

Glossary

academic

The adjective describes the art prescribed by the Academy. Its rules created a distinct hierarchy of genres: most prestigious was history painting, which called on the artists' learning and imagination to create scenes from the Bible, ancient history, or mythology, as well as their proficiency in rendering the human figure. After history, came portraiture, landscape painting, and finally still life. Academic tradition promoted naturalistic representations and a highly finished painting style. For more see p. 41.

Academy (*Académie*)

The Académie Royale de Peinture et de Sculpture (Royal Academy of Painting and Sculpture) was established in 1648 in Paris to centralize control over the arts in France, and elevate artists above their former status as craftsmen. The Academy sought to bring the visual arts onto an intellectual par with literature by codifying the rules of art (see **academic**) and overseeing the education of artists. Only members of the Academy could be granted royal commissions or participate in **Salon** exhibitions. After the Revolution the teaching role of the Académie Royale was assumed by the new **École des Beaux-Arts**. For more see p. 41.

anarchism

Anarchism is a loose set of beliefs contending that government is unnecessary, even damaging. Anarchists consider crime to be a by-product of political authority, deny the legitimacy of laws made by governments, and regard property as a form of tyranny. The foundation of anarchism was laid by Frenchman Pierre-Joseph Proudhon, who in 1840 published *What is Property?* His answer was "theft."

Barbizon school

Named for a town outside of Paris, located in the Fontainebleau forest, this group, primarily of landscape painters, included Rousseau, Daubigny, Millet, and other artists who presented the world with new, unidealized naturalism. Their images of a quickly fading, preindustrial world stood in contrast to the idealized landscapes of academic art. For more see p. 37.

color

(see **primary and complementary colors** and **warm and cool colors**)

Commune

When lowercased commune means municipality. Capitalized, the word refers to the Paris Commune, a popular insurrection (March–May 1871) that rocked the capital after France's defeat in the **Franco-Prussian War** and ensuing fall of the **Second Empire**. Republicans, fearing the monarchy would be reinstated, took to the streets. Barricades were erected and public buildings burned (including the Tuileries palace). Some 750 government soldiers were killed and more than 20,000 communards. Reprisal by the government was harsh; 38,000 people were arrested and thousands deported. Realist painter Courbet was exiled for his participation.

department (*département*)

Following the Revolution France's provinces were divided into 78 departments, organized into 22 new administrative regions that largely correspond with the former provinces.

École des Beaux-Arts

The École Nationale Supérieure des Beaux-Arts, founded in 1795, remains the principal official art school in France. During the nineteenth century, admission was difficult, the training traditional, and the student body mostly male. Increasingly, many artists preferred the more relaxed approach of private studios like the Académie Suisse.

Exposition universelle

(see **universal exhibitions**)

Franco-Prussian War

On July 19, 1870, **Napoleon III** declared war on Prussia—the proximate cause was diplomatic manipulation (masterminded by Prussian chancellor Bismarck) of negotiations surrounding candidates for the Spanish throne. The underlying, and vastly more important, cause was the threat Prussia's growing power and influence held for France's previously preeminent position on the Continent. French generals were convinced that they could easily win, in part, assisted by a new weapon, an early type of machine gun. But the Germans had numerical and organizational superiority. French troops were driven back and Paris was besieged. The city surrendered on January 28, 1871, and the punitive Treaty of Frankfurt was signed in May. Alsace-Lorraine was transferred to Germany, whose faith in militarism was confirmed. Dissatisfaction about France's defeat led to the **Commune**. Animosity between France and Germany continued, a contributing factor leading in 1914 to World War I.

Georges-Eugène Haussmann (1809–1891)

Baron Georges-Eugène Haussmann was commissioned by **Napoleon III** to mastermind a grand project to modernize Paris between 1852 and 1870. According to his plan, the city was redesigned to accommodate 1.5 million inhabitants, virtually obliterating medieval Paris to make way for new water and sewage systems, street lighting, and new residential and commercial buildings. Haussmann's plan called for the creation of wide boulevards that would increase traffic flow but also deter future uprisings (which was a concern following the revolutions of 1830 and 1848). It is estimated that 300,000 people were displaced to make way for the boulevards; that one in

five Parisian workers was employed in the rebuilding; 100,000 trees were planted, and four bridges were constructed. Each district of Paris had new police stations, schools, and markets.

impressionism

The term impressionism was coined in a derogatory comment by a critic in 1874 after the title of Monet's *Impression, Sunrise*. Recognizing that the color of an object is not stable, but modified by light, weather, and time of day, impressionist artists presented a visible world of flux and change appropriate to the new pace of modern life. Rejecting the **academic** practice of rendering an illusionistic depiction of nature, they strove instead, with a great emphasis on *plein-air* painting, to capture plays of light and color through direct observation. For more see p. 57.

July Monarchy/July Revolution

Oppressive measures taken by the Bourbon king Charles X prompted three days of insurrection (July 27–30, 1830), which in turn forced Charles' abdication and brought **Louis-Philippe**, duc d'Orléans, to the throne as the so-called Citizen King. Initially Louis-Philippe steered a middle course between extreme right-wing monarchists and republican and socialist elements. Faced with continuing violence and repeated attempts on his life, however, his rule became increasingly repressive; already by the end of the 1830s opposition had been driven underground. He abdicated following the **Revolution of 1848**.

Languedoc

A dialect of the language Occitan spoken in southern France; also a southern region.

Louis-Philippe (1773–1850)

The so-called Citizen King, Louis-Philippe ruled France from 1830 to 1848, between the **July Monarchy** and the **Revolution of 1848**. He died in exile in England.

Louis-Napoleon/Napoleon III (1808–1873)

Nephew of Napoleon Bonaparte, Louis-Napoleon was elected president of France following the **Revolution of 1848**; after agreeing to a coup d'état, he was proclaimed emperor of France, as Napoleon III, in 1852. His reign under the **Second Empire** was stable but authoritarian. After France's defeat in the **Franco-Prussian War**, Napoleon III stepped down and lived in exile in England until his death.

