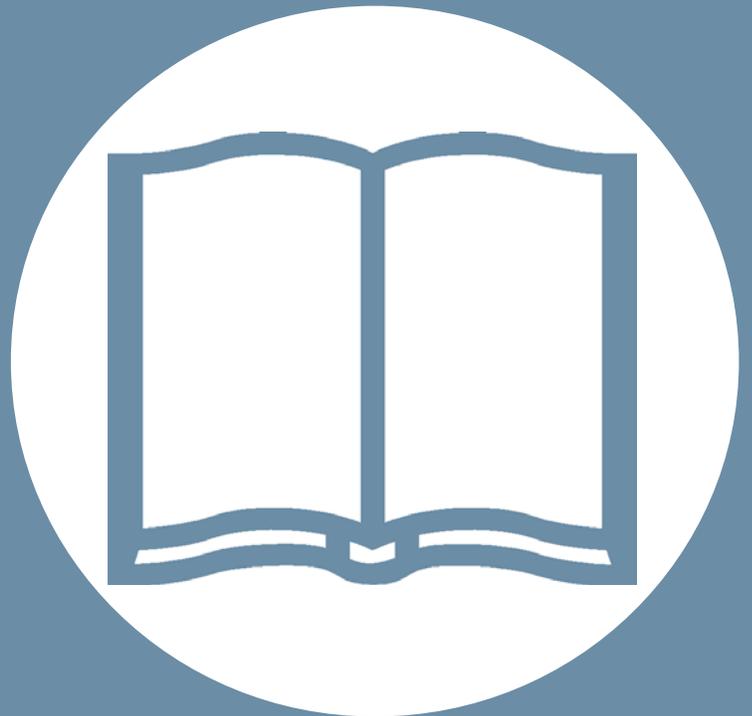


OBJECT GUIDE

European and American Art of the Nineteenth Century



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Pierre-Athanase Chauvin

French, 1774 - 1832

The Falls at Tivoli with the Temple of the Sibyl, c. 1815

oil on canvas

The William A. Whitaker Foundation Art Fund, 79.65.2



- Between 1809 and 1814, under the French occupation of Rome, the city began a systematic excavation and restoration of the city's Classical ruins. This sparked an increase in demand for paintings of the ruins. Chauvin, who was living in Rome, was well placed to meet that demand.
- It is likely that Chauvin sketched this scene in person and then combined the sketches in his studio to create a finished composition.
- In his 1856 guide to *French Artists Abroad*, Louis Dussieux compared Chauvin to the famous seventeenth-century landscape painter Claude Lorrain:

Mr. Chauvin, by the sweetness of his color, rendered in the freshness of the morning or in the heat of the sun, by the charm of its lines and the air we breathe in front of his paintings, has taken a lot from Claude Lorrain.... Personally, I believe, has made more of him....

1774: Born 9 June in Paris

1793: Exhibited for the first time at the official *Salon* in Paris

1802: Traveled to Italy

1804: Settled in Rome, where he was based for the rest of his life

1819: Received a medal for a commission by Louis XVIII

1827: Named a member of the Roman artists' academy

1828: Admitted to the Legion of Honor

1832: Died 7 October in Rome

Robert Freebairn
British, 1764 – 1808
Falls of Tivoli, 1807
oil on canvas
From the Ruth and Sherman Lee Collection,
Gift of Katharine Lee Reid, 2012.41



- Freebairn studied the famous site of Tivoli – with its ancient temples, Renaissance villas, and striking natural scenery – while he lived in Italy, but he painted this version after he returned to Britain.
- In 1806, Freebairn published a collection of prints entitled *Six Select Views in Italy*; the sixth print is described as the “Subterraneous Entrance into Maecenas’ Villa” situated in the Vicinity of Tivoli, suggesting the kind of scenery depicted in this painting.
- Tivoli’s architecture and landscapes were especially popular with artists; the Ackland’s collection includes at least seventeen prints, drawings, paintings, and photographs of Tivoli.

