



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

**VOLUME ONE**

Edited by Sarah Lees

With an essay by Richard Rand  
and technical reports by Sandra L. Webber

With contributions by Katharine J. Albert, Philippe Bordes, Dan Cohen,  
Kathryn Calley Galitz, Alexis Goodin, Marc Gotlieb, John House,  
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Kelly Pask, Elizabeth A. Pergam, Kathryn A. Price, Mark A. Roglán,  
James Rosenow, Zoë Samels, and Fronia E. Wissman

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embourg, Paris, entitled the *Glorification of Marie de Médicis* (1878; now in the Musée du Louvre, Paris). The painting's classical setting may have prompted Carolus-Duran to revisit his work from his time in Italy. The Assisi oil sketch may have also been a preparatory painting for a larger-scale work that was never realized. 25

**PROVENANCE** Joseph F. McCrindle, New York and London (d. 2008); Joseph F. McCrindle Estate, New York (2008–9, given to the Clark, as *Entrance to a Crypt*, attributed to Carolus-Duran); Sterling and Francine Clark Art Institute, 2009.

**EXHIBITIONS** None

**REFERENCES** None

**TECHNICAL REPORT** The support is a mahogany panel 0.5 cm thick, with the grain running horizontally. The painting is done on the raw wood of the back, chamfered side of the board. There is a shallow splinter loss in the upper left corner. The reverse is covered in choppy strokes of thick, grimy off-white paint, which seems to have been applied by the artist. There is a graphite inscription on the reverse, along with two round blue stamps reading “Gabriel Ferrier” with a star at the base of the circle. The panel is slightly convex overall and the chamfers' inner edges were scored into the wood at about 2.5 cm from all four sides. There are several old dents in the surface, and the raw wood grain is evident in various passages, particularly the staircase. The top center and lower edges have no paint, possibly suggesting that the panel was held by some sort of clip device during painting. Black sooty grime was removed from the surface in 2011, along with yellowed natural resin varnish. Heavier deposits of varnish on the right half of the image, probably original resin, were thinned. There is almost no inpainting.

There is no ground layer. The use of the reverse of a chamfered panel is unusual. The wood grain's irregular texture is used to enhance the lightly scumbled paint strokes. There was no underdrawing detected, although it appears that the staircase was painted first and the dark background areas were laid in afterward. The color palette is limited, and most brushstrokes are primarily dry scumbles with some impastos.

1. Bonsanti 2002, vol. 1, p. 633, shows a photographic view similar to the one depicted in the Clark's painting.

2. Lunghi 1996, pp. 114–15.

3. Bonsanti 2002, vol. 1, p. 548.

4. Correspondence, 3 Dec. 2010. See the Clark's curatorial file.

5. See Lille–Toulouse 2003, pp. 100, 138, for reproductions of *Glory, or Memory of the Siege of Paris* and *Montgeron. Corner of the House*.