Midi

When capitalized, Midi designates the south of France.

naturalism/naturalist

As a distinct literary movement naturalism is linked with writers Émile Zola, Guy de Maupassant, and Joris-Karl Huysmans in the 1880s. Like **realism**, which preceded it, naturalism presented real life in unembellished terms, but it took a more systematic approach to its subjects. In a broader sense, naturalist trends dating much earlier in the nineteenth century helped foster a direct representation of nature and modern life in both literature and the visual arts.

neoclassicism

Neoclassical style, epitomized in French art during much of the nineteenth century by J. A. D. Ingres, is carefully balanced and harmonious in composition, typically linear in conception, and executed with a high degree of finish. Its inception, with works by Jacques-Louis David and others in the late eighteenth century, was characterized by a return to ancient Greece and Rome in both subject matter (historical and moralizing stories) and form (antique sculpture

served as source of formal inspiration). Its subjects, treated with clarity and precision, emphasized heroism, duty, and education. Neoclassicism is often contrasted with **romanticism**, but paintings like Ingres' harem scenes, for example, can be neoclassical in style while prompting romantic evocations of the exotic or awe-inspiring.

neo-impressionism

Also known as divisionism, or pointillism, the style was originated by and is chiefly associated with Seurat. Neo-impressionism reflected an interest in the science of optics and perception. Instead of mixing pigments on the palette, artists applied pure colors in small dots or dashes, which seem to blend when seen from a distance. Color is mixed not on the canvas, but in the viewer's eye. For more, see **primary and complementary colors**.

Old masters

The term describes both illustrious European artists from the Renaissance to the seventeenth century—especially Italian, Dutch, and Flemish artists—and their works. In the Louvre, nineteenth-century artists would have been able to study the art of such past masters as Titian, Rubens, and Rembrandt.

plein air

French for outdoors, literally open air. For more see p. 87.

post-impressionism

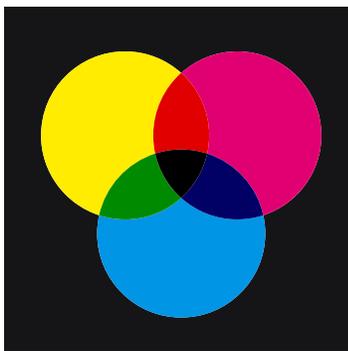
Post-impressionism (the term was coined in 1910) did not indicate any one style, but many, all of which were created in response or reaction to what was perceived as the "formlessness" of impressionism. Cézanne, Seurat, Van Gogh, and Gauguin have all been categorized as post-impressionists; they were less concerned with the spontaneous depiction of light and fleeting changes in weather or times of day, and more concerned with formal order and structure, and with expressive content.

primary and complementary colors

The color wheel below illustrates the relation of colors in subtractive color mixing. Painters recognize three primary paint colors—red, yellow, and blue—from which all others can be mixed. Pairing the primaries yields the secondary colors orange, violet, and green.

Color complements are those color pairs that appear opposite each other on the color wheel: red-green, yellow-violet, blue-orange. In the nineteenth century, Michel Eugène Chevreul and others demonstrated that when complementary colors are placed next to each other, their perceived intensity is increased: a red next to a green looks more red than one against a neutral background. Many artists adopted this strategy to enhance the vibrancy of their paintings.

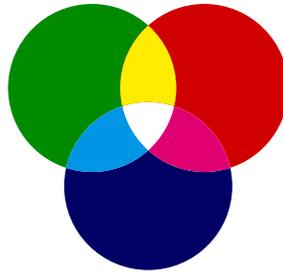
The traditional color wheel describes subtractive color mixing, which is what happens when pigments are mixed. In this process, wavelengths of light are absorbed (subtracted). Combining complements yields black.



Subtractive color mixing

Additive color mixing occurs when colored light (not paint) is mixed. For example, on a computer screen; complements mix to white. A different set of primaries applies in additive mixing—essentially they are the subtractive

secondaries. One goal of **neo-impressionism** was to make use of additive color mixing to enhance a painting's luminosity.



Additive color mixing

primitivism

A term used to describe views held in the West (especially during the nineteenth and early twentieth centuries) about the arts of Africa, the Pacific Islands, and even local, rural cultures. Artists like Gauguin turned to “primitive” cultures to reinvigorate their work, believing in the sincerity and purity of unspoiled people.

realism

The term realism was first applied to literature. Realism encompassed a diverse group of writers, including Flaubert and the Goncourt brothers, as well as visual artists Courbet and Millet. Realists insisted on simple style and real-life subjects directly observed and presented with unvarnished truth. Many also thought their work should have a social purpose; their leftist politics showed a strong sympathy for the working class and peasantry. For more see p. 81.

repoussoir

A technique to direct the viewer's gaze into the distance of a scene by painting large, dark objects in the left and/or right foreground.

Revolution

The French Revolution of 1789 that overthrew King Louis XVI.

Revolution of 1848

Under **Louis-Philippe** France enjoyed peace and relative prosperity, but revolution rocked many countries in 1848, including Italy, Germany, and the Austrian empire. Most of these rebellions were quickly suppressed and led to greater repression and disillusionment. Only in France did the Revolution of 1848 succeed. It has been called a revolution with a result but without a cause, but several undercurrents led to the popular uprising that erupted in late February 1848, when nervous government authorities moved to suppress a mass liberal gathering: discontent among urban poor, middle-class dissatisfaction with the lack of suffrage and political opportunity, the growing influence of utopian socialism, and a crop failure in 1846. Faced with the prospect of a bloodbath in Paris, Louis-Philippe abdicated. A provisional government was installed and universal male suffrage declared. In one stroke, the electorate of France went from 200,000 to about 9 million people. **Louis-Napoleon** was elected president in a landslide.

romanticism

More than defining a style, romanticism suggests an inspiration of the creative imagination and the intense, personal responses it triggers. In 1846 poet and critic Charles Baudelaire called it “a manner of feeling.” In the second half of the eighteenth century, the Enlightenment emphasis on rationality gave way to new sensibilities. Emotion and the senses overtook reason and the intellect. Romantic artists and writers sought the imaginative, emotional, and transcendental. They felt deep appreciation for nature and its ability to inspire awe and were drawn by the exotic. Early romantics included writers Wordsworth and Coleridge in England,

and Chateaubriand in France. Artists most closely associated with romanticism include the French Eugène Delacroix and British J. M. W. Turner.