1764: Born in London

1782: Exhibited at the Royal Academy of Arts in London for the first time

1780s: Moved to Italy

1792: Returned to Britain

1805: One of the first artists elected to the Society of Painters in Watercolours

1808: Died 23 January in London

Richard Westall
British, 1765 – 1836
The Sword of Damocles, 1812
oil on canvas
Ackland Fund, 79.10.1



- This story from ancient Greek and Roman accounts tells of Dionysius (the tyrant of Syracuse) and the young courtier Damocles, who envied the ruler's wealth and power. When Damocles accepted Dionysius's offer to change places for a day, he was terrified to see a sword dangling by a single hair over his head – a symbol of the dangers that accompanied Dionysius' position.
- Westall painted two versions of this subject. He made the first in 1811 for an English collector named Richard Payne Knight and exhibited it at the Royal Academy. Thomas Hope, a wealthy Dutch banker living in London, saw the painting at the exhibition and commissioned this second, larger version.
- Westall painted historical and literary subjects and portraits. He also taught drawing and composition to Queen Victoria.

1765: Born in Herford

1784: Exhibited at the Royal Academy of Arts in London

1794: Admitted to the Royal Academy as a full member

1836: Died 4 December in London

Eugène Delacroix

French, 1798 - 1863

Cleopatra and the Peasant, 1838

oil on canvas

Ackland Fund, 59.15.1

Conservation for this painting, completed in 1990, was made possible by the generous support of the Friends of French Art.



- This painting represents a scene from William Shakespeare's tragic play *Antony and Cleopatra*, which tells the story of the ancient Egyptian queen who committed suicide after her defeat and capture by the Romans. In this scene, a peasant presents her with the poisonous snake he smuggled into her prison cell, concealed in a basket of figs.
- When this painting was exhibited in Paris at the official *Salon* of 1839 it received mixed reviews. Several critics assumed Delacroix's source was the ancient Roman historian Plutarch rather than Shakespeare. They thought his representation of Cleopatra was arrogant and imperious, unlike the dainty queen Plutarch described.
- Cleopatra may have been modeled after a famous French actress who went by the name of Rachel.
- *Cleopatra and the Peasant* was one of the first paintings that the Ackland purchased.

1798: Born 26 April in Charenton-Saint-Maurice

1822: Exhibited for the first time at the official *Salon* in Paris: *Dante and Virgil in Hell*

1831: First of several honors from the Legion of Honor

1832: Accompanied the Comte de Morny on a diplomatic mission, traveled to Spain, Morocco, and Algeria

1855: Exhibited 35 paintings at the World's Fair in Paris

1863: Died 13 August in Paris

Elisabeth Jerichau-Baumann
 German, born in Poland, died in Denmark,
 1819 - 1881

Italy, 1859

oil on canvas

Gift of Ruth and Sherman Lee, 2003.35.1

Conservation treatment for this painting,
 completed in 2009, was made possible by the
 generous support of Katharine Lee Reid and
 Charles W. Millard.



- The red inscription on the left of the canvas indicates that Baumann made the painting in Rome during the period of struggle for Italy's unification and independence from Austria. In 1861, two years after this painting was finished, a united Kingdom of Italy was established.
- Baumann painted a number of political works; commentators both praised her powerful subject-matter and noted what they called her un-feminine style. An 1860 review of this painting noted that it showed "such power of drawing and colouring as have rarely been manifested by a female painter."
- Layers of darkened varnish obscured parts of the painting when the Ackland acquired it, including the writing on the prison wall in the upper left. A conservation treatment now allows viewers to see the Italian word *Libertà* (Liberty), a crucial element of the painting's meaning.

