

The background of the cover is a detailed 19th-century painting of a storm at sea. The sky is filled with heavy, dark, and turbulent clouds, with some light breaking through near the horizon. The sea is dark and choppy, with white-capped waves crashing against a sandy beach in the foreground. Several large sailing ships with multiple masts and sails are visible on the horizon, some appearing to be struggling against the wind. The overall mood is one of intense natural power and maritime drama.

**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,
Simon Kelly, Richard Kendall, Kathleen M. Morris, Leslie Hill Paisley,
Kelly Pask, Elizabeth A. Pergam, Kathryn A. Price, Mark A. Roglán,
James Rosenow, Zoë Samels, and Fronia E. Wissman

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Details:

TITLE PAGE: John Constable, *Yarmouth Jetty* (cat. 73)

OPPOSITE COPYRIGHT PAGE: Jean-Baptiste-Camille Corot, *Bathers of the Borromean Isles* (cat. 89)

PAGE VIII: Pierre-Auguste Renoir, *Woman Crocheting* (cat. 267)

PAGE X: Claude Monet, *Seascape, Storm* (cat. 222)

PAGE XII: Jacques-Louis David, *Comte Henri-Amédée-Mercure de Turenne-d'Aynac* (cat. 103)

PAGE XVI: William-Adolphe Bouguereau, *Nymphs and Satyr* (cat. 33)

PRECEDING PAGE 2: Jean-Léon Gérôme, *Snake Charmer* (cat. 154)

Legion of Honor in 1906, just one year after *Coming Storm* was painted, proving that he had come into his own as an artist, perhaps thanks in part to his close friendship with Degas. KAP

PROVENANCE Madame Motzeleneska, Paris (until 1914, sold to Hessèle, 5 Apr. 1914); [Charles Hessèle, Paris, from 1914]; Robert Sterling Clark (by 1946–until 1955); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS None

REFERENCES None

TECHNICAL REPORT The support is an unlined tightly woven moderate-weight canvas (16 x 19 threads/cm) mounted on a five-member pine stretcher. A black canvas stamp denotes the Paris colorman P. Thominet, and there is a paper label of the Paris framer L. Prevotés on the stretcher bar. The crease in the upper center, caused by a hammer scraping the canvas while keying-out the crossbar, has left lifted paint cracks which are close to cleaving from the surface. There are old framing nail impressions and some bronze paint around the edges. The surface is otherwise in good condition and is relatively free of the grime seen on the reverse, suggesting that a surface cleaning must have taken place. The varnish, which appears to be original, is somewhat yellowed, and presents a moderate fluorescence in ultraviolet light. The surface sheen is slightly uneven, and three cracks in the upper center catch the light.

The ground is an off-white commercially applied layer, exposed here and there by the artist's technique. No underdrawing was found, but there may be a maroon-colored, wash-like sketch below the paint. The initial cloud layout appears to have been slightly different, with a pale band above the trees. The final paint is thinly applied, and possibly wiped on or off to create the zones of color. There is also a thin wash of color over thicker layers in the buildings. The purple-gray vertical strokes between the tree trunks were applied after the pale paint had dried.

1. Mourey 1901, p. 14.
2. New York–Houston 1994, p. 178.

Gustave Léonard de Jonghe

Belgian, 1829–1893

184 | **Mother and Child** c. 1861

Oil on panel, 40.8 x 32.2 cm
Lower right: Gustave De Jonghe
1955.704

A woman sits on a sofa, a book in her right hand. She has lowered the book to turn her attention to the young child who stands beside her on the sofa, and she raises her left hand to caress the child's face. Beside them on the sofa lies a doll, inviting us to see the analogies between its relationship to the child and the child's to the woman who we assume to be the mother. She wears an informal but fashionable day gown, of the sort that a bourgeois woman would wear at home when receiving friends.¹ The surroundings are elegant though not lavish; the rococo-style mirror would have been fashionable in a bourgeois home at this date.

The way in which the woman has turned from her book to the child suggests that it was her reading from which she has been distracted, rather than a book that she was reading to the child. In these years, in the wake of the trial of Gustave Flaubert's *Madame Bovary* in 1857, the issue of the appropriate reading matter for respectable bourgeois women was much debated, amid concerns that women were especially susceptible to the influence of risqué texts. In this quiet symbiotic scene, however, there is no hint that there might be any mismatch between her role as mother and the nature of her reading-matter while the child played beside her.

The composition of the picture, with its carefully structured background articulated by the mirror and the wall panel, shows de Jonghe's allegiance to Netherlandish genre painters of the seventeenth century, such as Gabriel Metsu. De Jonghe's initial training had been with Louis Gallait (1810–1887) and François-Joseph Navez (1787–1869) in Belgium, before he moved his base to Paris around 1850. Like Auguste Toulmouche (see cat. 327), he found a ready market for his work through the dealer Adolphe Goupil during the 1860s. JH

PROVENANCE [Édouard Rosenthal, Paris, sold to Clark, 8 Jan. 1935]; Robert Sterling Clark (1935–55); Sterling and Francine Clark Art Institute, 1955.



184

EXHIBITIONS None

REFERENCES None

TECHNICAL REPORT The support is a mahogany panel 0.5 cm thick with a slight complex convex warp. The reverse appears to have a brown wash and the edges have chamfers 0.6 cm wide. Several notches in the wood along the left edge may be original flaws made during the cutting of the panel. There is frame abrasion on the right, and the lower left edge is plowed up by frame pressure. The top 1.3 cm of the image is unfinished, as if the painting was executed while framed. There are brown age cracks in the white dress and traction cracks in the purple bows on the dress. The varnish is visibly yellowed, especially in the white dress, where horizontal bands in the upper layer can be detected. As the varnish appears to be original, with no early resin residues or other evidence of cleaning, the 1935 cleaning by Madame Coince was probably only superficial. The coating exhibits a mod-

erate ultraviolet light fluorescence, and there are several scratches. The varnish is uneven in reflectance.

The priming is comprised of a finely ground layer over a coarse-textured layer. The graphite underdrawing, visible using infrared reflectography and low magnification, can be seen in the mirror frame, the wallpaper design, the woman's face, and the child's hair. There also appears to be a grainy, light brown sketch, visible in the unfinished upper edge details. This painting is more thinly executed than the other de Jonghe (cat. 185), and uses wispy brushwork and some glazes, as on the blue sofa. The strong red color seen below the sofa on the left and along the edge of the image probably indicates changes by the artist. Black ink may have been used for the lace on the doll's dress, and brown ink for the signature.

1. Information from Professor Aileen Ribeiro, personal communication, July 2009.