Salon

In 1737 works by members of the **Academy** were exhibited in the Salon Carré of the Louvre, and the room gave its name to the official French art exhibition. It was held only sporadically until 1774 and the venue varied (sometimes it was in the Grande galerie). Between 1774 and 1792 it was held every two years. After the **École des Beaux-Arts** was established, the Salon was opened to all artists and eventually became an annual event. It was a popular attraction that drew visitors from many levels of society. Dissatisfaction about conservative jury selections and the awarding of prizes created controversy for much of the second half of the nineteenth century. In the wake of the **Revolution of 1848**, the Salon temporarily became less restrictive, but normal practice quickly returned. The challenge of young progressive artists culminated in the **Salon des Refusés** in 1863. In 1881 the École gave up control of the Salon, whose prestige was already gone. By then, independent exhibitions had already taken its place.

Salon des Refusés

To allow public viewers to judge for themselves the quality of art rejected by **Salon** juries, the government of **Napoleon III** arranged for the rejected submissions of 1863 to be shown in a separate location. An entry by Manet, *Déjeuner sur l'herbe* (*Luncheon on the Grass*)—one of three thousand that were exhibited—created such a scandal that the exposition was closed.

Second Empire

The reign of **Louis-Napoleon**, from 1852 to 1870.

Second Republic

The years 1848 to 1852, while **Louis-Napoleon** ruled as president.

synthetism (*synthétisme*)

A style based on simplified, flattened forms, using bold, unmodulated colors in an effort to convey emotions and ideas. Synthetists, like Gauguin, believed art should be a synthesis of three things: outward appearance, the artist's feelings in front of what he sees, and purely aesthetic considerations of color and form. For more see p. 110.

Third Republic

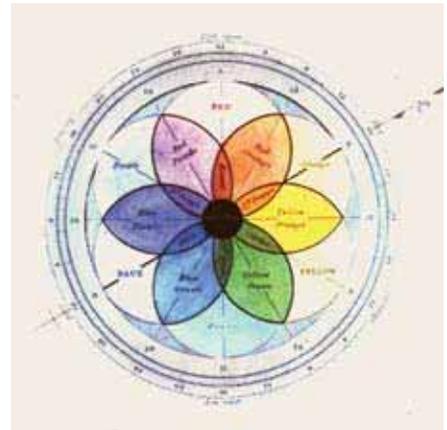
Following the disastrous **Franco-Prussian War**, an interim government ruled until proclamation in 1875 of the Third Republic, which lasted until 1940 when France fell to the Nazis in World War II. Under the Third Republic, France had universal male suffrage, and an elected parliament and president, but most power was wielded by the president's cabinet of ministers.

universal expositions

The first of the grand World Fairs, which celebrated arts and industry from across the globe, took place in London in 1851; after expositions in Dublin and New York in 1853, France followed suit with the first *Exposition universelle* in 1855, which included an extensive arts exhibition. Expositions (during the period of our packet) were also held in Paris in 1867, 1878, 1889 (centenary of the Revolution and for which the Eiffel Tower was built), and 1900.

warm and cool colors

Generally speaking warm colors, which range from reds to yellows (see diagram below), tend to project while cool colors recede. Painters like Cézanne used this perceptual effect to “sculpt” space, creating three-dimensional form through color rather than shading from dark to light.



Notes

Section 1

- 1 Quoted in Rewald, *Pissarro*, 118.
- 2 Quoted in Boggs, *Degas* (1996), 440.
- 3 Quoted in Pierre Cabanne, *Degas* (Paris: Chêne), 95.
- 4 Quoted in K. Schubert, *Curator's Egg* (London: One-Off Press, 2000), 19.
- 5 Quoted in Thomson et al., *Toulouse-Lautrec*, 267.
- 6 *Le Figaro*, Paris, April 1, 1875.
- 7 Quoted in Thomson et al., *Toulouse-Lautrec*, 139.
- 8 Théodore Duret, *Histoire de Édouard Manet et de son oeuvre*, 4th ed. (Paris: Burnheim-Jeune, 1926), 113.
- 9 Quoted in Reff, *Degas*, 43.
- 10 Quoted in Rewald, *History*, 380.
- 11 Quoted in *Manet 1832–1883*, 13.
- 12 Quoted in Rewald, *Pissarro*, 118.
- 13 Quoted in Bomford et al., *Impressionism*, 206.

Section 2

- 1 Quoted in Adams, *Barbizon School*, 7.
- 2 Quoted in Philip Conisbee et al., *In the Light of Italy: Corot and Early Open-air Painting* (Washington: National Gallery of Art, 1996), 219.
- 3 Quoted in Michèle Auer, *Encyclopédie Internationale des photographes de 1839 à nos jours* (Hermance, Switzerland: Editions Camera Obscura, c. 1985).
- 4 Quoted in Robert Herbert, *Barbizon Revisited* (New York: Clarke and Way, 1962), 14.