1819: Born 27 November in Jolibord, near Warsaw, to German parents

1838: Began her studies at the Düsseldorf Academy

1845: Established a studio in Rome

1846: Married Danish sculptor Jens Adolf Jerichau

1849: Settled in Denmark

1861: Became the first female member of the Royal Danish Academy of the Fine Arts

1881: Died 11 July in Copenhagen

Jean-Francois Millet
 French, 1814 - 1875
Young Girl with a Mandolin, c. 1843-45
 oil on canvas
 Gift of Dr. & Mrs. W. Lunsford Long, Jr.,
 59.13.1



- During the time this painting was made, Millet made many such works depicting imaginative fantasy subjects characterized by sensuous brushwork and this type of color palette. Today Millet is known instead for his sensitive depictions of French peasants and the countryside.
- The young girl in the painting may be a singer of romantic songs and if so, the other figures might be members of her troupe.
- At this point in his career, Millet admired the work of eighteenth-century artists like François Boucher and Antoine Watteau, who fell out of favor after the French Revolution of 1789. In the first half of the nineteenth century, however, their work became attractive to patrons and collectors who saw it as a symbol of wealth and status.

1814: Born 4 October at Gruchy

1837: Moved to Paris, where he trained under Paul Delaroche

1840: First exhibited at the official *Salon* in Paris

1848: Exhibited the first of his peasant subjects

1849: Moved to Barbizon, near the forest of Fontainebleau

1868: Admitted to the Legion of Honor

1870: Exhibited at the *Salon* in Paris for the last time

1875: Died 20 January in Barbizon and was buried next to Jean-Jacques Rousseau

Thomas Couture
French, 1815 - 1879
Two Studies of the Head of a Model,
late 1840s
oil on canvas
Gift of Hirschl and Adler Galleries, 63.16.1



- Couture was a highly skilled portraitist, expert at capturing expression. He may have used this double study, painted from a live model, to demonstrate painting techniques to students. These demonstrations usually consisted of several canvases, showing the progression from the preliminary to the finished.
- After opening an independent studio in Paris he became a highly influential teacher. His students included French artist Edouard Manet and American artist Eastman Johnson.
- Couture emphasized the importance of the oil sketch and sought to capture its immediacy and spontaneity, even in his finished paintings.

1815: Born 21 December in Senlis

1834-39: Tried at least six times to win the Rome Prize to study art in Rome; won second prize in 1837

1840: First exhibited at the official *Salon* in Paris

1847: Opened his own studio in Paris independent of the artists' Academy

1848: Admitted to the Legion of Honor

1861-63: Moved to Senlis and opened a studio

1879: Died 3 March in Villiers-le-Bel

Antoine Vollon
French, 1833-1900
Still Life with a Candle
oil on canvas
Gift of Rhoda L. and Roger M. Berkowitz,
2010.53



- Vollon was both a painter and an etcher. Although he painted a wide variety of subjects, he is especially well known for his still life paintings.
- An inscription at the lower left reads: "A Vollon." Antoine Vollon and his less-known son Alexis used essentially the same signature, but Alexis primarily painted landscapes and figural works.
- The extinguished candle and the precariously balanced matches suggest that this is a *vanitas* painting, a painting that asks viewers to consider the transitory nature of life and the inevitability of death.

1833: Born 23 April in Lyons

1856, 1868, and 1869: Won medals at the official *Salon* in Paris

1878: Won a gold medal at the World's Fair in Paris

1900: Died 27 August in Paris

Léon Bonnat

French, 1833 - 1922

Head of a Model, c. 1857

oil on paper, mounted on canvas

Ackland Fund, 77.47.1

Conservation treatment for this painting, completed in 2008, was made possible by the generous support of the Ackland Art Museum Guild.



- This painting may have been used as a study for *The Barber of Suez* (1876) in the Forbes Collection.
- Bonnat used several color combinations to nuance the man's skin tone. Gray-green tones can be seen in the neck area and around the lips, while other areas have deep red undertones.
- As a teacher, Bonnat stressed simplicity. He encouraged strong chiaroscuro and heavy modeling, with an overall effect echoing his own style. Bonnat's best-known students included Thomas Eakins, Gustave Caillebotte, Raoul Dufy, and Henri de Toulouse-Lautrec.
- Racial theories at this time argued that races were intellectually and socially different. Part of this racial hierarchy was based on visible physical difference. But if Bonnat had intended this image to be a kind of ethnographic study, he would more likely have the man in strict profile rather than turning in this way.

