

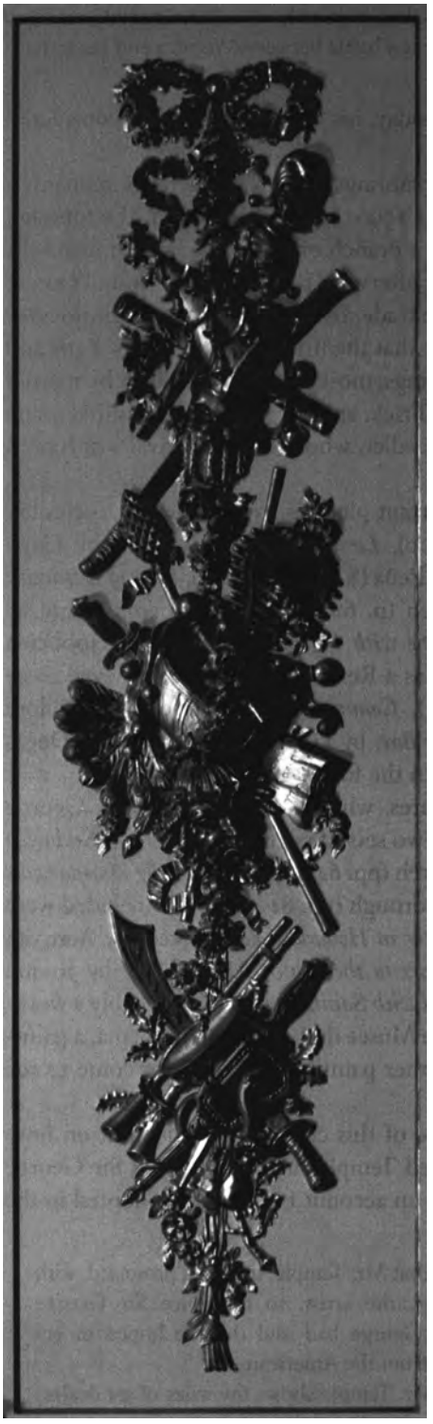
Clark also purchased a large number of paintings from Knoedler & Company, a firm that celebrated its 150th anniversary in 1996. Michael Knoedler, the founder, emigrated to New York from Paris to open a branch of Goupil, a French firm selling popular prints and art supplies. Not long afterward he bought out Goupil's interest in the firm and expanded into the picture trade. By the mid-1890s the business—and the art market—had grown to the point that the firm had branches in Paris and London and was importing old master paintings, most of which were now being sold in America.[28] Andrew Mellon, Henry Clay Frick, and the Wideners acquired many of their most important paintings from Knoedler, whose only real rival was Joseph Duveen.

Clark purchased some of his most important pictures from Knoedler, including *Remembrance of Terracine* by Corot ($58,000), *Landscape with Herdsmen* by Cuyp ($56,000; p. 67), *The Frog Pond* by Diaz de la Peña ($18,590; p. 111), *View of Dordrecht from the North* by Jan Josephsz. van Goyen (p. 68), *Santa Maria della Salute* by Francesco Guardi ($7,000; p. 78), *Landscape with Figures and Ruins* by Hobbema ($58,000), *Man with Sheet of Music*, bought as a Rembrandt but now believed to be by an artist in his circle ($90,000; p. 63), *Countryside in Picardy* by Théodore Rousseau ($3,644; p. 113), a pastel, *Theatre Box*, by Hilaire-Germain-Edgar Degas ($2,000; p. 124), and several Cazins priced in the four-figure range.[29]

Clark acquired other important pictures when he purchased Sir George Donaldson's collection. Among them were two sets of portraits, *Maria van Suchtelen* and *Gerhard van Suchtelen* by Gerard ter Borch (pp. 64–65) and *Lady de Dunstanville* and *Lord de Dunstanville* by Thomas Gainsborough (pp. 82–83). Also included were *View of Rhenen* by Van Goyen (p. 66), *Winter in Holland: Skating Scene* by Aert van der Neer (p. 69), *Boats Carrying out Anchors to the Dutch Men of War* by Joseph Mallord William Turner, *Madonna and Child with Saints and Angels*, probably a workshop copy of the painting by Perugino in the Musée du Louvre, a Hobbema, a painting attributed to Frans Hals, and several other paintings that did not come to the Corcoran.

A lawsuit that ensued from the purchase of this collection sheds light on both Clark and art dealing in this era. One Alfred Temple successfully sued Sir George for a commission on the sale. According to an account from the *Sun* quoted in the *Literary Digest*:

> At the opening of the case counsel stated that Mr. Temple, in 1904, promised, with the assistance of the late Edwin A. Abbey, the artist, to introduce Sir George Donaldson to Senator Clark, and that Sir George had said that he hoped to get $1,250,000 for his (Donaldson's) collection from the American.
>
> A letter from Sir George Donaldson to Mr. Temple shows the wiles of art dealers in an amusing light. It reads:
>
> "You have acted too quickly. With American finance in its present state, wait until you have your hare in the field and then start the dogs. Clark was to have come last time, but hadn't the time. Kopp of Old Bond Street has his measure. He is trying to get him to make an offer for my fine Van Dyke, but I anticipate failure, and if your letters had gone at this inopportune moment the game would have been given away. Remember that a blasé buyer only wants to buy when the holder of fine things does not want to sell. Put a pinch of salt on your bird's tail."
>
> Mr. Temple, in his reply to this letter, said among other things: "Abbey says the financial position in the United States will not make an atom of difference to Clark."
>
> Senator Clark arrived in the summer and saw the collection of Sir George Donaldson twice, and then returned to America. About this Sir George, in writing to



13
Theater trophy panel made for Senator Clark's Salon Doré. A popular decorative motif in eighteenth-century France, trophies feature an assemblage of objects with a common theme and derive from the ancient Greek practice of hanging captured weapons from a tree or standard on the battlefield.

> Mr. Temple, said: "If you make the largest gain you have ever dreamed of, do not be greedy, but insist upon Mrs. Abbey taking a handsome interest of what you make."
>
> Senator Clark, a little later, agreed to make the purchases, paying $350,000 by installments, or the whole sum immediately if he sold certain bonds. Mr. Temple later on asked Sir George Donaldson for a list of his transactions with the Senator. Sir George wrote in reply that he had dined with Mr. Clark a short time before, when the Senator had declared that he (Temple) had no claim for commission.
>
> Mr. Clark, according to Sir George, declared that he had long known of the Donaldson collection himself, and had intended to call and see it. The introduction by Temple was, therefore, a farce, and no business had been done until three years afterward.

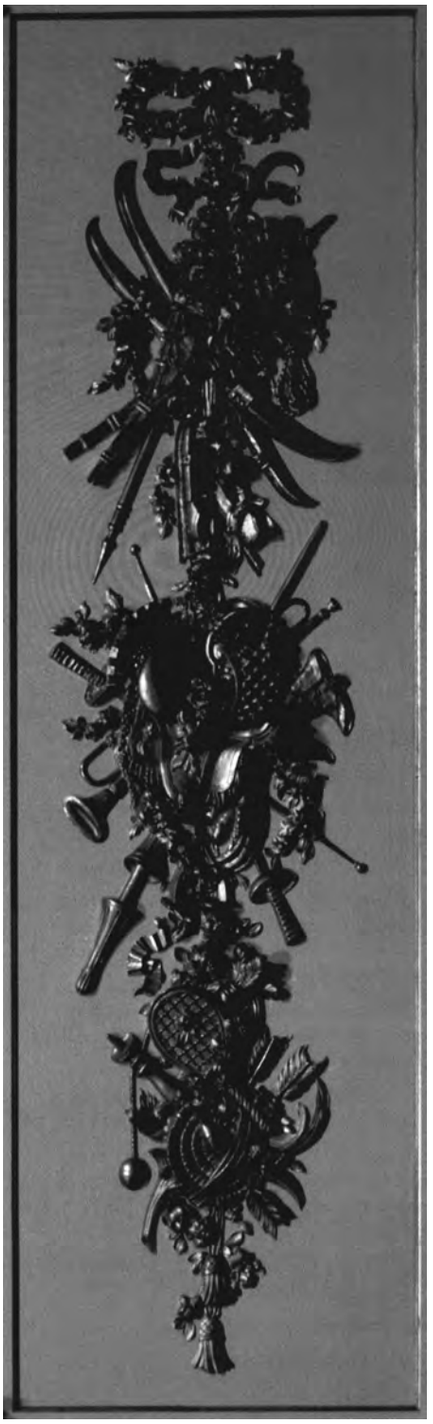
Sir George Donaldson testified that "His [Temple's] hifalutin manner and habit of flattering people to the top of their bent [?] has a disturbing effect, and is not calculated to inspire a buyer to buy." The article then goes on to quote "dealers in New York" as declaring, "One of the greatest mistakes which rich Americans make in buying their pictures abroad is in the distrust of the legitimate dealers, and the credulity with which they accept the valuations put upon works of art by private dealers or by owners who wish to sell but are not dealers."[30] Nevertheless, the pictures Clark acquired were generally agreed to be excellent.

This article is interesting on many levels. First, accounts of the sale at the time of Clark's death put the price at $740,000.[31] Second, Sir George Donaldson does not appear in a very favorable light. Although one can attribute some of the American dealers' carping to sour grapes, it is likely that he made an undue profit on some of the paintings. However, it seems clear that Clark was willing to pay what was required to get pictures that he wanted and that he was a bit of a maverick, choosing to buy from various sources including auctions, and not wishing to be in the clutches of any one dealer. Finally, the role of Edwin Austin Abbey is of interest, clearly demonstrating that artists played multiple roles in Clark's life.

Clark also had his collection of British portraits. This was another type of painting that was popular in his era, undoubtedly due to both the charm of the paintings and the willingness of the English gentry to sell their ancestral portraits to wealthy Americans. In addition to the two Gainsborough portraits that he bought from Sir George Donaldson, there is the outstanding portrait of Mrs. Vere of Stonebyres by Sir Henry Raeburn (p. 85). This painting was purchased in New York from Henry Reinhardt; newspaper accounts gave the cost as $150,000. Reinhardt also sold Clark the second of his paintings attributed to Rembrandt, *An Elderly Man in an Armchair*.[32]

Seligmann was so disinterested in dealing with paintings that when he purchased the Wallace collection he sold the paintings to Knoedler rather than handle them himself.[33] Nevertheless, Clark bought three paintings from Seligmann: *Camping* (p. 79) and *The Departure* by Jean-Baptiste Pater and *Portrait of Madame du Barry* by Elisabeth-Louise Vigée-LeBrun (p. 88). The latter painting, along with other works of art, was brought to New York during World War I. Seligmann had been asked by the French government to come to America to raise hard currency and explain the plight of the French to Americans. The *Morning Herald* of 22 January 1917 reported: "Jacques Seligmann here with canvases to help stop France's gold outflow." Certainly the Vigée-LeBrun that Clark chose is beautiful, but we can be sure that it was purchased equally out of his love for France. It is also likely that he was one of the American collectors who gave generous donations to Seligmann to help alleviate the suffering in his country.[34]

Clark also bought paintings in Paris, particularly around the turn of the century when his new family was living there. Some of the most notable include *Laundresses on the Bank of the Marne* by Léon Augustin Lhermitte (p. 101), *The Boulevard* by Jean-François Raffaëlli (p. 120), *Rest before Nightfall* by Cazin (p. 109), *Arcadia — Women Bathing* by Henri Fantin-Latour (p. 128), *The Colza* by Breton (p. 100), and



14
Sports trophy panel made for Senator Clark. Note the skis, snowshoes, badminton racket, and darts—accoutrements of the late nineteenth rather than the eighteenth century.

The Judgement of Midas, originally attributed to Peter Paul Rubens (pp. 60–61) but now thought to be a very fine painting by his circle. From Durand-Ruel, the renowned dealer in impressionist paintings, he bought a pastel, *The Ballet*, by Degas (cover) and his finest Corot, *Repose* (pp. 98–99). *Return from the Hunt* (p. 110) and *Still Life* by Monticelli, one of the most popular artists of his day and a great favorite of Clark's, were purchased from from T. Martin Chauve in Marseille. Clark also bought sporadically from other dealers in both New York and Europe. His records, however, do not provide a provenace for many of his paintings.

Clark was not a collector in the mode of J. P. Morgan who bought far more than he could display in the combined spaces of his New York home, the library, his London house, and his country estate. Museums and dealers' storerooms were full of his purchases. When the law was passed allowing art to be imported into the United States duty free, it took Seligmann close to a year to pack all Morgan's purchases in London and ship them to the Metropolitan Museum of Art, where they were to be stored.[35] Clark was more the type of collector described by Seligmann's son, Germain, in his book *Merchants of Art*: Upper Fifth Avenue was lined with mansions, and "Every one of these houses contained works of art and every one of the owners was a collector—if 'collector' be defined as a buyer of rare and costly non-utilitarian objects for the adornment of his living quarters."[36] Once Clark had things arranged to his liking in his house, he bought very little. The archives at Knoedler's contains letters from Clark stating that, if he were to acquire more paintings, he would have to remove something already in place and he was quite happy with things as they were.[37]

Senator Clark died at his home on 2 March 1925 at the age of eighty-six. His funeral service was held in the main picture gallery, where the coffin was placed beneath his beloved Corots.[38] He was a man of great wealth and sophistication, but at the same time he never lost sight of his early days, remaining justifiably proud of his Montana origins. Business interests took him frequently to the West, and he usually arranged these trips so that he could also attend the annual meetings of Montana pioneer societies. There he could reminisce with other settlers about the hardscrabble early days.

Clark's house did not long survive him. It was sold in 1927 and torn down to make way for an apartment building. The price was $3,000,000, far less than half the reputed $7,000,000 that the house cost to build, and the buyer was rude enough to say that he would have paid $100,000 more if there had been no house on the valuable land.[39]

The house had always been a source of ridicule in the press, where it was referred to as "Clark's Folly" (sniping at the rich was particularly virulent in those days). This undoubtedly contributed to its demise, but the more basic causes were real estate taxes, which could be as much as several thousand dollars a day, the loss of a servant class, and the encroachment of commercial establishments.[40] Seen from today's perspective, the house does not seem any more outrageous than those built by the other multimillionaires of Clark's era (figs. 2, 3), and one regrets the loss of this piece of history. The Senator's treasures, however, have found a receptive home at the Corcoran, where they are one of the cornerstones of the museum's collection.

NOTES

1 There is no complete biography of Clark that meets modern standards of scholarship and objectivity. This account of his life is taken from the introduction by his great-grandson Lewis Morris Hall to the fiftieth-anniversary exhibition catalogue, *The William A. Clark Collection* (Washington, D.C., 1978); from an interesting but biased article by Michael P. Malone, "Midas of the West: The Incredible Career of William Andrews Clark," *Montana: The Magazine of Western History*, no. 33 (autumn 1983), 2-17; and from the following obituaries: *New York Times*, 3 March 1925, 1; *Anaconda (Mont.) Standard*, 3 March 1925, 1ff.; and *Washington Post*, 3 March 1925, 3. Clark's fascinating address to the Pioneers Society at Livingston in 1918 is also reproduced in that same edition of the *Anaconda Standard* as "Story of His Pioneer Experiences from Senator Clark's Own Lips to His Beloved Friends, the Montana Pioneers," 6.

2 This account of the Astors and the Vanderbilts is taken from Kate Simon, *Fifth Avenue: A Very Social History* (New York and London, 1978), 73–97, 40–42, 107, 126–131, 137–158, 188–192.

3 Martha Frick Symington Sanger, *Henry Clay Frick: An Intimate Portrait* (New York, 1998), 79.

4 Ibid., 296–298, 326.

5 Simon 1978, 297–310.

6 William R. Johnston, *William and Henry Walters: The Reticent Collectors* (Baltimore, 1999). Germain Seligman, *Merchants of Art: 1880–1960* (New York, 1961), 130–137.

7 *New York Times*, 6 February 1899, 7.

8 André Baeyens, "The Montana Senator Who Loved France," in *The Salon Doré* (Washington, D.C., 1998), 96.

9 *New York Times*, 11 December 1901, 8.

10 *New York Times*, 31 May 1908, pt. 5, 5; *New York World Magazine*, 24 September 1905, 6–7.

11 *Washington Star*, 3 March, 1925, 5; *Washington Star*, 7 October 1925; *Boston Christian Science Monitor*, 7 October 1925; *New York Evening Post*, 7 February 1927; *Washington Herald*, 3 February 1927.

12 Parts of this account of Clark's house are excerpted from Dare Myers Hartwell, "The Salon Doré in America: History and Restoration," in *The Salon Doré* 1998, 43–48.

13 Director's Correspondence file, Corcoran Gallery of Art Archives, box 1, folders 34, 35.

14 Hall 1978, 23.

15 Information on art collecting in the nineteenth century comes primarily from Seligman 1961, 13–19.

16 Ibid., 92–103; Seligmann papers: Collectors files (Clark, William A.), Archives of American Art, Smithsonian Institution, Washington, D.C. (hereafter AAA).

17 Seligmann papers: Correspondence General (Clark, William A.), AAA.

18 S. N. Behrman, *Duveen* (New York, 1982), 35.

19 Raphaël Collin is considered to be an important painter in Japan, and a retrospective of his work was held there in 1999. I am indebted to Rita Mitani, assistant curator at the Fukuoka Art Museum, for providing me with a copy of the exhibition catalogue. Information on Edmond Pottier comes from private communiqués with Dominique Lobstein, chargé d'études documentaries au musée d'Orsay.

20 Paul Wayland Bartlett papers, container 14, Manuscript Division, Library of Congress, Washington, D.C.

21 The lace collection is described in an article in *Gas Logic* 41, no. 6 (June 1927), 3–5.

22 Aline B. Saarinen, *The Proud Possessors* (New York, 1968), 13.

23 Sanger 1998, 372.

24 Walter Liedtke, "Dutch Paintings in America: The Collectors and Their Ideals," in *Great Dutch Paintings from America* (The Hague and San Francisco, 1991), 14–39.

25 *Literary Digest*, 9 May 1925, 29.

26 All prices from Corcoran Gallery of Art curatorial records.

27 *New York Herald Tribune*, 9 April 1925.

28 *Art Newspaper*, no. 65, December 1996, 24. Knoedler also produced an exhibition catalogue, *The Rise of the Art World in America: Knoedler at 150* (New York, 1996).

29 Prices are from Sale Books 7–12, July 1882–December 1926, archives of Knoedler & Company, New York.

30 "Selling Art to Our Millionaires," *Literary Digest* 45, no. 21 (23 November 1912), 960–961.

31 *New York Herald Tribune*, 7 April 1925; *Literary Digest* 85, no. 69 (9 May 1925), 29 (gives the price as $750,000); *Art News*, 11 April 1925.

32 "Declining Rich Art Gifts," *Literary Digest* 85, no. 69 (9 May 1925), 20.

33 Seligman 1961, 120–121.

34 Ibid., 109–111.

35 Ibid., 74–76.

36 Ibid., 23.

37 William A. Clark correspondence file, archives of Knoedler & Company, New York.

38 *New York Times*, 7 March 1925, 13.

39 *Washington Herald*, 3 February 1927.

40 Simon 1978, 159.

A GOLDEN OPPORTUNITY

The William A. Clark Collection at the Corcoran Gallery of Art

LAURA COYLE

15
Clifford Kennedy Berryman,
Washington Evening Star, 22 April 1925

What an Opportunity!" So exclaims George Washington in a cartoon that appeared in April 1925 on the front page of the *Evening Star*, at that time Washington's most important daily newspaper (fig. 15).[1] Washington, who personifies the capital city, scrutinizes a long, undulating list of paintings and other artworks in the famous "$3,000,000.00 W. A. Clark Art Collection" and neatly sums up the prevailing opinion across town.[2] If New York City's Metropolitan Museum of Art—the rumored destination—refused the Clark Collection, it would indeed be a great opportunity for Washington, for then the collection would be offered to the Corcoran Gallery of Art. This was exactly what happened, and on the last day of July 1925, the Corcoran trustees notified the executors of Senator Clark's estate that they would accept the collection.[3] Less than three years later, in March 1928, the eclectic collection of European and American paintings, and European sculpture, drawings, antiquities, tapestries, rugs, furniture, lace, ceramics, and an eighteenth-century French period room opened in the state-of-the-art space Charles Adams Platt designed especially to hold it.[4]

16
The Arlington Hotel,
c. 1885. Seaman Collection,
Historical Society of
Washington, D.C.

Everyone who was anyone turned out for the occasion:

> Washington has had its biggest and betterest Varnishing.[5]. . . President [Coolidge] pulled the great silk cord while the orchestral hails were given to the Chief by the violins up in the gallery. A great curtain fell away and instead of the familiar old figure of Augustus Caesar in magnificent plaster desecrating a good wall . . . there was a brand-new doorway leading into Mr. Platt's new wing . . . of our well-known Museum of Art.[6]

This golden opportunity presented by a Copper King confirmed the status of the Corcoran Gallery of Art as one of the nation's most important art museums. At the same time, it moved the city in the direction many civic leaders dreamed about, of making Washington as important culturally as it was politically, "the foremost art center in the western world."[7] Why Senator Clark—the millionaire art collector who had made his fortune in copper mines and banks—included the Corcoran Gallery of Art in his will, how the press reacted to the bequest and arrival of the Clark Collection in Washington, and what the impact of the gift was on the Corcoran and the city, these are the themes explored in this essay.

WHY THE CORCORAN?

Clark's relationship with the Corcoran began early in his term as senator from Montana, when Clark lived in Washington and considered building a home in the nation's capital. Clark had already enjoyed a long, colorful career as prospector, entrepreneur, mine owner, and banker when in 1889 he decided to run for the United States Senate.[8] After several controversial tries, he was elected in 1901 to the Senate, which had been nicknamed the "Millionaires Club." In a guide to Washington, cast in the guise of Uncle Hank's tour of Washington with his nephew Henry, the nephew reminds his uncle "that it is said that it is easier to go through the eye of a needle than it is for a poor man to enter the Senate nowadays."[9] On their visit to the Senate chamber, Uncle Hank noticed "a neat, dapper little man in a closely buttoned frock coat" and asked: "Who's thet smart lookin' chap thet's just takin' his seat thar?" Henry replied that it was "Senator Clark, the multi-millionaire copper king of Montana... said to have the largest income of any man in the Senate."[10]

17
Stewart's Castle on Dupont Circle, before 1902. Seaman Collection, Historical Society of Washington, D.C.

18
Edmund James Tarbell, *Charles C. Glover*, 1918. Museum Purchase, Gallery Fund, Corcoran Gallery of Art

Clark served one term and did not run again. Although for the rest of his life everyone addressed him respectfully as Senator, he seems to have had little affection for Washington politics or politicians. In the only reference he made to public service in his Corcoran correspondence, he referred contemptuously to the many "pin-heads" in public positions in the nation's capital.[11] As soon as his term was over in 1907, he moved back to New York City.

When Senator Clark first arrived in Washington, he lived at the luxurious and conveniently located Arlington Hotel (fig. 16), at Vermont and H Streets, N.W.[12] This famous hotel was built in 1868 by William Wilson Corcoran, founder of the Corcoran Gallery of Art, as a place fit for kings and ambassadors when Washington was a small, swampy city without sewers or a single paved street.[13] Guests included Grand Duke Alexis of Russia and the emperor of Brazil, Dom Pedro.[14] More important for Clark, over the years it was home to many senators.

