



**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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shoulders of the figure. Neither her age nor her epoch is readily apparent, and she could easily be at home in Thomas Gainsborough's London or fin de siècle Paris. This tendency to meld together disparate eras was noted in the artist's own day when Jacquet exhibited his work as part of the Exposition Universelle of 1878 in Paris. Then the critic Edward Strahan noted that Jacquet "prepares observations on the present and plunges them into the past."¹

Jacquet's propensity to focus on lovely ladies for his subject matter made him perfectly suited to Sterling Clark's own predilections. In addition to this painting, Clark acquired two works on paper by the artist,² both depicting female sitters, and seems also to have owned at least two, and perhaps three, other paintings by Jacquet.³ Both the date and earlier history of this painting are unknown, and it seems not to have been part of the posthumous sale of the artist's possessions.⁴ KP

PROVENANCE [N. Mitchell, London, probably sold to Clark, 19 Jan. 1935, as *Blond Girl*];⁵ Robert Sterling Clark (1935–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS None

REFERENCES None

TECHNICAL REPORT The support is an unlined moderate-weight linen (22 threads/cm) on a five-member, mortise-and-tenon stretcher. Although stable, the fabric has become brittle and has darkened considerably over time. There are age cracks in the sitter's flesh, with some cupping beginning to form. There is some wrinkling in the background color and in the red costume, and frame abrasion along the left and right edges. Corner stress cracks are beginning to form in the upper left due to uneven stretching tension. There is wrinkling along vertical canvas threads, which has created dark lines in the neck shadow and left background. The varnish is quite yellow, with deposits of undissolved resin scattered in the surface and some fogginess in the dark passages. In ultraviolet light, the coatings are streaked from uneven brush applications running in both directions. Gaps at the edges in the upper varnish suggest that the original coating remains in place. The picture was cleaned in 1935 by Chapuis and Coince of Paris, though this may only have been a grime removal prior to a second varnish, as there is little evidence of damage from solvents.

The commercially applied ground is an off-white color. The canvas texture can be seen through the ground and paint layers. A few underdrawing lines are visible along the neck outline, which may indicate that some drawing exists under the whole image. Several paint changes are also visible in

the hat, where the outer rim was modified several times. The painting technique is primarily wet-into-wet, using thin to moderate paste-consistency brushwork. The only impastos are in the delicate lace passages on the bodice. There is some scumbling of red over white in the lace at the shoulder to indicate transparency.

1. Strahan 1878, p. 40.
2. Sterling and Francine Clark Art Institute, 1955.1674 and 1955.1675.
3. In addition to the invoice for the present painting (see note 5), there are three other invoices in the Clark's curatorial files relating to paintings by Jacquet, all dating between 1932 and 1935. These paintings were sold or given away by Clark before 1955. See also Williams-town–New York 2006–7, p. 352, nos. 42 and 43.
4. The contents of Jacquet's studio were sold at Galerie Georges Petit, Paris, 26–27 Nov. 1909; the Clark painting does not bear the studio stamp associated with works in this sale.
5. There are several invoices in the Clark's files that include paintings by Jacquet. Based on both the image and institutional records, the present painting seems most likely to be the one described as *Blond Girl* in an invoice from N. Mitchell dated 19 Jan. 1935.