Section 3

- 1 Quoted in Hayward Gallery, *Renoir*, 205.
- 2 L. C. Perry, “Reminiscences of Claude Monet, 1889–1900,” *American Magazine of Art* (March 1927), 120; quoted in House, *Monet*, 75.
- 3 Quoted in Moffett et al., *New Painting*, 51–52.
- 4 Quoted in Denvir, ed., *Impressionists at First Hand*, 151.
- 5 Quoted in Rewald, *Pissarro*, 28.

Section 4

- 1 Alfred Sensier, *Souvenirs sur Th. Rousseau* (Paris: Leon Techener, 1872), 20.
- 2 Quoted in Faunce and Nochlin, *Courbet*, 124.
- 3 Quoted in Faunce and Nochlin, *Courbet*, 61.
- 4 Quoted in Linda Nochlin, *Realism and Tradition in Art 1848–1900* (Englewood Cliffs, N.J.: Prentice-Hall, 1966), 34–35.

Section 5

- 1 Quoted in Bomford et al., *Impressionism*, 20.
- 2 Quoted in Herbert, *Impressionism*, 268.
- 3 Quoted in House, *Monet*, 220.
- 4 E. Taboureaux, *La Vie moderne*, June 12, 1880; quoted in Charles F. Stuckey, ed., *Monet: A Retrospective* (New York: Hugh Lauter Levin Assoc., 1985), 90.
- 5 Quoted in Tucker, *Monet*, 155.
- 6 Quoted in Moffett et al., *New Painting*, 468.
- 7 Quoted in Thomson, *Seurat*, Appendix II.

- 8 Quoted in Hamilton, *Boudin*, 13
- 9 Quoted in P. Smith, “Seurat, Georges,” Grove Art Online, Oxford University Press (accessed Nov. 20, 2005), <http://www.groveart.com/>.

Section 6

- 1 Quoted in Brettell et al., *Art of Paul Gauguin*, 94.
- 2 M. Denis, *Définition du néo-traditionnisme*, 1890; quoted in *Art for the Nation: Collecting for a New Century* (Washington: National Gallery of Art, 2000), 81.
- 3 Quoted in M. Denis, “Paul Sérusier,” *ABC de la Peinture*, 2nd ed. (Paris, 1942), 42.
- 4 Quoted in Pickvance, *Gauguin*, 11.
- 5 Quoted in Brettell et al., *Art of Paul Gauguin*, 56.
- 6 Quoted in Rosaline Bacou, *La Donation Ari et Suzanne Redon* (Paris: Louvre/ Réunion des Musées Nationaux, 1984), 21.
- 7 From a letter to Émile Schuffenecker, quoted in Bernard Denvir, ed., *Paul Gauguin: Letters from Brittany and the South Seas, the Search for Paradise* (New York: Clarkson Potter, 1992), 38.
- 8 Quoted in Monique de Beaucorps, *Le voyage des peintres en Bretagne* (Paris, 1995), 12.

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Section 7

- 1 Quoted in Athanassoglou-Kallmyer, *Cézanne*, 112, n. 57.
- 2 Quoted Bomford et al., *Impressionism*, 196.
- 3 Quoted in Athanassoglou-Kallmyer, *Cézanne*, 176.
- 4 Quoted in Athanassoglou-Kallmyer, *Cézanne*, 200.
- 5 Quoted in Pickvance, *Van Gogh in Arles*, 94 (letter to Théo, no. 507).
- 6 Vincent to Théo, July 29, 1888, in *The Complete Letters of Vincent van Gogh*, vol. II (London: Thames and Hudson, 1958), no. 514, p. 621.
- 7 Quoted in *National Gallery of Art, Washington* (London: Thames and Hudson, 1992), 198.
- 8 Vincent to Théo, [1889], in *The Complete Letters of Vincent van Gogh*, vol. III (London: Thames and Hudson, 1958), no. 608, p. 220.
- 9 Vincent to Théo, c. April 25–28, 1889 (accessed Feb. 8, 2006). <http://webexhibits.org/vangogh/letter19/587.htm>.
- 10 Vincent to Théo, September 8, 1888 (accessed Feb. 8, 2006). <http://webexhibits.org/vangogh/letter18/533.htm>.

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Vache Garonnaise, âgée de 5 à 6 ans, 1856
Gelatin coated salted paper print from collodion negative mounted on paperboard, sheet: 20.5 x 28.5 cm (8 1/16 x 11 1/4 in.)

National Gallery of Art, Washington
Anonymous Gift 2000.122.3

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Etching, plate: 23.9 x 31.9 cm (9 3/8 x 12 1/2 in.)

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The Dance Lesson, c. 1879

Oil on canvas, 38 x 88 cm (14 15/16 x 34 5/8 in.)

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Woman Viewed from Behind, unknown date
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French, 1834–1917

Mary Cassatt at the Louvre: The Paintings Gallery (Au Louvre: La Peinture), c. 1879/1880

Etching, aquatint, drypoint, and electric crayon on wove paper, plate: 30.2 x 12.5 cm (11 7/8 x 4 15/16 in.)

National Gallery of Art, Washington
Rosenwald Collection 1946.21.106

slide 6 | CD 11 | Mary Cassatt
American, 1844–1926

The Loge, 1882

Oil on canvas, 79.8 x 63.8 cm (31 3/8 x 25 1/8 in.)

National Gallery of Art, Washington
Chester Dale Collection 1963.10.96

CD 12 | Camille Pissarro
French, 1830–1903

Place du Carrousel, Paris, 1900

Oil on canvas, 54.9 x 65.4 cm (21 5/8 x 25 3/4 in.)

National Gallery of Art, Washington
Ailsa Mellon Bruce Collection 1970.17.55

CD 13 | Henri de Toulouse-Lautrec
French, 1864–1901

Maxime Dethomas, 1896
Oil on cardboard, 67.5 x 50.9 cm
(26 $\frac{1}{16}$ x 20 $\frac{7}{8}$ in.)

