

Barbizon School, Realism, Academics, and Others

19th-century European Art
(1820s-1890s)

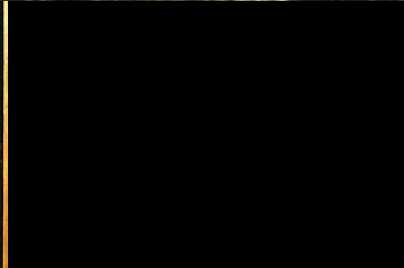
Barbizon School and Realism: Key Ideas

- Rejection of Romanticism and its emphasis on artist's subjective experience.
- Subject matter based on the ordinary, observable world. Daumier: "Il faut être de son temps." (We must be of our own time/move with the times.)
- Development of landscape as an acceptable category of painting.
- Interest in photography: dramatic contrasts, cropped images, range of muted tones; captures a moment in time.
- Influence of printmaking: mass production and availability of images; many paintings reproduced as prints and become well known.
- Barbizon School: group of painters linked by period, style, and place.
- *Plein air* painting: sketching and painting in the "open air"/outside.
- Painterly brushstrokes; interest in effects of light and atmosphere.
- Reaction to rapid urbanization, perceived corruption of city life and development of capitalism. Nostalgia for the countryside.
- Development of Windsor Newton paints in tubes by 1841-42.

Barbizon School

Jean-Baptiste-Camille Corot,
Silenus, 1838, 73.42.2





Poussin, *Landscape with Funeral of Phocion*, 1648



Corot, *View of Rome from Monte Pincio*, 1826, 2014.113





Corot, *Colosseum and Farnese Gardens*, 1826

Corot, *Volterra*, c. 1834



Corot, *Landscape*, 1870s, 75.73



Théodore Rousseau,
*Autumn at Saint Jean de
Paris*, 1846, 84.135

“Without light there is no
creation; everything is chaos,
or death.”