1833: Born 20 June in Bayonne

1846-53: Lived in Madrid

1854: Moved to Paris

1857: Won second prize at the *Salon* in Paris for his painting *The Resurrection of Lazarus*

1865: Opened his own studio

1900: Received the Grand Cross of the Legion of Honor

1905: Became Director of the *École des Beaux-Arts*, Paris

1922: Died 8 September in Monchy-Saint-Eloi

Jean Baptiste Camille Corot

French, 1796 - 1875

Rocks by a Stream, Civita Castellana, c. 1828

oil on paper mounted on canvas

The William A. Whitaker Foundation Art Fund, 72.26.1

Conservation treatment for this painting, completed in 1992, was made possible by a grant from the National Endowment for the Arts.



- In the course of his career, Corot made three trips to Italy. During his first visit, from 1825 to 1828, he produced outdoor studies like this one of Roman landscapes and the surrounding countryside.
- This work belongs to a series of Corot's sketches and paintings of Civita Castellana. Located thirty miles north of Rome, the town, known for its scenic valley, woods, and stream, was a favorite painting site for artists from France and Germany, who passed it on their way to Rome.
- The close-up view of boulders and overhanging foliage may reflect the practice of sketching details of a landscape outdoors for future use in the studio.

1796: Born 17 July in Paris

1825-28: Traveled to Rome

1827: Exhibited for the first time at the official *Salon* in Paris

1834: Made a second trip to Italy

1843: Made a third trip to Italy, and also Switzerland

1846: Made a Knight of the Legion of Honor; later received additional awards from the Legion of Honor

1862: Traveled to London to see his pictures at the World's Fair

1875: Died 22 February in Paris

Gustave Courbet

French, 1819 - 1877

Roe Deer in the Snow, 1868

oil on canvas

Ackland Fund, 62.1.1

Conservation treatment for this painting, completed in 2008, was made possible by the generous support of Carol McNeel.



- Courbet came from a farming family in the Franche-Comté, a mountainous, forested region on the Swiss border of France. He spent much of his time in Paris, but continued to portray rural scenes, offering Parisian viewers realistic and unidealized views of life in the provinces.
- Courbet was an avid hunter and painted works such as this one for patrons who shared his interests. The vantage point is that of a hunter watching the animals in the distance; only the female deer has noticed. He described a similar scene in a letter from 1866: “a splendid landscape of profound solitude, done deep in the valleys of my part of the world.”
- This landscape was probably executed quickly, using methods that challenged the conventions of academic painting. Courbet used a palette knife (a spatula-like instrument usually used to mix paint) to apply thick paint directly to the canvas, simulating the rough texture of the landscape.

1819: Born 10 June in Ornans

1839: Moved to Paris

1849: Exhibited for the first time at the *Salon* in Paris

1855: Independently exhibited work that was rejected from the World's Fair in Paris

1870: Refused an award from the Legion of Honor

1871: Named curator of Fine Arts under the Commune

1871: Charged with the destruction of the Vendome column in Paris and jailed

1873: Retried and ordered to pay for the cost of re-erecting the Column

1873: Moved to Switzerland to live in exile

1877: Died 31 December at La Tour-de-Peilz, near Vevey, Switzerland

John Everett Millais
British, 1829 – 1896
At the Window, 1869
oil on canvas
Lent by Mary Ellis Gibson and Charles
Orzech, L2003.084



- Millais was a child prodigy and the youngest student ever to enter the Royal Academy. He was also the first ever native British artist to be given a hereditary title – the Baronet of Palace Gate, Kensington, in the county of Middlesex and St. Ouen, Jersey in the Channel Islands.
- Millais normally spent his holidays in Scotland. Beginning in 1870 he painted a series of large autumn and winter landscapes inspired by Scottish scenery. The view in the background here may depict one of these locations.
- The prominent art critic and artist John Ruskin adopted Millais as his protégé. In 1853, while painting Ruskin's portrait, Millais fell in love with Ruskin's wife, Effie. After annulling her marriage, Effie and Millais wed and went on to have eight children.

