Corot to Cézanne: Sterling and Stephen Clark Collect 19th Century French Painting

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Figure 1. Camille Corot, *The Castel Sant'Angelo*, c. 1826-27, oil on canvas, 13½ x 18¼ inches. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.

IN HIS DIARY ENTRY FOR JUNE 10, 1944, Robert Sterling Clark recorded the following conversation with the picture dealer Georges Wildenstein: " 'Why don't you try to get the Corot of the Château Saint Ange from my brother (Stephen)? I am a buyer' – Georges burst out 'That man is impossible. He comes around here, looks at pictures, goes away & always wants to buy at half the price.' – I grinned 'I know' – I have not spoken to him in over 20 years.' "[1] The picture in question is one of several renditions of a classic scene on the Tiber in Rome that Corot painted during his trip to Italy in the 1820s and after his return to France *(fig. 1)*. Centering his view on the dome of Saint Peter's in the distance, Corot balanced the composition with the shadowy planes of the homely buildings on the left with the massive bulk of the Castel Sant'Angelo (Hadrian's Tomb) on the right.[2] Its sunlit freshness surely appealed to Sterling Clark, who eventually acquired the painting in 1946, purchasing it not through Wildenstein but from Durand-Ruel. The transaction undoubtedly gave him great pleasure, for he had originally purchased the picture in 1914 through Knoedler's from the Antoine Roux sale in Paris as a gift to his brother Edward Severin Clark, and was irate that his brother

Stephen rather than he had inherited the picture when Edward died in 1933.

Georges Wildenstein's comments regarding Stephen Clark no doubt also pleased Sterling, for it confirmed his own point of view. While early in their collecting careers the two brothers had often sought out works together – even travelling to Europe in the company of the sculptor George Gray Barnard in early 1913, by the 1920s they were no longer on speaking terms. Their relationship was soured by disagreements over the settling of the Clark fortune – including the distribution of the family pictures – and possibly over Sterling's marriage in 1919 to Francine Clary, a French actress and divorcée. That the two brothers remained estranged for the rest of their lives is all the more remarkable given their shared passion for collecting, particularly in the field of 19th-century French painting, and the important impact they came to have – although in very different ways – on the public through their benefactions and philanthropy. The Clark brothers assembled collections of paintings that rivalled those of their better-known contemporaries like Chester Dale, Duncan Phillips, and Alfred Barnes, among others. Yet little has been written about the two brothers' relationship, or what can only be described as a kind of "silent rivalry" between them, or of the very different roles they played in the art world.[3] The following comments can only sketch in the broadest terms the nature of their backgrounds, relationship, and collecting taste, focusing in particular on their shared enthusiasm for 19th-century French painting, and laying the groundwork for a more detailed consideration of their remarkable collecting careers.[4]

The example of the Corot raises a number of issues about the brothers' relationship and underscores Sterling's penchant for maintaining his privacy while his brother pursued a much more public role in the art world of the 1920s through the 1950s. The secrecy with which Sterling had gone about the acquisition of the *Castel Sant'Angelo* was in marked contrast to his younger brother's attitude toward his collecting, or indeed to the active role he played in the cultural scene of New York. Why Stephen sold the Corot is not clear, although he often traded in pictures to acquire different works. Stephen already possessed another, arguably greater, Corot, *View of the Port of La Rochelle (fig. 2)*, which he had purchased through Wildenstein from the Rothschild collection. Corot painted it during a trip to the French city in 1851, setting up his easel in the second floor window of a house on the quay. With its unusual blond tonality, the palpable sense of light, and the perfectly balanced composition, it became one of Corot's most admired pictures, eliciting particularly enthusiastic praise from Auguste Renoir: "The towers of La Rochelle – he got the colour of the stones exactly, and I never could do it."[5] Stephen had loaned both works in 1936 to a special exhibition of French paintings at the Century Club in New York, where he was a member.[6]

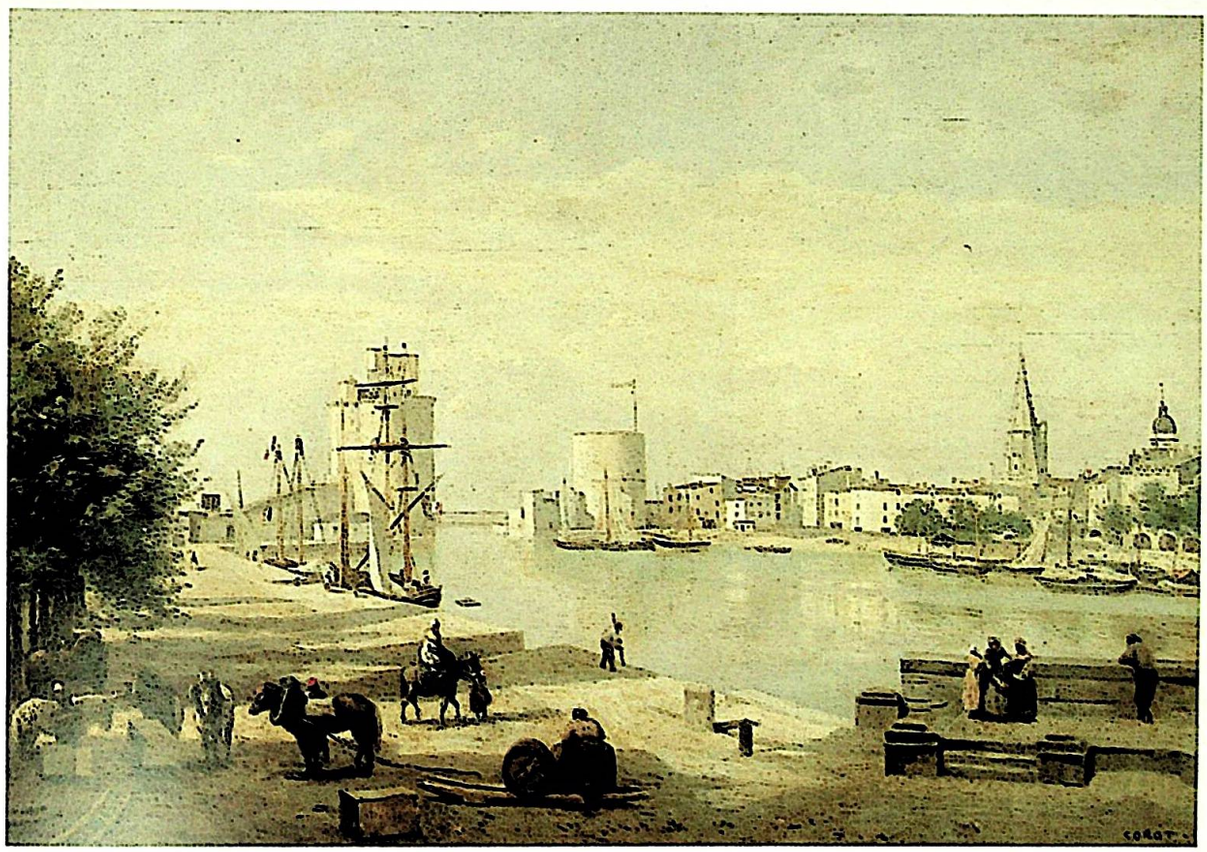


Figure 2. Camille Corot, *The Port at La Rochelle*, 1851, oil on canvas, 19⅞ x 28¼ inches. Yale University Art Gallery, New Haven, Bequest of Stephen Carlton Clark, B.A. 1903.

