

Into the Woods
*French Drawings and
Photographs from the
Karen B. Cohen Gift*

JUNE 16 TO OCTOBER 22, 2023

LARGE PRINT LABELS

The
Morgan
Library &
Museum

Jules Breton (1827–1906)

***Fisherwoman Holding Nets*, ca. 1865–75**

Black chalk on blue-gray paper

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.320**

Breton's art, with its focus on women laborers, reflects his origins in the rural town of Courrières in northern France. On later visits to Douarnenez, a fishing community in Brittany, Breton was struck by the monumentality not only of its landscape but of its people. He drew and painted portraits of villagers—such as this fisherwoman paused in her work—whom he considered Michelangelesque figures in modern dress.

Jean-François Millet (1814–1875)

***Woman Churning Butter*, 1855–58**

Black Conté crayon

Thaw Collection, The Morgan Library & Museum; 2017.174

Many of Millet's mature images depict agricultural labor in towns outside Paris, and the artist often focused on a single figure at work as a symbol of the human condition. Millet specialized in depicting milkmaids, whom he portrayed repeatedly over thirty years, perhaps because his native Normandy was a leading exporter of butter to Paris. To Millet, workers were subjects of greater moral consequence than the people who were depicted in history paintings.

Karl Bodmer (1809–1893)

***Young Peasant Girl near a Haystack*, ca. 1880**

Albumen print from glass negative

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.277**

The Swiss-born Bodmer is best known for his illustrations documenting a two-year expedition to the American West undertaken in 1832 with an aristocratic German explorer known as Prince Max. After returning from the United States, Bodmer settled in Barbizon, where he painted, etched, and photographed the forest and those who frequented it, and where he became a mentor to Millet. Here, a young girl in a cloak is shown in a rare moment of respite, walking across a hayed field, fiddling with a bit of straw.

Jean-François Millet (1814–1875)

***Woman Resting with a Bundle of Kindling*, 1850s**

Black chalk

The Morgan Library & Museum, gift of Edwin Thorne; 1981.71

Unlike Millet's dairymaid nearby, working her churn in cheerful quietude, here we see a less romanticized view of agricultural labor and rural poverty. A weary woman rests on the thick roots of a tree, having placed a bundle of kindling beside her. Her able but worn hands lie intertwined in her lap, and her face is slack with exhaustion. In the 1850s, Millet repeatedly depicted the women who gathered and sold twigs and branches for firewood in the Fontainebleau forest.

François Bonvin (1817–1887)

***Breton Woman Spinning*, 1861**

Charcoal, with white chalk, on blue paper

**The Morgan Library & Museum, purchased as the gift of
Hamilton Robinson Jr. and of Sally and Howard Lepow; 2000.6**

A realist who found inspiration in seventeenth-century genre paintings of humble subjects and interiors, Bonvin's charcoal drawing captures the quiet monotony of spinning wool.

He carefully observed the details of local Breton dress and the intricacies of the spinning wheel, creating a portrait of an unknown working woman.

François Bonvin (1817–1887)

***Study of a Candlestick*, 1879**

Black chalk on tan paper

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.319**

From 1876 onward Bonvin was housebound due to illness. Turning to domestic subjects such as coffee grinders and candlesticks, he lavished care on these depictions of everyday items. Here, spent matches accumulate at the candle's base, suggesting the passage of time as poignantly as the smoke curls of the just-extinguished flame. Bonvin made multiple drawings of the same objects, and their serial numbering on the lower left suggests that he intended to publish them.

Albert Lebourg (1849–1928)

***Cooking Pots, Black*, ca. 1867–70**

Charcoal, heightened with white chalk, on brown paper

Collection of Karen B. Cohen

In addition to landscapes, Lebourg created shadowy, intimate interior scenes often set in the evening. Here, a single candle illuminates an assemblage of humble kitchen objects. The warmth of the light brown paper provides a mid-tone for Lebourg's velvety blacks and bright highlights, such as the glints on the polished copper pot. These beautifully described implements reflect an appreciation of both form and function, calling to mind the preparation of meals.