While at the Arlington, he purchased one of the biggest houses in town, Stewart's Castle (fig. 17), at 1915 Massachusetts Avenue, N.W., on fashionable Dupont Circle.[15] Senator William Morris Stewart of Arizona, who had made a fortune in the California gold rush, had built the Second Empire mansion in 1873, the first grand house on the circle. So many other newly rich mining millionaires settled in the area that it was known as "The Honest Miners' Camp."[16] Stewart had nearly gone bankrupt building and furnishing the house, and although his fortunes recovered, after the turn of the century he was ready to sell the now "shabby and dilapidated" house.[17] A few months after Clark bought the mansion, he had it razed.[18]

Clark may have intended to build a more impressive house on the site, but he devoted all his energies on that domestic front to building his mansion in New York, and the Dupont Circle site remained vacant until he sold it in 1924. Although Clark is listed in city directories at the 1915 Massachusetts Avenue address from 1903 until 1907, he could not possibly have been living there. Instead, he likely continued to live in a hotel like the Arlington all six years he served in the Senate.[19]

While he was in Washington, Senator Clark established a cordial relationship with the leadership of the Corcoran Gallery of Art, which lasted until he died. This relationship, which would have such a profound effect on the history of the Corcoran and Washington, began with a simple courtesy.[20] Soon after Clark arrived in Washington, he went to cash a rather large check at the most important bank in the city, Riggs National:

> He asked for the president, Charles C. Glover. Mr. Glover was out, and the quiet unassuming man who had dug a vast fortune out of the copper-impregnated hills of Montana was not yet the commanding national figure he was destined to become. He was personally quite unknown to the officials of the bank. . . . The new Senator departed, and when Mr. Glover returned, soon afterward, he learned of the incident. He gave instructions for Mr. Clark to be found without delay . . . when he reached the Senator by telephone at his hotel he assured Mr. Clark that his check would be good forthwith at that bank for whatever amount the Senator cared to write.[21]

The bank president, Charles C. Glover, was also the president of the board of trustees of the Corcoran Gallery of Art (fig. 18). He had known

19
Edwin Austin Abbey, *The Trial of Queen Katherine*, 1898–1900. (see p. 127)

well William Wilson Corcoran, the founder of Riggs Bank, who died in 1888. Glover became a member of the firm in 1873, and ultimately its president in 1896.[22] Elected a trustee of the Corcoran Gallery in 1887, Glover held the offices of treasurer and vice-president before becoming president in 1906.[23] Glover's prompt attention to Clark, his contemporary, their shared enthusiasm for finance and art, as well as their common background as sons from modest families who had made good, were solid foundations on which they built a friendship. Before long, Clark was involved with the Corcoran in a number of ways.[24]

Clark's first act of generosity toward the Corcoran was to lend a major painting by Edwin Austin Abbey, *The Trial of Queen Katherine* (fig. 19), in February 1902. The painting was the largest of a series of seven oil paintings Abbey based on Shakespearean subjects.[25] For this painting, the artist chose *Henry VIII*, act 2, scene 4. In this scene, Katherine of Aragon implores Henry to recognize the legality of their marriage, pleads with him to postpone divorce proceedings until after the arrival of her legal advisers from Spain, and refuses to recognize the authority of Cardinal Wolsey.[26] The play was popular throughout the nineteenth century.[27] Inspired by Henry Irving's 1892 production, Abbey's *Queen Katherine* is staged so that the supplicant queen, backed by her lovely but tactically useless handmaidens, addresses the king across a wide expanse. Allied spatially and politically with the powerful king are the two clerics who will judge the queen, Cardinal Wolsey in a flowing, blood-red gown and Cardinal Campeius, seated beside him.

Clark suggested an appropriately dramatic presentation of his picture: "I think it would be well," he wrote to Glover, "to keep the picture veiled and not let anyone see it"[28] until the museum was ready to open the gallery in which it was installed. He also sent the relevant excerpt from *Henry VIII* and a description of the characters in the painting and asked the director, Frederick B. McGuire, to have the text framed and hung beside the picture.[29]

The Trial of Queen Katherine was at the Corcoran for several years. Because it was often on display, thousands of people were able to see it—and to see who owned it.

Clark specifically asked to have it on view for Theodore Roosevelt's second inauguration in early March 1905. He knew the Corcoran would receive many of the visitors who streamed to Washington to attend the inauguration, which culminated around the corner from the gallery at the White House.[30]

Clark was amassing an art collection to adorn the mansion he was building in New York City.[31] In 1904 he offered to arrange for more of his paintings, then in storage, to be brought to Washington.[32] "It is a pity," he pointed out, "that these beautiful pictures should be shut up from the gaze of those who would appreciate them so thoroughly as the American public."[33] Apparently the director of the Corcoran agreed. Also in time for Roosevelt's second inauguration, an exhibition of twenty-seven of Clark's paintings opened at the Corcoran.[34] The exhibition included works by French, British, and Dutch artists including Jules-Adolphe-Aimé Louis Breton, John Constable, and Jan Josephsz. van Goyen.

The gesture was not lost on President Roosevelt. The following year, just before the Corcoran opened a second exhibition of Clark's paintings, Roosevelt wrote to the collector: "When you get that really wonderful collection of pictures of yours on exhibition at the Corcoran Art Gallery I wonder if you would be willing some morning to take me over there, so I might see them?"[35] Among the fifty-six paintings Roosevelt was anxious to see were works by Jean-Siméon Chardin, Sir Joshua Reynolds, Gerrit Dou, and Jean-Baptiste-Camille Corot. Clark obliged, picking the president up on a Wednesday morning on his way to the Corcoran.[36] The visit was duly reported in the papers. "The President is fond of art studies," noted one writer, "and, as he desired to obtain a favorable view of the paintings which have been collected during many years and from all parts of the world by Senator Clark, he embraced the opportunity to see the collection under the escort of Senator Clark himself."[37]

President Roosevelt may have taken this opportunity to lobby Senator Clark about one of his abiding concerns, his ideas for conserving the wilderness and national forest lands. If so, the president's words fell on deaf ears. Along with most of the other senators from the West, Clark consistently voted against these proposals. Clark summed up his position in an address to the Senate in 1907: "In rearing the great structure of empire on this Western Hemisphere we are obliged to avail ourselves of all the resources at our command.... Those who succeed us can well take care of themselves."[38]

Clark left his paintings on long-term loan at the Corcoran, adding to the loan his recent acquisitions and fine collection of Gobelin tapestries (p. 95).[39] Everyone at the Corcoran understood that the loans were temporary, and that once the mansion in New York was finished, Clark would ask for his collection to be returned. In early 1911 both the inside and the outside of the enormous house were completed, some of the works had already been returned, and Clark called in the rest of his chips. By this time, eighty-six Clark paintings were on deposit at the Corcoran. Assistant Director C. Powell Minnegerode wrote that the paintings would be greatly missed, "not only by us, but by the public at large." But, he continued, he understood completely and thanked the senator on behalf of the trustees and "the many thousands of persons who have visited and enjoyed your pictures."[40]

Clark himself had returned to New York City some years earlier, but even after both he and his collection were installed in his mansion, he corresponded regularly with the Corcoran's leadership. McGuire and Minnegerode, who succeeded McGuire as director in 1915, respectfully cultivated Senator Clark. This was not only because of the loans he had made in the past, but also because of his generous support of the Corcoran's Biennial Exhibitions of American Paintings.[41]

When the first biennial opened in February 1907, Senator Clark donated $1,000 for first prize.[42] President Roosevelt and his wife were among the 62,697 visitors to

20
Theodore Robinson, *The Layette*, 1892. Museum Purchase and Gift of William A. Clark, Corcoran Gallery of Art

see the exhibition of 397 paintings during its 33-day run.[43] The Corcoran acquired thirteen paintings from the show; the most important was Winslow Homer's masterpiece, *A Light on the Sea*, 1897, which is still at the Corcoran. For each of the next six exhibitions, from 1908 until 1919 (over the years the Biennial rhythm has sometimes been irregular), Clark donated $5,000 for awards, with $2,000 for first prize, $1,500 for second prize, $1,000 for third prize, and $500 for fourth prize. Clark wrote with regard to the prizes, "I hope that the favored ones will be induced to make new strides, and those that got left will take new courage and go on with their work."[44]

Then, in 1921, he gave the Corcoran $100,000 to endow the prizes and to make acquisitions from the biennials. At the time, the Corcoran claimed its prizes "the most liberal offered at any art exhibition in the country, if not the world."[45] After Clark died, his widow, Anna E. Clark, contributed funds to support the continued organization of the biennials. The great support of Clark and his family helped ensure the success of the exhibition series, especially in its early years.[46]

In recognition of his service to the Corcoran, and no doubt to help keep him engaged and abreast of the museum's activities, in 1914 McGuire invited Clark to become a member of the board of trustees. Clark demurred, knowing that his busy schedule would prevent him from attending many of the meetings. McGuire asked him to reconsider, telling him that he need not attend all the meetings to meet his obligations as a trustee. Clark accepted and was elected unanimously.[47]

Clark also contributed to the Corcoran in other, smaller ways. He agreed to donate a portrait of himself by William Merritt Chase (frontispiece),[48] and he chipped in the five hundred dollars the Corcoran was short to buy a painting by Theodore Robinson, now titled *The Layette* (fig. 20).[49] He also acted as the Corcoran's representative at the American Federation of Arts meetings at the Metropolitan Museum of Art.[50]

Clark kept the Corcoran director informed about his recent purchases. With great enthusiasm, for example, he wrote that he had acquired a ravishing portrait by Sir Henry Raeburn (p. 85), "the finest I have ever seen,"[51] and reported on the progress and reception in Paris of the Joan of Arc series he had commissioned from Louis-Maurice Boutet de Monvel (pp. 130–133). He also let the director know he was very flattered when M. Jusserand, the French ambassador, gave a "very neat speech in which he took occasion to pay me a very handsome compliment, that I had the finest collection of French art in the United States."[52]

Clark was quite proud of his collection and his grand house. He often invited McGuire and Minnegerode to New York to visit him. Clark issued cards for his Saturday receptions, a viewing of the collection generally accompanied by an organ recital.[53] Minnegerode visited the mansion more than once. In 1923 he went with Clark's old friend and president of the board of trustees: "Mr. Glover and I both enjoyed our little visit to New York immensely, but I do not hesitate to tell you that the most delightful phase of the trip was our visit to you and your wonderful home. Your magnificent collection of laces is in itself worth the trip to New York, for there is probably no finer collection of laces to be found in the world."[54] Minnegerode recognized Clark's current soft spot—he was engaged in building his lace collection (pp. 89–91), sending agents abroad to look for fine examples.[55]

When Clark died in 1925 at age eighty-six, his will indicated that his collection should be offered first to the Metropolitan Museum of Art, and then to the Corcoran.[56] Clark lived in New York City and it would have been prestigious to have the collection accepted by the country's most important museum. But he must have realized that given his warm relationship with the Corcoran, the museum in Washington would be much more likely than the one in New York to accept his gift.

Clark offered the Metropolitan his twenty-two Corots, twenty-two Jean-Charles Cazins, twenty-one Adolphe-Joseph-Thomas Monticellis, six Boutet de Monvels,

Abbey's *Trial of Queen Katherine*, and his portrait by Albert Besnard. To this he added the museum's choice of the remaining 125 paintings and drawings. He also authorized the museum to make a broad selection from his laces, rugs, ceramics, antiquities, tapestries, furniture, and period rooms. But the gift came with certain conditions: a promise to keep the collection together for all time and to provide a separate space in which to exhibit it. These conditions troubled the trustees of the Metropolitan. "They're very busy looking a gift horse in the mouth at the Metropolitan Museum of Art just now," wrote a reporter for the *Philadelphia Ledger*.[57]

PRESS ACCOUNTS ABOUT THE CLARK COLLECTION

Press coverage of where the collection would end up was remarkable. When the contents of the will were made public, the New York and Washington newspapers naturally described them in detail. But this story had "legs"—papers in metropolitan centers like Boston, Philadelphia, Los Angeles, and Cleveland, as well as smaller cities like Steubenville, Ohio; Waco, Texas; and New Haven, Connecticut, all carried news accounts of the debate over the bequest. This was partly because of Clark's fame as one of the wealthiest people in America and partly due to the rapidly growing wire services, which carried the story and made it available to hundreds of papers around the country.

The way donors used stringent conditions to control how beneficiaries implemented their gifts was summed up in the phrase "The Dead Hand."[58] Robert de Forest, president of the Metropolitan Museum of Art, issued a statement saying that the conditions of Clark's gift would prevent the museum from integrating it into the installation of the rest of the collection by nationality and period. "It is only by such a scientific arrangement that the historical development of art...can be illustrated," he explained.[59] The other problem the Metropolitan faced was space. The museum could not or would not devote rooms solely to the Clark Collection.

These were valid concerns, but another reason the Metropolitan ultimately declined the gift was that it simply did not need the Clark Collection.[60] By the mid-1920s, that museum already held extensive collections of European, American, and Asian art, dating from antiquity to the nineteenth century. In certain crucial areas, the permanent collection overlapped exactly with Clark's. These included classical art, tapestries, eighteenth-century decorative arts, seventeenth-century Dutch art, nineteenth-century French art, Italian maiolica, Near Eastern rugs, and even lace.[61]

Editorials in all the major New York dailies and the *Art News* supported the Metropolitan's decision not to accept the gift.[62] Dissenters were few. One was George Gray Barnard, identified in the papers as a sculptor and a close friend of Senator Clark. "Washington can never be an art centre," he proclaimed. "It is too hot."[63] When the Metropolitan formally announced on 20 April 1925 that it would not accept the gift, all eyes—and the press—turned to Washington.

At the Corcoran, the situation was quite unlike that of the Metropolitan. Integrating the Clark Collection into the existing collection was not a problem. The editor of the *Art News* was blunt: "The Corcoran is flagrantly lacking in important examples of the great masters...here is her golden opportunity to acquire a considerable place in the sun."[64] Although this was an exaggeration—at that time the Corcoran already held important and famous works of American art—the European collection was limited. The Corcoran held some, mostly minor, European paintings. It had no antiquities, ceramics, rugs, lace, or furniture, and it certainly did not own a grand eighteenth-century French period room.[65] Leila Mechlin, a Washington native who was editor of the *American Magazine of Art*, the art critic for the *Washington Evening Star* since 1900, secretary of the American Federation of Arts, and member of the Washington Society of the Fine Arts,[66] articulated the situation:

> The position of the Corcoran Gallery is very different in many ways. To a very small extent would the Clark collection duplicate its present possessions. This collection is rich in objects of art.... Those of us who have had the good fortune to visit the Clark home in New York will recall the sumptuousness of the exhibits outside the realm of paintings...all of which are included in the gift.[67]

In contrast to the opinions expressed in New York City newspapers, Washington editors strongly encouraged the Corcoran to take the collection. The editor of the *Evening Star* wrote, "Washington cannot forego the hope that his collection will come here."[68] The *Post* editors echoed that sentiment: "While the acceptance of the gift may be accompanied by some difficulties it is hoped that the trustees of the Corcoran Gallery will find a way to surmount them and thus make the collection available to the public of the National Capital."[69]

The will's conditions, however, were still cause for concern.[70] The first challenge was the promise to keep the Clark Collection together forever. Did that mean that all of the gift had to be on view all of the time? Aside from the question of space, this stipulation posed an additional problem. Corcoran officials, the press, and the public were aware that the authenticity of some of the paintings had been questioned.[71] Everyone recognized that amateur collectors sometimes made mistakes; what if works turned out to be misattributed? Would the terms of the gift allow the installation to be rotated? Even if every work were authenticated, rotation would permit more varied and flexible presentations of the collection.

Unknown at the time to the press or the public, Corcoran officials and attorneys were meeting with representatives and attorneys for the Clark estate to address these questions.[72] The lawyers on both sides encouraged the heirs to interpret the will liberally. Later the

21
Clifford Kennedy Berryman, *Washington Evening Star*, 3 August 1925

family's role was acknowledged publicly: "Mrs. Clark and the other heirs stepped into the foreground. They accepted the legal advice of eminent counsel. The rotation system could be adopted, it would be adopted. Certain chosen works would be shown at one time and certain other works at the other."[73]

With this problem solved, the main impediment to accepting the gift was space. A *Star* reporter summed up the situation: "The Corcoran Gallery of Art... is overcrowded and when the great exhibitions such as the biennial of contemporary American painting are shown therein it is necessary to remove to the basement the entire permanent collection."[74] In its brief history, the Corcoran had already outgrown two buildings, first the original museum designed by James Renwick on Pennsylvania Avenue across from the White House, and now the neoclassical building designed by Ernest Flagg a few blocks away at Seventeenth Street and New York Avenue. Again, behind-the-scenes negotiations with the Clark family saved the day. The Corcoran trustees informed the executors that although the Corcoran owned enough land behind the Flagg building for a new wing, they could not afford to build one. Several family members made it known to the Corcoran trustees that they would be willing to help. Ultimately Clark's widow, Anna E. Clark, and Senator Clark's three daughters, Mary Clark de Brabant, Katherine Clark Morris, and Huguette Marcelle Clark, donated the substantial funds necessary to build the Clark Wing as a tribute and permanent memorial to Senator Clark.[75]

The announcement to accept the gift and the intention to build a new wing were trumpeted with great fanfare all over the country. Unsurprisingly, it was especially newsworthy in Washington.[76] "Clark Gift Means Boon to Art Here," the *Washington Sunday Star* proclaimed.[77] "Oh joy!" exclaims George Washington in a second Berryman cartoon about the Clark Collection, "This summer has been glorious!" (fig. 21).[78]

But exactly what the boon consisted of was impossible to say. As Corcoran officials freely admitted, there was no catalogue of the collection. Except for the works specifically named in the will, they were unsure of what the Corcoran would acquire.[79]

The Corcoran charged a committee composed of Dr. W. R. Valentiner, a well-known art historian who had viewed the Clark Collection in New York; the architect Charles Adams Platt, who had recently completed the Freer Gallery of Art in Washington; the artist Gari Melchers, who had participated in a number of biennials and was represented in the Corcoran's collection; and the art critic Royal Cortissoz to make a selection. By the end of October 1925, their work was complete.[80] The director of the Corcoran submitted a wish list to the executors of the estate in early November, and with a few minor changes, the executors accepted it.[81]

Platt designed the new wing specifically to hold the Clark Collection. The Corcoran broke ground in early 1926, and work on the wing proceeded relatively smoothly (figs. 22, 23, 24). By late 1927 the building was nearly finished and the

22
The Clark Wing under construction, looking east, 15 May 1926. Corcoran Gallery of Art Archives

23
The Clark Wing under construction, looking south toward the Mall, down "Seventeenth Street Row," 3 January 1927. This handsome and renowned row of buildings included the Corcoran, the Headquarters of the American Red Cross, the Continental Hall of the Daughters of the American Revolution, and the Pan-American Union. Corcoran Gallery of Art Archives

Corcoran was ready to inform the world about its new acquisitions and wing. And who better to do this than the president of the board and old friend of Senator Clark, Mr. Glover.

The *Sunday Star Magazine* carried a special feature about the collection, with an article by Glover, photographs of Clark's mansion in New York, Clark, Glover, and a number of paintings and objects.[82] "Recognizing this public interest in the progress of the work which the Corcoran Gallery now has in hand, it becomes not only my pleasure, but my duty, as president of the gallery, to endeavor to supply the information which is so greatly desired by so many people." Glover went on to thank the Clark family for its generosity and gave a summary of what the museum would receive: 198 paintings, watercolors, and drawings, including examples by "the noted English school . . . pictures by the Barbizon school... and unusual works by modern European painters, such as Daumier, Degas, Fortuny, etc., and also a small group of American artists." He also briefly described the tapestries, faience, laces, rugs, sculptures, furniture, and two period rooms, one an authentic "Louis XVI Salon." He outlined the progress on the Clark Wing and summarized Senator Clark's involvement with the Corcoran. Two pages of reproductions of the "famous works of art of the Clark Collection" were featured in the rotogravure section of the paper.[83] This detailed press account surely whetted the appetites of art lovers in the area.

As opening day drew closer, the *Post* reported that it was an occasion "Washington has watched with keen anticipation for months. The eyes of the country at large have been looking forward to the event."[84] The *Star* informed its readers that on 10 March 1928, "by special invitation, several thousand persons will enjoy an opening private view....The President and Mrs. Coolidge have been especially invited...The list of other invited guests includes high Government officials, the entire membership of both houses of Congress and members of the diplomatic corps...."[85] Papers around the country followed the story, although some accounts were more enthusiastic than accurate. One out-of-town paper claimed, "There will be opened to the public on Sunday probably the most important single contribution to any art gallery in the world."[86]

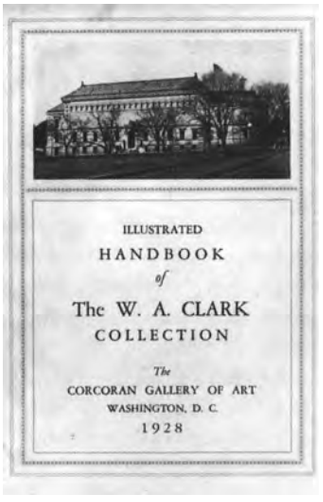
Finally the day arrived. The reporter for the *Washington Herald* enthused:

> The Corcoran Gallery of Art, the social events of which are to be criticized only for their infrequency, contributed at least one evening of unsurpassable brilliance to the current Lenten season last night in the formal opening of the new Clark wing.... With distinguees from Washington's official, diplomatic, residential and artistic circles brushing elbows, the opening was an affair of colorful importance. And it was no less a personage than the President himself who actually performed the ceremony of opening the wing.
>
> According to established custom of the gallery, there was no receiving line. A brilliant one could have been had for the asking... for the Corcoran is one of the most favored children of Washington society.... After Mr.