There was a tradition in the Clark family of collecting art and patronizing living artists. The Clark fortune had been made in the late 19th century by Edward Clark, Stephen and Sterling's grandfather, who as Isaac Singer's business partner had transformed Singer's sewing machine company into a great financial success. Alfred Corning Clark, Sterling and Stephen's father, had financially supported a number of artists, including the sculptor George Gray Barnard, the musician Josef Hoffman, and the painter Robert Blum, and he had assembled a small collection of paintings as well. Sterling and Stephen continued in this vein.[7] Some of the sons' reticence must have been inherited from their father, as well, who, it was said, was "an excessively modest and retiring man, and often went by the pseudonym Mr. Perkins."[8] Sterling himself was anything but modest, especially when it came to his opinions on art, but he

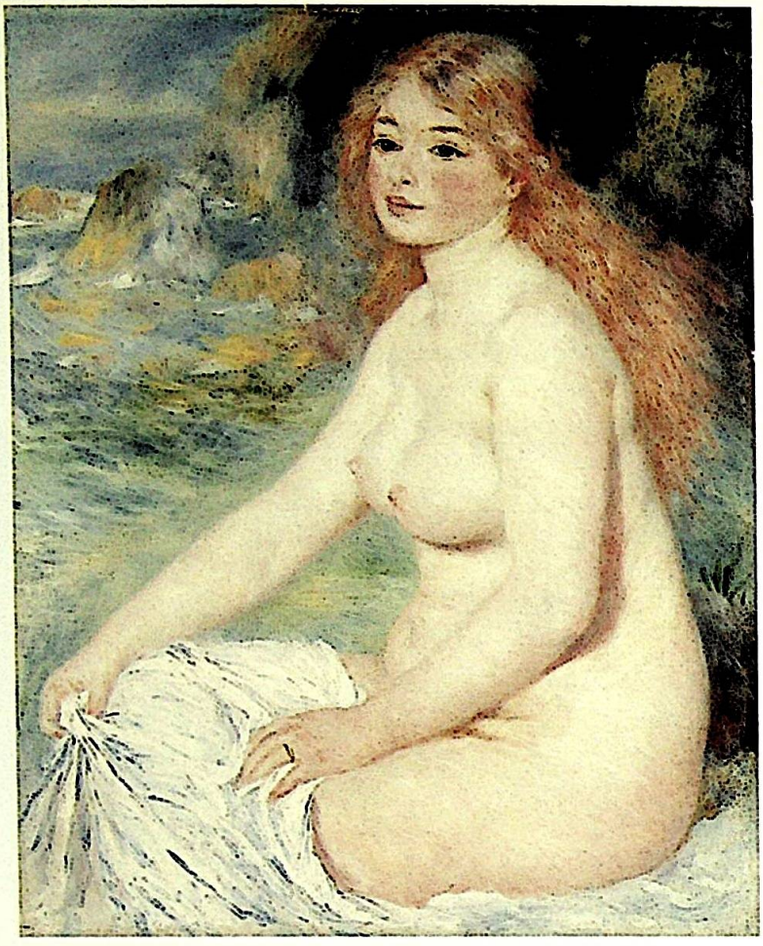


Figure 3. Auguste Renoir, *Blonde Bather*, 1881, oil on canvas, 32 3/16 x 25 7/8 inches, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.

insisted on his privacy, rarely lending pictures, and then always anonymously – the dealers, in fact, dubbed him "Mr. Anonymous" – and relying nearly exclusively on his own judgment when buying art. Stephen, while often described as shy, private, and even glum, was paradoxically much more willing to share his pictures freely right up until the year he died. Indeed, on several occasions he opened up his house on East 70th Street to the public, with the entrance fee going to charitable causes.

Despite their shared interests, the Clark brothers' careers took extremely different trajectories. Both were graduates of Yale – Sterling in 1899, Stephen in 1903 – yet their careers followed very different paths. Stephen Clark (1882-1960) played an active role in New York political and cultural life before the Second World War. Although he was elected a member of the New York State Assembly in 1910 and was the publisher of several newspapers, he no doubt made his greatest impact as a patron of the arts and culture. He was actively engaged in numerous philanthropic projects, particularly in the family's hometown of Cooperstown, New York, where he established the New York State Historical Association and helped to found several museums, including the baseball hall of fame.[9] Most important was his service on the boards of several museums, including the Addison Gallery of American Art at Andover, the Metropolitan Museum of Art, and the Museum of Modern Art, of which he was a founder and where he served as President of the Trustees from 1939 to 1946, and, indeed, was the person responsible for firing Alfred Barr.[10]

By contrast Sterling Clark (1877-1956) pursued a far less public career, though he was by no means retiring. He served on no museum boards and counted few directors, curators, or art historians as his friends, associating almost exclusively with a small circle of friends, dealers, and, of course, his wife Francine, who played an important role in the formulation of the collection. After graduating from Yale he served in the Army from 1899-1905, travelling to China in 1900 during the Boxer Rebellion. Inspired by this experience, he later organized and funded a scientific expedition to China, an adventure that he commemorated in a book published in 1912.[11] Upon his return he settled in Paris, where he commenced a long career of collecting art, buying mostly from established dealers like Knoedler and Durand-Ruel, but also at auction (he purchased numerous works at the Degas estate sales in 1919, for example). He lived there until 1920, when, shortly after his marriage to Francine, they moved back to America. New York would remain their principal home, although they always maintained a house in Paris, as well as an estate in Upperville, Virginia, where Sterling bred racehorses.

As collectors the two brothers shared many similar tastes, though ultimately they created collections of decidedly different character. Until the 1920s they had an amiable relationship