Charles François Daubigny (1817–1878)

***Cattle and Figures in the Moonlight*, ca. 1875**

Charcoal and black chalk with smudging and erasures

**The Morgan Library & Museum, gift of Karen B. Cohen
in honor of William M. Griswold; 2022.329**

Daubigny was lauded for his sincerity, achieved by copying nature not through the eye and hand but “with his soul,” as his disciples said. This drawing of cows grazing and figures shearing sheep at night was created in preparation for a painting. Nocturnes became a theme for Daubigny, whose moonlit scenes grew increasingly moody in his later years.



Charles François Daubigny, *Sheep Shearing by Moonlight*,
1875. Oil on canvas. Museo de Arte de Ponce, Puerto Rico,
the Luis A. Ferré Foundation, Inc.

Adolphe Giraudon (1849–1929)

***A Woman Shearing Sheep*, late 1870s**

Albumen print from glass plate negative

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.287**

Sheep shearing, to meet the textile industry's growing demand for wool, was performed by women as often as men. Photographers near Fontainebleau depicted such quintessential agrarian activities as part of their exploration of country life, and many sold photographs of animals, landscapes, and laborers to painters and art historians. Giraudon was particularly enterprising, opening his Bibliothèque Photographique in Paris across the street from the École des Beaux-Arts to cater to students.

Jean-François Millet (1814–1875)

***Potato Harvest*, ca. 1853**

Black and white chalk

Thaw Collection, The Morgan Library & Museum; 2010.114

Urged by his friend Alfred Sensier, an art dealer, the impoverished Millet produced finished vignettes such as this sheet. Sensier referred to Millet's group of drawings of laborers as *The Epic of the Fields*. Here, a couple loads sacks of potatoes onto a wheelbarrow. The artist's use of black chalk—which he rubbed for soft effects in the sky and sharpened to outline the figures—integrates the figures in their setting. Millet wrote that “true humanity” and “great poetry” could be found in the study and depiction of rural laborers.

Karl Bodmer (1809–1893)

***Charcoal Burners in Their Camp*, ca. 1875**

Albumen print

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.275**

In a camp with crude log furniture, two laborers pause in their work. They are probably charcoal burners, men who came to Fontainebleau each spring to tend the charcoal-producing kilns using freshly logged wood. Because the fires required constant monitoring, the workers constructed modest huts in the forest and left only when the job was done.

Achille Quinet (1831–1900)

***Horse with Cart*, 1870s**

Albumen print

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.290**

Quinet captured a common rural scene: a pair of horses pulling a heavy cart, loaded with sacks of produce, accompanied by a young driver. This image echoes earlier depictions of a young man employing animals to transport agricultural commodities, such as Géricault's drawing nearby. The continuance of these traditional rural practices, and their documentation in works like this photograph, created the illusion of an unchanging countryside.

Théodore Géricault (1791–1824)

***A Peasant Leading a Horse-Drawn Cart*, ca. 1820–21**

Graphite

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.332**

Even as he exhibited his dramatic masterpiece *Raft of the Medusa* in London in 1820–21, Géricault embraced a more naturalistic approach in his images of the city's urban laborers. While known for his depictions of wild horses, here Géricault has portrayed the animal in a mundane urban setting pulling a straw-laden cart, accompanied by a youthful handler.

Adolphe Braun (1812–1877)

***Cow in Barnyard*, late 1850s**

Albumen print from a collodion negative

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.279**

The artist's enterprising studio, Braun et Cie, used new modes of photographic reproduction to reach a wide market. He even made photographs of paintings and sculptures in French collections for use by art history professors in the United States. This rare albumen print by Braun, whose livestock studies are more often carbon prints, exemplifies the effect of using a large aperture to achieve differential focus: the cow is sharply defined while everything else is blurred.