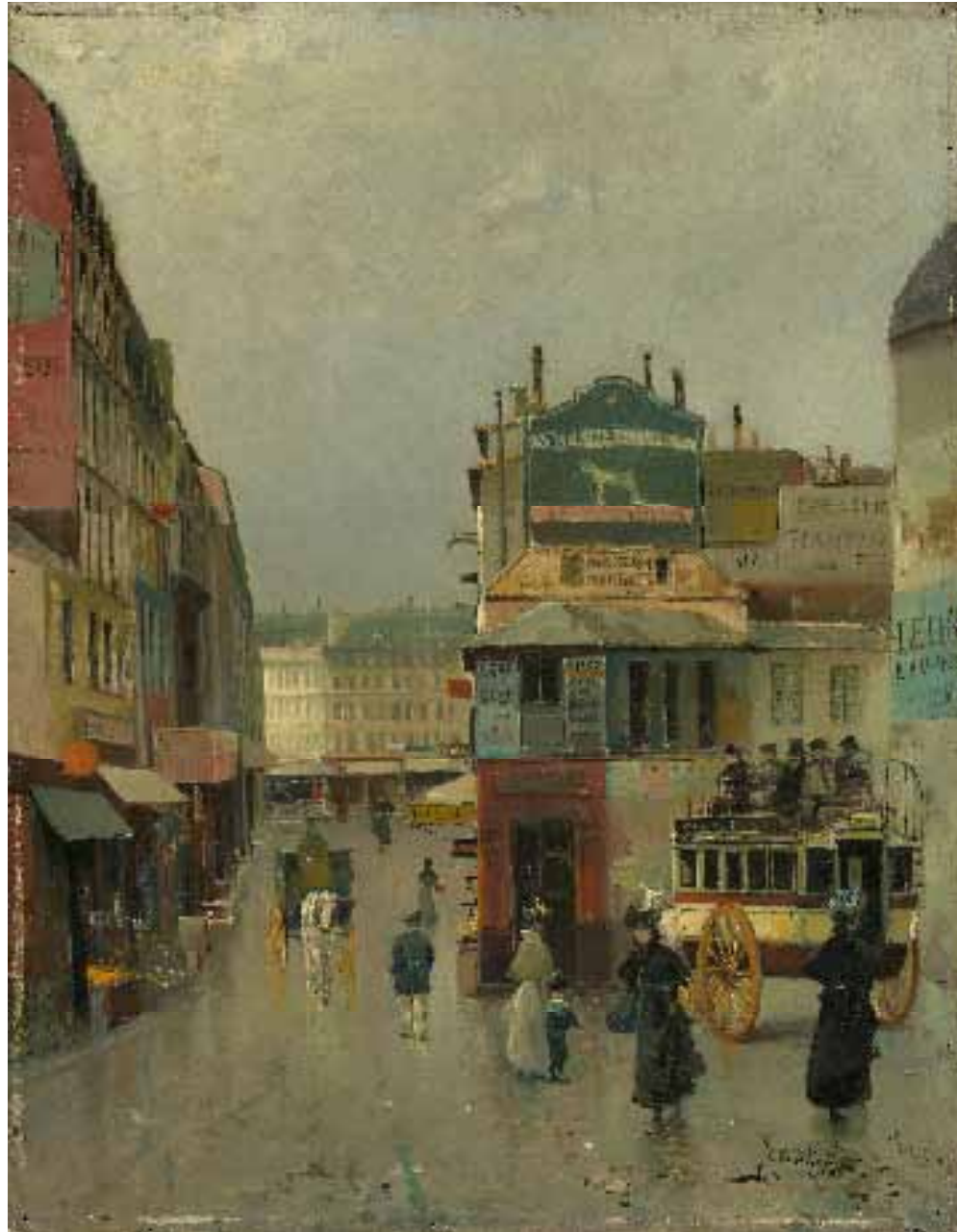
José María Jardines

Spanish, 1862–1932

182 | Rue de Siam c. 1890

Oil on panel, 35 x 27 cm
Lower right: JARDINES. PARIS.
1955-783

This painting depicts the activity on a bustling Parisian street. Most of the pedestrians, seven in total, are women wearing coats and hats to protect themselves from the inclement weather. The three ladies in the foreground, one of whom holds the hand of a little boy, are the most elegantly dressed figures in the scene. A double-decker omnibus pulled by a single horse is featured at the lower right of the painting. Five gentlemen are seated in the open-air second level of this public transportation vehicle. Several stores occupy the first floors of the buildings lining the street, and there are a number of signs painted on their walls advertising products as varied as liquor and furniture, public baths, and the services of a veterinarian.



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Little is known about the life and work of this Andalusian painter. José María Jardines was born in Cádiz on 26 January 1862. He studied at the local School of Fine Arts and later continued his education at the prestigious Real Academia de Bellas Artes San Fernando in Madrid. He resided in Paris for a long period of his life, and it was in France that he developed his artistic career by specializing in landscape painting and depictions of rural and urban life. His two sons, the painters Antonio (b. 1898) and Manuel (b. 1910), were both born in France. The works of Jardines were exhibited in Cádiz, Madrid, and Paris, as well as in several countries in South America. In 1914, he returned to his hometown in southern Spain where he became a professor at the Fine Arts Academy. In 1915, his name appeared in the catalogue of the National Exhibition of Fine Arts

in Madrid, representing the only time he participated in this prestigious exhibition, where he presented the paintings *Landscape, Auvers* and *Landscape, l'Oise*. Neither work obtained a prize or honorary mention. He died in Cádiz in 1932.¹

Approximately a dozen paintings by the artist are known, most of them depicting Spanish towns and villages, as well as French landscapes.² The Clark's painting appears to be his only known representation of Paris, although it is likely that the city's streets, boulevards, avenues, and parks inspired the artist on other occasions. The subject of the modern city attracted only a small number of Spanish painters living in Paris, although it was very common among the legions of French painters who popularized such scenes. The use of the theme by Jardines testifies to

his interest in adapting his work to one of the most fashionable subjects of his time.