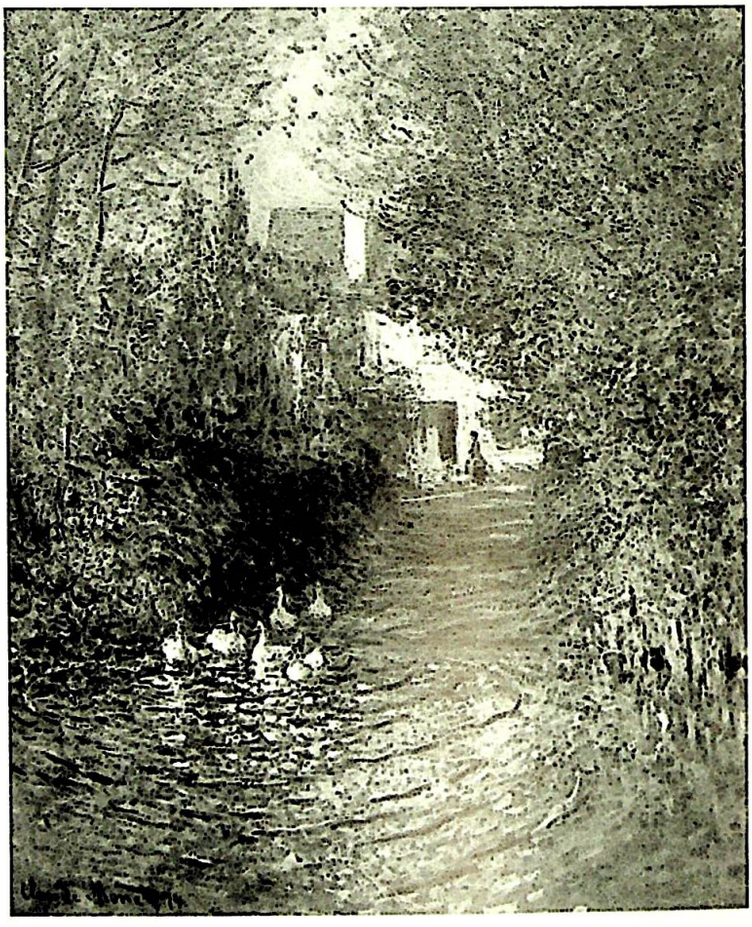


Figure 4. Claude Monet, *The Duck Pond*, 1874, oil on canvas, 28 7/8 x 23 11/16 inches. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.

Figure 5. Alfred Stevens, *The Blue Dress (La Duchesse)*, c. 1875, oil on canvas, 12⁹⁄₁₆ x 10¼ inches. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

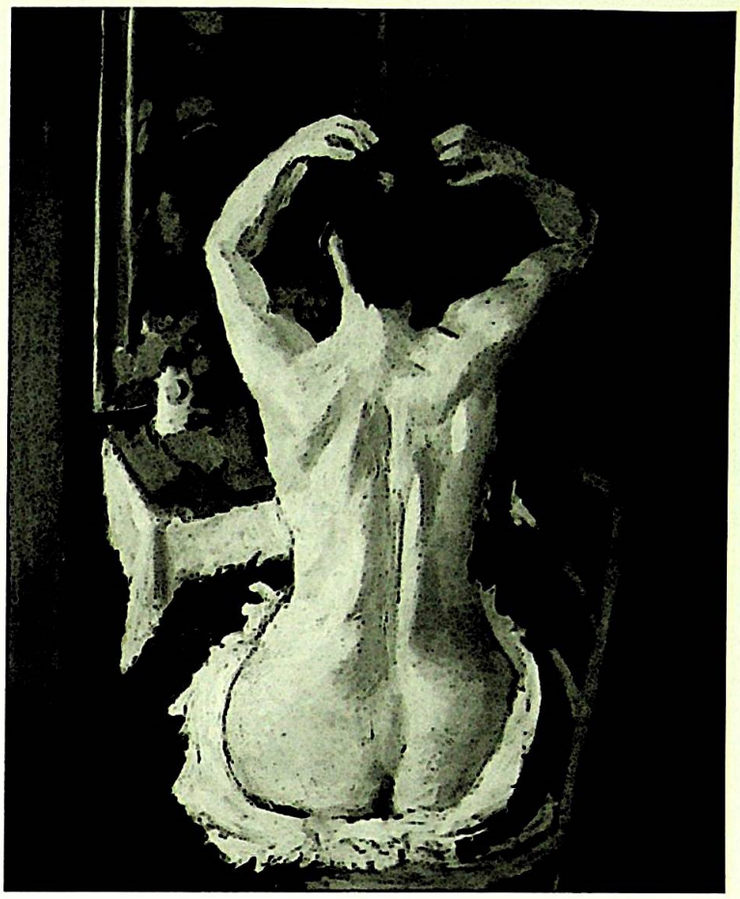


Figure 6. Henri Matisse, *La Coiffure*, 1901, oil on canvas, 37½ x 31½ inches. National Gallery of Art, Washington, D.C., Chester Dale Collection. Formerly in the collection of Stephen Clark.

(Stephen called his brother "Robin"), frequently corresponding with one another about family business, their investments, politics, and their initial forays into art collecting.[12] They travelled together on a buying trip to Europe in 1913, and had several discussions about the art market and individual objects. Sterling took great interest in his younger brother's collecting, being both generous with works of art (he gave Stephen an important plaster by Rodin[13]) and frank with his advice, as is evident in a 1914 letter: "Do not tell me there is any use my trying to find any art treasures for you. You will have to find what you want yourself ... I think that you have the same idea of most Americans, that it must cost a certain amount or it cannot be good."[14] Even after their falling out, Sterling continued to keep a close watch on his brother's pursuit of pictures, always ready with a quip to a dealer or an acerbic remark in his diaries.

Sterling's early advice to Stephen remained his collecting credo for the rest of his life, for he insisted on relying on his own judgment and in getting the work at a good price. He initially focused on Old Masters, which he acquired primarily in the 'teens and '20s. Probably encouraged by Francine, he came to focus on 19th century art, most notably works by Renoir (by whom they eventually owned thirty-eight paintings *[fig. 3]*) and other Impressionists, especially Degas and Monet *(fig. 4)*, and, more surprisingly, academic and Salon painters like Bouguereau, Boldini, Gérôme, and Stevens *(fig. 5)*. The Clarks also purchased a few American artists that they particularly admired, such as Homer, Sargent, and Remington; fine silver; and master drawings. They displayed works from their collection in their various homes, but a good deal they kept in storage at Knoedler's and other dealers in New York. It was only the rare and privileged intimate who was occasionally allowed a glimpse of its full richness.

Stephen's taste ranged much more widely, encompassing only a very few Old Masters; choice 19th century paintings and drawings; but also modern works by the likes of Derain, Picasso, Modigliani, and especially Matisse *(fig. 6)*, an artist whose pictures he acquired in large numbers early on but later sold off. He also acquired great suites of American paintings by Eakins, Homer, Hopper, and Bellows, among others. Like his brother, Stephen prided himself in having no advisors, relying completely on his own judgment. Unlike his brother, however, he did not even have the counsel of his wife, Susan Vanderpoel Clark, who reportedly once claimed, "Oh, I don't know anything about pictures. Stephen buys the pictures, I buy the wine and cigars," although she was probably responsible for assembling their fine collection of folk art.[15] While Stephen shared his brother's love of 19th century French pictures, he tended to acquire them selectively, seeking out individual masterpieces, while focusing on a small group of Renoirs and a select collection of Cézannes that are now among the chief glories of the Metropolitan Museum of Art. Like his brother, Stephen chose works that he personally admired, and does