24
The Rotunda of the Clark Wing under construction, 2 August 1927. Corcoran Gallery of Art Archives

25
The Large Mantel Room of the Clark Wing photographed by Jacob Gayer and published in *National Geographic Magazine* in April 1929. National Geographic Society Image Collection

26
Illustrated Handbook of the W. A. Clark Collection, 1928. Corcoran Gallery of Art Archives



> Coolidge had been greeted, he and the little party proceeded through the main reception hall of the old building to the marble staircase and on up to the closed door of the new wing.
>
> He pulled the golden cord which opened the portals to the wing, and the William A. Clark addition was officially a part of the gallery. [87]

Another reporter wrote with great hyperbole: "With the opening of the William A. Clark collection in the new and specially-built wing of the Corcoran Gallery of Art at Washington, America's 'Louvre' has mounted, with a great leap, into real eminence among treasure houses of the country and the world." [88]

Concentrating on the paintings, Royal Cortissoz, who had served on the selection committee, was more exact and less overwrought. He wrote in the *Illustrated Handbook* for the collection (fig. 26) that the Clark Collection "opens varied vistas into the history of painting" [89] and noted that the collections of seventeenth-century Dutch, eighteenth- and nineteenth-century French, and eighteenth-century British holdings were particularly strong. [90] He also singled out for praise unusual works like Mariano Fortuny y Carbó's *Choice of a Model* (pp. 114-116), "the most brilliant tour de force which even he ever brought off," and Abbey's *Trial of Queen Katherine*, the first painting Clark lent to the Corcoran more than twenty-five years earlier.[91] Although Cortissoz was certainly biased given his role on the selection committee, his sentiments were echoed widely in reports that appeared all over the country. [92]

Many writers also admired the new wing and the installation (figs. 25, 28), which they considered extremely handsome and exceptionally modern, "the last word in museum structure." [93] Platt was the most widely respected museum architect of his day. Based on the strength of the Freer Gallery design, he had been asked to design the National Gallery of Art, which was to be built when funds became available. (He died before the project got under way.) He knew the Clark Collection and he was the Corcoran's trustees' immediate first choice as architect for the new wing. As part of his commission, he designed exhibition cases and furniture and assisted with the installation and choice of the color scheme. [94]

The installation of the Clark Collection was markedly different from the way Senator Clark had displayed his collection in his home (fig. 5, 7, 8, 9, 27). However, Platt made reference to at least one aspect of the mansion: the circular entrance hall in Clark's house (fig. 27) was reincarnated as the Rotunda at the Corcoran (fig. 28), the graceful transitional space between the grand atrium of the Flagg building and the more intimate spaces of the new wing.[95] Both Clark's entrance hall and the new

27
The circular entry hall in William A. Clark's mansion on Fifth Avenue in New York City. Courtesy of Lewis Morris Hall

28
The Rotunda of the Clark Wing photographed by Jacob Gayer and published in *National Geographic Magazine* in April 1929. National Geographic Society Image Collection

rotunda featured the "Canova" *Venus*, of which Clark was very proud.[96]

A writer for the *Baltimore Sun* noted of the installation:

> There is no crowding. Each object is given its full importance, which is increased enormously by such effective placing. . . . The new salons and galleries are deftly harmonized with the old, so much so it seems to the visitor as if the whole must have been originally planned on some master design.
>
> Wall coverings in the galleries, especially imported from France, are to be found in four different but harmonious tones—taupe, mulberry, ecru, and red. A unique system of indirect lighting has been installed through the utilization of special glass imported from Germany, thus eliminating the usual reflector lights for the paintings.
>
> Each chamber, under the magic spell of this new illumination, glows with a softened yet searching light. Artistic atmosphere of the surroundings is further enhanced through the introduction of palms, ferns, cedars, and smilax.[97]

Another writer rhapsodized, "It was not to be expected that a city so beautiful as Washington would be without art galleries; but who would think that this city was a pioneer in such institutions of culture and also the proud possessor of a gallery that revolutionized the arrangements and showing of paintings?"[98] A visit to the Clark Wing, one writer claimed, was "a pleasing adventure, not unlike the first visit to a well-designed landscape garden. It is full of surprises."[99]

Overall, the reception was extremely positive. But one important critic, Frank Jewett Mather Jr., an esteemed professor of art history at Princeton University, was not so impressed, noting the collection was uneven in quality.[100] "Few museums have ever taxed the critical sense of their public so heavily, or for that matter, the judgment of a visiting critic."[101] He noted that the best paintings were generally those by lesser-known artists, although he allowed there were certain exceptions, like the great Corot nude (pp. 98–99) and Fortuny's *Choice of a Model*. He thought the Italian maiolica collection one of the Corcoran's greatest acquisitions (pp. 56–58), but he found the antiquities negligible. He loved the laces, "one of the few unalloyed joys of the collection," but dismissed the rugs.[102] He left the Corcoran with mixed feelings, concluding, "The fact of the gift greatly increases the artistic resources of Washington. The form and contents of the gift will recall in perpetuity the confusion of taste in which we are now living."[103]

Some of Mather's concerns were valid. Over time it has become apparent that painters in the orbit of great artists, no t the masters themselves, executed many of the old master paintings in the collection. Other, more modern, paintings turned out to have been misattributed when Clark purchased them.[104] The trustees' farsighted

insistence on the flexibility to rotate the collection has mitigated these problems greatly, allowing the Corcoran to feature the many works of high quality. These include stellar paintings and drawings including ones by Andrea di Vanni d'Andrea (p. 53), Corot (pp. 97–99), and Hilaire-Germain-Edgar Degas (pp. 122–125), Thomas Gainsborough (pp. 82–83) Van Goyen (pp. 66, 68), Jean-François Millet (pp. 107, 108), Raeburn, and Jan Steen (p. 73), as well as rare and beautiful ceramics and textiles.

Others claimed that the Corcoran was essentially a museum of American art and that the European works had no business there. [105] This charge has been leveled many times over the years. [106] The wording of the Corcoran's founding deed is sometimes cited in support of this position:

> Witnesseth, whereas, the said William W. Corcoran, in execution of a long cherished desire to establish an institution in Washington City, to be "dedicated to Art," and used solely for the purpose of encouraging American genius, in the production and preservation of works pertaining to the "Fine Arts," and kindred objects, has determined to convey to a Board of Trustees the property hereinafter described.... [107]

This passage has been interpreted to mean that the Corcoran should not collect or exhibit anything but American art, but it is not what Mr. Corcoran intended, as the "property hereinfter described" attests. Among the ninety-three paintings and five sculptures he donated to the original collection, one-quarter were by European artists. They included paintings by or attributed to Anton Raphael Mengs, Canaletto, and Breton.[108] Corcoran, like nearly all art aficionados in America at that time, would have assumed that an important way to "encourage American genius" was to make a variety of work available for American artists to study; knowledge of European art was considered imperative for American art students. Further, nothing in the Corcoran deed or bylaws restricts the kind of art the Corcoran may acquire or exhibit. [109]

One can embrace rather than bemoan the European flavor and eclecticism the Clark Collection brings to the Corcoran collection. When the gift came to Washington, at least one writer noted how interesting it was from the point of view of the history of taste. She recognized that Clark belonged to the generation of Gilded Age collectors that was passing, and with the dispersal of their collections reconstructing this aspect of American culture would be difficult. "Against the background of modern museology this collection gives to the Corcoran gallery a peculiar opportunity to add to history a chapter that.... would have been impossible to write. It is a valuable opportunity and must increase in value." [110]

Another writer was struck by the way different parts of the Clark Collection relate to one another: "The student who is sensitive to analysis may find much to interest him in the parallel development through similar periods of various arts. Lace he finds flowering, literally, from the staid dignity of early conventional patterns to rhythmic floral creations and billowing scrolls" that may be compared to developments in French tapestries, from the "fine, staunch vigor of the Gothic" to "the picture stories that swirl about with all the twisting artifice of the baroque and rococo." [111] In other words, by comparing works in different media, the features that characterize the art of a particular place and period reveal themselves more easily.

These writers suggest two creative art historical approaches to the Clark Collection, the study of the history of taste and the study of parallel developments across different media. A third approach is to use the Clark Collection to compare and contrast American and European art. This collection is especially strong in seventeenth-century Dutch and nineteenth-century French paintings of everyday life and landscape, and eighteenth-century British portraiture. These happen to be particularly important European precedents that eighteenth- and nineteenth-century American painters admired as they strove to develop a distinctive American art. All three approaches to the history of art can be explored, studied, and even presented in the galleries with examples from the Corcoran's varied collection.

THE IMPACT OF THE CLARK COLLECTION

The Corcoran Gallery of Art stands as one of the first art museums in America. With its core of American masterpieces, it had been the only collection of fine arts in Washington, D.C., with a museum dedicated to it from the time it opened in 1873 until the 1920s. That changed with the opening of two other private collections in Washington: the Phillips Memorial Gallery in 1921 and the Freer Gallery in 1923. With the promise of the Clark Collection to come, the *Star* confidently asserted that "Washington's art collections have been increasing in a marked manner for some years, until the Capital has become one of the notable art centers of the United States." [112] In terms of its art collections, the city was transformed in less than a decade from a cultural backwater into a cultural center.

Duncan Phillips opened his art collection in his house at 1608 Twenty-first Street, N.W.[113] Through the 1920s, the collection consisted mainly of French paintings from the nineteenth and American paintings from the nineteenth and twentieth centuries. In its early years, the intimate Phillips Memorial Gallery received many fewer visitors than the Corcoran, in part because Phillips intended his gallery to be a quiet place for contemplation and edification. With works by such artists as Chardin, Honoré-Victorin Daumier, Corot, Monticelli, Homer, Albert Pinkham Ryder, and Childe Hassam, the collection of the Phillips in the late 1920s was surprisingly similar to the Corcoran's modern holdings once it received the Clark Collection. [114] But while the Corcoran made most of its later acquisitions in historic and contemporary American art, Phillips planned to expand the collection to include "a number of brilliant European modernists" including "van Gogh, Seurat, Picasso, Derain, Segonzac, Braque, and others." [115] By the 1930s, Phillips had acquired examples of almost all these artists.[116] Continuing to grow, and now called the Phillips Collection, this museum holds an impressive, world-class collection of late-nineteenth- and early-twentieth-century European and American art.

Charles L. Freer founded the third important art museum in Washington with an extensive collection of Asian art and nineteenth- and early-twentieth-century American art, including the largest assemblage of James McNeill Whistler's work in the world. Freer provided the funds necessary to erect a building for his collection. When it opened, the Freer Gallery was the first Smithsonian museum specifically for fine arts.

The Freer also substantially increased in number and quality the art holdings of the national government. Although from the time of its founding the Smithsonian's mission included collecting fine arts, in the first part of the twentieth century the Smithsonian's ambitiously named National Gallery consisted of mostly minor American works.[117] This National Gallery later became the National Collection of Fine Arts, renamed the National Museum of American Art, and now known as the Smithsonian American Art Museum. (The present National Gallery of Art, discussed later, is a different institution.) Up to and including the 1920s, Congress had consistently refused to allocate funds for a proper museum for the Smithsonian's National Gallery or for acquisitions. This Smithsonian art collection had such a low profile that in 1903 Harriet Lane Johnston, the niece of President Buchanan and mistress of the White House, bequeathed her collection to the Corcoran, but "only until there was a national gallery of art." [118]

By 1928 the collection had grown some. But at that time William Henry Holmes, director of the Smithsonian's National Gallery, pointed out that Washington lacked two important ingredients necessary to build important local collections that formed the basis of the most noteworthy civic art museums: population and local wealth.[119] While Holmes was director, his collection was exhibited in a gallery adapted for it in the new United States National Museum Building (now the Smithsonian's National Museum of Natural History). Well into the 1930s a guidebook noted that "a not inconsiderable portion of the paintings, sculptures, furniture

29
The main staircase at the Corcoran Gallery of Art leading from the atrium to the entrance of the Clark Wing, after 1928. Corcoran Gallery of Art Archives

and miscellaneous objects in the gallery seems to have been included solely because the bequests satisfied the legal definitions of works of art."[120] The collection did improve greatly over time, especially after it focused its collecting on American fine art, so that the Smithsonian American Art Museum now has one of the most important collections of its kind in the country.

As the city grew, citizens across the nation increasingly regarded Washington as a place that belonged to all Americans, "not only a mother city to those who are born here, but a mother to all who are born in the United States."[121] Tied to this idea was the notion that every American should make a pilgrimage to Washington.[122] In the late nineteenth and early twentieth century, guides to Washington proliferated. A number of them were geared particularly to children; one of these guides read, "Since every child hopes sooner or later to visit the capital of our big country, he may well begin at once to learn how very much alive it is."[123] Another reminded children not to miss the original Joan of Arc series by Boutet de Monvel at the Corcoran, since "you have them in a book at home."[124]

In 1925 a long article in the *New York Times Magazine* introduced the Corcoran to those provincial New Yorkers who had not been there. The writer noted, "No longer is summer a dull season, as formerly, in Washington galleries. Sightseers continue, despite torrid waves, to pour into the country's capital. More than 20,000 visitors enjoyed the Corcoran Gallery last August, usually one of the quietest months of the year."[125]

The idea that Washington should be "the center of the nation's art as well as the nation's politics"[126] reverberates through Washington papers and the national press.[127] An editorial in the *Post* predicted that the Clark Collection "will bring joy to the lovers of art in the National Capital" and found "it is fitting that this collection . . . should be housed in the art gallery of the Nation's Capital and made accessible to travelers and tourists from all sections of the country. Washington should be the art and educational center of the United States..."[128]

The acquisition of the Clark Collection was seen as "a mighty stride toward attainment of the National Capital's cherished ambition of becoming the esthetic as well as political metropolis of the United States."[129] With as yet no National Gallery to speak of, the Corcoran played a crucial role:

> While the Capital will enjoy the physical possession of... the great Clark collection, the gift is really one to the Nation .... The Corcoran holds a unique place in the affection of Americans. To a greater extent than any of the other great public galleries, it is truly a national institution, for nearly every American, at some time in his life, visits the seat of the Federal Government and few indeed who come to Washington fail to roam through the beautiful temple of art that stands just by the White House. Thus it can hardly be gainsaid that more people from more different parts of the country have seen the Corcoran than have visited any other museum. [130]

The arrival of the Clark Collection also rekindled hopes that Congress would appropriate the money for a real National Gallery. [131] The arrival of so notable a collection in Washington was evidence of the city's cultural maturity; Washington

was not only desiring but worthy of a national art museum. Before too long, Andrew Mellon would write a letter in 1936 to President Franklin D. Roosevelt offering to give the nation a building to house a National Gallery and his important collection to put inside it.[132] Roosevelt accepted, and the National Gallery of Art opened a few years later. But that is another story.[133]

In the first three decades of the century Washington changed rapidly. When Clark arrived in Washington in 1901, the population was around 300,000, and the city was earning a reputation as one of the most beautiful cities in America.[134] By 1928 the city boasted a population of more than half a million and was growing.[135] One observer noted, "Old Washington, with its historic houses, is fast passing. New Washington is rising on the debris of the old, and when all of the government building is completed, our First City will also be the first city in the world, in beauty, in its public monuments, and in its administrative buildings as well as in other features."[136]

The year 1928 was an active one in the nation's capital. New construction began on the British Embassy, the National Press Club dedicated its new home at Fourteenth and F Streets, and Georgetown University Hospital opened a new wing. Charles Lindbergh's *Spirit of St. Louis*, swinging on cables, went on view at the Smithsonian. The *Graf Zepplin*, at that time the largest dirigible ever built, circled the city on the last leg of a seven-thousand-mile trip across the Atlantic, from Germany to New Jersey, and transatlantic telephone service between Washington and Vienna, Austria, was inaugurated. The cornerstone was laid for the Washington Cathedral, and ground was broken down the street from the Corcoran for the Daughters of the American Revolution's Constitution Hall.[137]

Three-quarters of a century later, Washington may still be more important politically than it is culturally. But those hopeful art patrons, museum directors, newspaper editors, and city boosters of Washington in the 1920s could not help but be impressed with how far our nation's capital has come as a cultural center, and how bright the future appears to be.[138]

The Corcoran remains grateful to Senator William A. Clark for his bequest of his art collection and to his family for making it possible for the Corcoran to accept it. As a local lover of the arts, Leila Mechlin, wrote of the William A. Clark Collection seventy-five years ago, "It is a great asset not only to the Corcoran Gallery of Art and the National Capital but to the public at large; and it constitutes a beautiful and lasting memorial to an ardent art lover and collector."[139]

The wonderfully eclectic William A. Clark Collection, with its varied charms and many treasures, has become an integral part of Washington's cultural landscape. As Washington enters the twenty-first century, this much-hailed gift is one of the notable collections of European art now in the city. The story of how the Clark Collection came to be here remains a fascinating one, and its impact on the Corcoran Gallery of Art, and on the cultural life of the city and the nation, should not be underestimated.

NOTES

1 Cartoon by Clifford Kennedy Berryman, *Washington Evening Star*, 22 April 1925, 1.

2 Two fat scrapbooks of press and magazine clippings relating to Senator Clark's bequest and the opening of the Clark Wing are preserved in the Corcoran Gallery of Art Archives. I am grateful to Marisa Keller, the Corcoran's archivist, not only for bringing these scrapbooks to my attention but also for making copies of tbese scrapbooks and providing the copies to me. I would also like to thank Lewis Morris Hall, Dare Myers Hartwell, Suzanne E. May, Douglas Robertson, and Linda Crocker Simmons for their assistance with this essay.

3 C. Powell Minnegerode to the executors of the William A. Clark Estate, 31 July 1925, Director's Correspondence, Corcoran Gallery of Art Archives.

4 Keith N. Morgan, "Charles Adams Platt's Designs for the Corcoran Gallery Addition," *The William A. Clark Collection* (Washington, D.C., 1978), 15–22.

5 The "varnishing" refers to the French term *vernissage*, which means both varnishing and private exhibition opening. Paintings on view in exhibitions were often so recently painted that they received their last coat of varnish after they were hanging in the exhibition, just before the show opened for the first private viewing.

6 Hyde Clement, "Our Washington Letter," *Town and Country* 83 (1 April 1928), 5.

7 This was the ambition stated by the newly formed National Society of Fine Arts about 1910, cited in Philip Kopper, *America's National Gallery of Art: A Gift to the Nation* (Washington, D.C., 1991), 33.

8 See Lewis Morris Hall, introduction to *The William A. Clark Collection* 1978, 1–14; and Dare Myers Hartwell's essay in this volume for information on Clark's biography.

9 Thomas Fleming, *Around the Capital with Uncle Hank* (New York, 1922), 52.

10 Fleming 1922, 54.

11 William A. Clark to Frederick B. McGuire, 30 June 1915, Director's Correspondence, Corcoran Gallery of Art Archives.

12 *Boyd's Directory of the District of Columbia* (Washington, D.C., 1900 and 1902). No address for Clark is provided in the Boyd's Directory for 1901. James M. Goode, *Captial Losses* (Washington, D.C., 1981), 176–177. The Arlington Hotel was demolished in 1912.

13 Goode 1981, 177; and Henry H. Glassie, "Victorian Homes in Washington," *Records of the Columbia Historical Society* (Washington, D.C., 1965), 332–333.

14 Goode 1981, 177.

15 Unidentified clipping in Corcoran Gallery of Art Archives; and "Demolition Begun," *Washington Evening Star*, 21 March 1901, 2.

16 Goode 1981, 78.

17 Goode 1981, 79; and "Demolition Begun."

18 "Demolition Begun."

19 *Boyd's Directory of the District of Columbia* (Washington, D.C., 1903 through 1907).

20 This anecdote is reported in two places, William S. Odlin, "Clark Collection Brings Fulfillment of City's Dream of Art Leadership," *Washington Sunday Star*, 15 November 1925, pt. 5, 3; and William Henry Holmes, "Installation of the W. A. Clark Collection in the Corcoran Gallery of Art," *Art and Archaeology* 25 (April 1928), 165.

21 Odlin 1925, pt. 5, 3.

22 *American Biographical Directories: District of Columbia, 1908–1909* (Washington, D.C., 1908), 181.

23 *Deed, Charter, By-Laws, List of Trustees*, Corcoran Gallery of Art (Washington, D.C., 1929), 25.

24 Other writers also credited Glover for bringing the Clark Collection to Washington, including Leila Mechlin, "The Corcoran Gallery of Art and the W. A. Clark Collection," *American Magazine of Art* 18 (June 1927), 289; and Clement 1928, 76.

25 Lucy Oakley, *Unfaded Pageant: Edwin Austin Abbey's Shakespearean Subjects* [exh. cat., Miriam & Ira D. Wallach Art Gallery] (New York, 1994), 40.

26 Oakley 1994, 47.

27 Oakley 1994, 48.

28 William A. Clark to Charles C. Glover, February 14, 1902, Letters #11,162, Director's Correspondence, Corcoran Gallery of Art Archives.

29 Clark to McGuire, 2 and 7 March 1902, Letters #11,162, Director's Correspondence, Corcoran Gallery of Art Archives.

30 Exact attendance numbers for 1905 are not available. Though drawn to the city because it was the nation's capital, many people made a point of visiting the Corcoran while they were in town. See Odlin 1925, pt. 5, 3. In 1907 annual attendance was close to 200,000. McGuire to Clark, 12 February 1908, Director's Correspondence, Corcoran Gallery of Art Archives.

31 See Dare Myers Hartwell's essay in this volume.

32 Clark to Glover, 6 April 1904, Letters #11,512, Director's Correspondence, Corcoran Gallery of Art Archives.

33 Clark to Glover, 6 April 1904, Letters #11,512, Director's Correspondence, Corcoran Gallery of Art Archives.

34 Agreement covering the exhibition of pictures owned by Senator W. A. Clark in the Corcoran Gallery of Art, 27 February 1905, Letters #11,664, Director's Correspondence; and Register of Works Received on Loan, Exhibitions at the Corcoran Gallery of Art 1876–1915, 44–45, Corcoran Gallery of Art Archives.

35 Theodore Roosevelt to Clark, 27 January 1906, reel 340, vol. 61, p. 63, Theodore Roosevelt Papers, Library of Congress. See also *Catalogue of the Collection of Senator W. A. Clark* [exh. cat., Corcoran Gallery of Art] (Washington, D.C., 1906).

36 Roosevelt to Clark, 7 February 1906, Theodore Roosevelt Papers, reel 340, vol. 61, 161, Theodore Roosevelt Papers, Library of Congress.

37 "At the White House," *Washington Evening Star*, 7 February 1906, 6.

38 U.S. Congress, Senate, 59th Congress, 2nd Session, Congressional Record 41 (1907), 3726, cited in Michael P. Malone, "Midas of the West: The Incredible Career of William Andrews Clark," *Montana: The Magazine of Western History* 33 (Autumn 1983), 2–17.

39 See Hall 1978 for summary; and Register of Works Received on Loan, Exhibitions at the Corcoran Gallery of Art 1876–1915, Corcoran Gallery of Art Archives.

40 C. Powell Minnegerode to Clark, 21 January 1911, Director's Correspondence, Corcoran Gallery of Art Archives.

41 For the early history of the Corcoran biennials, see Linda Crocker Simmons, *The Biennial Exhibition Record of the Corcoran Gallery of Art, 1907–1967* (Madison, Conn., 1991); and Simmons, "The Biennial Exhibitions: The First Sixty Years from 1907 to 1967," in *The Forty-fifth Biennial: The Corcoran Collects, 1907–1998* [exh. cat., Corcoran Gallery of Art] (Washington, D.C., 1998), 17–57.

42 Senator Clark's support of the biennials was summarized in a press release issued 6 February 1921: "$100,000 Gift to the Corcoran Gallery of Art," Corcoran Gallery of Art Archives.

43 Simmons 1998, 18.

44 Clark to McGuire, 2 December 1908, Director's Correspondence, Corcoran Gallery of Art Archives.

45 Press release, 6 February 1921, Corcoran Gallery of Art Archives.

46 It is difficult to overestimate the impact of the biennial on the history of the Corcoran. It is not only one of the longest continually running exhibition series of contemporary American art in the nation, but also tremendously important in building the Corcoran's permanent collection. The biennial lives: from the widely acclaimed forty-sixth biennial in 2000–2001, the Corcoran acquired major works by Shimon Attie, Chuck Close, Nan Goldin, Vik Muniz, and Jennifer Steinkamp and Jimmy Johnson.

47 Correspondence between McGuire and Clark, 9, 10, 12, 19 January 1914, Director's Correspondence, Corcoran Gallery of Art Archives.

48 Clark to McGuire, 30 January 1917, Director's Correspondence, Corcoran Gallery of Art Archives.

49 Clark to Minnegerode, 27 February 1918, Director's Correspondence, Corcoran Gallery of Art Archives.

50 Clark to Minnegerode, 13 May 1919 and 19 March 1920, Director's Correspondence, Corcoran Gallery of Art Archives.

51 Clark to Minnegerode, 27 March 1916, Director's Correspondence, Corcoran Gallery of Art Archives.

52 Clark to McGuire, 9 December 1912, Director's Correspondence, Corcoran Gallery of Art Archives.

53 Clark to McGuire, 16 January 1915, Director's Correspondence, Corcoran Gallery of Art Archives.

54 Minnegerode to Clark, 26 March 1923, Director's Correspondence, Corcoran Gallery of Art Archives.

55 Robert E. Livingston, "Dismantled Clark Home Treasure House of Precious Laces," *Gas Logic* 41, no. 6 (June 1927), 3.

56 Clause 13 of the Last Will and Testament of William Andrews Clark, 1922, read 6 April 1925, copy in the Corcoran Gallery of Art Archives.

57 *Philadelphia Public Ledger*, 12 April 1925, Classified . . . Section, 11.

58 "Editorial: The Dead Hand in Art," *New York Times*, 8 April 1925, 20; and "Declining Rich Art Gifts," *Literary Digest* 85 (9 May 1925), 29.

