

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,
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James Rosenow, Zoë Samels, and Fronia E. Wissman

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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



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townhouse from 1910 to 1946, it is unclear precisely when this work was purchased.

The painting includes a remarkable mix of colors, from the yellow and peach that make up the wall at left to teals, purples, and reds in the road, to a bright spring green at the base of the wall. The shadow that falls across the road is painted in blue, gray, orange, and purple. The blowing leaves are bright orange-red and are reflected in the orange house at center right, while the purple-red trees at the end of the road echo the purples of the road, especially at right.

The colors serve to heighten the dynamic composition. Jeannot created a horizontal motion, starting at left with the trees, all of which are swaying and bent in the middle of their trunks. Their branches and leaves lean across the road, pushed by the force of the wind, as if attempting to reach the houses across from them. Even the light and shadows on the road create horizontal shapes. The strokes that make up the gray-blue clouds forcefully activate the air swirling above the scene. These effects give the image great immediacy, allowing the viewer to sense the energy of the approaching storm.

Jeannot was known primarily through his paintings and caricatures of the leisurely lifestyle led by the Parisian upper class and bourgeoisie. It was at

Jeannot's rural château in Diény, Burgundy, in the autumn of 1890 that Degas began a series of color monotype landscapes, some of which provided the basis for his exhibition at the Galerie Durand-Ruel two years later. Although neither artist regularly depicted landscapes, both seem to have been inspired perhaps by each other as well as by the location to experiment with the genre. Jeannot had already made oil paintings and prints of the area around his home, and it seems likely that *Coming Storm* was also painted in Diény. His etching *Entry to Diény* (1894), for example, shows a wall bordering a village much like that in the Clark painting. While there, the two artists worked together on monotypes in Jeannot's studio, and Degas also made one landscape painting, which he left as a gift for Jeannot—who was fourteen years his junior—perhaps as a reminder to create a “greater breadth of handling,”² as Degas had been encouraging him to do.

This sort of advice may well be evident in *Coming Storm*. It exhibits the freeness that Degas spoke of and was perhaps even painted from memory, an approach the older artist often espoused. Moreover, the coloring of Jeannot's picture is very close to that of many of Degas's color monotypes, particularly in the use of purple and green. Jeannot earned the *chevalier* of the

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.