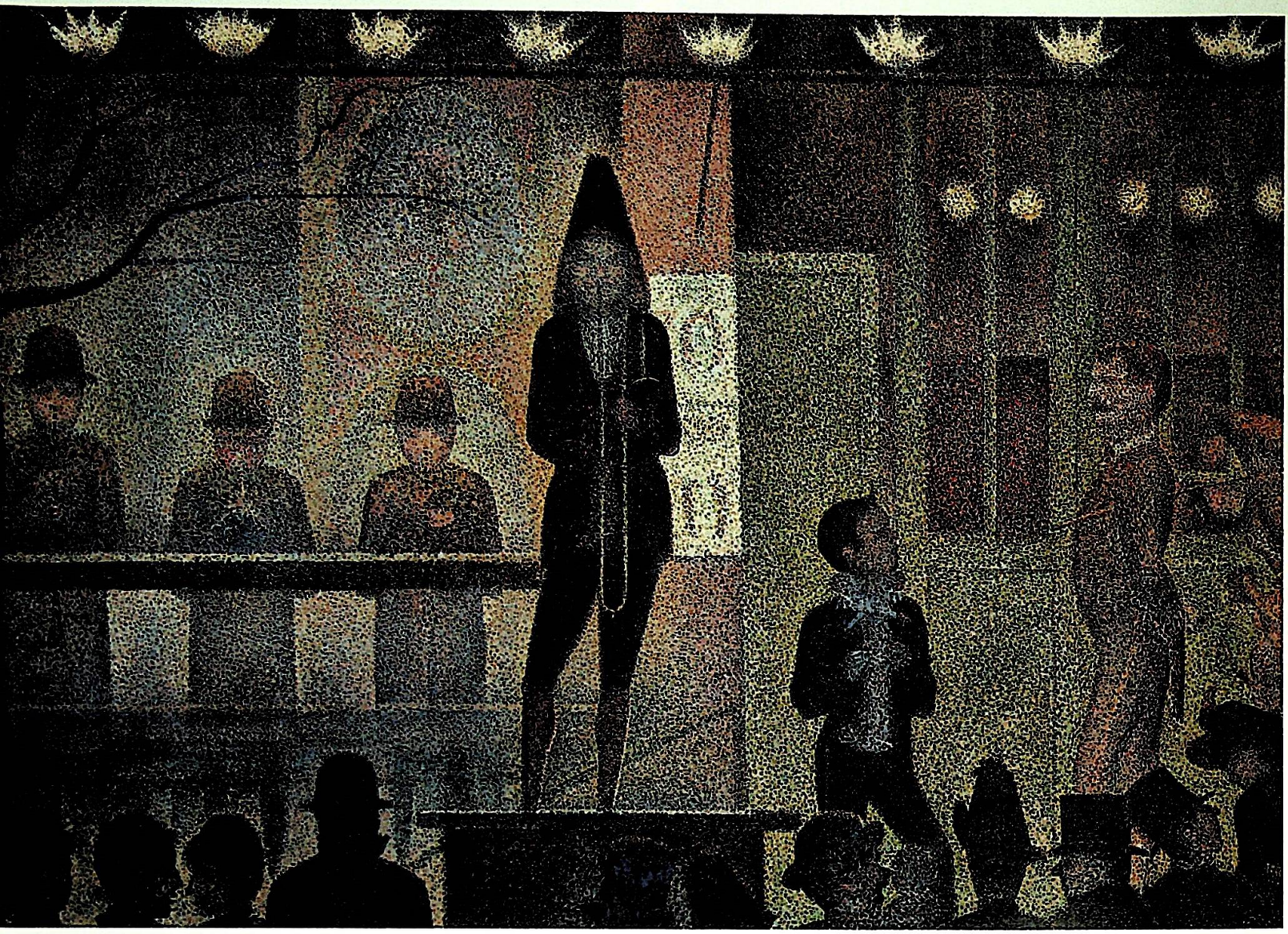


Figure 7. Georges Seurat, *Circus Sideshow (La Parade)*, 1887-88, oil on canvas, 39¼ x 59 inches. The Metropolitan Museum of Art, New York, Bequest of Stephen C. Clark.

not seem to have had a particular set of goals in mind in forming his collection. This, at least, was the view of the writer in the *Art Digest* in 1948, who remarked upon a visit to Stephen's collection on East 70th Street: "There is no rigid adherence to period or school in either the acquiring or the installation. Rather, the pictures give the comfortable feeling of having been acquired to live with, reflecting a highly cultivated, but unostentatious taste."[16]

The author went on: "The Alice-in-Wonderland sensation that this collection evokes is particularly noticeable when you get to a library on the second floor. The large, familiar *La Parade* by Seurat *(fig. 7)* does its best to dominate the room. It would, too, except that the adjoining walls are occupied by Cézanne's *Card Players (fig. 8)* and his *Mme. Cézanne in the Greenhouse*, two paintings which play second fiddle to none."[17]

To these Post-Impressionist masterpieces Stephen added several works by Degas and Renoir, a fact not lost on Sterling: "I was amused to find that Stephen C. Clark owned 6, 5 good early [Renoirs] & one late one … I must find out what he paid for some of them – It is remarkable how he has followed my track!!!! For he must have heard of quite a number I own – Only I have the finest collection of Renoirs in existence without a doubt unless some 15 now unknown turn up?"[18]

Whether Stephen was as interested in the development of his brother's collection as Sterling was in his is unknown, but the evidence of the pictures suggests that the rivalry may have been mostly in one direction. (Mindful of Sterling's feelings for his brother, dealers were careful to keep them separated during their frequent visits to West 57th Street.) Sterling's claim that Stephen was following in his collecting path was, however, little more than a big brother's bravado. Stephen's taste was for works of greater directness, tougher sentiment, and intellectual rigour in comparison to his brother's predilection for sunny impressionist landscapes and sweet images of young women by Renoir. One need only compare two major works in the collections to clinch the point: Manet's *Young Woman Reclining in Spanish Costume* of 1862, from Stephen's collection *(fig. 9)*, and Renoir's *Sleeping Girl with a Cat* of 1880, which Sterling acquired from Durand-Ruel in

Figure 8. Paul Cézanne, *The Card Players*, 1890-92, oil on canvas, 25⅝ x 32⅛ inches. The Metropolitan Museum of Art, New York, Bequest of Stephen C. Clark.

1926 *(fig. 10)*. Superficially similar in motif – in each a woman, accompanied by a cat, rests on a piece of furniture facing the viewer – the pictures diverge absolutely in spirit. Manet's sophisticated *maja* is all seductive posturing and provocative glance as she reclines on her padded chaise-longue, her allure underscored by the rich contrasts of black velvet and white satin of her *espada* costume. Renoir's young gamine, though perhaps no less alluring, is presumably unaware of her charms, as she sleeps away, her mouth slightly open, the sleeve of her dress fallen to reveal a bare shoulder. Such opposed interests in 19th century painting, with Sterling's love for the soft and seductive, and Stephen's quest for the bold and forceful, remained remarkably consistent, even if they were sometimes contradicted, as in the case of Sterling's purchase in 1939 of Renoir's small but unusually intense *Self-Portrait* of 1875 *(fig. 11)*, and Stephen's acquisition in 1937 of the same artist's achingly sweet portrayal of the five-year-old *Margot Berard* of 1879 *(fig. 12)*.