The rue de Siam is located in the 16th arrondissement, in an area that had been recently renovated. In fact, this short street was not established until 1884. Its opening came as a result of the demolition of several buildings, including an important mansion on the rue de la Pompe which had been inhabited from 1877 to 1881 by Don Carlos, a successor to the crown of Spain, and his first wife, the Duchess of Madrid.³ It is possible that Jardines was aware of the former location of this important aristocratic residence so closely connected with Spanish royalty. If this were the case, the painting would not only represent a depiction of a typical Parisian street, but it would also serve as a record of the transformation of an historic site closely linked with his home country. MR

PROVENANCE [Schneider-Gabriel Galleries, New York, sold to Clark, 10 July 1946]; Robert Sterling Clark (1946–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Williamstown 1980a, no cat.; Williamstown, 1987–88, no cat.

REFERENCES None

TECHNICAL REPORT The support is a walnut panel, 0.6 cm thick, which is still in plane. Although it does not have the chamfered back edges typical of most prepared panels, the numeral 5 stamped on the back represents the standard French size of 35 x 27 centimeters. Small holes around the perimeter, which only penetrate the front surface, may indicate that a small frame was once attached to the face of the picture. There is frame abrasion on all four edges, as well as a furrow along the left side where a frame plowed up the paint while it was still young. The varnish is comprised of two glossy and unevenly discolored natural resin layers, with less resin deposited along the top edge. The coatings exhibit a moderately dense fluorescence in ultraviolet light and have cracks running vertically along the wood grain. Wood splinters caught between the varnish layers near the holes suggest that the picture has never been cleaned.

The pale gray ground layer is probably commercial in origin, and it was applied thinly enough to allow the panel grain to show through in some areas. There may be light graphite underdrawing lines that are barely visible under magnification and not detectable using infrared reflectography. An object or figure was painted out to the left of the man in the center. A gray sketch may lie beneath some design areas. The paint is quite vehicular in consistency and applied wet-into-wet in thin layers up to low-level impastos. The sky was painted after the buildings, and while some details were painted just once, others had color changes and additions made to complete them.

1. See Arnáiz 1988–93, vol. 4, pp. 83–87; Rafael Ruiz Romero's entry in *Diccionario de pintores 1994–98*, vol. 7, p. 2107; Bénézit 2006, vol. 7, p. 759. I am thankful to Javier Fernández Reina and Professor Fernando Pérez Mulet for providing information about the death date of the artist and to Nicole Atzbach for contacting them.
2. See Rafael Ruiz Romero's entry in *Diccionario de pintores 1994–98*, vol. 7, p. 2107. The Frye Art Museum in Seattle also has a painting by Jardines entitled *Village in Snow*.
3. The rue de Siam starts at 43 rue de la Pompe and ends at 13 rue Edmond-About. It is 165 meters long and 12 meters wide. It owes its name to its proximity to the street that once housed the embassy of the kingdom of Siam (Hillairet 1963, vol. 2, p. 522). Although the street still exists today, many of the buildings have been transformed when compared to how they look in the painting by Jardines.

Pierre-Georges Jeannot

French, 1848–1934

183 | Coming Storm 1905

Oil on canvas, 50 x 61 cm

Lower left: Jeannot / 1905

1955.784

Although the Clark today has many prints by Georges Jeannot that were acquired after 1955, Sterling and Francine Clark purchased only one painting by the artist, *Coming Storm*. It is a fresh interpretation of a traditional subject. The French countryside here is given a new breath of air, as the approaching storm that gives the picture its name suggests. At its base is a dynamic composition painted in contemporary, non-naturalistic colors. Besides appreciating this particular example of an early twentieth-century landscape, the Clarks may also have been interested in Jeannot because he was a close friend of Edgar Degas, whose works they collected with relish.

The history of this picture is less than complete since it was owned by a now untraceable Madame Motzeleneska in Paris until 1914, when it was sold to Charles Hessèle, a well-known print publisher in Paris who promoted the colored etching movement in France.¹ A label on the back of the painting notes that it was the property of Sterling Clark while he was living at 4 rue Cimarosa in Paris, but since he owned the