59 Robert de Forest's statement appeared in full in "Metropolitan May Decline Clark Gift," *Art News* 23 (11 April 1925), 6, but was also quoted or paraphrased in many other places.

60 This is mentioned in "The Bequest of the Late Honorable William A. Clark," *Bulletin of the Metropolitan Museum of Art* 20 (1925), 118.

61 *A Guide to the Collections of the Metropolitan Museum of Art* (New York, 1927), 2–19, 56, 60–65, 72, 77–79, 92, 96–97, 106–107.

62 "Editorial: The Dead Hand in Art," *New York Times*, 8 April 1925, 20; "Editorial: The Clark Bequest," *Art News* 23 (11 April 1925), 8.

63 "Metropolitan May Decline Clark Gift," *Art News* 23 (11 April 1925), 6.

64 "Editorial: Corcoran's Opportunity," *Art News* 23 (25 April 1925), 8.

65 *Corcoran Gallery of Art Catalogue of Paintings* (Washington, D.C., 1920). Of the 343 paintings listed, about 10% were by European artists.

66 *Who's Who in the Nation's Capital* (Washington, D.C., 1924), 262.

67 Leila Mechlin, "Notes of Art and Artists—the Question of the Clark Collection," *Washington Sunday Star*, 26 April 1925, pt. 2, 4.

68 "Editorial: The Clark Art Collection," *Washington Evening Star*, 8 April 1925, 6.

69 "Editorial," *Washington Post*, 22 April 1925, 6.

70 "Corcoran Art Gallery Considers Clark Gift," *Washington Post*, 21 April 1925, 1.

71 "Spurious Art to Bar Clark Gift," *Brooklyn Eagle*, 7 April 1925, 1–2.

72 Minutes of the Board of Trustees Meetings, 20 April 1925, 4 May 1925, 6 July 1925, 31 July 1925, Corcoran Gallery of Art Archives.

73 Clement 1928, 76. See also Mechlin 1928, 289.

74 Leila Mechlin, "Notes of Art and Artists," *Washington Sunday Star*, 12 April 1925, pt. 2, 4. See also Mechlin 1927, 289.

75 Together they donated $700,000. According the inflation calculator posted on the Bureau of Labor Statistics/Consumer Price Index website, this would be about $7,000,000 in today's dollars.

76 "Corcoran Gallery of Accepts $2,500,000 Clark Collection," *Washington Evening Star*, 1 August 1925, 1–2; "5,000,000 Value Put on Clark Art by Museum Head," *Washington Post*, 3 August 1925, 14; "Editorial: Art in Washington," *Washington Post*, 4 August 1925, 6; "Corcoran Accepts $3,000,000 Art Collection," *Washington Daily News*, 1 August 1925, 1.

77 "Clark Gift Means Boon to Art Here," *Washington Sunday Star*, 2 August 1925, pt.1, 1, 6.

78 Clifford Kennedy Berryman, "Oh joy!" *Washington Evening Star*, 3 August 1925, 1.

79 "Clark Gift Means Boon to Art Here," *Washington Sunday Star*, 2 August 1925 pt. 1, 1.

80 Minnegerode to the executors of the William A. Clark estate, 23 September and 16 October 1925, Director's Correspondence, Corcoran Gallery of Art Archives.

81 Minnegerode to the executors of the William A. Clark estate, 9 November 1925, Director's Correspondence, Corcoran Gallery of Art Archives.

82 Charles C. Glover, "Clark Collection and New Building Interest Whole Art World," *Washington Sunday Star Magazine*, 11 December 1927, pt. 5, 1.

83 Rotogravure section, *Washington Sunday Star*, 11 December 1927, not paginated.

84 Ada Rainey, "Corcoran to Open," *Washington Post*, 26 February 1928, 11.

85 "Clark Collection Open Next Month," *Washington Sunday Star*, 26 February 1928, pt. 1, 1.

86 "The Clark Art Collection," *Scranton (Pa.) Republican*, 6 March 1928, fragment preserved in Corcoran Gallery of Art Archives.

87 "Clark Art Gems Open to Public," *Washington Herald*, 11 March 1928, D-3.

88 *The Spur*, 1 April 1928, fragment preserved in the Corcoran Gallery of Art Archives.

89 Royal Cortissoz, preface to *Illustrated Handbook of the W. A. Clark Collection* (Washington, D.C., 1928), 19.

90 Cortissoz 1928, 19, 23–28.

91 Cortissoz 1928, 28.

92 The reports include "Coolidge Cuts Silken Cord Opening Art Gallery Annex," 1, 12, "Editorial: The Clark Collection," Editorial-Society sec., 1, Ada Rainey, "Clark Wing at Corcoran Now Is Open," Editorial-Society sec., 13, "Rotogravure Section," 13, all in the *Washington Post*, 11 March 1928. "President Opens Corcoran Wing," 1, 3, and Leila Mechlin, "Clark Collection on View Today," pt. 2, 4, Gravure Section, not paginated, all in the *Washington Sunday Star*, 11 March 1928; "Editorial: The Transfer of a Great Treasure," *Washington Evening Star*, 12 March 1928, 8; "Mr. Coolidge Attends Opening of Clark Art Exhibit in Capital," *New York Herald-Tribune*, 11 March 1928, 22; Elisabeth L. Cary, "The Clark Collection . . . an Ideal Installation," *New York Times*, 11 March 1928, s. 8, 13; Theodore G. Joalin, "The Capital Becomes One of America's Great Art Centres," *Boston Evening Transcript*, 10 March 1928, magazine sec., 2; Dorothy Grafly, "Clark Collection in Washington and Its History," *Philadelphia Public Ledger*, 11 March 1928, Society (etc.) sec., 10; and other papers from around the country that carried the Associated Press story in cities such as Miami, Florida; El Paso, Texas; and Los Angeles, which are preserved in the Corcoran Gallery of Art Archives.

93 Rainey 11 March 1928, Editorial-Society sec., 13.

94 Mechlin 1927, 292.

95 Morgan 1978, 17–19.

96 The sculpture is now considered a contemporary copy of the original. See Douglas Lewis, "The Clark Copy of Antonio Canova's Hope Venus," in *The William A. Clark Collection* 1978, 105–111.

97 Richard Rea Bennett, "Clark Wing at Corcoran Is Opened," *Baltimore Sun*, 18 March 1928, sec. 2, 5.

98 David Rankin Barbee, *Washington: City of Mighty Events* (Richmond, Va., 1930), 77.

99 Holmes 1928, 166–167.

100 Frank Jewett Mather Jr., "The W. A. Clark Collection," *Arts* 6 (April 1928), 236.

101 Mather 1928, 236.

102 Mather 1928, 240.

103 Mather 1928, 241.

104 See Dare Myers Hartwell's essay in this volume. As part of the programming and projects related to the Seventy-fifth anniversary of the Clark Collection at the Corcoran, the Department of European Art has launched a long-term project to research thoroughly and catalogue all the European paintings in the Clark Collection.

105 This is implied in the *New Orleans Picayune*, 1 August 1925, fragment preserved in the Corcoran Gallery of Art Archives.

106 See, for example, Benjamin Forgery, "A Fascinating Collector's Potpourri at the Corcoran," *Washington Star*, 4 June 1978, D-4.

107 "Deed," William W. Corcoran to James M. Carlisle et al., recorded 18 May 1869, reprinted in *Deed, Charter, By-Laws, List of Trustees* 1929, 3.

108 *Catalogue of the Paintings and Statuary of the Corcoran Gallery of Art: A Descriptive Catalogue* (Washington, D.C., 1874), 3–6.

109 What has restricted Corcoran acquisitions is lack of funds. In 1928 the Corcoran had limited resources for acquisitions, and then, as now, it was much less expensive to acquire contemporary American art than European old or modern masters. Since the Clark Collection arrived at the Corcoran, the Corcoran has gratefully accepted a number of important European works.

110 Cary 1928, sec. 8, 13.

111 Grafly 1928, 10.

112 "Editorial: The Clark Art Collection," *Washington Evening Star*, 21 April 1925, 6.

113 Duncan Phillips, *A Collection in the Making* (New York and Washington, c. 1926), reprinted in *A Collection in the Making: Works from the Phillips Collection*, compiled by Kevin Grogan (Chicago, c. 1976), 2, 10.

114 Phillips 1926, 6–7.

115 Phillips 1926, 8.

116 See Marjorie Phillips, *Duncan Phillips and His Collection* (New York, London, Washington, D.C., 1982), chronological list of acquisitions.

117 See Richard Rathbun, *The National Gallery of Art* (Washington, D.C., 1916); Kopper 1991, 27–35.

118 Rathbun 1916, 88.

119 Holmes 1928, 163.

120 *Washington: City and Capital, American Guide Series* (Washington, D.C., 1937), 381.

121 Florence P. Spofford, in France Margaret Fox, *Washington, D.C.—Nation's Capital: Romance—Adventure—Achievement, A Book for Young People* (New York, Chicago, and San Francisco, 1929), xiii.

122 Carl Abbott, *Political Terrain, Washington, D.C.: From Tidewater Town to Global Metropolis* (Chapel Hill, N.C., and London, 1999), 112–116.

123 Spofford 1929, xii.

124 Grace Humphrey, *Father Takes Us to Washington* (Philadelphia, 1931), 207.

125 Diana Rice, "Washington's Corcoran Gallery Grows," *New York Times Magazine*, 30 August 1925, 15.

126 Clement 1928, 76.

127 See, for example, Frederic J. Haskin, "Enlarging the Corcoran Gallery of Art," *Little Rock Gazette*, 7 November 1925, 6, "It has long been felt that Washington is the logical center of art in the United States, because it is the nation's capital, and because thousands of visitors come here each year...."

128 "Editorial: Art in Washington," *Washington Post*, 4 August 1925, 6.

129 Odlin 1925, pt. 5, 3.

130 Odlin 1925, pt. 5, 3.

131 Haskin 1925, 6; Holmes 1928, 163.

132 Arthur Warren Schultz, *In Praise of America's Collectors* (Santa Barbara, Calif., 1997), 32.

133 Kopper 1991.

134 Francis E. Leupp, "Washington, a City of Pictures," *Scribner's Magazine* (February 1902), reprinted in *Washington, D.C.: A Turn-of-the-Century Treasury*, ed. Frank Oppel and Tony Meisel (Secaucus, N.J., 1987), 363–378.

135 "Chronicler's Report for 1928," *Records of the Columbia Historical Society* (Washington, D.C., 1928), 369.

136 Barbee 1930, v.

137 "Chronicler's Report for 1928," 366–376.

138 It would take until the late–twentieth century for Washington to be home to very wealthy individuals whose support of local cultural institutions, as William Henry Holmes pointed out in 1928, is so important. Some made their fortunes in fields traditionally associated with the federal government, like construction and defense contracting. But more and more they are the product of a new, fast-growing economy of ideas and information situated in and around Washington, where now only 17% of the people actually work for the federal government. Abbott 1999, 101. Cultural institutions in Washington have just begun to tap this wealth.

139 Mechlin 1927, 293.

Selections from

THE WILLIAM A. CLARK COLLECTION

ANTIQUITY TO THE RENAISSANCE

Seated Goddess
Boeotian, 5th century B.C.
Terracotta
26.534

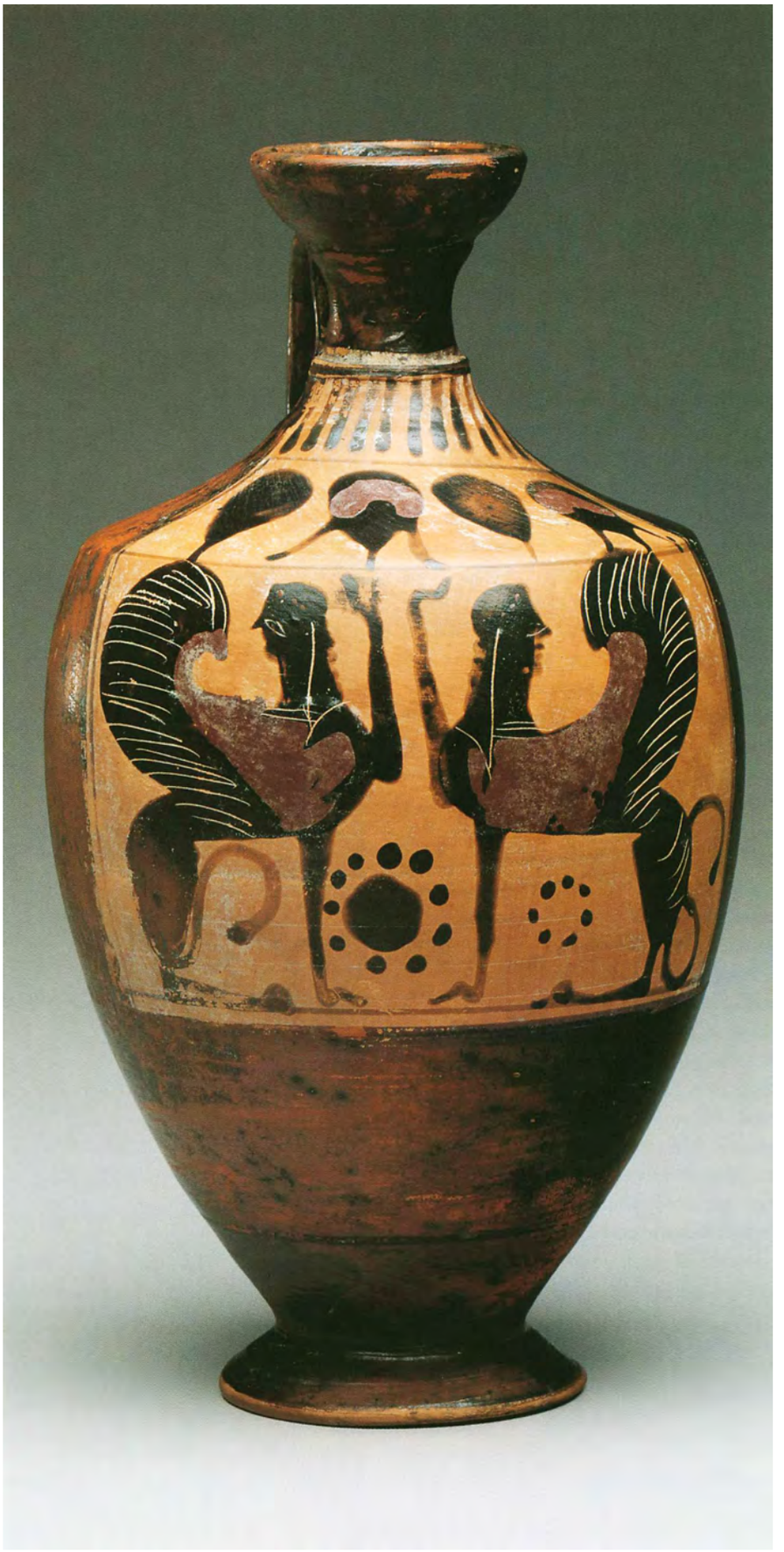
Terracotta figurines have been found at sites throughout the ancient Greek world that once served as shrines. Mold-made and mass-produced, these small, everyday votive offerings demonstrate the respect that ordinary people had for their various gods. Archaeological evidence suggests that impromptu factories were set up at sanctuaries, selling terracotta figurines for use at the site.

This seated woman probably represents Demeter, the agricultural deity and a senior member of the Greek pantheon. Her garment, the heavy *peplos*, and her upswept hairstyle are characteristic of a mature woman. In addition, her serious demeanor is consistent with the image of Demeter mourning her daughter Persephone's abduction by Hades. She is seated on an elaborate throne with decorative finials. The remains of red, blue, and yellow paint present on her clothing and the throne indicate that the figurine was once multicolored. Her garment also bears traces of a pattern of palmettes, tendrils, and leaves. She most likely also once wore a detachable headdress, which would further confirm her identity as an esteemed goddess.—*S.E.M.*

Fighting Erotes
2nd–1st century B.C.
Myrina, Asia Minor
Terracotta
26.617

According to the playwright Euripides, Eros, the god of love, is the "tyrant of gods and men." Although the earliest Greek writers described Eros as a powerful and potentially malevolent force, he evolved into the familiar form of the playful, chubby cupid. However, this miniature terracotta relief sculpture is a reminder of the often discordant side of love. The ancients conceived of love's dual nature in the form of Eros and Anteros, the little brother of Eros and the avenger of slighted love. Here, the Erotes are locked in a physical battle: the Eros on the right is struggling to free himself from the viselike grip of the Eros on the left. Several authors of the classical era discussed paintings and sculptures depicting Erotes wrestling, biting, and choking each other. This suggests that this small terracotta sculpture (it is just over three inches high) was inspired by a popular, large-scale work known to the greater Greek world.—*S.E.M.*

Lekythos with Heraldic Sphinxes
6th century B.C.
Euboean
Terracotta
26.663



The productions of ancient Greek mural painters are known only through written descriptions of the paintings and legends; the works themselves are completely lost. Surviving painted vases offer the best visual evidence of the appearance of these lost masterpieces.

This heraldic *lekythos*, a type of vase that the Greeks used to store valuable liquids such as perfume or oil, is decorated with a pair of sphinxes painted in the black-figure style of Euboean pottery. While the sphinx—a half-human, half-lion creature—is known in Greek mythology, here it does not relate to any particular story and is instead used in a symbolic and decorative manner. The East Greek island of Euboea absorbed influences from Egypt and the East, and motifs such as the sphinx, lotus, and patterns of rosettes are features common to the Euboean style. The sphinxes on this vase are atypically asymmetrical—differences can be noted in their averted heads, raised forearms, and tails, as well as in the patterning of rosettes that surround them. The shoulder of the vessel is painted with a chain of open and closed lotus buds; the neck has a row of tongues. The flat rim around the mouth of the lekythos allows for only small amounts of valuable fluids to be poured at a time.

All kinds of vases are among the objects found in excavated burials as they were considered appropriate accompaniments to the grave. This lekythos might have been a favorite possession of the deceased, and its good state of preservation could be explained by its having been buried for more than two thousand years.—*S.E.M.*

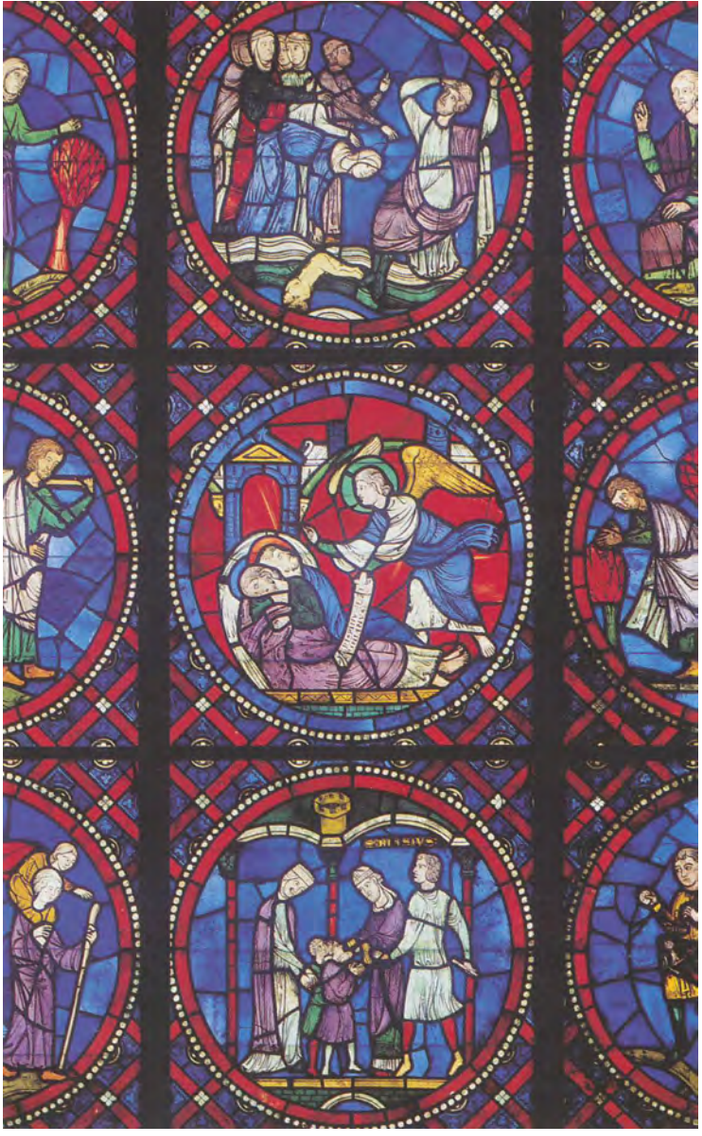
Aphrodite
4th–3rd century B.C.
Boeotian
Terracotta
26.554

According to Greek mythology, in the events leading to the Trojan War, Paris judged Aphrodite the most beautiful of the goddesses, awarding her the golden apple. The fruit that this terracotta figurine proudly holds in her left hand identifies her as Aphrodite, the goddess of love and beauty. No traces of paint remain on the probably once golden fruit, but Aphrodite's hair retains the original rich red tones applied by the *coroplast*—the maker of terracotta sculptures. On her shoulder is Eros. Originally a primordial force of nature, Eros was eventually recast in Greek thought as Aphrodite's son.

This Aphrodite is designed in the elegant Tanagra style of the Boeotian terracotta industry—she stands in a relaxed, cross-legged pose, her outer garment sweeping across the thin chiton. Her hair is worn in a low knot, classified as a Knidian coiffure, which is also seen in the well-known marble Knidian Aphrodite sculpted by Praxiteles about 350 B.C. and now in the Vatican Museums. Although given credit for many stylistic innovations, coroplasts such as the maker of this terracotta often followed the conventions of major sculptural works in bronze and marble.—*S.E.M.*

Artemis-Bendis
4th century B.C.
Possibly Attic
Terracotta
26.592

The goddess Artemis plays a part in many Greek myths but is best known as both a hunter and a protector of young animals. The great adaptability of Greek mythology allowed its gods to accommodate changing religious beliefs and cultic practices by evolving and merging with other characters. This Artemis figurine shares characteristics with the Thracian goddess of the moon, Bendis, whose cult was imported into Athens by the fifth century B.C. She leans on a herm of Pan, the half-goat, half-man lesser god of the woods, and a hound sits at her feet. She probably once held a spear in her right hand, which is common to depictions of both Artemis and Bendis. She is wearing the short skirt of Artemis, but her Phrygian cap and low boots (bearing traces of red paint) belong to the Thracian Bendis. The Athenians dedicated a sanctuary to Bendis and celebrated a festival in her honor, the Bendideia, in 429 B.C., which provided the setting for Plato's *Republic*.—*S.E.M.*



Stained Glass from the Cathedral of Soissons (detail),
13th century
Three medallions and six half medallions of glass
26.793

These luminous ruby- and sapphire-colored glass panels were originally created for the cathedral of Soissons, located northeast of Paris. Two of the panels are by the most skilled artisan working at Soissons and illustrate episodes in the lives of Saints Crispinus and Crispinianus, patron saints of cobblers whose relics are preserved in Soissons. The top center panel shows Rictiovarus, the third-century Roman governor in Gaul, and the two future saints. Rictiovarus had ordered the pair into a pool of molten lead. They were miraculously saved when the Roman governor was hit in the eye by a drop of lead, went insane, and jumped into the pool. In the middle center panel, an angel brings Crispinus and Crispinianus the news that they will be rewarded for the torments they suffered.