But the brothers' tastes parted ways in another sense, one that brings out a more fundamental difference in attitude toward the art of the 19th century. Two seminal paintings, each of which has achieved something of a mythic status in our appreciation of the period, bear this out: Vincent van Gogh's *Night Café* of 1888, acquired by Stephen Clark from the Museum of Western Art in Moscow in the 1930s *(fig. 13)*; and Jean-Léon Gérôme's *Snake Charmer* of 1880 *(fig. 14)*, an icon of academic kitsch that was a favourite of Sterling's collection. Sterling's acquisition of the Gérôme at auction in 1942 for a mere $500 was something of a personal triumph, for the painting had belonged to his parents and had hung in the family home on West 22nd Street in the late 19th century, only to have been sold by his father. Sterling could barely contain his enthusiasm when seeing the picture at the sale: "There was the picture as fine as I remembered – Academic Yes, tight yes but what drawing & mastery of the art!!!! Everything in its place – Ingres rarely painted anything better except in one or two cases!"[19] The painting, of course, has come to represent something else indeed (Ingres perhaps being the last thing to come to mind),[20] although Sterling probably admired it mostly for its great technical

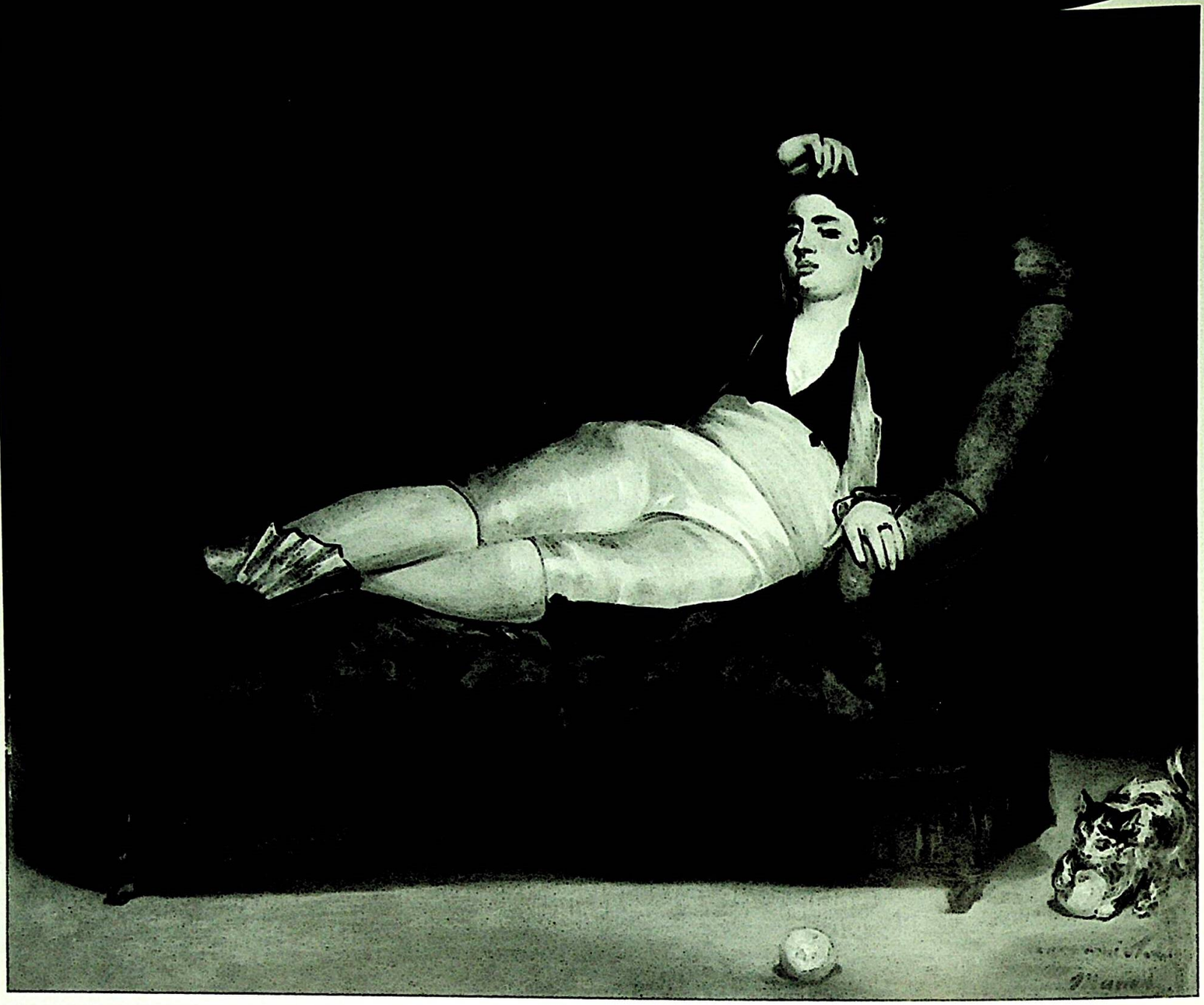


Figure 9. Edouard Manet, *Young Woman Reclining in Spanish Costume*, 1862, oil on canvas, 37 x 44½ inches. Yale University Art Gallery, New Haven, Bequest of Stephen Carlton Clark, B.A. 1903.

skill, near photographic realism, and exquisite colour sense. Van Gogh's *Night Café* would have struck him, one suspects, as ill-drawn, its colour scheme bizarre. If he knew that Van Gogh had painted it in a fevered three-night session, or that the painter's intent was to "express the terrible passions of humanity," he surely would have been even less enthusiastic, even if he did express, on occasion, an admiration for the artist.[21] Stephen no doubt appreciated these very qualities as precociously modern, and it comes as no surprise to learn that he installed *The Night Café* on the top floor of his house alongside works by Picasso, Matisse, and Braque.[22]

Such taste was anathema to Sterling. He was forever despairing of his brother's interest in modern pictures, not only in 20th century painters like Matisse, but such Post-Impressionists as Gauguin and, especially, Cézanne. While Sterling sometimes admired individual pictures by the latter (although, usually in backhanded fashion: "a fine painting for a Cézanne," or – in reference to Stephen's *Card Players* – "a good Cézanne"), he could never bring himself to buy one. His diaries are filled with his dismissive opinions, not only of Cézanne but other "moderns" of whom he did not approve, as expressed in a particularly vehement comment from 1926: "I don't care what Cézanne, Matisse and Gauguin thought or what they wanted to express I could not give tuppence for all the pictures they ever painted or hoped to paint. The rules of painting can not be broken. Renoir would have painted just as well in Titian's time. He, Degas, Manet at his best, Corot, etc. are brothers of Titian, Van Dyck, Rubens. The others are just bad painters & fakers."[23]

Figure 10 (Opposite). Auguste Renoir, *Sleeping Girl with Cat*, 1880, oil on canvas, 47¼ x 36⅝ inches. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.