## 45 | The Artist's Gardener 1893

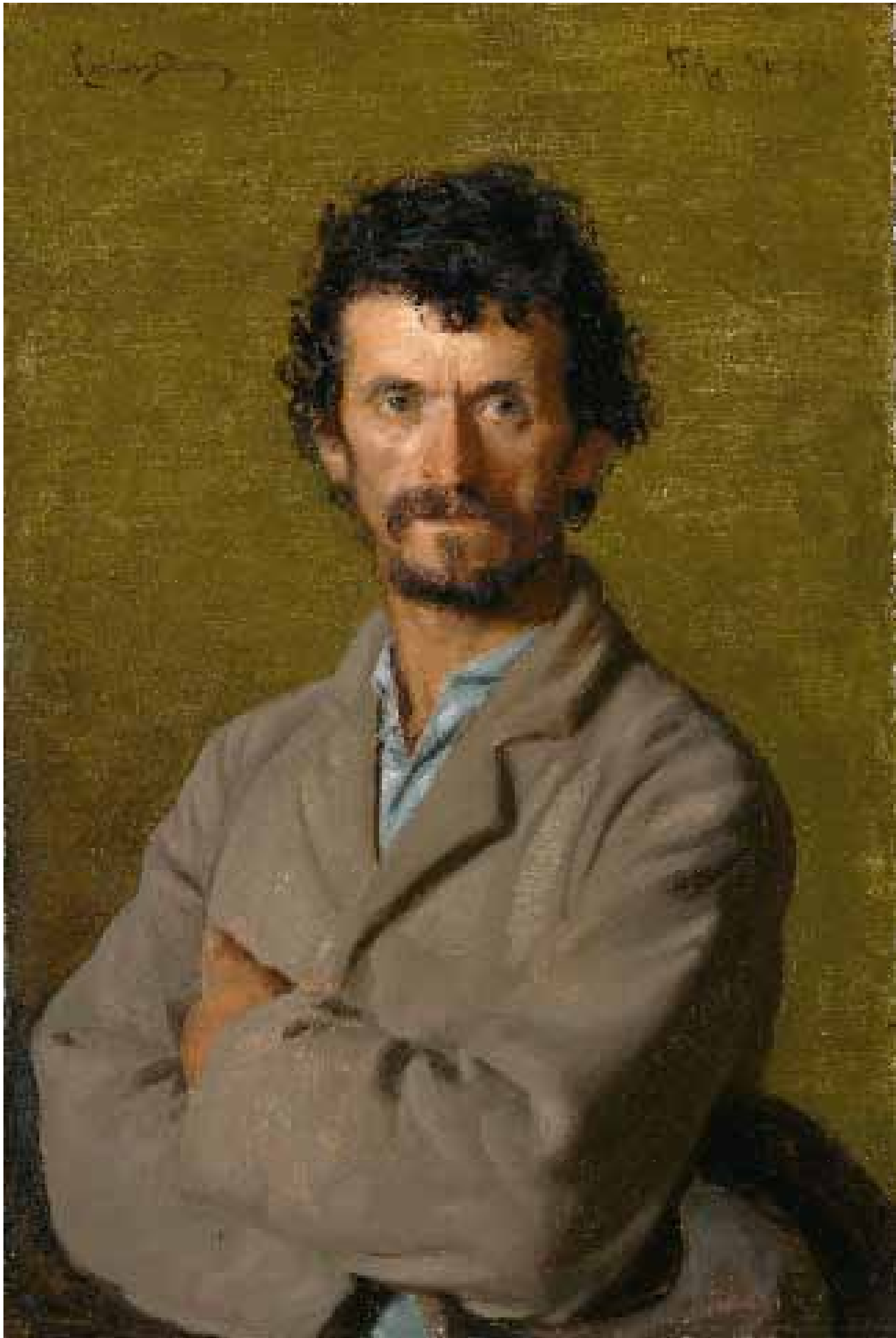
Oil on canvas, 81.6 x 54.8 cm

Upper left: Carolus-Duran; upper right: St Aygulf, Obre 1893  
1955.40

As noted in the discussion of *Spanish Woman* (cat. 43), Carolus-Duran's highly finished portraits of fashionable female sitters brought him great success. A portrait of his wife, usually called *Lady with a Glove* (Musée d'Orsay, Paris), shown at the Salon of 1869, initiated this phase of his career. Carolus also painted portraits of men from all ranks of society, many of which offer a less formal and more intimate view of the sitter than his portraits of women. Such is the case with the subject of the present painting, who was likely chosen as a sitter by the painter as a sort of antidote to the costumed formality of most of his commissioned portraits. Here a somber workingman, forthright and frank, gazes outward assuredly. His arms are crossed, his lips locked, and he wears a wrinkled overcoat. The man sports unruly locks of dark hair, the movement of which contrasts with the tightness of his body and expression. The palette of the painting is subdued and restricted, consisting of earth tones punctuated only by a hint of light blue in the sitter's shirt. The portrait was quickly and loosely painted and gives the impression that the sitter was loathe to rest from his labors for long. In these aspects, the painting is akin to Carolus-Duran's portrait of the Norwegian artist Frits Thaulow of 1890 (Oslo Bymuseum). It was painted in just three days, according to the critic Léopold Mabileau, who went on to describe it as a frank and manly work delivered in a quick and dirty manner.<sup>1</sup> Similar words could apply to *The Artist's Gardener*, and are perhaps even more appropriate given the subject.

According to its inscription, Carolus executed this painting in the town of Saint-Aygulf in October 1893.<sup>2</sup> Carolus acquired property in Saint-Aygulf, on the French Riviera, in 1883, and in the early 1890s, he and his family spent part of each autumn in a sumptuous villa he had built there.<sup>3</sup>

Just three months after its completion, this painting was exhibited in Paris, where it was touted as being among the best works that the artist had ever shown.<sup>4</sup> At the exhibition, the sitter was identified as a gardener in the employ of Carolus-Duran. Either at this exhibition or soon thereafter, the painting caught the eye of



the noted English horticulturalist and garden designer William Robinson (1838–1935), who purchased the painting in Paris.<sup>5</sup> He was no doubt drawn to the earthy immediacy of the sitter, who represented a figure type essential to Robinson's life work and to maintaining the elaborate gardens of his own country house, Gravetye Manor in Sussex. There, Robinson housed his collection of contemporary art by Henri Fantin-Latour, Camille Corot, J. M. W. Turner, and others, together with earlier landscape paintings and drawings. After buying *The Artist's Gardener*, Robinson commissioned Carolus-Duran to paint his own portrait and soon posed for the artist back in his Parisian studio.<sup>6</sup> The Robinson portrait, rather mundane in appearance in direct opposition to *The Artist's Gardener*, indicates that even though Carolus had long established himself as a successful painter and teacher who could no doubt choose to paint those subjects of interest to him, he still seemed to feel the need to produce a commissioned portrait when requested.