National Gallery of Art, Washington
Chester Dale Collection 1963.10.219

CD 14 | Édouard Manet
French, 1832–1883

Masked Ball at the Opera, 1873
Oil on canvas, 59.1 x 72.5 cm
(23 $\frac{1}{4}$ x 28 $\frac{1}{16}$ in.)

National Gallery of Art, Washington
Gift of Mrs. Horace Havemeyer in memory
of her mother-in-law, Louise W. Havemeyer
1982.75.1

CD 15 | Édouard Manet
French, 1832–1883

Polichinelle, 1874
Lithograph in black hand-colored with
gouache and watercolor on wove paper,
47.94 x 32.38 cm (18 $\frac{7}{8}$ x 12 $\frac{3}{4}$ in.)

Gift (Partial and Promised) of Malcolm
Wiener, in Honor of the 50th Anniversary of
the National Gallery of Art 1990.65.1

reproduction | slide 7 | CD 16
Henri de Toulouse-Lautrec
French, 1864–1901

Quadrille at the Moulin Rouge, 1892
Oil on cardboard, 80.1 x 60.5 cm
(31 $\frac{1}{2}$ x 23 $\frac{3}{4}$ in.)

National Gallery of Art, Washington
Chester Dale Collection 1963.10.221

CD 17 | Henri de Toulouse-Lautrec
French, 1864–1901

Jane Avril, 1899
5-color lithograph (poster),
image: 56 x 38 cm (22 $\frac{1}{16}$ x 14 $\frac{15}{16}$ in.)

National Gallery of Art, Washington
Rosenwald Collection 1953.6.137

reproduction | slide 8 | CD 18

Édouard Manet
French, 1832–1883

The Railway, 1873
Oil on canvas, 93.3 x 111.5 cm
(36 $\frac{3}{4}$ x 45 $\frac{1}{8}$ in.)

National Gallery of Art, Washington
Gift of Horace Havemeyer in memory of
his mother, Louise W. Havemeyer
1956.10.1

Section 2: Encounters with Nature in the Forest of Fontainebleau

slide 9 | CD 19 | Constant Famin
French, c. 1830–1900

Forest Scene, c. 1865
Albumen print from collodion negative
mounted on blue paper, 24.77 x 18.41 cm
(9 $\frac{3}{4}$ x 7 $\frac{1}{4}$ in.)

National Gallery of Art, Washington
Gift of Joyce and Robert Menschel
2004.42.1

reproduction | slide 10 | CD 20
Alphonse Jeanrenaud
French, 1818–1895

Fontainebleau, c. 1860s
Albumen print, sheet: 32 x 26 cm
(12 $\frac{5}{8}$ x 10 $\frac{1}{4}$ in.)

National Gallery of Art, Washington
The Amy Rose Silverman Fund and Funds
from an Anonymous Donor 1999.70.1

slide 11 | CD 21
Jean-Baptiste-Camille Corot
French, 1796–1875

Forest of Fontainebleau, 1834
Oil on canvas, 175.6 x 242.6 cm
(69 $\frac{1}{8}$ x 95 $\frac{1}{2}$ in.)

National Gallery of Art, Washington
Chester Dale Collection 1963.10.109

CD 22 | Claude Lorrain
French, 1600–1682

Landscape with Merchants, c. 1630
Oil on canvas, 97.2 x 143.6 cm
(38 $\frac{1}{4}$ x 56 $\frac{1}{2}$ in.)

National Gallery of Art, Washington
Samuel H. Kress Collection 1952.5.44

reproduction | slide 12 | CD 23
Jean-Baptiste-Camille Corot
French, 1796–1875

Rocks in the Forest of Fontainebleau,
1860/1865
Oil on canvas, 45.9 x 58.5 cm
(18 x 23 in.)

National Gallery of Art, Washington
Chester Dale Collection 1963.10.110

CD 24 | Jean-Baptiste-Camille Corot
French, 1796–1875

Bridge on the Saône River at Mâcon, 1834
Oil on paper on canvas, 25 x 33.6 cm
(9 $\frac{7}{8}$ x 13 $\frac{1}{4}$ in.)

National Gallery of Art, Washington
Ailsa Mellon Bruce Collection 1970.17.22

CD 25 | Berthe Morisot
French, 1841–1895

The Harbor at Lorient, 1869
Oil on canvas, 43.5 x 73 cm
(17 1/8 x 28 3/4 in.)

National Gallery of Art, Washington
Ailsa Mellon Bruce Collection 1970.17.48

CD 26 | Théodore Rousseau
French, 1812–1867

*Sunset from the Forest of
Fontainebleau*, 1848

Oil over graphite on paper laid down on canvas, 32.2 x 45.9 cm (12 1/16 x 18 1/16 in.)

National Gallery of Art, Washington
Gift of Helen Porter and James T. Dyke
2003.70.1

CD 27 | Nicolas Poussin
French, 1594–1665

The Feeding of the Child Jupiter, c. 1640
Oil on canvas, 117.4 x 155.3 cm
(46 1/8 x 61 1/8 in.)

National Gallery of Art, Washington
Samuel H. Kress Collection 1952.2.21

CD 28 | Narcisse Diaz de la Peña
French, 1808–1876

*The Edge of the Forest at Les Monts-Girard,
Fontainebleau*, 1868
Oil on canvas, 97.79 x 125.54 cm
(38 1/2 x 49 7/16 in.)

National Gallery of Art, Washington
Chester Dale Fund 2000.37.1

CD 29 | Eugène Cuvelier
French, 1837–1900

Forest Scene, early 1860s
Salted paper print from paper negative,
13.3 x 25.7 cm (7 5/8 x 10 1/8 in.)

National Gallery of Art, Washington
Patrons' Permanent Fund 1995.36.71

slide 13 | CD 30

Charles-François Daubigny
French, 1817–1878

Studio on the Boat (Le Bateau-atelier), 1862
Etching, plate: 12.9 x 17.9 cm
(5 1/16 x 7 1/16 in.)