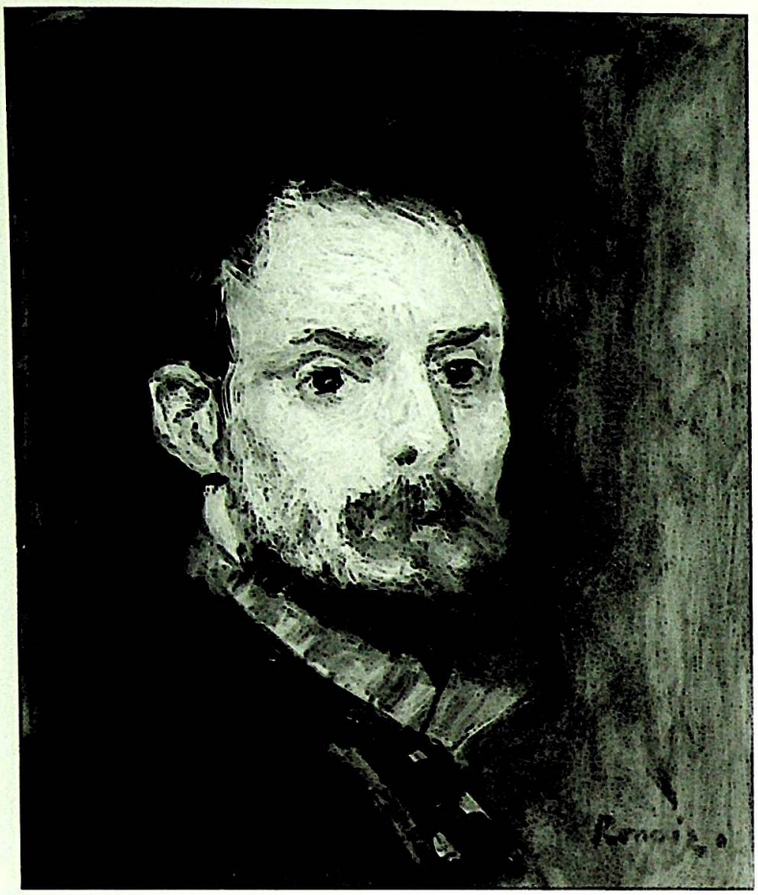
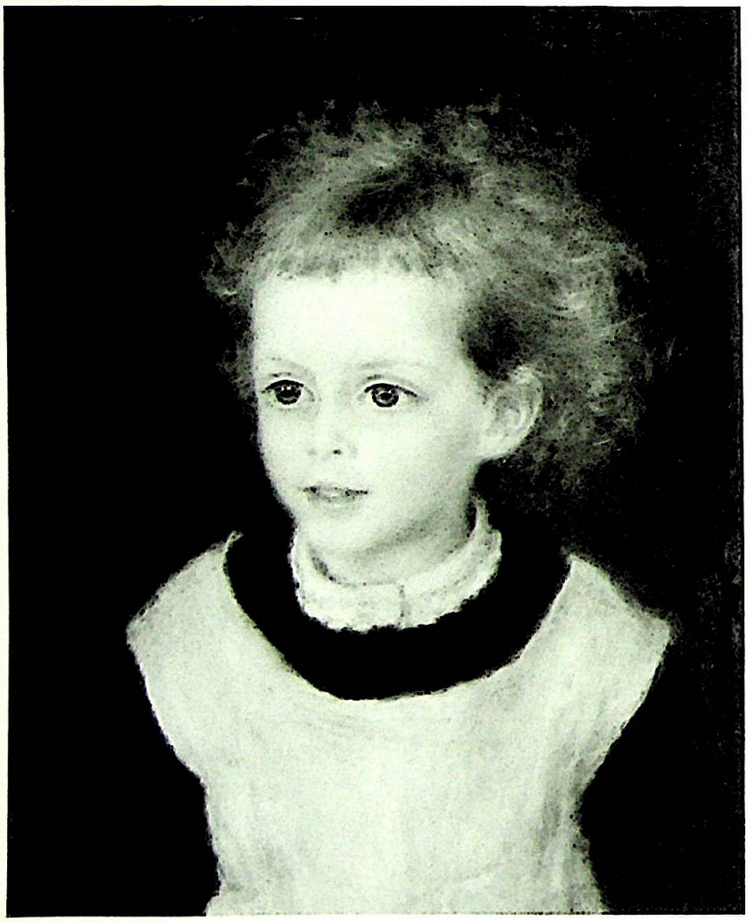


Figure 11. Auguste Renoir, *Self-Portrait*, 1875, oil on canvas, 15⅜ x 12½ inches. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.



This attitude sheds light on the differing philosophies, if not the specific likes and dislikes, that Sterling and Stephen brought to their collecting of 19th century French painting. Sterling's position was, for lack of a better word, retrospective: the artists he most admired were those whom he saw upholding the great traditions of painting. He saw no incongruity between Renoir or Degas and Stevens or Gérôme, because each painter embodied for him certain immutable ideals of draftsmanship, paint handling, and colour sense that tied them to the art of the past, art that Sterling collected with equal enthusiasm. Modern painters like Cézanne, Van Gogh, or Matisse destroyed these ideals, "broke rules," and therefore were inadmissible into his personal canon. Stephen arguably must have held the opposite view, for he surely saw in those 19th century French painters he did choose to collect (certainly in his Manet, Cézannes, Seurat, and Van Gogh) a harbinger of the new, the beginnings of a radical shift in the forms and meanings of painting. Even the very few Old Masters that Stephen acquired – an El Greco, a Rembrandt, and two superb portraits by Frans Hals – could, with their highly personal vision and predilection for bravura paint handling, easily be admitted into his pantheon of modernism.

The legacies of Sterling and Stephen Clark were as different as their collecting taste and public lives had been. Throughout his adult life, Stephen gave important pictures to public institutions, beginning in 1930 with a large and mixed group of American paintings and watercolours to the Yale University Art Gallery. This was followed a year later in spectacular fashion when he presented Eakins's great 1897 portrait of *Professor Henry A. Rowland* to the Addison Gallery of American Art at Andover, on whose board he served. Further gifts followed to the Addison (Hopper's *Manhattan Bridge Loop*), the Metropolitan Museum (Millet's *Woman with a Rake*, given in 1938), and the National Gallery of Art (including an important Homer and a late Eakins portrait). Despite, or perhaps because of, his long association with the Modern, Stephen presented them with but a single major gift, albeit a great masterpiece: Edward Hopper's *House by the Railroad*, which he gave anonymously in 1930. Upon his death in 1960, he bequeathed the balance of his paintings to the Metropolitan and to Yale University, his alma mater. Stephen must have thought carefully about his plans, and no doubt intended that his bequests add to the institutions in special ways. He clearly wished to keep his strong suites of works together, sending his Cézannes and Renoirs to the Met and his groups of Homers, Eakinses, and Hoppers to Yale, where they would enhance an already stellar collection of American pictures. He divided his singular masterpieces rather evenly, with the Seurat going to the Met and the Van Gogh and Manet presented to Yale, although he surely thought here of context as well. For example, had Manet's *Woman Reclining* gone to the Met, it arguably would have been overshadowed by the great suite of Spanish-inspired subjects by Manet in the Havemeyer collection; on its own at Yale it would become a signa-

Fig. 12. Auguste Renoir, *Margot Berard*, 1879, oil on canvas, 16¼ x 12⅞ inches. The Metropolitan Museum of Art, New York, Bequest of Stephen C. Clark.