Part of the legacy of Carolus-Duran rests with the large number of painters, including Americans, who trained in his studio. Among these artists is John Singer Sargent (1856–1925), who entered Carolus's atelier in 1874, and who portrayed his master in an arresting portrait purchased by Sterling Clark in 1919.<sup>7</sup> Clark acquired *The Artist's Gardener* over twenty years later and called it an "excellent portrait of a very ugly man" that "would have to be damn cheap" due to the sitter's unattractiveness.<sup>8</sup> One hopes that Clark came to realize that the sitter exudes a nobility and thoughtfulness that surpasses any roughness of his exterior. It is interesting to note that both of the paintings by Carolus-Duran owned by Clark were likely painted while the artist was vacationing away from his Parisian studio and its associated constraints. Accordingly, both works are rather informal in nature in contrast to the more highly finished and detailed works that brought the artist his fame. It is not surprising that the Clarks, with their love of the French Impressionists, would be drawn to this aspect of Carolus-Duran's work. KP

**PROVENANCE** William Robinson, Esq., Gravetye Manor, East Grinstead, Sussex (1894–d. 1935, his sale, Christie's, London, 19 July 1935, no. 70, as *Un Terrassier: A gardener employed by the artist*, sold to Tooth); [Arthur Tooth, London, from 1935]; Harcourt Johnstone, London (possibly by Dec. 1935–41, sale, Sotheby's, London, 23 Apr. 1941, no. 112, as *Un Terrassier*, sold to Spiller);<sup>9</sup> [Knoedler, New York, sold to Clark, 18 Dec. 1941, as *Portrait of the Artist's Gardener*]; Robert Sterling Clark (1941–55); Sterling and Francine Clark Art Institute, 1955.

**EXHIBITIONS** Paris 1894a, no cat., as *Mon jardinier*; Williamstown 1955, no. 40, pl. 25; Williamstown 1959b, ill.; Williamstown 1991b, no cat.; Lille–Toulouse 2003, p. 181, no. 64, ill.

**REFERENCES** GBA Suppl. 1894, p. 28; Sertat 1894, p. 85, ill., as *Mon jardinier*; Alexandre 1903a, p. 21, ill., as *Etude*; Alexandre 1903b, p. 293, ill., as *Etude*; Frankfurter 1955, p. 28; Sterling and Francine Clark Art Institute 1963, no. 7, ill.; Allan 1982, pp. 169–70; Weinberg 1991, p. 194, fig. 209; Williamstown 1997b, pp. 16–18, fig. 10; Slifkin 2004, pp. 48–49, ill.

**TECHNICAL REPORT** The support is a moderately brittle, unlined, finely woven linen (28 threads/cm). There is a large colorman's stamp on the reverse for Paul Foinet, Paris. The canvas dimensions are extended on the left and right sides, with the fold-over edges rolling to the front surface of the painting. This tension is also causing small tears in the tacking margins at the center right edge, and in six places along the left edge. Small age cracks run throughout the paint layer. Small traction cracks appear near the proper right ear, and in the dark shading of the shirt and coat. Two discolored, blooming, and dull brush-varnish coatings, one in each direction, were thinned in a 2003 cleaning. Both old coatings did not cover the upper and lower edges, suggesting they were applied while the picture was framed. Retouches in the face, along the nose shadow, the forehead crease, cheek, and beard, located between the two varnish layers, may be artist's alterations.

The ground is comprised of two commercially applied off-white layers. There are wide and blurred black underdrawing lines on the surface, as well as more solid sketched or shaded areas. Scattered charcoal deposits were seen just below the varnish in the eyes, nose, and beard. In infrared reflectography, lines at or near edges of the coat, and on the sitter's throat and neck are visible, and his proper right eye looks fogged. The lines of the jaw on the proper right side were enlarged in the final painted version, and there were adjustments in the outline of the coat. The coat is laid in with very dilute paint, which is left as the final surface in some areas. The paint is a thin to moderately thick vehicular consistency in the figure, with low-level impastos in the light colors.