National Gallery of Art, Washington
Gift of Joan Lees in memory of Edward Lees,
M.D. 1981.58.14

CD 31 | Charles-François Daubigny
French, 1817–1878

*Washerwomen at the Oise River near
Valmondois*, 1865
Oil on wood, 24 x 46 cm (9 1/2 x 18 1/8 in.)

National Gallery of Art, Washington
Gift of R. Horace Gallatin 1949.1.3

CD 32 | Claude Monet
French, 1840–1926

*Bazille and Camille (Study for "Déjeuner sur
l'Herbe")*, 1865
Oil on canvas, 93 x 68.9 cm
(36 5/8 x 27 1/8 in.)

National Gallery of Art, Washington
Ailsa Mellon Bruce Collection 1970.17.41

CD 33 | Claude Monet
French, 1840–1926

The Luncheon on the Grass, c. 1865
Black chalk on blue laid paper,
30.5 x 46.8 cm (12 x 18 7/16 in.)

National Gallery of Art, Washington
Collection of Mr. and Mrs. Paul Mellon
1995.47.60

Section 3: Life and Leisure along the Rivers of the Île-de-France

slide 14 | CD 34 | Auguste Renoir
French, 1841–1919

Madame Monet and Her Son, 1874
Oil on canvas, 50.4 x 68 cm
(19 7/8 x 26 3/4 in.)

National Gallery of Art, Washington
Ailsa Mellon Bruce Collection 1970.17.60

reproduction | slide 15 | CD 35
Claude Monet

French, 1840–1926

Argenteuil, c. 1872
Oil on canvas, 50.4 x 65.2 cm
(19 7/8 x 25 5/8 in.)

National Gallery of Art, Washington
Ailsa Mellon Bruce Collection 1970.17.42

slide 16 | CD 36 | Claude Monet
French, 1840–1926

Bridge at Argenteuil on a Gray Day, c. 1876
Oil on canvas, 61 x 80.3 cm (24 x 31 5/8 in.)

National Gallery of Art, Washington
Ailsa Mellon Bruce Collection 1970.17.44

CD 37 | Claude Monet
French, 1840–1926

The Artist's Garden in Argenteuil (A Corner of the Garden with Dahlias), 1873
Oil on canvas, 61 x 82.5 cm
(24 $\frac{1}{8}$ x 32 $\frac{1}{2}$ in.)

National Gallery of Art, Washington
Gift of Janice H. Levin, in Honor of the 50th Anniversary of the National Gallery of Art 1991.27.1

slide 17 | CD 38 | Claude Monet

French, 1840–1926

The Artist's Garden at Vétheuil, 1880
Oil on canvas, 151.5 x 121 cm
(59 $\frac{7}{8}$ x 47 $\frac{5}{8}$ in.)

National Gallery of Art, Washington
Ailsa Mellon Bruce Collection 1970.17.45

CD 39 | Claude Monet
French, 1840–1926

The Japanese Footbridge, 1899
Oil on canvas, 81.28 x 101.6 cm
(32 x 40 in.)

National Gallery of Art, Washington
Gift of Victoria Nebeker Coberly, in memory of her son John W. Mudd, and Walter H. and Leonore Annenberg 1992.9.1

CD 40 | Auguste Renoir
French, 1841–1919

Regatta at Argenteuil, 1874
Oil on canvas, 32.4 x 45.6 cm
(12 $\frac{3}{4}$ x 18 in.)

National Gallery of Art, Washington
Ailsa Mellon Bruce Collection 1970.17.59

reproduction | slide 18 | CD 41

Auguste Renoir

French, 1841–1919

Oarsmen at Chatou, 1879
Oil on canvas, 81.2 x 100.2 cm
(32 x 39 $\frac{7}{16}$ in.)

National Gallery of Art, Washington
Gift of Sam A. Lewisohn 1951.5.2

slide 19 | CD 42 | Gustave Caillebotte

French, 1848–1894

Skiffs, 1877
Oil on canvas, 88.9 x 116.2 cm
(35 x 45 $\frac{3}{4}$ in.)

National Gallery of Art, Washington
Collection of Mr. and Mrs. Paul Mellon 1985.64.6

reproduction | slide 20 | CD 43

Camille Pissarro

French, 1830–1903

Orchard in Bloom, Louveciennes, 1872
Oil on canvas, 45.1 x 54.9 cm
(17 $\frac{3}{4}$ x 21 $\frac{5}{8}$ in.)

National Gallery of Art, Washington
Ailsa Mellon Bruce Collection 1970.17.51

CD 44 | Jean-François Millet
French, 1814–1875

The Sower, unknown date
Chalk on blue laid paper, 37 x 25.5 cm
(14 $\frac{5}{8}$ x 10 $\frac{1}{16}$ in.)

National Gallery of Art, Washington
Rosenwald Collection 1943.3.6257

CD 45 | Camille Pissarro
French, 1830–1903

Peasant Girl with a Straw Hat, 1881
Oil on canvas, 73.4 x 59.6 cm
(28 $\frac{7}{8}$ x 23 $\frac{1}{2}$ in.)

National Gallery of Art, Washington
Ailsa Mellon Bruce Collection 1970.17.52

slide 21 | CD 46 | Alfred Sisley

French, 1839–1899

Flood at Port-Marly, 1872
Oil on canvas, 46.4 x 61 cm (18 $\frac{1}{4}$ x 24 in.)

National Gallery of Art, Washington
Collection of Mr. and Mrs. Paul Mellon 1985.64.38

reproduction | slide 22 | CD 47**Berthe Morisot**

French, 1841–1895

Hanging the Laundry Out to Dry, 1875
Oil on canvas, 33 x 40.6 cm (13 x 16 in.)