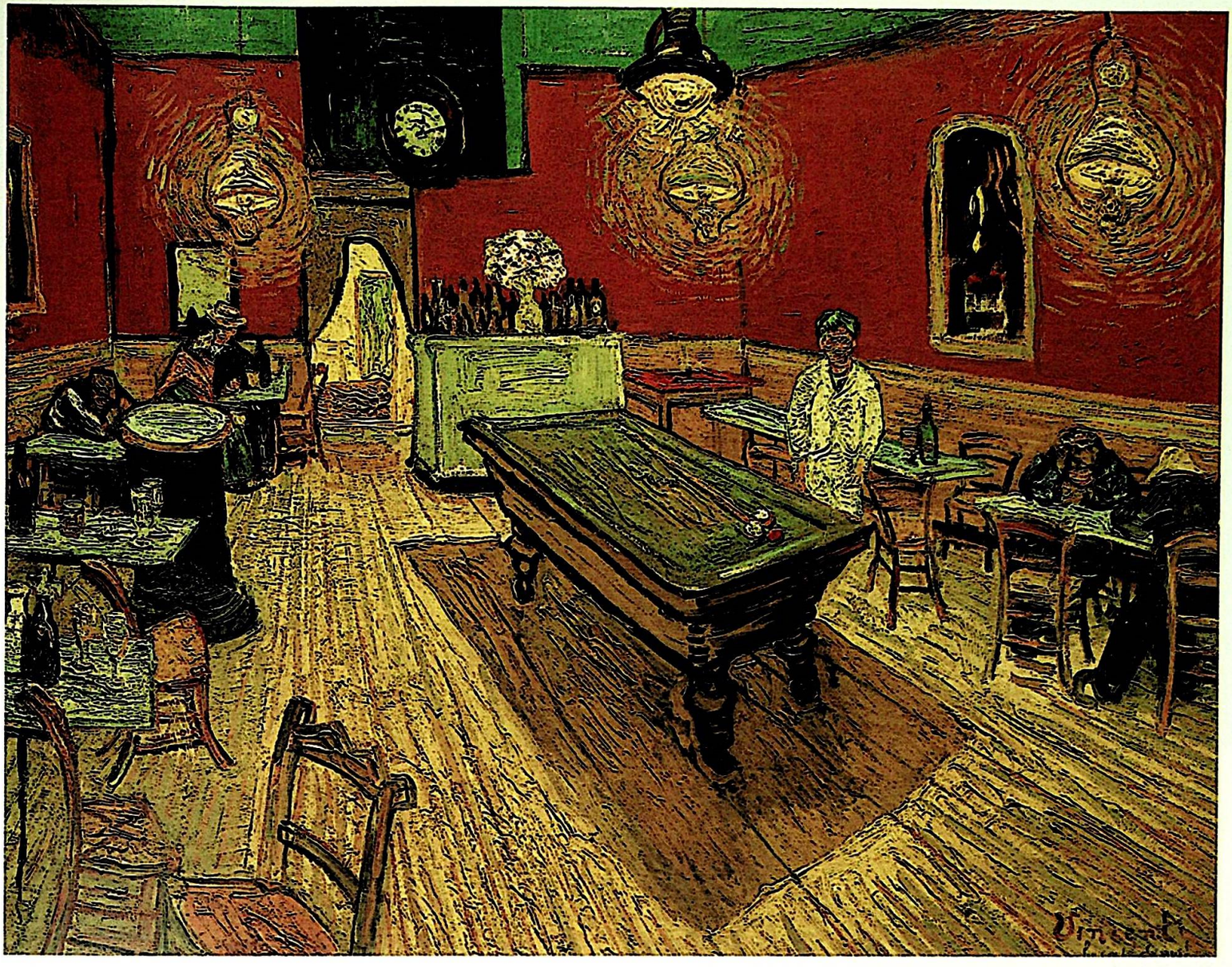


Figure 13. Vincent Van Gogh, *The Night Café*, 1888, oil on canvas, 28½ x 36¼ inches. Yale University Art Gallery, New Haven, Bequest of Stephen Carlton Clark, B.A. 1903.

ture masterpiece of the Art Gallery, which, Stephen surely knew, already possessed Manet's watercolour of the same subject.[24]

Sterling gave nothing away for much of his career, eventually deciding, with the agreement of Francine, on a more creative means of benefaction. This was the Clark Art Institute, a private museum he and his wife established in 1955 in Williamstown, Massachusetts, fulfilling a dream that he had first imagined more than forty years before. In a letter of February 4, 1913, Sterling had written to Stephen with an idea of establishing an art gallery in Cooperstown, New York. Countering his brother's argument that New York City would be the better locale, Sterling claimed that building it in Cooperstown would not only help the town, but the works "would be better lighted. . . and granted that artists usually come from the country and have to have quiet to really do their best work, it would seem that it would be better for their encouragement to have it in Cooperstown."[25] Stephen did, of course, go on to found several museums in Cooperstown, so that late in his life Sterling seized on equally rural Williamstown (Clark's grandfather had been an alumnus of Williams College), which held many of the advantages of Cooperstown. When the Institute opened in 1955 and the full riches of the collections were revealed to the public over the following years, "Mr. Anonymous" and his wife were quickly thrust into the spotlight for the first time in their lives. The building, with its intimate galleries, generous natural light, and sweeping views to the surrounding countryside, must have been immensely satisfying to Sterling. And the inspired eclecticism of his taste was not lost on the first critics: "It was Robert Sterling Clark's simple will," wrote Alfred Frankfurter, "to collect the best of these contemporaneous streams of academic and revolutionary art." Noting that Clark's bequest had left the Institute with a substantial endowment, Frankfurter concluded that "this will be a museum really to tangle with, not to be spoon fed by – just as its donor intended."[26] These words indeed were prophetic, for the Institute today, with an extraordinary research library, graduate programme in art history that it shares with Williams College, rich schedule of lectures and conferences, and, most recently, an international visiting scholars program, has expanded its mission to embrace fully that founding vision. For the