1829: Born 8 June in Southampton, England

1840: Entered the Royal Academy Schools in London

1846: Debuted at the Royal Academy of Arts exhibition

1848: Founding member of the Pre-Raphaelite Brotherhood

1851: Met writer and artist John Ruskin, who adopted him as his protégé

1855: Married Effie Gray, Ruskin's former wife

1855: Was made a Baronet

1896: Elected president of the Royal Academy

1896: Died 13 August in London

Jean-Léon Gérôme
French, 1824 - 1904
La Fontaine and Molière, c. 1890
oil on canvas
Ackland Fund, 84.22.1



- In this painting, Gérôme imagines a meeting between two of the greatest French writers of the seventeenth century. The comic playwright Molière works at his desk, where he is visited by his friend, the poet La Fontaine.
- The seventeenth century, the age of King Louis XIV, is often considered the golden age of French literature. Yet during that time Molière's comedies and La Fontaine's fables ranked below tragic works. In the nineteenth century, however, their writings appealed to a growing middle-class audience.
- This painting is one of four works in which Gérôme painted Molière. One in the Malden Public Library in Massachusetts depicts Molière and Louis XIV at breakfast at Versailles.
- Gérôme was best known for his real and imaginary representations of ancient Greece and Rome and his romanticized paintings of Islamic lands and people. His works revealed meticulous attention to archeological and architectural settings and costumes.

1824: Born 11 May in Vésoul

1843: Traveled with his teacher, Paul Delaroche to Italy

1847: Exhibited at the official *Salon* in Paris

1853: Traveled to Constantinople

1856: Traveled to Egypt

1870: Traveled to London

1878: Debuted as a sculptor at the World's Fair in Paris

1904: Died 10 January in Paris

William Bell Scott
British, 1811 – 1890
Incoming Tide on the Northumberland Coast, 1861
oil on canvas
Ackland Fund, 79.74.1



- Since this landscape was painted in 1861, it is likely that it relates to Scott's studies for his mural program for Wallington House in Northumberland in England. The murals showed the history of the region, beginning with the building of the Roman wall and ending with men at work in a railway engine factory.
- Northumberland is a region on the east coast of Great Britain. Since Scott was interested in accuracy, we can deduce that *Incoming Tide* shows the sunrise as the morning tide comes in.
- At a young age, Scott learned engraving from his father. He saw the family print workshop as continuing the lineage of German early modern printmaker, Albrecht Dürer. Scott collected Dürer's prints and, in 1870, wrote a book about him.

1811: Born 12 September in Edinburgh

1834: Exhibited at the Royal Scottish Academy

1838: Published first volume of poetry

1853-4: Published *Poems of a Painter*

1856-61: Murals at Wallington House, Northumberland

1865-68: Murals at Penkill Castle

1890: Died 22 November in Penkill Castle, Strathclyde, Scotland

Camille Pissarro
French, 1830 - 1903
The Banks of the Oise, Near Pontoise, 1876
oil on canvas
Ackland Fund, 65.28.1



- This landscape is related to an 1876 series that Pissarro painted of the Oise River near his home in Pontoise. The Oise was open to traffic and industry. The masts of the sailing barges and the smokestack of a steam-powered tug echo the tall chimney of the factory in the distance.
- Industrial development along the Oise began in the 1870s after the Franco-Prussian War. Here, Pissarro balances urban and rural subject matter, showing industry as part of a peaceful summer landscape.
- Pissarro had a wide influence and was held in high regard by the artists of his generation. Mary Cassatt is reported to have said that Pissarro “was such a teacher that he could have taught stones to draw correctly.” Cézanne called him “humble and colossal,” and Matisse compared him to Moses with a flowing generosity of spirit.