The Catholic Church used stained glass to teach its followers, but the splendid glass was much more than that. As light made into color, the effect of stained glass is a metaphor for God's creation. The twelfth-century theologian Hugh of Saint Victor explained that the colored glass was "a holy veil though which the shafts of light of God shine without blinding us by their very splendor."—*L.C.*

Andrea di Vanni d'Andrea
Italian, c. 1332–after 1413
A Triptych: Agony in the Garden, The Crucifixion, and Raising of the Patriarchs and Prophets from the Dead
Signed and inscribed lower center on central panel: "ANDREAS UANNIS DE SENIS ME PINXIT [Andreas di Vanni of Siena painted me]"
Egg tempera and gold leaf on wood panel
26.181

Andrea painted fresco cycles and altarpieces for Siena's cathedral and churches. Described as a major masterpiece by a minor master, this is his most successful surviving work, technically accomplished and well composed.

Against an otherworldly background of gold, the panels show consecutive scenes from the Passion of Christ. On the left are various episodes, including Christ at prayer in the Garden of Olives and Christ chastising the disciples for falling asleep as he prayed. In the center is the Crucifixion. The thief hanging on the left converted, and his soul, represented by a small naked figure, is spirited away by an angel before the devil could seize it. On the right, Christ descends to hell to free the patriarchs and prophets. This scene, unlike the other accepted New Testament stories illustrated, comes from the apocryphal Gospel of Nicodemus.

Some scholars believe this triptych was originally a fragment of a larger polyptych. Others believe it was always in the form seen at the Corcoran today. As a triptych, its size indicates it would have been a privately owned, quite expensive, object. The triptych probably would have been for personal devotion, perhaps in a family oratory or chapel, or simply used at home. When not in use, the triptych would have been stored with the wings folded over the center panel to protect it.—*L.C.*

Loire Tapestry
Early 16th century
Wool and cotton
26.250

This engaging tapestry is one of four related outdoor scenes of medieval life in the Corcoran's collection. In the foreground a finely dressed woman and a wreathed nobleman sit among the flowers, oblivious to the commotion that surrounds them. Even though this ten-foot-wide tapestry is considerably smaller than it was originally (the surgical scars are clearly visible), it is chockfull of delightful details. How pleasant these scenes would have been to contemplate in the dead of winter, when these tapestries were hung as they were intended, on the cold stone walls of grand homes to help keep them warm and brighten them up.

Based on their stylistic similarity to the important Loire tapestries, which include the Unicorn tapestries at the Musée national du Moyen Age/Thermes de Cluny in Paris, it is quite certain that the Corcoran's tapestries belong to the same group. A tapestry in the Burrell Collection in Glasgow is so much like the ones at the Corcoran that it is believed they originally formed part of the same set. The Corcoran and Burrell set may be an allegory of events that culminated on 22 May 1506 with the signing of the marriage contract between Louis XII's daughter Claude (age seven) and the king's cousin and successor, the duc de Valois, comte de'Angoulême (age twelve), who came to the throne when Louis died in January 1515.—*L.C.*

Jan van Roome
Netherlandish, active 1498–1521
David and Bathesheba, c. 1515
Ink and wash on paper
26.192

Van Roome painted, sculpted, and created designs for tapestries and stained glass. He is first documented in 1498 and later became the court painter at Mechelen and Brussels to Margaret of Austria, regent of the Spanish Netherlands. This drawing illustrates two episodes in the story of King David and Bathesheba from the Second Book of Samuel in the Old Testament, in which the king commits adultery with Bathsheba, wife of Uriah the Hittite. At the top right of the drawing, David looks out his window and sees Bathesheba bathing (her bath replaced here by a fountain): "one evening, David got up from his couch and, as he walked about on the roof of the palace, he saw from there a woman bathing, and she was very beautiful." Below, Bathesheba answers the king's summons to his palace.

David and Bathesheba was the model for one of ten magnificent early-sixteenth-century tapestries woven in Brussels, *The Story of David*, now at the Musée national du Moyen Age/Thermes de Cluny in Paris. This kind of drawing is extremely rare, and it is the only one that survives for this project. Van Roome probably provided the initial designs for the whole series. As in all the *David* tapestries, the historical scene in this drawing is set in Van Roome's own time, showing the figures in elegant, courtly attire against late gothic and early renaissance architecture.—*L.C.*

Quadrilateral Flask with Saint John the Baptist and Grotesques
Urbino, Patanazzi Workshop, c. 1580–1590
Tin-glazed earthenware
26.377

In fifteenth- and sixteenth-century Italy, production of maiolica, a high-quality tin-glazed earthenware with blue, yellow, and white decorations, flourished in many centers, from Padua in the north to Palermo in Sicily. Tin-glazed earthenware was invented by Islamic craftsmen to imitate the look of fine Chinese porcelain, and these Islamic wares formed the basis for the eleventh-century Hispano-Moresque ceramics that in turn inspired Italian renaissance maiolica. The place and date of manufacture of individual pieces can generally be determined on stylistic grounds, sometimes with the help of inscriptions identifying the workshop or maker.

From the turn of the nineteenth century, Italian renaissance maiolica was avidly collected in America. Clark purchased many pieces, including this one, that were once part of the famous Oscar Hainauer collection.

This rare four-sided flask is decorated with grotesques, a type of fanciful decoration combining human, plant, and architectural forms based on Roman wall decorations. The flask also has two depictions of Saint John the Baptist, who resembles a satyr more than a saint, in an attempt to combine and reconcile classically inspired motifs with Christian imagery. It seems that the flask never had a stopper, and the purpose of this vessel is not known.—*L.C.*

Master of the Coppa Bergantini
Plate with Alexander and Diogenes, 1524
Faenza
Inscribed on recto in small cartouches on rim: "1524"; at lower left of composition: "DIOGENES/ALESAN/DER"; on verso in center: "1524"
Tin-glazed earthenware
26.309

On this impressive plate, a border of intricate grotesques surrounds a scene identified on the plate as the meeting between Diogenes, a philosopher of the fourth century B.C., and Alexander the Great. Diogenes had rejected convention, believing that a simple, natural life would lead to happiness. A record of this meeting between the powerful king and the undemanding philosopher is found in the *Parallel Lives* of Plutarch (50–120 A.D.), a Roman historian whose works were much loved in the renaissance. When the ruler on his travels came upon him, Diogenes was lying in the sun. Alexander asked him what he could do for him, and the philosopher replied that he could step to one side, out of his sun. Although others in Alexander's party mocked Diogenes, Alexander was impressed by the philosopher's independence.

In this plate, Diogenes is shown nearly nude, appropriate for sunbathing, but not idle, as he holds one book and another is open near his feet. The artist enlivened the scene with a multitude of details, including a small city in the valley in the background, gnarled trees, a mounted falconer, and thirsty men and dogs drinking from the pool in the foreground. With all these inviting details, viewers can be forgiven for letting their eyes wander from the two protagonists, especially Alexander, who simply blends into the crowd.—*L.C.*

Dish with an Allegorical Subject
Orsini-Colonna Group, c. 1520–40
Inscribed on recto, on band: "PIGLI/A E/NO PENETIRE PEGIO/NO PO: STARE CHE/ARESTITV/IRE"
Tin-glazed earthenware
26.308

This shallow cup decorated with a woman in fashionable dress, clutching a bird to her body with one hand and holding a bared breast with the other, is one of the most startling in the Orsini-Colonna group. A very large maiolica group spread over many collections, the Orsini-Colonna group is attributed to a single workshop because of its distinctive style and singularly unconventional figures. The location of the workshop has not been identified, but it was probably isolated from the well-known, mainstream centers such as Deruta, Castel Durante, or Faenza.

This unusual dish is one of only two pieces in the Orsini-Colonna group that was not made for an apothecary shop. The provocative subject is also unique, not only for this group but for all known maiolica. To understand what the maker might have had in mind, it is helpful to remember that Renaissance writers and artists highly valued wit and humor, and that they often explored love and sex as their topics. The inscription on the yellow ribbon can be translated as "Take and don't regret it—the worst that could happen is that you would have to give it back." In Italy, the bird was, and continues to be, a symbol for a phallus. The advice proffered by the motto flowing behind the woman, combined with the bird and breast, make the sexual nature of the subject obvious. But exactly what the artist meant is left to the imagination.—*L.C.*

Antwerp Painter
Lady of the De Pape Family, 16th century
Oil on panel
26.40

This sober portrait with its stark contrasts was attributed to Joos van Cleve (c. 1485–c. 1540) when it entered the Corcoran's collection; this attribution has been rejected on stylistic grounds. The painter has not yet been identified, but the dating of the portrait to sometime during the sixteenth century is generally accepted.

The coat of arms in the background identifies the woman as a member of the wealthy De Pape family in Antwerp. Since the family was known to have lived in Antwerp only in the 1500s, presumably the portrait was painted there. The family coat of arms is shown unquartered, which implies the sitter was unmarried. The only single woman of the De Pape family known to date is Magarita Spapen, daughter of Jan de Pape, the most prominent member of the family. Margarita Spapen de Pape died in 1626; her birthdate is not known.

Toward the end of the sixteenth century, Antwerp was one of the most prosperous and beautiful cities in Europe. During the political struggles in the Netherlandish provinces between 1568 and 1609, the De Pape family sided with Spain and the Catholic Church. For a time, this cost Jan de Pape his political post in Antwerp, but when Spain and the Church ultimately triumphed in Antwerp, Jan regained his office.—*L.C.*

17TH CENTURY

Circle of Peter Paul Rubens
Flemish, 1577–1640
The Judgment of Midas, after 1638
Oil on panel
26.168

When this fine mythological painting arrived at the Corcoran, it was generally accepted as a work by Rubens, the great Flemish baroque painter. Now it seems more likely that the *Judgment of Midas* was executed by one of the many talented artists who worked in Rubens' large Antwerp studio. This composition draws on several paintings by Rubens, including an oil sketch for the Torre de la Parada, in Spain (c. 1636–38), and the Catherine de' Medici series (c. 1622–38), now at the Musée du Louvre in Paris.

The painting illustrates the contest between the beautiful sun god, Apollo, playing a jewel-encrusted, golden lyre, and the satyr Pan, playing his pipes. Apollo won the competition, but foolish King Midas disagreed and was awarded the ears of an ass for his poor judgment.

Along with an appreciation of subjects from antiquity, Rubens brought home from his studies in Italy a loosely painted, sumptuous, and chromatic approach. This style, which he introduced to Flanders, is well illustrated here, especially in the figures, who are merely draped rather than clad in flowing, scintillating cloth, which provided plenty of opportunity to paint sensuous, glowing flesh.—*L.C.*

Gerrit Dou
Dutch, 1613–1675
Bust of a Man, c. 1635–40
Inscribed lower right: "Gdou"
Oil on panel
26.81

Dou became apprenticed to Rembrandt van Rijn in 1628; the pupil was not yet fifteen, his master, only twenty-one. Working in Leiden, Dou was influenced not only by Rembrandt's explorations of human psychology but also by the local tradition of executing minutely detailed and highly polished paintings. In the early 1630s, Rembrandt moved to Amsterdam and away from the Leiden style, but Dou remained and earned a respectable reputation, acquiring his own group of students who followed his refined, *fijnschilder* manner.

A member of the local artists' guild recommended that Leiden painters emulate the "curious looseness" of Dou's "sweet-flowing brush" to avoid the hardness often associated with the highly finished manner. In *Bust of a Man*, Dou has carefully delineated every wrinkle, every hair, of the subject with precision, yet his delicate brushstrokes and earthy brown tones give warmth and intimacy to this small oval painting. The sitter was previously identified as the artist's father, or alternatively, Rembrandt's father. However, this painting, whose subject does not address the viewer but has abruptly turned away, might not be a portrait at all. *Bust of a Man* could simply be a *tronie*—an anonymous character study, and a type of painting Dou would certainly have encountered while working in Rembrandt's studio.—*S.E.M.*

Circle of Rembrandt Harmensz. van Rijn
Dutch, 1606–1669
Man with a Sheet of Music, 1633
Signed and dated center right: "Rembrandt 1633"
Oil on panel
26.158

Rembrandt established a portraiture practice in Amsterdam in 1632. His ability to portray his sitters with an appealing vitality that does not rely on flattery or ostentation quickly made him the most sought after portraitist in the most prosperous and cosmopolitan city in Holland. To fulfill the demand for his services, Rembrandt built up a large workshop consisting of pupils eager to imitate his successful style as well as paid studio assistants—all signing works in the master's name. Therefore, in a painting such as *Man with a Sheet of Music*, it would be difficult to distinguish the touches of Rembrandt's hand from those of the members of his workshop.

The subject's comfortable, friendly face is defined by loose, visible brushstrokes and carefully modulated light, which gives the portrait realism without becoming encumbered with fussy details. The sole attribute, the rolled-up sheet of music, suggests the man is a musician, although exactly which musician he is has been much debated—various proposals have identified him as known Dutch, English, and German personalities.

The painting remained in Holland until the end of the eighteenth century, when it went to Russia. The value of any painting associated with Rembrandt made *Man with a Sheet of Music* the subject of an attempted theft in 1959 at the Corcoran. Expecting to find a painting on canvas and to cut it away easily from the walls, the would-be thieves were prevented from their goal by the thick, wooden support the picture is painted on.—*S.E.M.*

Rembrandt
1632

Gerhard ter Borch
Dutch, 1617–1681
Gerhard van Suchtelen, c. 1666
Inscribed on verso: "No. 5/Gerhard van Suchtelen/ Burgermeister der Stad/Deventer Soon van Abraham van Suctelen/Getekend met/No. 3"
Oil on canvas
26.174

Early in his career, Ter Borch painted mainly barrack room scenes but later turned his attention to the more refined aspects of Dutch society. Ter Borch had an unmatched ability to capture the understated elegance of his sitters, clearly conveying their wealth and elevated social standing.

The couple here can be identified by inscriptions on the backs of the paintings made after the artist died. Gerhard (or Gerrit, 1640–1722) van Suchtelen was the burgomaster, or mayor, of the city of Deventer, and the son of Abraham, who also served as burgomaster. Maria Wedeus (1641/42–1730), widow of Jan van Bocholt, married Gerhard on 3 April 1666. Ter Borch settled in Deventer in 1654 and may have painted this pair of paintings to celebrate the sitters' marriage. The painter, who was a master at rendering textures, lights, and shadows, shows Gerhard and Maria expensively dressed for the occasion, in exquisitely tailored clothes trimmed with costly lace. Maria also grasps her full black skirt and lifts it slightly to show her shimmering satin underskirt embroidered with shining gold thread.

The edges of the painting that were protected by the frame show that the velvet tablecloths and upholstery were at one time a much darker red; the color has been faded by light over time. Originally the furnishings would have offered a rich, strong contrast to balance the blacks, grays, and whites that predominate elsewhere in the paintings.—*L.C.*

Maria van Suchtelen, c. 1666
Inscribed on verso: "Maria Wedeus Ehevrouw.
van Gerhard van Suchtelen/Getekend met No. 5"
Oil on canvas
26.173

Jan Josephsz. van Goyen
Dutch, 1596–1656
View of Rhenen, 1646
Signed and dated lower right: "V Goyen 1646"
Oil on canvas
26.95

During the seventeenth century, the Dutch had every reason to delight in views of the towns and countryside of the newly created United Provinces of the Netherlands. Not only had political power been wrested from Spanish control, but the marshy land had also recently been reclaimed from the sea.

Van Goyen's expansive, panoramic *View of Rhenen* depicts the crumbling, medieval town with simplicity and dignity. The central vertical accent, the late-gothic tower of the Saint Cunera Church, speaks of the Dutch sense of pride in their past and in their ongoing history. Van Goyen invites the viewer into the painting through the winding path on the right. The artist has adjusted certain factual details for pictorial effect, such as the height of the church tower and its position relative to other structures, the course of the river, and the shape of the hills. However, his rendering of the thinly painted, glassy water, the fast-moving clouds that will soon deliver a brief shower, and other topographical textures truthfully evokes the reality of the Dutch atmosphere.—*S.E.M.*

Aelbert Cuyp
Dutch, 1620–1691
Landscape with Herdsmen, c. 1650
Signed lower right: "A. Cuyp"
Oil on panel
26.63

Like the landscape paintings of Jan van Goyen, Cuyp's views reflect the love of the Dutch people for their land. In this placid scene, two mounted travelers are receiving directions from local herdsmen. Although Cuyp also depicted the shipping trade along Dutch waterways, he is best known as a painter of landscapes with cows, which were important signifiers of the flourishing agricultural industry.

In *Landscape with Herdsmen*, Cuyp uses compositional devices to give monumentality to the cows. The relatively low horizon line raises the cows to prominence, making them the focal point of the picture. Their noble profiles dwarf the town in the distance.

Cuyp has bathed the scene with a pale yellow haze, creating a light that has more in common with Italian painting than typical Dutch landscapes. Such classicizing features made Cuyp the favorite Dutch landscape painter among wealthy British collectors from the eighteenth century on. Before Clark's purchase, *Landscape with Herdsmen* had been part of the important collection of old master paintings at Castle Howard in Yorkshire.—*S.E.M.*

Jan Josephsz. van Goyen
Dutch, 1596–1656
View of Dordrecht from the North, 1651
Signed and dated lower right on boat: "V G 1651"
Oil on canvas
26.97

Dordrecht, the oldest town in Holland, was built on an island at the confluence of four rivers. In Van Goyen's *View of Dordrecht from the North*, the townscape is only loosely painted in; the artist has focused on the activity of Dordrecht's busy waterways. Several well-known artists, including Aelbert Cuyp, painted the shipping trade at this important port, but Van Goyen has avoided a show of large, globe-circling trading vessels and men-of-war to concentrate on humble rowboats and ferries. Unlike the studio creations of most landscape painters working in the seventeenth century, Van Goyen's paintings relied heavily on actual sketches made on his frequent travels throughout the Netherlands, giving his works an uncommon sense of naturalism and immediacy.—*S.E.M.*

Aert van der Neer
Dutch, 1603–1677
Winter in Holland: Skating Scene, 1645
Signed and dated lower left: "AV DN [in monogram] 1645"
Oil on panel
26.148

Dutch landscape painters of the seventeenth century took great care to reproduce atmospheric effects and the seasons with realism. Van der Neer's horizon- encompassing vista of heavy, gray clouds, frozen waterway, and snow-flecked trees is united through his use of delicate, silvery tones, which successfully suggest the pervading chill of a winter's day in Holland. Yet Van der Neer has also conveyed the warmth and the convivial nature of Dutch society in the Golden Age. A cross section of the community has congregated to skate, sled, play games, or simply converse, undeterred by the cold. Such everyday scenes of Dutch life are valued by social historians as well as the art viewing and buying public, but Van der Neer's slow, considered method of painting never translated into financial wealth for the artist. Supplementing his income as an artist by running a tavern, he continued to sell his paintings at the low price of five guilders or less, but went bankrupt in 1662. Van der Neer, who had worked as a servant in his youth, spent the remainder of his life largely forgotten and in somewhat impoverished conditions.—*S.E.M.*

Octagonal-Shaped Boxes and Covers, c. 1700–1740
Dutch
Tin-glazed earthenware
Left: 26.441 a & b
Right 26.440 a & b

Named for the main center of its production, Delftware, the most characteristic of all Dutch ceramics, is indebted to a number of ceramic traditions. The first is Italian maiolica. Potters from Faenza brought techniques for making maiolica to the southern Netherlands by the early sixteenth century. By the end of that century, the ceramics industry was well established in Delft. Potters there imitated the appearance, but not technique, of blue-and-white late Ming porcelains. At the beginning of the eighteenth century Delftware was again transformed by influences from the East with the importation of Chinese *famille verte* and multicolored Japanese Imari porcelain, and from the West, notably the products of Meissen and Vienna.

The two small colorful covered boxes are decorated with delicately painted vignettes, each repeated at least twice, that are complemented with abstract geometric patterns derived from Asian designs. On the sides of the box on the left are two scenes of Dutchmen on a river wharf; one of the men sits waiting beside two large bundles tied with rope.

The Delftware on the right has the same vignettes repeated on the top and sides of the box. They show a man and a child in Western clothes standing with a person in an Eastern robe. Behind them is a flat landscape and a Dutch town.—*L.C.*

Vase with Cover, c. 1700–1740
Dutch
Tin-glazed earthenware
26.460 a & b

This Delftware vase and cover is one of two of a matched set. On the body of the vase, a vignette of a sailing ship, festooned with flags and banners, appears four times, alternating with bust-length portraits of a stylishly dressed woman. The inside edges of the cartouches that hold the portraits are decorated with elaborate tasseled curtains, so that it appears as if the lady is either on a stage or looking out a window. A woman (who seems to be the same well-turned-out lady) appears again, twice on the lid and twice on the base. Perhaps she is the love of the captain or owner of the ship. The gentleman could probably be named, and perhaps the lady, too, if the sailing vessel could be identified. This seems possible: the ship's "portrait" is more individualized than the woman's and the flags would provide some clues. The lid of the vase is decorated with a handsome rooster, perched on a keg, perhaps hinting at the cargo the ships carried.—*L.C.*

Jan Steen
Dutch, 1626–1679
Ascagnes and Lucelle, The Music Lesson, 1667
Signed and dated lower right on book page: "J Steen 1667"
Oil on canvas
26.171

Steen was born in Leiden and received early training in Haarlem. But unlike paintings by other seventeenth-century Dutch artists, Steen's versatile scenes belong to no one particular local style. Steen is especially known for his comic depictions of chaotic households and dissolute characters, and this painting was once thought to represent an elegant brothel encounter. It has recently been reidentified as a scene from Gerbrand Bredero's tragicomedy of 1613, *Lucelle*. Steen has chosen to portray the moment when Ascagnes gazes into the eyes of Lucelle as he reaches over to tune her lute, ensuring that both the instrument and the couple are in harmony. Steen's theatrical approach to painting fills the picture with humorous possibilities, such as the leering expressions of the old man and woman and the innuendo suggested by the young couple's body language.—*S.E.M.*

Unknown Dutch Artist
The Doctor's Visit, c. 1670
Oil on canvas
26.112

Although the painter of this scene is not known, the subject the artist depicted became very familiar to the Dutch in the second half of the seventeenth century. Several artists painted scenes of physicians either taking the pulse or examining the urine of languorous, melancholic young women. In all such cases, the diagnosis is lovesickness. Despite the humorous treatment of the theme by Dutch painters and playwrights, the malady was taken seriously within the Dutch medical community, which debated whether the disorder was a bodily dysfunction or merely an affair of the heart. Those who supported the idea that urine could indicate the stage of the disease's progression were dismissed as charlatans.

In the *Doctor's Visit*, the carefully coiffed physician's elaborate lace jabot and cuffs and theatrical gesture suggest he is a dandified quack. The patient's discarded shoe and her gaudy clothing, which is slipping off her shoulder, hint at her lack of innocence. Furthermore, the knowing smiles of all who address the viewer—the doctor, the young woman, and her returning suitor—contrast with the expression of the deceived older woman, underscoring the comic intent of the artist.—*S.E.M.*

Persian "Vase" Carpet, first half of 17th century
Warp: beige cotton
Weft: red silk
Pile: knotted navy blue, medium blue, light blue, medium green, celadon, medium red, dark rose, medium rose, light rose, yellow ocher, and cream wool
26.278

Among the least-known treasures in the Clark Collection is an important group of wonderfully decorative Near Eastern rugs, including carpets from Persia, Mughal India, and Turkey. The collection is especially strong in Persian Herat carpets like this one to the left, called in Clark's time "Isfahans." Herats are found in a great range of designs, from relatively simple to intricately complex.