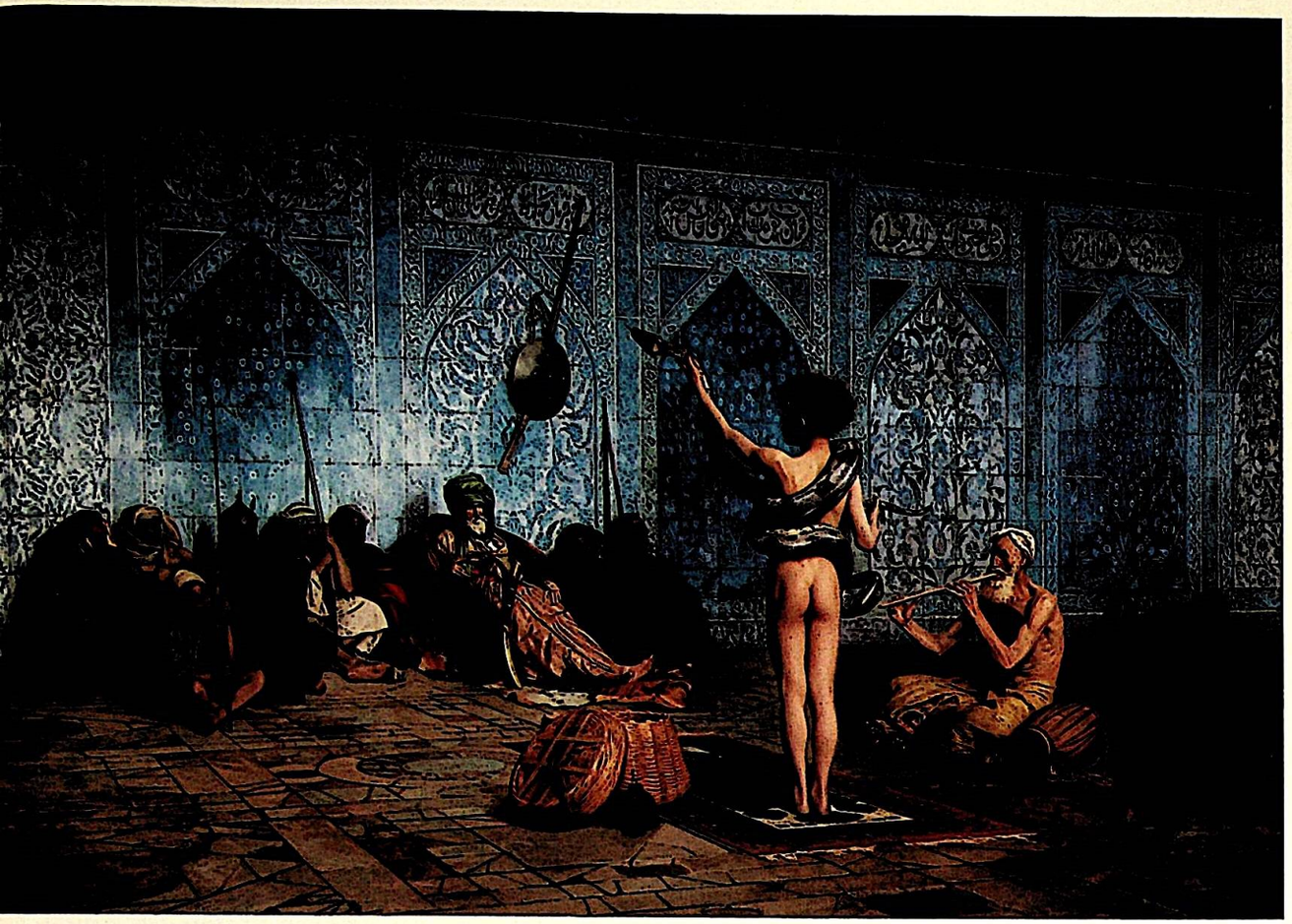


Figure 14. Jean-Léon Gérôme, *The Snake Charmer*, c. 1870, oil on canvas, 33 x 48 1/16 inches. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.

intensely private Sterling Clark, the now very public Clark Art Institute was the final rejoinder to Stephen, whose lifetime had been devoted to an active engagement with museums and other cultural institutions, but whose personal collection of art – and the taste it represented – would be dispersed.

Notes

I should like to thank Alexis Goodin, Jordan Love, and Robert Slifkin for their assistance in preparing this article.

1. Robert Sterling Clark Diaries, June 10, 1944, archives of the Clark Art Institute, Williamstown, Massachusetts.
2. Most scholars have dated the picture to the late 1830s – that is, after Corot had returned to France – but it has recently been suggested that the painting may have been started in Rome, soon after Corot completed the plein-air sketch, probably from the window of his apartment, and only finished it years later. See *Corot 1796-1875*, exhibition catalogue, New York, 1996, pp. 48-50, no. 11.
3. The collecting careers of Sterling and Francine Clark has been well surveyed by Steven Kern in *A Passion for Renoir: Sterling and Francine Clark Collect*, exhibition catalogue, Clark Art Institute, Williamstown, Massachusetts, 1996, pp. 9-25.
4. The Clark Art Institute in Williamstown, Massachusetts, is planning an exhibition devoted to Sterling and Stephen Clark as collectors of 19th century French pictures, to be held in 2005.
5. *Corot*, p. 220.
6. *Exhibition of French Masterpieces of the Nineteenth Century*, New York, The Century Club, January 11-February 10, 1936, nos. 11-12.
7. Stephen was a friend and avid supporter of Arthur B. Davies, while Stephen patronized the portrait painter Paul Clemens.
8. Undated typescript report by Bruce Weber, Smithsonian Fellow, National Collection of Fine Arts, in Clark Art Institute archives.
9. Rumour had it that he thought of the idea for the latter upon purchasing an old baseball that he had been told belonged to Abner Doubleday; see Victor Salvatore, "The Man Who Didn't Invent Baseball," *American Heritage* (June 1959), pp. 65-67. For further background on the Clark brothers, see Robert Wernick, "The Clark Brothers Sewed Up a Most Eclectic Collection," *Smithsonian* (April 1984), pp. 123-30.
10. Russell Lynes, *Good Old Modern: An Intimate Portrait of The Museum of Modern Art*, New York: Atheneum, 1973, pp. 240-47.
11. See John Onians, "Sterling Clark in China," *CAI: Journal of the Clark Art Institute* 2000, pp. 41-47. The book, by Clark and Arthur de C. Sowerby, is *Through Shên-Kan*, New York, Fisher Unwin, 1912.
12. Much of this correspondence is in the archives of the Clark Art Institute.
13. *L'Homme au Serpent*, which Sterling later purchased back; it is now in the Clark Art Institute.
14. Letter from Sterling Clark to Stephen Clark, March 12, 1914 (Clark Art Instiute archives).
15. Lynes, *Good Old Modern*, p. 244.
16. Alonzo Lansford, "Clark Collection Shown for Charity," *The Art Digest* 22, no. 12 (March 15, 1948).
17. Ibid.
18. Clark Diaries, November 7, 1941.
19. Clark Diaries, January 23, 1942.
20. For a recent discussion, see Walter Denny, "Quotations In and Out of Context: Ottoman Turkish Art and European Orientalist Painting," MUQARNAS 10 (1993), pp. 119-230.
21. See Ronald Pickvance, *Van Gogh in Arles*, exhibition catalogue, New York, The Metropolitan Museum of Art, 1984, p. 174-75.
22. Lansford, "Clark Collection Shown for Charity."
23. Clark Diaries, April 30, 1926.
24. For the watercolour see François Cachin, et al., *Manet 1832-1883*, exhibition catalogue, The Metropolitan Museum of Art, New York, 1983, pp. 103, no. 30.
25. Clark Art Institute archives.
26. *Art News*, February 1957, p. 23. It is important to point out that a quarter of Clark's estate established the Robert Sterling Clark Foundation to help "religious, charitable, scientific, literary or educational" organizations.