Jules Dupré, *Fontainebleau Oaks*,
about 1840, 19.5



Dupré, *View of the Pastures of the
Limousin*, 1835, 61.7



Diaz de la Peña, *Autumn Forest Interior*, n.d., 69.83.2



Constant Troyon, *Landscape with Cattle and Sheep*, around 1852-58,
49.6



Realism

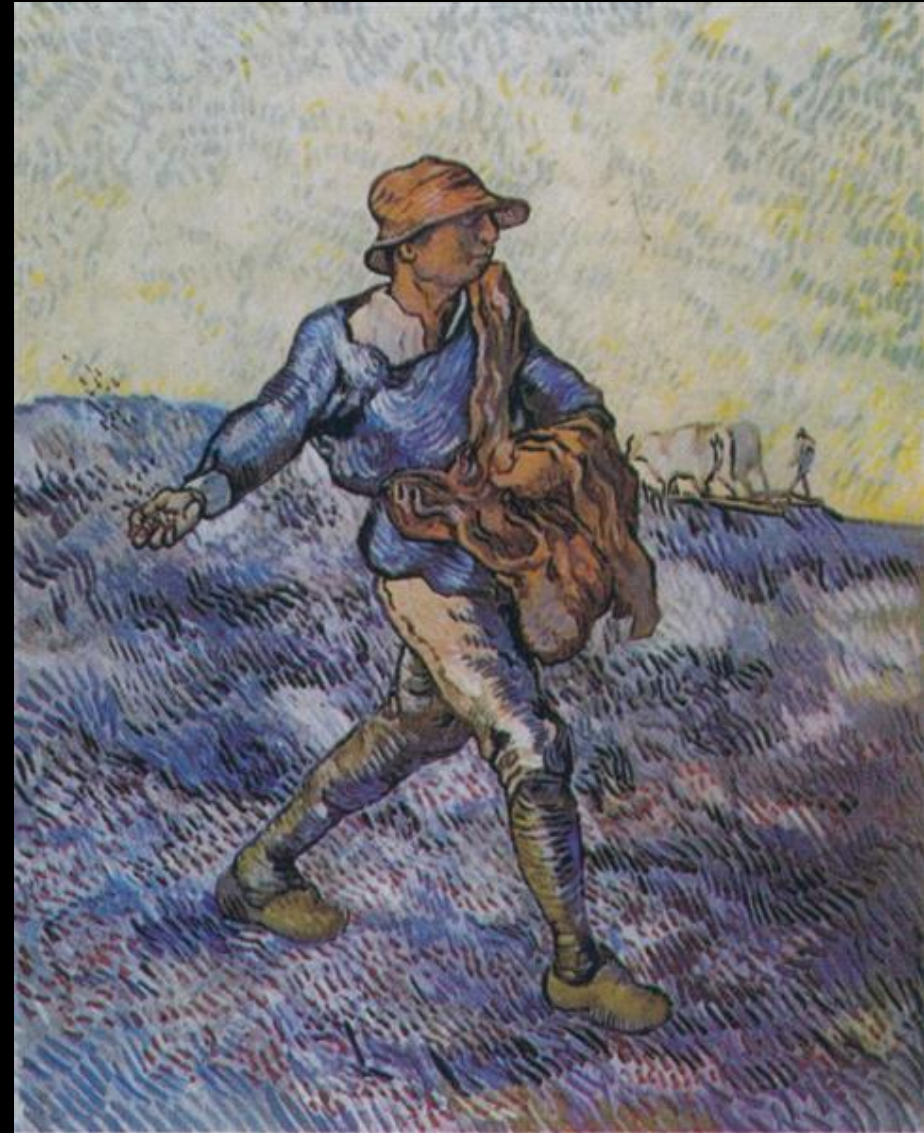
Millet, *The Sower*, 1850, MFA Boston



Millet, *The Sower*, 1850, MFA
Boston



Van Gogh, *The Sower*, 1889,
private collection



Jean-Francois Millet, *The Gleaners*, 1857, Louvre, Paris



Millet, *The Gleaners*, 19th c., P.3,043.



Millet, *Seated Shepherdess*,
1852, 61.23



Millet, *The Farmhouse*, 1867-69, 67.31.3





Millet, *The Church at Chailly*, 1868, 67.31.4



Millet, *Pasture near Cherbourg (Normandy)*,
1871-72, 49.5



Rosa Bonheur



SECRETARIAT
GÉNÉRAL.

5^e BUREAU.

N^o 262.

Signalement.

Taille : m. 1,55

Age de 35 ans

Cheveux châtains

Yeux gris

Front arqué

Nez droit

Boîte osseuse

Muscle saillant

Visage ovale

Tous certains

Signatures de porteur :

Signature de porteur.

PREFECTURE DE POLICE.



PERMISSION

DE TRAVESTITTEMENT.

Paris, le 12 Noël 1857.

NOUS, PRÉFET DE POLICE,

Vu l'ordonnance du 16 brumaire an IX (7 novembre 1800);

Vu le Certificat du Sr *Cazalier, Docteur*
demeurant *sur me Rue de la*
Faculté de Médecine,

Vu en outre l'attestation du Commissaire de Police de
la section d *de Luxembourg,*

AUTORISONS la D^{lle} *Rosa*
Bonheur,

demeurant *à Paris, rue d'Anat, n^o 320,*
à s'habiller en homme, pour *raison de*
santé sans qu'elle puisse, sous ce
travestissement, paraître aux Spectacles, Bals et autres lieux
de réunion ouverts au public.

La présente autorisation n'est valable que pour six mois,
à compter de ce jour.

Pour le Préfet de Police,
et par son secrétaire,

LE SECRÉTAIRE-GÉNÉRAL,

LE CHef DU 5^e BUREAU
DU SECRETARIAT GÉNÉRAL



Bonheur, *Plowing in the Nivernais*, 1849, Musée d'Orsay



Bonheur, *Palette*, n.d.,
92.74



Bonheur, *The Horse Fair*, 1853-55, Metropolitan Museum of Art, New York



Once at Mia: *Behind the Scenes in Broad Daylight*



Rosa Bonheur, *Royalty at Home*, 1885, 70.10



LE CITOYEN COURBET



Footant en bas toutes les colonnes.... de Paris.