This carpet is the most important Persian rug in the Clark Collection because of its unusually dynamic, asymmetrical, and elegant sickle-leaf design. With large floral motifs, spiraling stems, palmettes, and long curved leaves on a background of various trees, it may be thought of as a bird's-eye view of a wooded landscape. Arthur Upam Pope, a noted American expert on rugs active at the beginning of the twentieth century, suggested that the carpet's quality, relatively small size (about 100 by 75 inches), and its asymmetrical design indicated that it was an imperial rug for use on a throne dias. He also commented, "For sheer lust of the eye, for the luxurious and enticing rhythms, for finesse of detail, for symphonic splendor, and above all for a magical potency by which a whole new world, splendid and bright, has been summoned out of humble materials, a carpet like this deserves to rank as a great work of art."—*L.C.*

Circular Ottoman Carpet, late 16th–early 17th century
Warp: beige cotton
Weft: beige silk
Pile: knotted medium blue, medium green, celadon, dark rose, medium rose, tan, yellow ocher, and cream wool
26.294

When Clark owned this intriguing rug, it was thought to be a Halifat rug from Damascus, but more recent research indicates that it was created in Cairo. The carpet's unusual shape is rare but not unique and measures approximately eight feet at its longest dimension. This Cairene rug was probably created for a particular place; round or polygonal rugs were most often made for tents. The design of mostly red and green is created by a central palmette surrounded by alternating tulip flowers and buds on a green ground, embraced by a wide border of floral motifs on a lush vinery-filled field. These motifs in turn are surrounded by a border of blossoms and geometric decorations.

According to records preserved in the Clark Collection, the carpet once belonged to Duke Sforza of Milan and was exhibited in 1910 at the Metropolitan Museum of Art in New York in a loan exhibition of early rugs. This circular carpet also appears above the mantel in a rare color photograph of the Clark Collection soon after it opened to the public in 1928 (fig. 25), which was published in 1929 in *National Geographic Magazine*.—*L.C.*

18TH CENTURY

Jean-Siméon Chardin
French, 1699–1779
The Scullery Maid, 1738
Oil on canvas
26.39

This modestly dressed young woman, in a long skirt, apron, and cap, has stopped scrubbing the long-handled saucepan she holds, momentarily distracted from her work and lost in thought. The introspective mood of the painting is conveyed not only by the figure but also by Chardin's soft brushwork, gently rhyming forms, and harmonious but subdued palette. Chardin neither glorifies nor sentimentalizes her labor, choosing instead to portray her with a quiet dignity.

Chardin often made more than one version of a composition, and the Clark Collection *Scullery Maid* is one of three renditions of this subject. A version belongs to the Hunterian Museum and Art Gallery in Glasgow, and another was in the Rothschild collection until it was destroyed in World War II. It is not certain which of the maids was painted first.

The Glasgow *Scullery Maid* is still with its pendant, Chardin's *Kitchen Boy*, which represents a young servant about the same age as the scullery maid resting from his work. Paired, the servants make a charming couple and seem to dream of one another. *The Kitchen Boy* that used to be the mate to the destroyed painting in the Rothschild collection was recently discovered in a private collection. A pendant to the Clark Collection painting may also have existed, but if so, its location is not known.—*L.C.*

Francesco Guardi
Italian, 1712–1793
Santa Maria della Salute, c. 1770
Oil on canvas
26.98

The Venetian artist Guardi is best known as a painter of *vedute*—fairly accurate topographical views sweetened with picturesque details. Serving as the equivalent of the modern postcard, these paintings were especially popular with eighteenth-century British travelers making their grand tour of the Continent.

Guardi painted the church of Santa Maria della Salute several times throughout his long career. Here, he has captured the bustle of everyday life on the Grand Canal, with the church providing a particularly attractive backdrop. Begun in 1630 as a holy petition to end a devastating plague, Santa Maria della Salute (Saint Mary of Health and Salvation) was built in a typically Venetian mix of Roman baroque elements, such as the St. Peter's–inspired domes, with more exotic, Byzantine accents. Every year on 21 November a bridge of linked pontoons is constructed across the canal. Worshipers walk to the church to light candles and commemorate Venice's deliverance from the plague.—*S.E.M.*

Jean-Baptiste Pater
French, 1695–1736
Camping
Oil on canvas
26.151

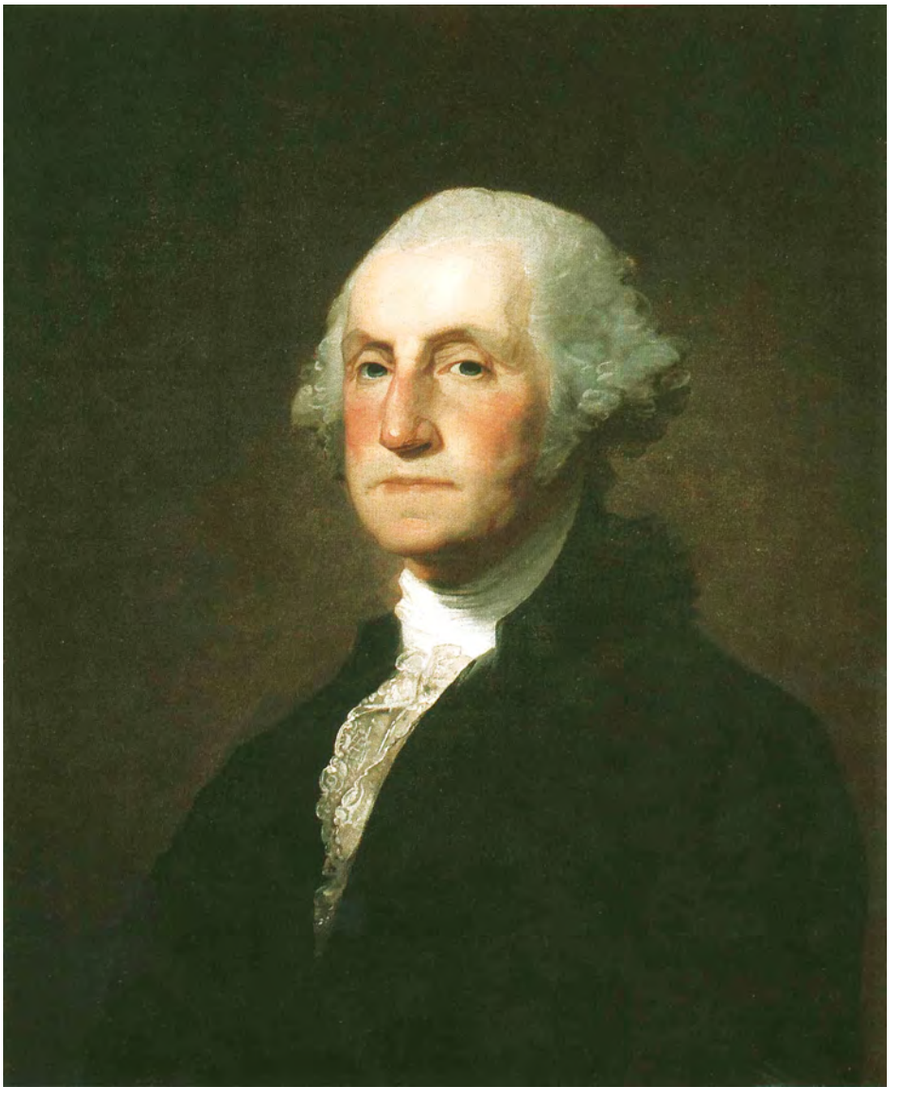
Born in Valenciennes, France, Pater studied in his hometown before moving to Paris, where he spent most of his career. Twice he studied briefly with Antoine Watteau, first about 1710, and then in 1721, when the dying Watteau called him to Nogent, a city near Paris. Pater claimed he learned all he knew from this great rococo painter.

In 1728 the Royal Academy received Pater as a painter of *fêtes galantes*, a category of paintings Watteau had created featuring people socializing outside. Pater's reception piece was *Soldiers Celebrating*, now in the Musée du Louvre. Because he enjoyed great success with his jovial scenes of military life like the one at the Louvre and the Corcoran, he often repeated himself. In fact, much of the Corcoran's *Camping* is based on *Soldiers Celebrating*; he reused the same setting, a military encampment in a clearing with a large tent at the left, the building with round tower in center of the background, and smaller tents among the trees to the right. Many of the figures are also the same, although he removed the soldier dancing joyfully in the middle of the Louvre painting. This switched the focus of the Corcoran's painting from the center of the composition to the illicit amorous adventures between the carousing soldiers and the compliant camp followers in the right foreground.—*L.C.*

Gilbert Stuart
American, 1755–1828
George Washington, after 1796
Oil on canvas
26.172

Stuart spent the Revolutionary War years in London, exhibiting at the Royal Academy and gaining great popularity as a versatile portraitist. Before returning to the newly created United States, Stuart confessed that he expected to "make a fortune by Washington. I calculate upon making a plurality of his portraits." The meeting between the painter and the first president of the new federal government, arranged by Chief Justice John Jay, resulted in several successful sittings. Stuart was inundated with requests for copies of his portraits of Washington, and the painting bequeathed by Clark is one of the "plurality" of versions made of the so-called Athenaeum portrait. Stuart kept the unfinished Athenaeum portrait in his Germantown, Pennsylvania, studio for the express purpose of executing copies, and later it was presented to the Boston Athenaeum after the artist's death.

Of all the portraits painted in Washington's lifetime, the Athenaeum type best captures the president's modest yet resolute character. Avoiding the theatrical poses and rhetorical gestures common to portrayals of eminent men of the period, in this rather austere portrait Stuart gives Washington the senatorial dignity of a Roman bust. Although not Martha Washington's favorite portrait of her husband, others who knew him thought it a good likeness. In the two hundred years since its creation, the Athenaeum type has become the quintessential Washington portrait, familiar to all Americans as the iconic image on the one dollar bill.—*S.E.M.*



Sir Joshua Reynolds
British, 1723–1792
Annetta Coke, 1758
Inscribed upper left: "Annetta, D. of Edward Coke, Wife of Lewis Cage"
Oil on canvas
26.162

Until the eighteenth century, foreigners such as Hans Holbein and Sir Anthony van Dyck dominated artistic production in Britain. Although native artists often aspired to paint scenes from mythology, the Bible, and classical history in the Grand Manner as done on the Continent, eighteenth-century British patronage existed mainly for portraiture. As the first president of Britain's Royal Academy of Arts, Reynolds recommended a compromise between history painting and the more humble business of face painting, advising the artist to dress the subject in "something with the general air of the antique for the sake of dignity" and in "something of the modern for the sake of likeness."

The blue-trimmed mauve gown that Annetta Coke wears is neither an antique *peplos* nor contemporary eighteenth-century dress, but a composite solution. Miss Coke gazes into the distance head in hand, appearing contemplative and melancholy. Reynolds reused this pose throughout his career; not only did it suggest the refined sensitivity so popular at the time, but it had the further appeal of investing the sitter with an air of classical grandeur. Reynolds' sitters' ledger records that Miss Coke assumed this romantic pose at ten o'clock in the morning on three consecutive days in November 1758. The portrait was most likely commissioned to commemorate her marriage to Lewis Cage.—*S.E.M.*

(OVERLEAF)
Thomas Gainsborough
British, 1727–1788
Frances Susanna, Lady de Dunstanville, c. 1786
Oil on canvas
26.93

Francis Basset, Lord de Dunstanville, c. 1786
Oil on canvas
26.94

Gainsborough became the favorite late-eighteenth-century painter among patrons who desired flattering and fashionable portraits. Uninterested in academic theory, Gainsborough never intended for his sitters to recall the characters of mythology and the poses of classical statuary; instead, Gainsborough's subjects aspire to inhabit the elegant and courtly world created by King Charles I's painter, Sir Anthony van Dyck, 150 years earlier.

The portraits of Lord and Lady de Dunstanville are executed in Gainsborough's mature, feathery style. Unlike other contemporary portraits of the landed gentry that boast a proprietorial command over the land, Lord and Lady de Dunstanville are portrayed as young members of a more modern generation, completely integrated into the fanciful, wild landscape. The nervous energy of encroaching nature attracts the eye every bit as much as the shimmering fabrics of the sitters' clothing.

Frances Susanna Coxe (c. 1760-1823) married Francis Basset, baron de Dunstanville (1757-1835), in 1780. Her costume suggests that she participated in the nostalgic fashion for attending parties in "Van Dyck dress." Horace Walpole described a masquerade he had attended where "pretty Vandykes and all kinds of old pictures walked out of their frames." Lady de Dunstanville wears a plumed hat, a ruffed lace collar, puffed sleeves, and holds a feather just as in the portrait of Sir Peter Paul Rubens' wife that was hanging at the Walpole estate for much of the eighteenth century.

Although Francis Basset had been painted in Van Dyck dress when still at school, in this portrait he projects the gravity appropriate to his station. Already knighted in 1779 at the age of twenty-two for defending the English coast against French and Spanish fleets, by the time of his sittings to Gainsborough, Lord de Dunstanville had been representing his native Cornwall as a Member of Parliament for five years. Balancing his political career with personal business interests, he was instrumental in developing the railroads of Cornwall to assist the local mining industry. After his death at the age of seventy-seven, Lord de Dunstanville was commemorated with a monument at the 700 foot-high summit of Carn Brea.—*S.E.M.*

Hugh Barron
British, 1747–1791
Portrait of a Lady (Possibly Isabelle D'Almeida), 1769
Signed and dated lower left on the pedestal:
"H. Barron Pinx/1769"
Oil on canvas
26.161

Barron was a pupil of Sir Joshua Reynolds from about 1764 to 1766. Barron's early biographers felt he squandered his talents as an artist on a distracting interest in music. However, this portrait shows he had assimilated the lessons of Reynolds' sophisticated Grand Manner portraits, and so successfully that when Clark acquired the painting it was thought to be by Reynolds. Conservation in 1958 revealed Barron's dated signature.

Nothing is known of the sitter or even how she came to be identified as Isabelle D'Almeida. Her costume, though, is suggestive of wealth and status; she wears the ermine-lined robe of the nobility. Barron's attention to detail and highly finished manner is less flattering than Reynolds' idealizing treatment of Annetta Coke, but in addition, areas of faded pigment have lightened her overgarment and given her an unnatural pallor. A once probably resplendent choker is now little more than a shadow.—*S.E.M.*

Sir Henry Raeburn
Scottish, 1756–1823
Mrs. Vere of Stonebyres, c. 1805
Oil on canvas
26.155

Sir Henry Raeburn was the most gifted Scottish portraitist of the early nineteenth century. After the obligatory artist's tour of Italy and a brief period working in Sir Joshua Reynolds' London studio, Raeburn returned to his native Edinburgh, where he enjoyed a thriving career for the rest of his life.

The subject of this picture, Jacobina Leslie, who married Daniel Vere of Stonebyres, is the artist's stepdaughter. Their familial connection accounts for the palpable intimacy of the portrait. Her direct, open-mouthed expression and confident, even assertive, body language are removed from the conventions of female portraiture of the time. When the painting was exhibited in London in 1910, a critic noted, "A certain joie de vivre illumines and makes interesting the *Mrs. Vere of Stonebyres*." Her fresh demeanor indeed evokes the joy of an early autumn Scottish morning. Clark claimed that this Raeburn was "the finest I have ever seen."

Mrs. Vere wears the loose, less restricting fashions made popular during the French Revolution, which created an interest in classical styles of dress as well as ancient forms of government. Wigs and hair powder are replaced by face-framing curls and topknots as seen in the wall paintings from the ruins of Pompeii. The flowing cloak that is usually draped across the shoulders only emphasizes the relative state of undress of these gauzy, short-sleeved, and low-cut chemises. The signet rings, pinned in a cluster to Mrs. Vere's empire waistband, had become fashionable ornamentation by the end of the eighteenth century and were worn in a variety of ways by both men and women.—*S.E.M.*

The Salon Doré, 1770
Designed by Jean-François-Thérèse Chalgrin
French, 1734–1811
Paneling: painted and gilded carved oak
Ceiling mural: *Putti with Allegorical Figures Representing the Arts and Seasons* by Hugues Taraval (French, 1729–1785)
Oil on canvas

In 1769 at the age of nineteen the fabulously wealthy Pierre-Gaspard-Marie Grimod, comte d'Orsay, purchased the hôtel de Clermont, a private residence at 69, rue de Varenne in the faubourg Saint-Germain area of Paris. He immediately commissioned the architect Chalgrin to renovate one of the rooms on the ground floor as a drawing room for the girl he would marry at end of 1770, Marie-Louise-Albertine-Amélie, princesse de Croÿ-Molenbais. The comte d'Orsay was extremely proud of this marriage and wanted a room that would indeed be fit for a princess.

Chalgrin's design for the room, with its costly pier mirrors, Corinthian pilasters, and trophy panels depicting love, victory, music, and the arts and sciences, was one of the earliest examples of the emerging neoclassical style in France. The introduction of the flower motif is a specific reference to the marriage. Bridal chambers were often hung with garlands of real flowers; the carved and gilded garlands of rosebuds (the flowers of love) mixed with meadow flowers (symbols of marriage) set the theme of a perpetual wedding celebration in the comtesse d'Orsay's salon. Hugues Taraval painted the *Apotheosis of Psyche* for the ceiling mural.

Clark purchased the painted and gilded carved oak paneling at the end of the nineteenth century and installed it as the grand salon in his house on New York's Fifth Avenue. He also purchased the ceiling mural painted by Taraval for a larger, adjacent room, and then rearranged and added new elements to the paneling to make a grander room. No changes were made to the Salon Doré when it was moved to the Corcoran to a space designed specifically to hold it.—*D.M.H.*

Elisabeth-Louise Vigée-LeBrun
French, 1755–1842
Portrait of Madame du Barry, 1782
Signed and dated lower right: "L. Vigée LeBrun, 1782"
Inscribed verso: "Presented by the Empress Eugenie to Earl Sydney in memory of her son, the Prince Imperial, to whom it belonged."
Oil on canvas
26.109

Marie-Jeanne Becu (1743–1793) rose from humble origins as a Parisian shop assistant to life as the comtesse du Barry and official mistress to Louis XV (r. 1723–74). In 1782 the fashionable portraitist Vigée-LeBrun was called to Louveciennes to paint Madame du Barry and found a vulnerable, aging courtesan, nostalgically referring to her days with the late king. Years later in her *Memoirs*, Vigée-LeBrun recounted her impressions of her sitter: "her glance was that of a coquette, for her long eyes were never quite open, and her pronunciation had something childish which no longer suited her age." Immensely proud of her abundant blond hair, in this painting Madame du Barry wears it lightly powdered, with a crown of blooms and a plume of feathers.

Accused as a Royalist spy during the French Revolution, Madame du Barry was imprisoned and sentenced to death in 1793. According to Vigée-LeBrun, Madame du Barry went to the guillotine screaming and begging for her life. The artist herself was under threat owing to her association with the ancien régime. Vigée-LeBrun left France in 1789, yet she continued to prosper as a painter of European nobility.—*S.E.M.*

Argentan Lace (detail)
French, mid-18th century
Flax
26.204

Point de France Lace (detail)
French, late-17th–early-18th century
Flax
26.212

(OVERLEAF)
Venetian Gros Point Lace (detail)
Venetian, 17th century
Flax
26.242

The lace expert Pat Earnshaw describes lace as "all that great variety of ornamental openwork fabrics formed by the looping, plaiting, twisting or knotting of the threads of flax, silk, gold, silver, cotton, mohair, or aloe" but concedes lace is essentially "a lot of holes surrounded by thread."

Handmade lace is of three kinds: embroidered, needlepoint, and bobbin. The laces on this page and the two-page spread that follows are all needlepoint laces. Needlepoint lace is made of buttonhole stitches and resembles embroidery. The buttonhole stitches are often entirely free of a fabric support; this kind of lace is called *punto in aria*, or "stitches in the air." Based on a design drawn on parchment, the major threads are laid down to form the outline of the pattern. Around these threads, thousands of tiny buttonhole stitches are worked to create the design.

At the top of this page is a French Argentan flounce, a broad edging of lace to be gathered or pleated around a skirt. A characteristic of Argentan lace is that every side of the *reseau*, or background mesh, is worked in microscopic buttonhole stitches.

On the bottom of this page is a fine Point de France lace. The most distinctive feature of this lace is the ground of hexagonal *brides picotées*. The thread struts that connect the design, the *brides*, are embellished with tiny *picots*, or loops.

The lace illustrated on the pages following is a Venetian Gros Point border. The motifs are accented with prominent *cordonnets*, the padded wreaths attached to the lace with buttonhole stitches to give the lace a sensuous depth.—*L.C.*

Clock of the Vestals Carrying the Sacred Fire
Signed and dated: "Thomire 1789"
Signed on the dial: "Robin/*H^er Du Roi*"
Inscribed on the interior of the cup
"Thuilerie Boudoir reyne"
Gilded, patinated, and painted bronze, Sèvres porcelain, enamel on copper, and marble
Restored through funds given in memory of Alice Withington Clement, member of the Women's Committee of the Corcoran Gallery of Art
26.740

In October 1789 a mob of Parisians attacked the palace at Versailles, the official residence of the king for over one hundred years. The royal family was forced to move to the Tuileries Palace in Paris. There the king and queen held court in gilded splendor, but were state prisoners nonetheless. Their last unhappy days together were spent in this palace, before they were permanently separated in mean quarters and executed in 1793. This *Clock of the Vestals Carrying the Sacred Fire* marked the passing of the hours in Queen Marie-Antoinette's boudoir (or private sitting room) in the Tuileries Palace.

The vestals were virgins who had consecrated their lives to Vesta, the Roman goddess of the hearth. It was their duty to keep the sacred fire perpetually burning upon her altar. The scene on the clock may depict the moment when the vestals, warned of the approach of the Gauls (c.389), took the sacred fire and vessels from the temple and fled from Rome to Caere, a nearby city.

Pierre-Philippe Thomire (French, 1751-1843), who made the case for the clock, was one of the most important artists to work in gilded bronze. Robert Robin (French, 1742-1799), *Horloger du Roi* (Clockmaker to the King), made the clock itself.

At least sixteen versions of the *Clock of the Vestals* are known, each having some variation in materials and secondary elements. —*D.M.H.*

Pierre-Antoine Foullet
French, c.1732-c.1780
Commode, c.1770
Stamped under the marble top
"JME/P.A.Foullet"
Wood marquetry, gilded bronze, and marble
26.735

A commode is a low chest of drawers of French design. It evolved from the French desk at the end of the seventeenth century and was initially used only in bedrooms to contain clothes. The name derives from the fact that it is more convenient (*commode*) to retrieve clothes stored in drawers rather than in a chest. It was not until the end of the eighteenth century that the commode began to be used in reception rooms.

Pierre-Antoine Foullet was the son of Antoine Foullet (c.1710-1775), a cabinetmaker who specialized in clock cases. The son made luxurious commodes, desks, and corner tables with gilded bronze ornamentation and marquetry surfaces. Marquetry is a veneer of different colored woods or other materials applied to make a decorative pattern on furniture. Foullet is particularly known for the motif of oval medallions in which gilded bronze frames, set off by a band of tulipwood, enclose marquetry bouquets and urns of flowers. Sometimes, as can be seen in the center of the Corcoran piece, these medallions even contain pastoral scenes in imitation of the paintings of the period, an effect that is emphasized by the surrounding frame.

Another motif typical of Foullet can be found in the smoking brazier—actually a pot, called a *cassolette*, for burning aromatic pastilles to perfume the air—on the apron at the lower center.—*D.M.H.*

Etienne-Maurice Falconet
French, 1716–1791
The Menacing Cupid, after 1757
Bronze
26.699

As the god of love, Cupid naturally appears quite often in the playfully erotic rococo art of the eighteenth century. However, Falconet's *Menacing Cupid* is older than the usual chubby, frolicking toddlers, giving him a slightly more serious edge. Discreetly preparing to pull a heart-piercing bow from his quiver, Cupid requests that the viewer not interfere or alert his intended victim.