1830: Born 10 July in Charlotte Amalie, St. Thomas, Danish Virgin Islands

1856: Attended private classes at the *École des Beaux-Arts* in Paris

1859: Attended the *Académie Suisse*, an art school in Paris

1874: Helped organize the first Impressionist Exhibition

1875-86: Exhibited at all eight of the Impressionist exhibitions

1903: Died 13 November in Paris

John Singer Sargent
American, 1856 - 1925
after Diego Velázquez, Spanish, 1599 - 1660
Head of Aesop, 1879?
oil on canvas
Ackland Fund, 75.16.1



- In 1879, Sargent traveled to Madrid specifically to study the work of the seventeenth-century court Spanish court painter, Diego Velázquez. He copied several of Velázquez' paintings, including his full-length painting of Aesop painted around 1638.
- Sargent is best known as a portrait painter who worked in London, Paris, Boston, and New York, but he also drew and painted landscapes, war scenes during World War I, and a series of murals for the Boston Public Library.
- This painting was once owned by Alvin Tufts Fuller, who was governor of Massachusetts from 1925-1929.

1856: Born 12 January in Florence, Italy

1874: Studied in Paris with the portrait painter Carolus-Duran

1879: Traveled to Madrid to study the works of Velázquez at the Prado

1886: Settled in London

1887: Visited the United States

1890-25: Painted murals for the Boston Public Library

1907: Gave up his portrait practice

1918: Visited the Western Front in France as a war artist

1925: Died 25 April in London

John Francis Murphy
American, 1853 - 1921

Landscape, 1881

oil on canvas

Gift of Katherine P. Arrington, by her niece
Sylbert Pendleton, 70.13.4

Conservation for this painting, completed in
2010, was made possible by the generous
support of David G. Frey



- A review from the year Murphy made this painting noted his:
 - increased fondness for vapor, shadow and mystery qualities which in a picture stimulate the imagination and make the canvas perpetually attractive when presented in moderation.
- Murphy worked to capture the local character of rural communities that were quickly disappearing. The fields here show the beginning stages of cultivation, suggesting that the wilderness is being made habitable.
- This more humble scene separates Murphy from the grandiose painters of the Hudson River School. It is a receding view of low-lying country. There is a clump of willow trees to the left, behind a woman in a red shirt. Tall reeds fringe the pond in the foreground, contrasting hues of pink with bright overlapping tints of green.

1853: Born 11 December in Oswego, New York

1868: Moved with his family to Chicago

1873: Was made an Associate at the Chicago Academy of Design

1875: Moved to New York City

1882: First major exhibition of his work at a Boston gallery, Doll and Richards

1885: Won the Hallgarten Prize at the National Academy of Design for best painting
done by an American under 35

1902: Awarded Carnegie Prize by Society of American Artists

1921: Died 21 January in New York City

Eastman Johnson
American, 1824 - 1906
Study for The Cranberry Harvest, Island of Nantucket, c. 1875-80
oil on board
Gift of Mr. and Mrs. Norman Hirschl,
72.51.1



- There are at least thirteen other related studies and paintings by Johnson of cranberry picking. The final work, *The Cranberry Harvest, Island of Nantucket* is at the Timken Museum of art in San Diego.
- Although gathering cranberries was by this time a commercial enterprise, the manner of picking them on hands and knees or doubled over combing out the berries with one's fingers had not modernized.
- From 1840 to 1875, due to the decline of the whaling industry, Nantucket's population decreased from 9,700 to 3,200. Tourists described the island as a quaint "picture of departed glory."
- By the 1880s, critics began to identify Johnson as a genre painter of a rural American way of life that was quickly disappearing due to industrialization and urbanization. In his letters, Johnson contrasted the timeless agrarian ritual of cranberry picking to the industrial center that he left behind in New York.