Unidentified photographer

***Goat with Man Standing*, 1865–70**

Albumen print mounted to card

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.285**

Adriaen van de Velde (1636–1672)

***Side View of a Cow Grazing, Facing Right, with a Cowherd at Right*, ca. 1657**

Red chalk

The Morgan Library & Museum, purchased by J. Pierpont Morgan, 1909; III,224

Artists working in nature have long drawn the animals and livestock they could observe up close. Van de Velde, active in his native Holland in the seventeenth century, made numerous studies of cattle and oxen grazing, resting, and laboring, both as an exercise and for use in later etchings and paintings. Two hundred years later, early photographers similarly ventured into villages and onto farms to portray beasts of burden.

Louis-Rémy Robert (1811–1882)

***Study of a Cow, with Figure Seated Behind*, ca. 1855**

Albumen print

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.284**

Robert was at the center of the photographic community in Sèvres, on the outskirts of Paris. Like his father, he worked at the Sèvres royal porcelain factory, where he was appointed head of the painting workshop and then director of manufacturing. His dual interests in painting and chemistry—essential for his role in the production of decorated porcelain—led him to become one of the earliest French photographers to take up paper photography over the earlier copper plate daguerreotype. Artists such as Daubigny and Corot visited Sèvres to paint alongside the river Seine, and Robert must have known their compositions.

Farnham Maxwell-Lyte (1828–1906)

Rural Group in Woods, with Ladder, France, ca. 1853

Salt print from wet collodion negative, on original mount

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.270**

The ladder suggests that this might be a group of fruit pickers, harvesting produce destined for urban markets. In his brief, sixteen-year career in photography, the Englishman Maxwell-Lyte was heralded as an innovator. After studying chemical engineering at Cambridge, he spent several decades in France working as a photographer. Among other advancements, he introduced the use of iodide in collodion emulsion for better color rendering and developed the honey process, through which the wet collodion plate stayed workable for several days.

George Sand (1804–1876)

***A Rocky Coastline*, 1874–76**

Watercolor

**The Morgan Library & Museum, gift of Karen B. Cohen in
honor of Charles E. Pierce Jr.; 2022.351:4**

George Sand (1804–1876)

***A Marsh*, 1874–76**

Watercolor

**The Morgan Library & Museum, gift of Karen B. Cohen in
honor of Charles E. Pierce Jr.; 2022.351:1**

George Sand (1804–1876)

***A Pond with a Weir*, 1874–76**

Watercolor and gouache

**The Morgan Library & Museum, gift of Karen B. Cohen in
honor of Charles E. Pierce Jr.; 2022.351:7**

George Sand (1804–1876)

***Rocky Landscape with Red Tree*, 1874–76**

Watercolor with collaged plant matter

**The Morgan Library & Museum, gift of Karen B. Cohen in
honor of Charles E. Pierce Jr.; 2022.351:2**

George Sand (1804–1876)

***A Rocky Promontory with Red Tree*, 1874–76**

Watercolor with collaged plant matter

**The Morgan Library & Museum, gift of Karen B. Cohen in
honor of Charles E. Pierce Jr.; 2022.351:8**

George Sand (1804–1876)

Landscape with a Red Tree Overlooking a Valley, 1874–76

Watercolor and gouache with collaged plant matter

**The Morgan Library & Museum, gift of Karen B. Cohen in
honor of Charles E. Pierce Jr.; 2022.351:5**

George Sand (1804–1876)

***Wooded Creek at Sunset*, 1874–76**

Watercolor and gouache

**The Morgan Library & Museum, gift of Karen B. Cohen in
honor of Charles E. Pierce Jr.; 2022.351:3**

George Sand (1804–1876)

Woman with a Parasol Meeting Friends by a Pond, 1874–76

Watercolor

**The Morgan Library & Museum, gift of Karen B. Cohen in
honor of Charles E. Pierce Jr.; 2022.351:9**

George Sand (1804–1876)

***Riverbank with Trees Blowing in the Wind*, 1874–76**

Watercolor and gouache

**The Morgan Library & Museum, gift of Karen B. Cohen in
honor of Charles E. Pierce Jr.; 2022.351:6**

George Sand (1804–1876)

Letter to Théodore Rousseau, Nohant, 14 April 1847

**The Morgan Library & Museum, gift of Karen B. Cohen;
MA 23834.1**

Sand met Rousseau in 1842 through her beloved son, Maurice, who invited the painter to visit their hometown of Nohant in the lush region of Berry. Sand's missive urging Rousseau to return was written in 1847, when the writer had orchestrated Rousseau's engagement to Augustine Marie Brault, a cousin whom Sand treated as a daughter.