Ever since Falconet exhibited the *Menacing Cupid* at the Paris Salon of 1757, it has been reproduced many times in various sizes and media. That the marble sculpture had originally been created for Madame de Pompadour only added to the demand for copies. The composition was so popular, in fact, that Jean-Honoré Fragonard included it in his famous painting of amatory deception, *The Swing*, now in the Wallace Collection, London.

Prior to Clark's ownership, this bronze version was displayed in the home of Sir Richard Wallace, whose family formed the Wallace Collection, an important collection of eighteenth-century French art. With other works from his collection, Wallace exhibited the *Menacing Cupid* at the landmark Bethnal Green Exhibition of 1872 in London's impoverished East End. He received praise in *Vanity Fair* for bringing "beautiful works of art to the poor."—*S.E.M.*

Neptune as Water
Gobelins tapestry
French, late 18th century
Wool and silk
26.254

This tapestry is from a set of eight *portières des dieux* (curtains of the gods) woven in the Gobelins Factory. The series depicts gods and goddesses personifying the Four Elements and the Four Seasons; the tapestries could be purchased singly or in any combination. In addition to *Neptune*, the Corcoran has *Jupiter as Fire*, *Juno as Air*, and *Venus as Spring*.

Portières were a type of curtain hung over doors (*portes*) in France to keep out drafts. They hung loosely so they could be pushed aside when the door was in use. The Corcoran tapestries were probably mounted on stretchers for installation on the walls of the morning room in Clark's house in New York.

Claude III Audran (1658–1734), perhaps assisted by other artists, designed the series in 1699. Audran's cartoons proved so popular that they were woven many times at the Gobelins Factory during the eighteenth century. In 1771 Jacques Neilson, the master of tapestries in the low-warp loom (*basse lisse*) at the Gobelins Factory, used a damask-patterned rose-colored background for the *portières des dieux*. This version of the tapestry series was an immediate success, and between 1771 and 1789 twenty-eight pieces of the *portières des dieux*, including the four now at the Corcoran, are recorded as having been woven with this unusual background. The Corcoran tapestries are missing their decorative borders, which incorporated the fleur-de-lis associated with French royalty. This may indicate that the tapestries were still in the Gobelins Factory storeroom during the French Revolution when borders containing the royalist motif were systematically removed.—*D.M.H.*

19TH CENTURY

Jean-Baptiste-Camille Corot
French, 1796–1875
Dance under the Trees by the Edge of the Lake
Signed lower left: "Corot"
Oil on canvas
26.50

With the support of his family, Corot devoted himself to painting at age twenty-six. He studied historical landscape painting in an atelier in Paris and then traveled to Italy, where he stayed from 1825 to 1828. From Rome he sent his first canvases to the Salon of 1827, and after he returned to France he showed more than one hundred works in that key venue over his lifetime.

He enjoyed traveling and visited Italy twice more and also went to the Netherlands and England. But his base was generally his family home in Ville-d'Avray, a few miles west of Paris, or one of several studios in Paris, to which he returned after painting in various regions of France. In 1844 he met Théodore Rousseau, the leading landscape painter of the group of artists who worked in and around the Forest of Fontainebleau. Although Corot painted in the forest and is often associated with this group, he did not consider himself one of the Men of 1830, later known as the Barbizon school after the small town of Barbizon on the edge of the forest.

Jean-Baptiste-Camille Corot
French, 1796–1875
Repose, 1860, reworked c. 1865–70
Signed and dated lower left: "Corot 1860"
Oil on canvas
26.41

Between 1837 and 1865 Corot painted a number of graceful female nudes in dreamlike outdoor settings. The elegant and provocative *Repose*, exhibited at the Paris Salon in 1861, belongs to a rich tradition of classical nudes reaching back to the Italian renaissance masters Giorgione and Titian. A nineteenth-century variation on this classical theme, *Repose* also recalls the exotic Near Eastern odalisques of Jean-Auguste-Dominique Ingres, Corot's near contemporary. But in Corot's painting, the woman is a bacchante, or follower of Bacchus, the Greek god of wine. Bacchantes were wood creatures who worshiped nature and often embodied emotions and irrationality. This bacchante rests on a panther's skin, Bacchus' attribute, yet the traditional vine wreath in her hair is intertwined with a modern French hair ribbon.

Though Corot painted figures throughout his life, he is best known for his quiet, silvery landscapes like *Dance under the Trees by the Edge of the Lake*. Near the end of Corot's life, the French critic Théodore de Banville aptly referred to him as "the very poet of landscape."

The source for this kind of painting of dancing female figures in a sylvan landscape reaches back in Corot's own work to 1838, and in subject, style, and mood to a pivotal work of 1850, *Dance of the Nymphs*, in which the tonal palette, soft brushwork,

and vaporous atmosphere of Corot's mature style began to emerge. Corot's style was his own, but as with *Repose*, the subject depicted in *Dance under the Trees* has many precedents. The theme of graceful dancers in flowing garments set in an arcadian landscape was popular in Italian renaissance art and later appears in the work of the French baroque painter Nicolas Poussin. Although all the dancers share certain characteristics, they also incorporate each artist's personal vision of the antique.

Corot's late landscape paintings were tremendously popular with American collectors from about 1880 to 1920. *Dance under the Trees by the Edge of the Lake* is the epitome of this kind of work, and Clark generated great excitement when he purchased this painting in 1919 for the huge sum of $100,000. When Clark's bequest was announced in 1925, it was reported that of the twenty-two Corots he owned, this was his favorite. Whether or not this is true, Corot was certainly one of the artists Clark most adored; his will specified that any museum accepting the bequest was required to take all his Corots along with all the Cazins and Monticellis. At Clark's funeral service, his coffin was placed in the main picture gallery of his grand mansion, beneath his beloved Corots.—*L.C.*

Jules-Adolphe-Aimé Louis Breton
French, 1827–1906
The Colza, 1860
Signed, dated, and inscribed lower left: "Jules Breton/Courrieres 1860"
Oil on canvas
26.14

Breton was raised in Courrières, a small village in northwestern France, and his familiarity and affection for his native region of Artois had a pronounced impact on his work. After studying at the art academies in Ghent and Antwerp, Breton moved in 1847 to Paris, where he met artists working in a realist style and soon began making paintings that dealt with social causes. He made the first of many peasant paintings in 1853, and *The Colza* was one of four monumental paintings on rural life in Artois he sent to the Salon of 1861, where he received a first-class medal. *The Colza* depicts the harvest of colza, or rape plant, a crop grown for its seed that was used to make an industrial-grade oil. This imposing scene of the harvest, especially the statuesque woman solemnly sifting the valuable rape seed, impressed the art critic Théophile Thoré. He wrote in his review of the Salon that she was "superb," "a rustic nymph, a muse, a goddess."

Breton no doubt witnessed the harvest. But he also undeniably idealized and heroicized the women he portrayed, who are often classically beautiful and certainly much cleaner than actual farmworkers. This perhaps betrays his academic training, and it distances him from the grittier realism of artists such as Gustave Courbet.—*L.C.*

Léon Augustin Lhermitte
French, 1844–1925
Washerwoman on the Banks of the Marne, 1898
Signed and dated lower left: "L. Lhermitte/1898"
Oil on canvas
26.111

Lhermitte moved to Paris in 1863 to study drawing and soon began to submit to the Salon, first with drawings and later with paintings. In 1881 Lhermitte began a series of monumental paintings on *la vie rustique* (the rural way of life). He also completed an important commission for an enormous mural in 1894 for the Paris town hall depicting the workers in the city's great market, Les Halles.

Washerwomen on the Banks of the Marne is a grand and solemn portrayal of women washing linens in the river in northern France. Lhermitte's paintings like *Washerwoman* strongly appealed to nostalgic middle- and upper-class city dwellers. His works depicted a way of life that was disappearing with increased industrialization and the resulting flow of country people into urban areas.

The women form a frieze of solidly modeled figures arrayed in various attitudes against a sketchy river and forest landscape, like actors across a stage before a scenic backdrop. Indeed, Lhermitte referred to the people he painted as "characters." He also claimed that he knew them, and they were probably people from his native village of Mont-Saint-Père. This set him apart from many other painters of rural subjects, who portrayed generic types rather than individuals.—*L.C.*

Mariano José María Bernardo Fortuny y Carbó
Spanish, 1838–1874
A Street in Tangiers, 1860 or 1862
Signed and dated lower left: "A. M. Stewart/von amich/Fortuny 1869"
Watercolor on paper
26.90

This typical and picturesque view of Tangiers has much in common with those of scores of artists who traveled to North Africa for inspiration on the heels of Delacroix, who visited three decades before Fortuny. But the Spanish artist's skill in capturing the colors and light of Morocco sets him apart.

In 1860 and again in 1862 Fortuny visited Morocco, where he made many watercolors, drawings, and small paintings. It does not appear he visited in 1869, when he was based in Rome. It seems likely, therefore, that the watercolor was executed in either 1860 or 1862 during one of his trips to Morocco, and that the year inscribed on *A Street in Tangiers* is the date of the dedication not the watercolor.

The first owner of the watercolor was William Stewart, an American patron of Fortuny's. Anxious to meet Fortuny, and knowing he wanted to study the painting of Jean-Louis Ernest Meissonier, Stewart carried with him to Rome a painting he owned by Meissonier to show Fortuny. He also gave him a suit of Japanese armor and a pair of bronzes. In exchange, Fortuny gave Stewart this watercolor, which he kept until his death. Clark bought *A Street in Tangiers* at the same sale of Stewart's collection in 1898 in which he bought Fortuny's *Choice of a Model*.—*L.C.*

Rustic Plate with Snakes, Lizards, and Frog
19th century
Lead-glazed earthenware
26.500

A talented Palissyste, or emulator of the ceramics of Bernard Palissy (French, 1510–1590), created this dish. Palissy and his immediate followers produced several types of pottery, but he is best known for his *rustiques figulines*, or rustic ceramics. These resemble shell-encrusted rock embellished with life-casts of animals and plants. Collectors rediscovered Palissy's ceramics in the nineteenth century, and by 1850 he was the subject of cult worship. Around 1843 ceramists began to revive Palissy's life-casting methods and special brilliant glazes that made the finished pottery look wet, and until 1880 they produced many Palissy-style ceramics.

The Palissyste who created this plate skillfully imitated one of Palissy's favorite motifs, an undulating snake swimming across a waterhole. Casting snakes and other creatures from life was a delicate if gruesome process. Specimens were kept alive until just before they were "posed" and pressed into a slab of clay, greased, and covered with plaster. After the plaster was dry and lifted from the animal, the ceramist pressed clay into the mold (or a sturdier clay mold made from the plaster mold) to make a clay creature. The molds could be used over and over and the same animals often appear on different plates.—*L.C.*

Eugène Delacroix
French, 1798–1863
Tiger and Snake, 1862
Signed and dated lower left: "Eug. Delacroix 1862"
Oil on canvas
26.76

Delacroix is justly famous for his major early works, which were often based on literature, history, or religion. He made his debut at the Salon of 1822 with one such picture, the *Barque of Dante*.

In later years, Delacroix was attracted to dramatic animal scenes, painting three great lion hunts in the 1850s and 1860s. He was inspired in part by recollections of his memorable trip in 1832 to North Africa, where he recorded in his diary his sightings of exotic animals. The theme of confrontation between predator and victim was also integral to the sculpture of his friend Antoine-Louis Barye, and Delacroix' interest in violent animal themes was likely stimulated by Barye's example. The two artists sketched animals together in the zoo of the Museum of Natural History in Paris, and they may also have attended the Barrière Theater, renamed the Theater of Combat for the grisly animal fights staged there.

The Corcoran's intimate *Tiger and Snake* is a variation on the theme of a feline attacking or menaced by a reptile that Delacroix explored several times in his last two decades. Here the crouching tiger snarls, ready to spring at the hissing snake. The rich palette and expressive, painterly handling are characteristic of Delacroix, and distance him from the realism of Barye.—*L.C.*

Rustic Plate with Alligator, Snake, and Lizard
19th century
Lead-glazed earthenware
26.495

Several details on this plate distinguish it as a nineteenth-century work rather than one by Palissy or an immediate follower. The first clue is that although the renaissance rustic plates represent the chaos that ensues when a predator enters a pond, they always have carefully balanced compositions that paradoxically organize the turmoil on the plate. Second, the earlier plates feature self-contained habitats. Although they sometimes show a writhing snake along the edge of a plate, rarely does it look as if the snake is about to escape the plate, as it does here. Several of the creatures here are also in higher relief than is customary on a Palissy plate. Most obviously, the exotic alligator that rules here would not be at home in Palissy's sixteenth-century French ponds, and further, it is not likely that the ceramist cast this reptile from life.

Wild animals, often predator and prey, were popular subjects in the nineteenth century. This plate has much in common with the exotic animal paintings of Eugène Delacroix and the lifelike animal sculptures and watercolors of Antoine-Louis Barye. These artists flourished under romanticism, a movement that emphasized the importance of untamed nature as a source of inspiration. In turn, nineteenth-century Palissy-style plates are important precursors to art nouveau ceramics.—*L.C.*

Antoine-Louis Barye
French, 1796–1875
Tiger
Signed center right: "Barye"
Watercolor on paper
26.5

Barye studied with his father, a goldsmith, before studying the fine arts. He made his debut at the Paris Salon in 1831 with a bronze crouching tiger sinking his teeth into the underside of a serpentine gavial, a crocodile-like animal. Although he became famous for his lifelike animal sculptures, he was also a painter and printmaker. Many of the exotic wild animals he modeled for his sculpture, including lions, tigers, and bears, he also depicted in his watercolors. In both his sculptures and works on paper, the animals are sometimes depicted writhing in mortal combat. In others the animals are in a much quieter mood, as in the Corcoran's *Tiger*. Nose to the ground, he sniffs for intruders in his territory in a vast, empty landscape against a glowing sky.

Barye's interest in representing animals was apparent even in his early works, and as a student he made a careful study of animal anatomy, witnessed animal dissections, and studied antique sculptures of animals. Throughout his life he made animal drawings at the zoo of the Museum of Natural History in Paris, often with his friend, the Romantic painter Eugène Delacroix, who like Barye was also a masterful painter of wild beasts. In 1854 Barye was appointed Master of Zoological Drawing at the Museum of Natural History, a position he held until his death.—*L.C.*

Jean-François Millet
French, 1814–1875
Calling Home the Cows, c. 1866
Signed lower right: "J.F. Millet"
Pastel on paper
26.114

Jean-François Millet
Falling Leaves, c. 1866
Signed lower right: "J. F. Millet"
Pastel on paper
26.117

Millet was born into a prosperous peasant family in Normandy. After studying art locally, he went to Paris to pursue his studies. He moved to Barbizon in 1849, and although he is often associated with the Barbizon school, he was primarily interested in portraying the figure. In his lifetime he became famous for his images of pious, hardworking peasants. Millet drew the picture above and on the preceding page in pastel, a medium made of ground pigments and fillers mixed with a gum binder to make a stick. With great skill, he used unusual colors and bold compositions, juxtaposing the darker, more heavily worked foreground from the lighter, atmospheric background.

Millet was a greatly admired draftsman, and in 1865 he received a stipend from Emile Gavet, who asked for pastels and drawings in return for his support. Over the next few years, Millet created about ninety-five works for his patron. Gavet was ruined in 1870, and he was finally forced to auction off his beloved pastels in 1875. Clark purchased several, including *Falling Leaves* and *Calling Home the Cows*.—*L.C.*

Jean-Charles Cazin
French, 1841–1901
Rest before Nightfall, 1883
Signed and dated lower left: "J. C. Cazin 1883"
Oil on canvas
26.19

Cazin trained and exhibited in Paris, but he left France for England after the Franco-Prussian War ravaged Paris in 1871. He returned in 1875 and settled in Equihen, a small village in the Picardy region on the English Channel in the department of Pas-de-Calais. Cazin's early work is based in the realist tradition, but his late work reveals an interest in impressionism and in depicting the ephemeral effects of light and atmosphere.

Between 1876 and 1888 Cazin exhibited several paintings on biblical subjects at the Paris Salon. Like *Rest before Nightfall*, these paintings are not literal illustrations of biblical narratives but suggestive scenes of figures in modern dress set against the scrubby landscape of Cazin's native Picardy. This approach earned the artist a gold medal for *Ismael* at the 1880 Salon.

Rest before Nightfall is part of a series devoted to the Holy Family. The weary couple, the woman adjusting her scarf, the man cradling an infant, is probably intended to evoke Mary and Joseph on their flight to Egypt. Dressed in traveling clothes, they pause at twilight by a broken fence along an untended field.

Many of Cazin's comtemporaries found his combination of sentiment, subtle references to the New Testament, and wild French landscape irresistible. Léonce Bénédite, a contemporary and biographer of Cazin, wrote in 1902 of his biblical works: "Nowhere more than here, in these bewitching poetic works, is the imagination so aroused with images of the past than by these touching, serene, and soothing picture."

Along with Corot and Monticelli, Cazin was also one of Clark's favorite painters—Clark's will specified that all twenty-two of the paintings he owned by Cazin had to be among the works the museum accepted into its permanent collection.—*L.C.*

Adolphe-Joseph-Thomas Monticelli
French, 1824–1886
Return from the Hunt, 1855
Signed and dated lower left: "A. Monticelli/1855"
Oil on canvas
26.139

After studying art in Marseille and Paris, Monticelli met Narcisse-Virgile Diaz de la Peña about 1856, who at the time was painting eighteenth-century-inspired costume pieces. Rococo art enjoyed great popularity in Paris in the late 1850s and 1860s, which encouraged contemporary artists to paint scenes evocative of eighteenth-century styles and subjects. Monticelli decided to specialize in a common eighteenth-century genre, *fêtes galantes*, or scenes of often elegantly dressed ladies and gentlemen socializing outdoors.

Although *After the Hunt* is dated, the date may be spurious because this painting fits exactly the style Monticelli began to use in 1860-1861, and may even be the painting he exhibited at the Salon in Marseille in 1861. Monticelli's flickering brushwork, rich palette, and sensuous impasto is well suited to suggesting the luxurious fabrics of the elaborate costumes and the dappled sunlight filtering through the woods, as well as the dreamlike, fantastic quality of Monticelli's rococo-revival works.

Though not well known today, Monticelli was a favorite among turn-of-the-century collectors. In Clark's will he required that the museum accepting his collection take all of the works he owned by this painter, along with those of Cazin and Corot.—*L.C.*

Narcisse-Virgile Diaz de la Peña
French, 1808–1876
The Frog Pond, 1876
Signed and dated lower left: "N. Diaz '76"
Oil on canvas
26.78

Diaz was born of Spanish parents in Bordeaux. He received his first artistic training painting porcelain for Arsène Gillet's porcelain factory in 1825 and about the same time executed his first oil paintings. He later studied briefly in an atelier to become a figure painter, and he exhibited his work at the Salon in Paris from 1831. Also in the early 1830s he met the Barbizon painters Théodore Rousseau and Paul Huet, and after 1835 he often stayed in and painted the Forest of Fontainebleau.

The Frog Pond is typical of Diaz' mature landscape style. Broadly painted, mostly in earth tones, the deep woods are treated with a romantic air of mystery. Francis D. Millet, a contemporary of Clark's who wrote about Diaz a few decades after the painter's death, noted that Diaz had a "way of putting weirdness in the light and air, in the quiet pools, in the trees themselves."

Diaz was widely recognized for his paintings of the Forest of Fontainebleau and received many honors at the Salon. *The Frog Pond* was completed the year Diaz died; an admiring critic soon after described it as "the end of summer, or early autumn, but the sunset hues have not yet fastened on leaf or tree or shrub. The low sky and white clouds mirror themselves in the small, round sheet of water and the spectator is occupied with a sense of the largeness, the sunniness, and the serenity of Nature."—*L.C.*

Jean-Charles Cazin
French, 1841–1901
Home of the Artist at Equihen, after 1875
Signed lower right: "J. C. Cazin"
Oil on canvas
26.22

After Cazin moved to Equihen from England in 1875, nearly all his work was set in and around this picturesque village. Sometimes he made views of the Channel from the bluffs; at other times he focused on the rustic landscape. Clark probably appreciated Cazin because the artist specialized in these poetic, dreamlike landscapes of France, the country Clark so loved.

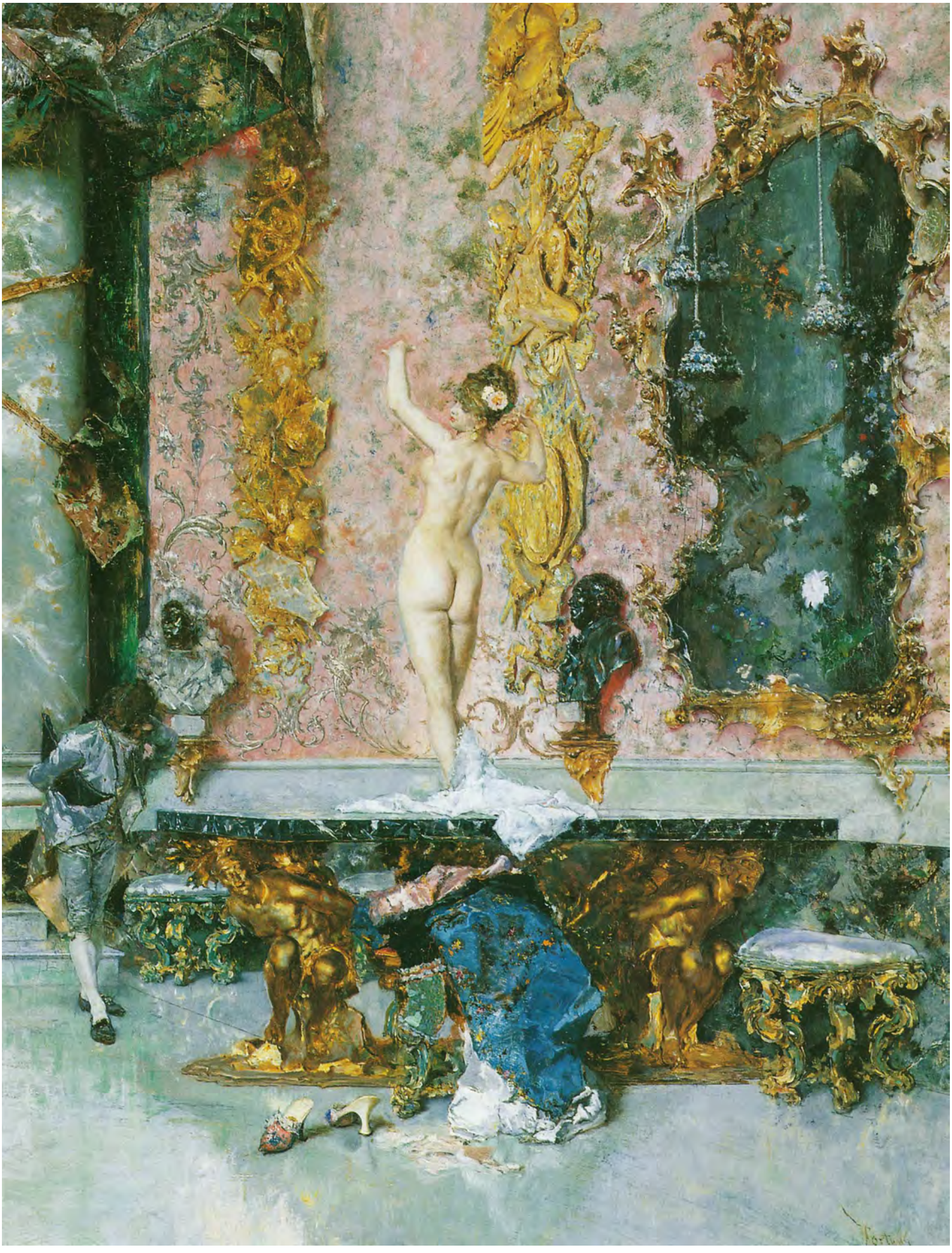
Cazin first rented a house in Equihen for his family and then bought a home and built a studio there. In this painting, he shows us the low, whitewashed cottage on a gentle rise, nestled into a lush, wild garden, that was probably the first of his homes in Equihen. From this house, Cazin probably had a view of the water. Cazin skillfully suggests a limpid summer day on the coast as well as an easy harmony between man and nature.—*L.C.*

Théodore Rousseau
French, 1812–1867
Countryside in Picardy
Signed lower left: "Th. Rousseau"
Oil on canvas
26.166

Impressed by the freshness of the landscapes of British painter John Constable and the naturalism of the seventeenth-century Dutch landscape painters, Rousseau decided to specialize in paintings of the countryside. He worked regularly near Barbizon in the Forest of Fontainebleau, and after 1836 he was considered the leader of the group of landscape painters that would later be called the Barbizon school.