National Gallery of Art, Washington
Collection of Mr. and Mrs. Paul Mellon
1985.64.28

CD 48 | Édouard Vuillard
French, 1868–1940

Landscape of the Île-de-France, c. 1894
Oil on cardboard on wood, 19.7 x 25.3 cm
(7 ³/₄ x 9 ¹⁵/₁₆ in.)

National Gallery of Art, Washington
Collection of Mr. and Mrs. Paul Mellon
1995.47.14

Section 4: Rugged Landscapes in Auvergne and Franche-Comté

reproduction | slide 23 | CD 49**Théodore Rousseau**

French, 1812–1867

Mountain Stream in the Auvergne, 1830
Oil on paper on canvas, 31 x 37 cm
(12 ³/₁₆ x 14 ⁹/₁₆ in.)

National Gallery of Art, Washington
Chester Dale Fund 1997.24.1

reproduction | slide 24 | CD 50**Gustave Courbet**

French, 1819–1877

The Stream (Le Ruisseau du Puits-Noir; vallée de la Loue), 1855
Oil on canvas, 104 x 137 cm (41 x 54 in.)

National Gallery of Art, Washington
Gift of Mr. and Mrs. P. H. B. Frelinghuysen
in memory of her father and mother, Mr. and
Mrs. H. O. Havemeyer 1943.15.2

CD 51 | Gustave Courbet
French, 1819–1877

La Grotte de la Loue, 1864
Oil on canvas, 98.4 x 130.4 cm
(38 ³/₄ x 51 ³/₈ in.)

National Gallery of Art, Washington
Gift of Charles L. Lindemann 1957.6.1

Section 5: Painters and Tourists in Normandy

slide 25 | CD 52**Jean-Baptiste-Camille Corot**

French, 1796–1875

Beach near Etretat, c. 1872
Oil on canvas, 12.3 x 25.5 cm
(4 ⁷/₈ x 10 ¹/₁₆ in.)

National Gallery of Art, Washington
Ailsa Mellon Bruce Collection 1970.17.117

reproduction | slide 26 | CD 53**Eugène Boudin**

French, 1824–1898

Jetty and Wharf at Trouville, 1863
Oil on wood, 34.6 x 57.8 cm
(13 ⁵/₈ x 22 ³/₄ in.)

National Gallery of Art, Washington
Collection of Mr. and Mrs. Paul Mellon
1983.1.9

CD 54 | Eugène Boudin
French, 1824–1898

On the Jetty, c. 1869/1870
Oil on wood, 18.4 x 27.4 cm
(7 ¹/₄ x 10 ³/₄ in.)

National Gallery of Art, Washington
Ailsa Mellon Bruce Collection 1970.17.13

reproduction | slide 27 | CD 55**Claude Monet**

French, 1840–1926

Rouen Cathedral, West Facade, 1894
Oil on canvas, 100.05 x 65.9 cm
(39 ³/₈ x 25 ¹⁵/₁₆ in.)

National Gallery of Art, Washington
Chester Dale Collection 1963.10.49

slide 28 | CD 56 | Claude Monet

French, 1840–1926

Rouen Cathedral, West Facade, Sunlight, 1894
Oil on canvas, 100.05 x 65.8 cm
(39 ³/₈ x 25 ⁷/₈ in.)

National Gallery of Art, Washington
Chester Dale Collection 1963.10.179

reproduction | slide 29 | CD 57**Georges Seurat**

French, 1859–1891

The Lighthouse at Honfleur, 1886
Oil on canvas, 66.7 x 81.9 cm
(26 ¹/₄ x 32 ¹/₄ in.)

National Gallery of Art, Washington
Collection of Mr. and Mrs. Paul Mellon
1983.1.33

slide 30 | CD 58 | Georges Seurat

French, 1859–1891

Seascape at Port-en-Bessin, Normandy, 1888Oil on canvas, 65.1 x 80.9 cm
(25 ⁵/₈ x 31 ⁷/₈ in.)National Gallery of Art, Washington
Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman 1972.9.21CD 59 | Georges Seurat
French, 1859–1891*Study for “La Grande Jatte,”* 1884/1885
Oil on wood, 15.9 x 25 cm (6 ¹/₄ x 9 ⁷/₈ in.)National Gallery of Art, Washington
Ailsa Mellon Bruce Collection 1970.17.81**Section 6: Seeking the “Primitive” in Brittany****reproduction | slide 31 | CD 60****Paul Gauguin**

French, 1848–1903

Breton Girls Dancing, Pont-Aven, 1888
Oil on canvas, 73 x 92.7 cm
(28 ³/₄ x 36 ¹/₂ in.)National Gallery of Art, Washington
Collection of Mr. and Mrs. Paul Mellon
1983.1.19CD 61 | Paul Gauguin
French, 1848–1903*Pleasures of Brittany (Joies de Bretagne)*, 1889
Lithograph (zinc) in black on yellow wove paper, 20.4 x 23.9 cm (8 ¹/₁₆ x 9 ⁷/₁₆ in.)National Gallery of Art, Washington
Andrew W. Mellon Fund 1978.54.1

CD 62 | Paul Gauguin

French, 1848–1903

Landscape at Le Pouldu, 1890
Oil on canvas, 73.3 x 92.4 cm
(28 ⁷/₈ x 36 ³/₈ in.)National Gallery of Art, Washington
Collection of Mr. and Mrs. Paul Mellon
1983.1.20**slide 32 | CD 63 | Paul Gauguin**

French, 1848–1903

Haystacks in Brittany, 1890
Oil on canvas, 74.3 x 93.6 cm
(29 ¹/₄ x 36 ⁷/₈ in.)National Gallery of Art, Washington
Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman 1972.9.11