The marriage never occurred: Sand's biological daughter, Solange, was infuriated by her mother's inordinate favoritism of Brault and sent an anonymous letter to Rousseau that thwarted the engagement and irreparably damaged his relationship with her mother.

Théodore Rousseau (1812–1867)

***The Village of Becquigny in Picardy*, ca. 1857–64**

Oil on canvas

The Frick Collection, New York

Rousseau's view of the approach to the rural village of Becquigny was based on drawings he made while traveling through Picardy in 1857. In 1862 the Alsatian industrialist Frédéric Hartmann, a free-thinking patron of the artist's, persuaded his brother Alfred to buy the painting. Even after the sale, however, Rousseau reworked the canvas, and eventually Frédéric paid an extra sum for its completion. But Rousseau still refused to part with the picture.

Influenced by Japanese woodblock prints, Rousseau painted the sky a bright sapphire blue a day before he submitted the painting to the 1864 Paris Salon. Faced with criticism, he covered it in a more muted tone. It was not until 1867, just before the artist's death, that Frédéric Hartmann received permission to remove this and other purchases from Rousseau's studio.

Théodore Rousseau (1812–1867)

***Wooded Landscape with a Screen of Trees Sheltering a Cottage,*
ca. 1856–57**

**Graphite with smudging, pastel, and white chalk on
green paper**

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.349**

Among Rousseau's collection of seventeenth-century Dutch prints was a stellar impression of Rembrandt's *The Three Trees*, an etching well known and often copied in France. It provided the inspiration for this composition with a similarly strong foreground. Rousseau experimented with Rembrandt's practice of placing a dark form against a bright clear sky but tempered the silhouette by playing with the fall of light on the treetops and by adding hints of color. The inscription at lower left suggests that this scene depicts Rocher Saint-Germain, a boulder field in the forest of Fontainebleau.



Rembrandt Harmenszoon van Rijn, *The Three Trees*, 1643.
Etching. The Morgan Library & Museum; RvR 299.

Rembrandt Harmenszoon van Rijn (1606–1669)

Landscape with Three Gabled Cottages beside a Road, 1650

Etching and drypoint

The Morgan Library & Museum, purchased by J. Pierpont Morgan, 1900; RvR 307

Rembrandt made some thirty etchings of the Dutch countryside from the early 1640s to the early 1650s. This row of thatched-roof cottages along a rutted dirt road is typical of those sketched by the artist during long walks outside of Amsterdam. His depictions of village life served as a template for nineteenth-century French artists such as Rousseau and Millet, who collected his prints and quoted him in their own compositions.

Théodore Rousseau (1812–1867)

Village and Church of Beurre, Franche-Comté, 1863

Pen and brown ink and wash, green watercolor, over graphite

The Morgan Library & Museum, purchased on the Ryskamp Fund; 1998.12

Largely unsuccessful in academic art circles, Rousseau was dubbed *le grand refusé* (the great reject) for the number of times the state-sponsored Paris Salon declined to exhibit his work. He turned to the wilderness, first visiting Fontainebleau forest to create tree studies in the 1830s and opening a studio in Barbizon the following decade.

This late drawing depicts an approach to the historic village of Beurre, located in a mountainous region of eastern France where Rousseau traveled during a frustrating period of financial insecurity.

Théodore Rousseau (1812–1867)

***Cliffs in Normandy*, 1831–32**

Pen and brown ink

The Morgan Library & Museum, gift of Karen B. Cohen in honor of Peggy Fogelman; 2022.346

Rousseau visited Normandy in 1831, following in the footsteps of the watercolorists of the previous generation. His pen lines here are so daring and free that some have suggested the view is a later remembrance of these coastal cliffs drawn in the 1850s. The quivering contours and scribbled shading lends a sense of speed to the composition, as though the sky or weather were rapidly changing. It was this type of mark making that elicited Vincent van Gogh's appreciation for Rousseau's drawings.