Rousseau had a special easel and lean-to made so he could work outside more easily. He always retained a distinction, however, between a sketch, painted *en plein air* (out-of-doors), and a finished work, almost always completed in his studio. This small painting retains the sparkle of his sketches, but the composition is carefully planned. Rousseau leads the eye from the foreground to the sunny field, then through the break in the trees to the distant townscape and the wide, dramatic sky.

The painterly clouds touched with pink claim much more of his—and our—attention than the figures or the town. For a time, this kind of inversion infuriated important members of the Salon jury. Everything he submitted to the Salon between 1836 and 1841 was rejected because he refused to conform to academic ideas about landscape. After 1841 he refused to send anything to the Salon for seven years. This earned him for life the sobriquet "le grand refusé" even though he eventually received the highest honors that could be bestowed at the Salon.—*L.C.*



19TH-20TH CENTURY

Mariano José María Bernardo Fortuny y Carbó
Spanish, 1838–1874
The Choice of a Model (detail), 1866–1874
Signed and dated lower right: "Fortuny '74"
Oil on canvas
26.88

Fortuny studied art in Spain and in 1857 won a scholarship to Rome. After a trip to Morocco in 1860, he developed a widely imitated colorful and fluent style. He was based in Rome, with visits to Paris and other cities, until he unexpectedly died at the age of thirty-six.

In 1862 he began a long series of "frockcoat" pictures, scenes with figures set in the eighteenth century, which capitalized on the contemporary popularity of rococo art. In this fantasy, foppish members of the painters' Academy of Saint Luke scrutinize a woman who has obviously just shed her clothes—and wonderful shoes—before posing shamelessly for them. Fortuny's paintings are not without humor, which is part of their charm. But the painter's technical virtuosity also impressed critics, one of whom rhapsodized: "The picture is an intoxication of color and light. It is strangely luminous—bewilderingly brilliant. The light sparkles on the glittering golden moldings of the gorgeous hall, and is reflected from the polished flooring of pale, tinted marble, it glares in the background of painted windows and lustrous columns and dazzling draperies...."

William Stewart, an American who ran an art gallery specializing in contemporary Spanish painting in Paris, commissioned *The Choice of a Model* in 1866. After Stewart died in 1897, his famous collection was sold the next year at auction in New York City. Clark paid $42,000 for this painting after a bidding war with the industrialist George J. Gould in what the newspapers called the "Battle of the Millionaires."—*L.C.*

Mariano José María Bernardo Fortuny y Carbó
Spanish, 1838–1874
The Choice of a Model, 1866–1874
Signed and dated l. r.: "Fortuny '74"
Oil on canvas
26.88

Auguste Rodin
French, 1840–1917
Eve, after 1883/1917
Marble
26.704

Ultimately considered the greatest sculptor since Michelangelo, Rodin achieved his first success only in 1877, with a male nude in bronze eventually called the *Age of Bronze* exhibited in Brussels and at the Paris Salon. In 1880 the French government purchased this bronze and also invited Rodin to design doors for a planned decorative arts museum. Based loosely on Dante's *Inferno*, the monumental doors soon became known as the *Gates of Hell*. Plans for the museum were cancelled by the mid-1880s, but Rodin continued to work on the doors until 1900. The doors were cast after he died.

Most of the sculpture Rodin produced after 1880, including *Eve*, relates in some way to the *Gates of Hell*. Rodin considered adding figures of Adam and Eve to the doors. He produced several versions of Eve, including a half-life-size plaster, which was first carved in stone between 1883 and 1886. Clark purchased this marble based on that plaster directly from the artist.

Full of shame and remorse, Eve simultaneously withdraws and pushes away, a tension effectively expressed in the lifelike stone. Rodin loved the qualities of carved marble and was reported to have said: "Is it not marvelous?... It is truly flesh!.... You would think it molded by kisses and caresses!... You almost expect, when you touch this body, to find it warm!"—*L.C.*

Giovanni Boldini
Italian, 1845–1931
After the Bath, after 1889
Oil on canvas
26.9

Boldini began studying art in Ferrara, Italy, then continued his studies in Florence. In 1871 he settled in Paris and three years later made his debut at the Salon. Boldini was making a name for himself with his landscapes and lively scenes of everyday life when, in 1876, he began to paint society portraits. By the turn of the century, these flashy, vivacious works made him one of the most sought-after portraitists in Paris.

Throughout his career Boldini traveled extensively, including a trip in 1889 to Morocco with his friend Hilaire-Germain-Edgar Degas. In painting orientalist subjects like *After the Bath*, he is one in a long line of nineteenth-century artists beginning with Eugène Delacroix to be so inspired. More like the romantic masters and less like his impressionist contemporaries, Boldini was primarily a studio artist. He probably painted *After the Bath* in Paris based on notes and drawings he made during his trip.

Boldini depicts two women, one posed unconventionally, with the soles of her feet to the viewer, and the other more classically. Boldini did not, however, idealize the second figure, realistically portraying her slim, muscular body and long feet.—*L.C.*

Sir Lawrence Alma-Tadema
British, 1836–1912
A Difficult Line from Horace, 1881
Signed: "L. Alma-Tadema Op. CCXXXII"
Oil on panel
26.3

Alma-Tadema was one of the most commercially successful artists working in late-nineteenth-century Britain. His eclectic historical paintings re-created the ancient world with a blend of archaeological accuracy and a lushly sensuous surface that appealed to Victorian tastes. As meticulous in his bookkeeping as in his highly detailed paintings, Alma-Tadema recorded the purchasers of his works and ascribed each painting its own inventory number, thus helping the artist to locate the paintings for exhibitions and to discourage forgeries. The painting that Clark purchased in 1898 is designated Opus 232.

A Difficult Line from Horace depicts not a legendary figure or momentous event from history but an anonymous youth relaxing on a fur-covered marble bench, quietly engaged in his reading. Such domestic sensibilities represent a change in the dictates of high-minded academic painting and reflect the concerns of the British art-buying public. The Augustan poet Horace (65-8 B.C.) wrote of the peace and prosperity brought by the newly established Roman Empire—a message not lost on those enjoying the benefits of the rapidly expanding British Empire.—*S.E.M.*

Jean-François Raffaëlli
French, 1850–1924
The Boulevard
Signed lower right: "J F Raffaëlli"
Oil on canvas
26.156

Raffaëlli had a landscape accepted at the Paris Salon of 1870 before he briefly undertook formal art training. In the late 1870s and 1880s he depicted the *déclassés*, the social outcasts in the Paris suburbs where the artist lived, which often led him to represent the seamier side of modern life. In the 1890s he moved to Paris and began to create works that proved much more appealing to collectors like Clark, pleasant views of the lively capital.

The Boulevard is typical of this side of Raffaëlli's oeuvre. Fashionably dressed men, women, and children stroll past the elegant new apartment houses and shops on the wide boulevard that was the result of Baron Georges Hausmann's renovations of Paris during the reign of Napoleon III (1851–1870). In the left background is an omnibus drawn by two white horses, an alternative way to get around the city. Raffaëlli himself had a horse-drawn carriage customized as a mobile studio.

The hustle and bustle of modern Paris is well conveyed by Raffaëlli's sketchily applied, quickly rendered strokes. This graphic quality may have been created in part by a *bâtonnet Raffaëlli*, a special, free-flowing oil stick the artist invented. In an article Raffaëlli said, "these little paint sticks, hard and firm in the fingers, but soft and oily on the canvas, are quite fascinating and impel one to work."—*L.C.*

Honoré-Victorin Daumier
French, 1808–1879
The Print Stall, c. 1860
Signed lower left: "H. D."
Oil on panel
26.69

Daumier is best known for the thousands of satirical graphic works he produced on political and social themes, particularly for *Le Charivari*, where his works appeared from 1832 until 1875.

Daumier created paintings for his own pleasure and rarely exhibited them. Most of his paintings were scenes of everyday Parisian life. Daumier famously proclaimed, "il faut être de son temps" (one must be of one's time), and *The Print Stall* admirably fulfills his credo.

Daumier created several variations on the theme of a crowd of people outside a small Parisian print shop. In the second half of the nineteenth century collecting inexpensive graphic works became a popular middle-class pastime. Daumier showed a cross section of the population of Paris, who ordinarily would not mingle, meeting on the street, vying for a view.—*L.C.*

Hilaire-Germain-Edgar Degas
French, 1834–1917
The Dance Class, c. 1873
Signed lower right: "Degas"
Oil on canvas
26.74

Born and raised in Paris, Degas centered his life and most of his art on the French capital, where he made his Salon debut in 1865. He was a founding member of the *Société Anonyme des Artistes, Sculpteurs, Graveurs, etc.*, later known as the impressionists, and between 1874 and 1886 he participated in seven of the group's eight exhibitions. In April 1877 Degas exhibited *The Dance Class* at the third impressionist exhibition.

Dancers first appear in Degas' work about 1870. The next year, he began a series of paintings of ballet rehearsals set in the Paris Opera House on the rue Le Peletier. Of these, *The Dance Class* is particularly ambitious, with more dancers than in any other of the six hundred or so ballet pictures Degas created.

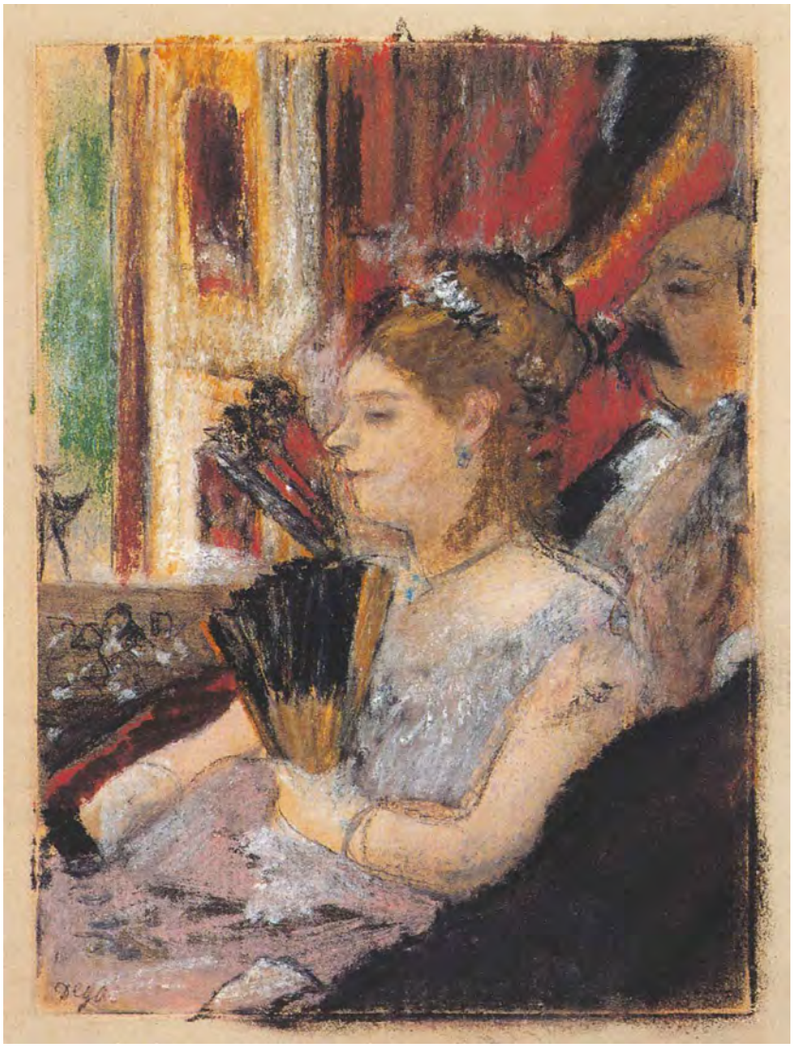
The Dance Class offers a glimpse of the ballet rarely seen by outsiders. It shows the dancers not so much rehearsing as preparing to rehearse. Degas made many changes in the Corcoran's painting. Recently it was discovered that a figure—probably the ballet master—used to stand on the right side near the doorway. Removing the ballet instructor changed the focus of the painting, allowing Degas to emphasize the affable anarchy of the rehearsal room.—*L.C.*

The Ballet, 1875/1876
Signed lower left: "Degas"
Pastel on paper
26.71

This drawing of dancers lined up in the wings, about to go onstage, is executed in pastel, which allowed Degas to work rapidly and make changes easily if he wished.

To achieve a variety of effects pastels can be applied dry or wet directly to the support, usually paper, or they may be ground and mixed with water and applied with a brush. Once on the support, they can be smudged or blended with fingers, a stump (a short, thick roll of leather, felt, or paper), or a moist brush. The elaborate costumes, the colorful, decorative scenery, and the dramatic, unnatural lighting of the ballet all lend themselves well to pastel, and about 1876 the ballet became his favorite subject in this medium. Pastels are more fragile than oils because the pigment does not always adhere securely to the support. One critic described them as being as delicate and ephemeral as the "powder of a butterfly's wing."

Although pastels are more resilient than that, the remark probably amused Degas, who had compared the ballet to the life cycle of the butterfly. Each night the cycle was repeated: the young girls shed the cocoon of their ordinary street clothes, changed into their beautiful costumes, and briefly took flight on stage until the curtain fell.—*L.C.*



Hilaire-Germain-Edgar Degas
Theatre Box, c. 1877
Signed lower left: "Degas"
Pastel over monotype on paper
26.75

A young woman holding a fan, seated beside two older men and another woman, watches a performance that Degas barely suggests on the stage. Clearly the drama that interests him most is the age-old one unfolding in the theatre box.

Degas created *Theatre Box* by using pastel over a monotype, a type of print he began to make in 1876. A monotype is made by applying printer's ink or oil paint to a metal plate with a brush or rag and running the plate though a press with a sheet of damp paper. The first impression, or pull, removes much of the ink. The second pull has a much fainter image. Degas often saved the first impressions just as they came out of the press and used the later impressions as the basis for pastels; more than two-thirds of his works in color between 1876 and 1881 are pastels over monotype.

The monotype is barely visible in a few areas of the picture. The original print had only two figures, the young woman in the foreground and the man with the mustache, seated in a nearly empty, ambiguous setting.—*L.C.*

Cabaret, 1876/1877
Signed lower left: "Degas"
Pastel over monotype on paper and board
26.72

A woman in a black *décolleté* dress and long white gloves leans precipitously over the orchestra pit and sings, lit by gaslight above and below. Behind her, other performers in showy dresses, black chokers, and upswept hair wait their turn. The picture represents a *café-concert*, a popular kind of French cabaret that featured women singing with an orchestra. The establishment pictured here is the popular Les Ambassadeurs on the Champs-Elysées. The conductor is Charles Malo, and the singer may be Victorine Demay, who appears in many of Degas' works.

The café-concert (like the ballet) drew its performers from the less-refined segments of society. The bouquet resting in the lap of the woman to the left provides a clue. A visitor to a café-concert around the time Degas created *Cabaret* explained, "The establishment does not provide these [bouquets]—they are gifts of the admirers of the *artistes*. A person wishing to make the acquaintance of one of these fair demoiselles sends a bouquet with his card to her. If she appears with it on the stage she thereby signifies her willingness to accept Monsieur's attentions."—*L.C.*

Edwin Austin Abbey
American, 1852–1911
Sylvia, 1889–1900
Signed lower right: "E. A. Abbey 1889–1900"
Oil on canvas
26.1

Abbey worked as a book and magazine illustrator, but beginning in 1889 he devoted more of his time to mural and oil painting.

Sylvia and *The Trial of Queen Katherine* belong to a group of seven large oil paintings on Shakespearean themes. The inspiration for *Sylvia* comes from *Two Gentlemen from Verona*. Proteus, infatuated with Sylvia, the beautiful daughter of the

The Trial of Queen Katherine, 1898–1900
Signed lower right: "E. A. Abbey"
Oil on canvas (detail, see fig. 19 for full image)
26.2

duke of Milan, hires musicians to serenade her with his song. He abandons his lover Julia and betrays Valentine, his best friend and Sylvia's true love. In this painting, the richly dressed Sylvia serenely passes by her admirers, one of whom slumps, lovesick, against a pillar.

The portraitlike rendition of *Sylvia* contrasts with the highly charged treatment of *The Trial of Queen Katherine*, the first painting Clark lent to the Corcoran in 1902. Abbey based this painting on *Henry VIII*, act 2, scene 4, in which Queen Katherine of Aragon kneels before the king in Black-Friars Hall and pleads futilely with him to recognize the legality of their marriage and to postpone their divorce.

Abbey was inspired by Henry Irving's production of *Henry VIII* in 1892 for the Lyceum Theatre in London. Both Irving and Abbey heightened the tension of the scene and accentuated the imbalance of power between the king and the queen by moving the king to the foreground and to one side, facing center stage, and placing the queen opposite him.—*L.C.*

Henri Fantin-Latour
French, 1836–1904
Arcadia—Women Bathing
Signed lower right: "Fantin"
Oil on canvas
26.86

Fantin-Latour studied art with his father as well as at art schools in Paris and became friends with many of the most important artists of his time, but he remained an artist independent of movements. Two opposing directions emerge in his work, one based in realism, the other, fantasy, and the style he used depended on the subject he was representing. At one end of the spectrum are the almost illusionistic still lifes of gorgeous flowers and ripe fruits; at the other are the dusky, loosely painted imaginative works like *Arcadia—Women Bathing*.

This reclusive artist was known to retire to his studio, to daydream inspired by the music of Hector Berlioz, Robert Schumann, Richard Wagner, and others he loved. René-Marc Ferry noted that "when he found realism too limited and stifling, he lost himself in dreams, but his dreams went no further than the windows of his studio."

This arcadian scene is no doubt the product of one of Fantin-Latour's fantasies. It shows five women variously posed in a wooded glen, none aware of beholders. The woman standing to the left grasps a limb and prepares to drop the filmy cloth that barely drapes her, while the rest of the women, apathetic and languid, wait for something to happen. Perhaps Fantin unintentionally fashioned this timeless bucolic scene with a touch of fin-de-siècle ennui.—*L.C.*

Ralph Albert Blakelock
American, 1847–1919
Moonlight, 1886/1895
Oil on canvas
26.8

The self-taught Blakelock endured a rather tragic career. After exhibiting at the prestigious National Academy of Design, the New York native achieved some success in painting landscapes in the style of the Hudson River school. In 1869 a seminal trip to the West inspired him to paint the American wilderness and Native American life for the rest of his career. However, his often melancholy paintings became increasingly unconventional in subject and technique, as well as variable in quality. Over time, their meager popularity in the art market diminished, bringing financial hardship, and emotional problems began to plague the father of nine. In 1891 the artist suffered his first mental breakdown, and from 1899 throughout most of the rest of his life he was institutionalized. Ironically, during his illness Blakelock's work became a critical and commercial success (a situation that led to numerous forgeries).

Moonlight is widely acknowledged to be among the finest of Blakelock's many renderings of his best-known subject. In this imaginary scene, the glistening water, delicate trees, and low horizon line set off the expansive, light-filled sky, whose nearly palpable cloudy haze and ethereal glow the artist created using experimental techniques. Over a thick ground brushed in uneven strokes and burnished to remove rough peaks, he layered colors in a close tonal range. Blakelock probably flattened these layers with a palette knife and then wiped them with a cloth or pumice stone and may have even held the canvas under running water to achieve the unusual texture of the painting's surface. *Moonlight*'s exceptional nature was noted even by the artist's contemporaries; the painter Elliott Daingerfield, in his monograph on Blakelock, noted that in "the profession it has been called a perfect moonlight.... Its beauty depends quite entirely on the sky,—there is little else."—*S.C.*

Louis-Maurice Boutet de Monvel
French, 1851–1913
Joan of Arc Series
Oil and gold leaf on canvas

The Vision and Inspiration, 1911
Signed lower left: "M. Boutet de Monvel"
26.141

Her Appeal to the Dauphin, 1906
Signed and dated lower left:
"M. Boutet de Monvel, 1906"
26.142

The Maid in Armor on Horseback, c. 1905–1911
Signed lower left: "M. Boutet de Monvel"
26.143

The Turmoil of Conflict, c. 1905–1911
Signed lower left: "M. Boutet de Monvel"
26.144

The Crowning of the Dauphin at Rheims, 1907
Signed and dated lower right:
"M. Boutet de Monvel, 1907"
26.145

The Trial of Joan of Arc, 1911
Signed lower right: "M. Boutet de Monvel"
26.146

Born in Orléans, Boutet de Monvel studied academic painting in Paris and began his career painting landscapes, works with symbolic themes, and society portraits. In 1880 he accepted a commission to illustrate a brief history of France for a children's magazine. This set of forty small ink drawings launched a very successful career as a children's magazine and book illustrator.

His best-known and -loved work is a picture book he wrote and illustrated with spectacular watercolors on the life of Joan of Arc, published in French in 1896 and soon translated into English. After the book appeared, Boutet de Monvel accepted an ambitious commission to create scenes of Joan's life to decorate the church at Domrémy, the town in which she was born. The artist's health was frail, and he was able to complete only two panels.

Like millions of other readers, Clark was charmed by Boutet de Monvel's Joan of Arc illustrations, but unlike most of the others, he had the means to commission a set of paintings for himself on the theme of Joan's life. Despite Boutet de Monvel's poor health, by 1905 he accepted the commission to paint a series to decorate the mansion Clark was building in New York City, and he worked on it for the next six years. Clark followed the artist's progress on the panels with great interest and proudly reported to the Corcoran's director on their success.

The first scene depicts Joan, as a young fifteenth-century peasant girl, experiencing a glorious vision of Saint Michael dressed in armor with the angelic figures of Saint Margaret and Saint Catherine. Voices told Joan that it was her destiny to save France from English domination. The next scene shows Joan five years later, winning the support of the dauphin, Charles VII. The third scene depicts Joan leading the soldiers of the dauphin to liberate the town of Orléans from an eight-month siege. The fourth scene shows the intense fighting that ultimately drove the English from the Loire. In the fifth painting, the dauphin is crowned king. In the last painting, Joan is shown dressed in men's clothing on trial in front of the bishop of Beauvais; she had been captured during the battle of Compiègne. By this time, the king had begun to doubt Joan's visions and refused to intervene on her behalf.

The Catholic Church eventually convicted Joan of heresy and witchcraft. On 30 May 1431 she was excommunicated and burned at the stake at the age of nineteen. It was not until 1920, nearly a decade after Boutet de Monvel finished his panels for Clark, that the Catholic Church canonized her.—*L.C.*

The staff members of the Corcoran Gallery of Art who wrote the entries that accompany the illustrations are identified by their initials.

S.C. Sarah Cash, Bechhoefer Curator of American Art
L.C. Laura Coyle, Curator of European Art
D.M.H. Dare Myers Hartwell, Director of Conservation
S.E.M. Suzanne E. May, Research Assistant for the William A. Clark Collection

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