1824: Born 29 July in Lovell, Maine

1849: Moved to Düsseldorf to study art

1851: Moved to The Hague to study the work of Rembrandt and the Dutch masters

1859: Elected as an associate of the National Academy of Design

1870: Helped found the Metropolitan Museum of Art in New York

1870: Began to summer on Nantucket

1871: Purchased a house on Nantucket

1906: Died 5 April in New York City

Jasper Francis Cropsey

American, 1823 - 1900

Landscape with Mountains at Sunset, c. 1850

oil on paper

Ackland Fund, 85.19.1



- There are different theories about the original context of this painting. One is that it was part of an album presented to the famous Swedish opera singer, Jenny Lind, during her American tour. Another is that it was part of a set of the four seasons, depicting autumn on the Hudson River. Cropsey painted at least six sets of the seasons, two of which are circular.
- The painting's round format evokes Claude glass, an optical device with a tinted convex mirror, named after seventeenth-century French landscape painter, Claude Lorrain. A Claude glass allowed an artist to view and compose scenes according to the artistic conventions of picturesque landscapes.
- While Cropsey was living in England, he exhibited another brilliantly-colored scene of autumn on the Hudson River that astounded the London press. An American friend reportedly sent Cropsey real autumn leaves so that he could exhibit them alongside the painting, proving to English viewers that his colors depicted the true glowing reds and oranges of actual foliage.

1823: Born 18 February in Rossville, Staten Island, New York

1843: Had an independent practice in New York as both an architect and a landscape painter

1847: Married Maria Cooley and spent a two-year honeymoon in Italy

1849: Returned to New York

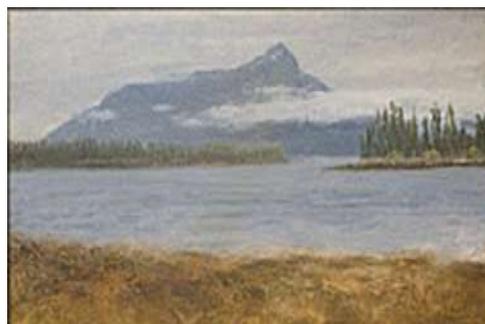
1851: Became a full member at the National Academy of Design in New York

1856-63: Lived in England

1867: Began to build a Hudson River villa in Warwick, New York

1900: Died 22 June at his home in Hastings-on-Hudson, New York

Albert Bierstadt
American, 1830 – 1902
Blue Mountain and Lake, 1857-62
oil on paper, mounted on board
Gift of Charles Tate, 94.14



- Mid-nineteenth-century viewers who saw images of the American West for the first time were attracted to scenes that captured the unfamiliar beauty of the terrain. Ironically, paintings of the wilderness became useful tools in luring tourists and entrepreneurs to newly developing areas.
- Bierstadt commanded some of the most substantial prices paid for paintings in nineteenth-century America. *The Rocky Mountains, Lander's Peak* sold for \$25,000, while *Storm in the Rocky Mountains, Mt. Rosalie* was purchased for \$35,000.
- Bierstadt made studies like this one to prepare for his monumental landscapes. His large canvases dwarfed those of his contemporaries, some reaching more than fifteen feet in length.
- This study was likely produced while Bierstadt accompanied General Frederick W. Lander on his Honey Road Survey of 1859. The expedition was intended to explore a potential wagon road west, and Bierstadt welcomed the opportunity to document the then-remote landscape.

1830: Born 7 January in Solingen, Germany, near Düsseldorf

1832: Family immigrated to New Bedford, Massachusetts

1853: Returned to Düsseldorf to study art

1857: Returned to New Bedford

1859: Joined a surveying expedition to the Rocky Mountains, and the West

1860: Ran a photography business in New York City with his brothers

1863: Made second trip west, accompanied by writer Fitz Hugh Ludlow

1866: Married Rosalie Osborn, Fitz Hugh Ludlow's former wife

1871: Returned to California and Yosemite

1872-73: Worked in Yosemite and the Sierra Nevadas

1902: Died 18 February in New York City

Studio of Emile Gallé
French, 1874 - 1931
Daylily Vase, c. 1900
cameo glass, wheel-cut
Gift of Dorothy and S. K. Heninger, Jr., and
the William A. Whitaker Foundation Art
Fund, 93.14.1