Narcisse Virgile Diaz de la Peña (1807–1876)

***A Path Leading through Rocks and Trees under a Brooding Sky,*
ca. 1870**

Watercolor, opaque watercolor, pen and brown ink

**The Morgan Library & Museum, gift of Karen B. Cohen in
memory of Charles Ryskamp; 2022.331**

Before he fell under the influence of Rousseau and followed him into the forest of Fontainebleau, Diaz decorated porcelain and painted sentimental figures. In Fontainebleau, he shifted his focus to the wild, untouched parts of the forest, recognizing that nature contained a drama of its own. Diaz's commercial success as a landscape painter allowed him to extend aid to fellow Barbizon artists like Millet and Rousseau.

Paul Huet (1803–1869)

Study for “Forest of Fontainebleau: Hunters,” 1866

**Black chalk, brown and gray wash, opaque lead white
watercolor on blue paper**

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.339**

As the leading Romantic artist of the 1820s, Huet shaped landscape painting for a generation and was a dominant influence on the Barbizon school. He started painting in Fontainebleau in 1849 and returned frequently.

Fontainebleau and its sister forest of Compiègne—also portrayed by Huet in a drawing in this exhibition—had served as royal hunting preserves for centuries and were revived as such by Napoleon III in the nineteenth century. A preparatory study for a painting of a hunting party, this sketch shows the loose forms of the boy and dogs who charge up the slope to join the effort.



Paul Huet, *Forest of Fontainebleau: Hunters*, 1865. Oil on panel. Musée du Louvre. © RMN-Grand Palais / Art Resource, NY. Photo: Tony Querrec.

Jean-Baptiste-Camille Corot (1796–1875)

***Landscape with Two Trees*, 1874**

Charcoal and black chalk

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.322**

Beginning in the 1850s, Corot experimented with *cliché-verre*, or “glass plate,” a reproductive print that is a hybrid of drawing, printmaking, and photography. He was tutored in the method by photographer Adalbert Cuvelier, an originator of *cliché-verre* in France and father of Eugène, who in turn taught the technique to Daubigny, Huet, Millet, and Rousseau.

The process involves coating a glass plate in printer’s ink or photographic emulsion, scratching a linear image into the coating, and printing the plate on photographic paper. This drawing is preparatory for one such print. Corot was so deeply engaged with the potential of this technique that it comprised two thirds of his entire graphic output.



Jean-Baptiste-Camille Corot, *Horsemen Pausing in the Countryside*, 1874. Cliché-verre. New York Public Library, part of Samuel Putnam Avery Collection, D99.

Théodore Caruelle d'Aligny (1798–1871)

***View in the Forest of Fontainebleau*, 1828–29**

Pen and brown ink over graphite

The Morgan Library & Museum, purchased on the Ryskamp Fund; 2001.8

While traveling in Italy in 1828, Caruelle d'Aligny met Corot and quickly viewed him as a mentor. Returning to France, the artist worked alongside Corot, Diaz, and Rousseau in Fontainebleau. Caruelle d'Aligny's drawings of rocky and foliated patches of the forest are closely observed, with the artist reveling in the quirks and irregularities of nature. Despite the striking contemporary nature of his studies, with their linear style and well-defined contours, he often used them as backgrounds for paintings with mythological subjects.

Auguste Hippolyte Collard (1812–ca. 1897)

***Aqueduct Building*, 1870**

Albumen print

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.271**

Commissioned by the Ministry of Agriculture, Commerce, and Public Works to document the boom of civil engineering projects undertaken by order of Napoleon III, Collard photographed newly built bridges, aqueducts, and railroads in both Paris and the countryside. While creating images of valve works leading to an aqueduct in the Vanne basin, Collard also captured the rural life that had settled alongside tributary springs in the villages of Malhortie, Noé, and Theil, seen in photographs nearby.