CD 64 | Paul Gauguin

French, 1848–1903

Brittany Landscape, 1888
Oil on canvas, 71.1 x 89.5 cm
(28 x 35 ¹/₄ in.)National Gallery of Art, Washington
Chester Dale Collection 1963.10.148CD 65 | Henri Moret
French, 1856–1913*The Island of Raguenez, Brittany*, 1890/1895
Oil on canvas, 54 x 64.8 cm
(21 ¹/₄ x 25 ¹/₂ in.)National Gallery of Art, Washington
Ailsa Mellon Bruce Collection 1970.17.46**slide 33 | CD 66 | Paul Gauguin**

French, 1848–1903

Pair of Wooden Shoes (Sabots), 1889/1890
Polychromed oak, leather, and iron nails,
12.8 x 32.7 x 11.2 cm (5 ¹/₁₆ x 12 ⁷/₈ x
4 ⁷/₁₆ in.)National Gallery of Art, Washington
Chester Dale Collection 1963.10.239CD 67 | Odilon Redon
French, 1840–1916*Breton Village*, c. 1890
Oil on canvas, 22.86 x 33.02 cm (9 x 13 in.)National Gallery of Art, Washington
Collection of Mr. and Mrs. Paul Mellon
1994.59.11**reproduction | slide 34 | CD 68****Paul Sérusier**

French, 1863–1927

Farmhouse at Le Pouldu, 1890
Oil on canvas, 72 x 60 cm
(28 ³/₈ x 23 ⁵/₈ in.)National Gallery of Art, Washington
Gift (Partial and Promised) of Alexander M.
and Judith W. Laughlin 2000.95.1**Section 7: Effects of the Sun in Provence****reproduction | slide 35 | CD 69****Paul Cézanne**

French, 1839–1906

Houses in Provence: The Riaux Valley near L'Estaque, c. 1883
Oil on canvas, 65 x 81.3 cm (25 ⁵/₈ x 32 in.)National Gallery of Art, Washington
Collection of Mr. and Mrs. Paul Mellon
1973.68.1

CD 70 | Paul Cézanne
French, 1839–1906

Montagne Sainte-Victoire Seen beyond the Wall of the Jas de Bouffan, c. 1885/1888
Watercolor and black chalk, 47.2 x 30.5 cm
(18 x 12 in.)

National Gallery of Art, Washington
Collection of Mr. and Mrs. Paul Mellon
1985.64.82

slide 36 | CD 71 | Paul Cézanne
French, 1839–1906

Château Noir, 1900/1904
Oil on canvas, 73.7 x 96.6 cm (29 x 38 in.)

National Gallery of Art, Washington
Gift of Eugene and Agnes E. Meyer
1958.10.1

slide 37 | CD 72 | Paul Cézanne
French, 1839–1906

The Bathers (Large Plate), 1897–1898
Colored lithograph, sheet: 48.2 x 62.9 cm
(19 x 24 ¾ in.)

National Gallery of Art, Washington
Gift of Karl Leubsdorf 1979.58.1

reproduction | slide 38 | CD 73
Vincent van Gogh

Dutch, 1853–1890

Farmhouse in Provence, 1888
Oil on canvas, 46.1 x 60.9 cm
(18 ½ x 24 in.)

National Gallery of Art, Washington
Ailsa Mellon Bruce Collection 1970.17.34

reproduction | slide 39 | CD 74

Vincent van Gogh

Dutch, 1853–1890

La Mousmé, 1888
Oil on canvas, 73.3 x 60.3 cm
(28 ⅞ x 23 ¾ in.)

National Gallery of Art, Washington
Chester Dale Collection 1963.10.151

slide 40 | CD 75 | Vincent van Gogh

Dutch, 1853–1890

Harvest—The Plain of La Crau, 1888
Reed pen and brown ink over graphite on wove paper, 24.2 x 31.9 cm
(9 ½ x 12 ⅙ in.)

National Gallery of Art, Washington
Collection of Mr. and Mrs. Paul Mellon,
in Honor of the 50th Anniversary of the
National Gallery of Art 1992.51.10

CD 76 | Vincent van Gogh
Dutch, 1853–1890

The Olive Orchard, 1889
Oil on canvas, 73 x 92.1 cm
(28 ¾ x 36 ¼ in.)

National Gallery of Art, Washington
Chester Dale Collection 1963.10.152

Artist portraits

CD 77 | Edgar Degas
French, 1834–1917

Self-Portrait with White Collar, c. 1857
Oil on canvas, 20.7 x 14.9 cm
(8 ⅙ x 5 ⅞ in.)

National Gallery of Art, Washington
Collection of Mr. and Mrs. Paul Mellon
1995.47.7

CD 78 | Auguste Renoir
French, 1841–1919

Claude Monet, 1872
Oil on canvas, 65 x 50 cm
(25 ⅙ x 19 ⅙ in.)

National Gallery of Art, Washington
Collection of Mr. and Mrs. Paul Mellon
1985.64.35

CD 79 | Vincent van Gogh
Dutch, 1853–1890

Self-Portrait, 1889
Oil on canvas, 57.15 x 43.82 cm
(22 ½ x 17 ¼ in.)

National Gallery of Art, Washington
Collection of Mr. and Mrs. John Hay Whitney
1998.74.5

Maps

Plan d'Ensemble de Paris, in K. Baedeker, *Paris and Environs* (Leipzig, 1910)
National Gallery of Art Library, Washington
pp. 4–5

Carte de la Forêt de Fontainebleau, in E. Jamin, *Fontainebleau* (Paris, 1838)
National Gallery of Art Library, Washington
pp. 30–31

Ward-Lock & Co., *Handbook to Paris and Its Environs* (London, n.d.)
National Gallery of Art Library, Washington
pp. 50–51

Les Guides Bleus, Bourgogne, Franche-Comté, Jura, Lyonnais (Paris, 1931)
National Gallery of Art Library, Washington
pp. 72–73

K. Baedeker, *Northern France* (Leipzig, 1899)
National Gallery of Art Library, Washington
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F. Muirhead, *Brittany* (London, 1925)
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K. Baedeker, *Southern France* (Leipzig, 1907)
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