Caricature of Courbet as a communard



Gustave Courbet



Gustave Courbet, *The Stonebreakers*, 1849 (destroyed in bombing of Dresden)



Courbet, *The Bathers*, 1853

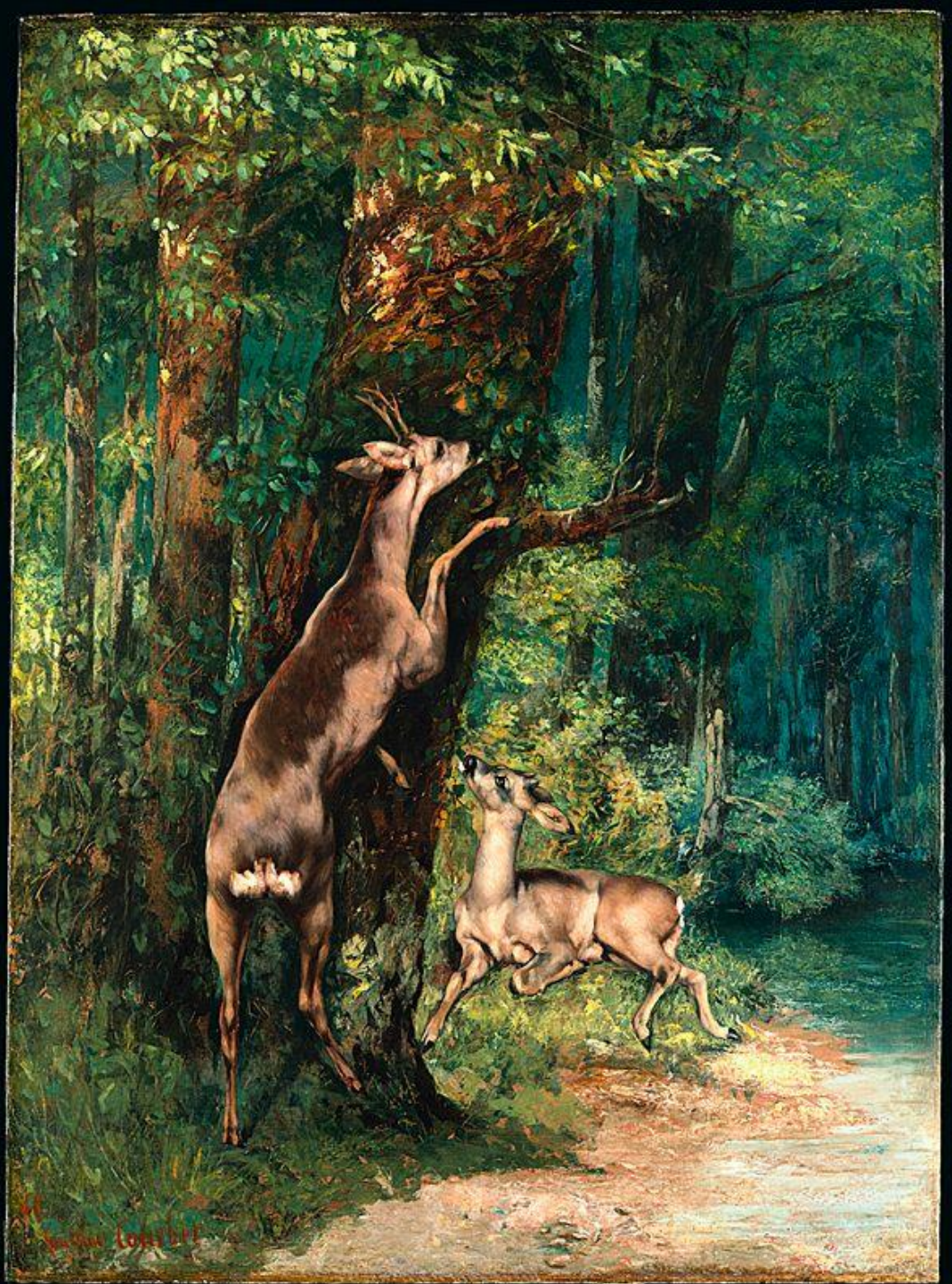


Courbet, *Chateau d'Ornans*, 1850, 72.66





Courbet, *Deer in the Forest*,
1868, 14.76



Courbet, *Young Ladies on the Banks of the Seine*, 1857



Honoré Daumier, *Des dames d'un demi-monde, mais n'ayant pas de demi-jupes*



Des dames d'un demi-monde, mais n'ayant pas de demi-jupes.



Manière d'utiliser les jupons nouvellement mis à la mode.

One way of using skirts just come into style, 1856, P.7,821

Daumier, *Masks of 1831*, 19th c., P.7,957

La Caricature (Journal)
(N° 71.)

Masques de 1851.

Pl. 145.



Honoré Daumier, *The Fugitives*, 1868-70, 54.16



Honoré Daumier, *The Fugitives*, bronze, modeled c. 1848, 56.31



Edouard Manet, *The Smoker*,
1866, 68.79