1. Mabileau 1890, p. 482: "une oeuvre franche et virile"; "la faire est rapide et sommaire." For a more recent discussion of the Thaulow portrait, see Lille–Toulouse 2003, p. 164–66, no. 57.
2. *The Mandolin Player* (location unknown), exhibited at the Salon of 1894, has a similar inscription.
3. He also painted several religious works for a newly constructed church in Saint-Aygulf. See, for example, Lille–Toulouse 2003, pp. 180–85, nos. 65a and 65b.
4. Sertat 1894, p. 85.
5. Robinson was the editor of a periodical called *The Gardener* and wrote a number of gardening books, the best known being *The English Flower Garden* (1870).

6. The painting's location is unknown. It remained with the family after Robinson's death and is reproduced in Allan 1982, p. 171.
7. Sterling and Francine Clark Art Institute, 1955.14.
8. RSC Diary, 23 Sept. 1941.
9. The invoice from Knoedler to Clark states that this painting was exhibited at the Russell-Cotes Art Gallery, Bournemouth, from Dec. 1935 to July 1939. An undated label on the reverse of the frame indicates that the painting was being sent from the Russell-Cotes Art Gallery to Harcourt Johnstone, care of Sotheby's, presumably in order to be sold, suggesting that Johnstone may have lent it to the Art Gallery for the full period. The painting also appeared in a sale at Sotheby's, London, 12 June 1940, no. 154, where it was reportedly sold to a buyer named Fearon, although it seems subsequently to have been returned to Johnstone.

## Eugène Carrière

French, 1849–1906

### 46 | Little d'Artagnan (Le petit d'Artagnan)

c. 1880–85

Oil on canvas, 35.2 x 27.3 cm

Lower left: EUG. CARRIERE

1955.673

*Little d'Artagnan* embodies many of the characteristics that one expects from the paintings of Eugène Carrière. Carrière studied with Alexandre Cabanel between 1869 and 1876, with an interlude between 1870 and 1871 on account of the Franco-Prussian War. After he married in 1877, Carrière and his wife traveled to London, where he encountered the work of J. M. W. Turner.<sup>1</sup> His new domestic life and time in England resulted in intimate family portraits painted in an atmospheric veil. Carrière's painting approach evolved in the 1880s through the influence of Jean-Jacques Henner and Auguste Rodin. Inspired by his colleague's restrained palette and sfumato technique, Carrière wrote to Henner to ask for advice.<sup>2</sup> Carrière's artistic exchange with Rodin began after the two men met in 1880 while working at the Sèvres porcelain factory. Both artists developed a style that often suggests forms emerging from an amorphous material. In Carrière's later work, his paintings became increasingly monochromatic. Instead of distinction given by color, his figures rely on light and shadow to give them shape.

Carrière painted *Little d'Artagnan* in a limited spectrum of earth tones. This full-length portrait shows a young boy dressed in emulation of the principal figure in Alexandre Dumas's adventure novel *The Three Musketeers*. The boy has a jaunty air as he stands with one hand holding a bird and the other on the hilt of his "sword"—a walking stick turned weapon through childhood imagination. His voluminous pants and shirt are cinched at the waist with a broad sash. A lacy white collar and cocked cavalier hat frame his round smiling face. Carrière created the background with a thin wash of rusty brown. The coarse weave of the canvas appears through the transparent color, giving the background the texture of a fabric curtain. This adds to the theatricality of Carrière's fantasy portrait.

Carrière painted several images of children in dark clothing with white collars between 1880 and 1885, such as *Child with a Glass* (Musée d'Orsay, Paris). Scholar Yves Le Fur has noted that these works seem to refer to aristocratic portraits of children from centuries past as well as the childhood tendency to play at dressing up.<sup>3</sup> *Little d'Artagnan*, however, appears to be the only one of these images that depicts a child dressed up as a specific historical or literary character. D'Artagnan and the musketeers were typically portrayed wearing the same kind of wide-brimmed hat as that worn by the boy. A few years after Carrière's death, Élie Faure described the artist's method of fashioning costumes in his studio. Handkerchiefs and pieces of paper became makeshift collars and sleeves in much the same way that children use anything available to create the props for their fictional lives.<sup>4</sup> Carrière still struggled as an artist in the early 1880s, which forced him to be very resourceful. In 1884, Carrière was first launched toward success when he received an honorable mention for his Salon entry, a portrait of a child with a dog. The following year he received a medal for his submission to the Salon, a painting entitled *Sick Child* (Musée d'Orsay, Paris). KA

**PROVENANCE** [Knoedler, London, sold to Clark, 23 Dec. 1929]; Robert Sterling Clark (1929–55); Sterling and Francine Clark Art Institute, 1955.

**EXHIBITIONS** None

**REFERENCES** None

**TECHNICAL REPORT** The support is a very open-weave fabric (13 threads/cm) that shows through the thinly executed paint film. In 1975, following tenting and buckling damage caused by