- Gallé was the superstar of French glassmaking at the turn of the century. He took over his father's factory in Nancy in 1874 and became a leader in the Art Nouveau movement.
- For the *Daylily Vase*, Gallé layered a rich brown-orange glass over a translucent moss-green glass with flecks of gold. The result evokes the colors of daylilies rather than duplicating them. The glass is translucent, not opaque, allowing light to catch the surfaces of the vase and to filter through the layers.
- Gallé revived an interest in cameo glass, which originated in ancient Egypt and involved creating an image in relief against a contrasting background. Gallé's technique may also have been inspired by eighteenth-century Chinese glass techniques.
- Contemporaries praised his ability to fashion soft, organic, natural forms out of such brittle material. The meticulously-observed nature of these lilies reveals Gallé's training in botany.

1846: Born 4 May in Nancy

1862-66: Studied philosophy, botany, and mineralogy in Weimar, Germany

1866-67: Employed by the Burgun, Schwerer & Cie glassworks in Meisenthal

1871: Represented the family firm at the World's Fair in London

1874: Assumed management of the family business after his father's retirement

1889: Exhibited at the World's Fair in Paris

1900: Presented a retrospective at the World's Fair in Paris

1904: Died 23 September in Nancy

Jules Dalou
French, 1838 - 1902
Wisdom Supporting Liberty,
1889, cast after 1905
bronze
Anonymous Gift, 73.33.1



- The allegorical imagery in this sculpture has a political message. Liberty wears a liberty cap, an emblem of the French republic, and is too weak to stand alone. She depends on Wisdom, pictured as the ancient goddess of wisdom Minerva, to lift her up.
- When the Commune, a radical republican group, briefly took control of the French government in 1871, Dalou was an enthusiastic supporter. After the Commune, he went into exile in London, returning in 1879 after receiving amnesty.
- Dalou originally designed *Wisdom Supporting Liberty* in 1889. In 1901, he incorporated the design into a public monument dedicated to the French statesman Leon Gambetta. When Dalou died, his pupils completed the monument. The Ackland's sculpture was created later from a plaster cast.

1838: Born 31 December in Paris

1854-57: Studied at the *École des Beaux-Arts* in Paris under Francisque Duret

1871-79: In exile in London for his involvement in the Paris Commune

1879-99: Worked on *The Triumph of the Republic*, a public monument for the city of Paris

1902: Died 15 April in Paris

Edgar Degas
French, 1834 - 1917
Spanish Dance, c. 1885, cast 1921
bronze
Ackland Fund, 74.21.1



- Degas made wax and mixed media statuettes of dancers as a way of studying their movement, often applying soft wax over a cork frame. When he died, there were more than 150 wax sculptures and fragments in his studio. Seventy-four of these were later cast into multiple bronze versions.
- Degas' body of work includes over 600 representations of dancing figures – paintings, drawings, and sculpted models. *Spanish Dance* was one of three wax sculptures that Degas had cast in plaster between 1900 and 1903, although the Ackland's was cast later, after the artist's death.
- During his career, Degas exhibited only one sculpture – *Little Dancer, Aged Fourteen*. It was on view for less than one month and then remained in the artist's apartment until his death thirty-six years later.
- Art dealer Ambroise Vollard recalls the artist's hesitation to show his sculptures or have them cast in bronze: "It's a tremendous responsibility to leave anything behind in bronze – this medium is for eternity."

1834: Born 19 July in Paris

1855-56: Attended the *École des Beaux-Arts* in Paris

1865: Exhibited at the official *Salon* in Paris

1870: Began taking an interest in dance and opera

1870: Enlisted in the National Guard during the Franco-Prussian War

1874: Participated in the First Impressionist Exhibition

1881: Showed *Little Dancer, Aged Fourteen* at the Sixth Impressionist Exhibition

1917: Died 26 September in Paris