Jean-Baptiste-Camille Corot (1796–1875)

***Moonlit Landscape*, 1862**

Charcoal, stumped and scratched, with white chalk and fixative on light brown paper

The Morgan Library & Museum, gift of Karen B. Cohen in honor of Colin B. Bailey; 2022.323

Corot exploited the potential of charcoal's velvety deep blackness to convey the vague forms of trees as the eye would perceive them after adjusting to the darkness of a nocturnal walk. Such sheets continue the Romantic taste for moonlit landscapes and prefigure the sense of mystery conjured by dark media in the hands of Symbolist Odilon Redon (1840–1916). One of Redon's charcoal drawings from the Cohen collection is on view on the Morgan's lower level.

Jean-Baptiste-Camille Corot (1796–1875)

***River Landscape*, 1865–72**

Charcoal with smudging and locally applied fixative

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.324**

Corot's late, soft style reveals his affinity for photography and the effects it could achieve. Admiring the medium's monochromatic tonal scale, he muted his palette beginning in the 1850s. Here, the indistinct edges of the foliage evoke the way stirring leaves blurred during long exposures. Moreover, his softening of background elements reflects the impact of photography's single focus.

Auguste Hippolyte Collard (1812–ca. 1897)

Source of the Noé Spring, 1870

Albumen print

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.273**

In front of the valve works building at the spring of Noé stands a male figure wearing a top hat—perhaps a companion of Collard's included to provide a sense of scale. Southeast of Fontainebleau, the Noé is one of the four major sources that feed into the Aqueduc de la Vanne, designed by Eugène Belgrand in 1866 to fulfill Baron Georges-Eugène Haussmann's plan to bring ample fresh water to Paris as part of Napoleon III's public works program.

Charles François Daubigny (1817–1878)

The Meadow at Graves, near Villerville, 1874–75

Black chalk with graphite

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.330**

Daubigny's commitment to working outdoors, on land or from a boat, was much admired by the younger generation of artists who would come to be known as Impressionists. Le Pré des Graves is a meadow in the coastal community of Villerville in Calvados, Normandy, near where the Impressionists began to work in the 1870s. Daubigny found its forms alluring and depicted the windswept trees and long grasses in paintings and etchings, in daylight and moonlight, during the years 1874–75.

Augustin Enfantin (1793–1827)

An Artist Painting among Boulders in the Forest of Fontainebleau, ca. 1825

Oil on paper, mounted to canvas

Collection of Karen B. Cohen

The boulders of Fontainebleau attracted tourists who admired their monumental scale, and artists were drawn to the challenges of projection, texture, and tone that the rocks presented. Enfantin provides a glimpse of both here: the boulders are first admired and painted, and second, climbed.

He also depicts the portable equipment that made such artistic undertakings possible: a lightweight, collapsible easel, a camp stool, and a box full of tubes of oil paint. The artist shown paints on a minute canvas, and one wonders if he will also include his friend on the peak, or if he will erase all human presence from the scene.

Karl Bodmer (1809–1893)

Artist in the Forest of Fontainebleau on a Foggy Day,

ca. 1870–75

Albumen print

The Morgan Library & Museum, gift of Karen B. Cohen;

2022.276

Both painters and photographers ventured off the established paths to document new vistas within the forest. They were interested in capturing not only trees and rocks but also changing weather, such as the dense fog seen here. In sunny weather, photographers were obliged to choose between exposing for the bright sky or for details in the landscape. The more moderate light conditions of a fogbound forest allowed Bodmer to capture a sense of the dense, humid air that envelops the artist at work.

Théodore Rousseau (1812–1867)

***Study of Trees in the Forest at Fontainebleau*, ca. 1860**

Black and white chalk on blue paper, faded to brown

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.347**

Rousseau found spirituality in nature, seeing himself as its interpreter. He wrote to a friend, “I also hear the voices of the trees. The surprises of their movements, their variety of forms, and their singular attraction toward the light suddenly revealed to me the language of the forest. This entire world of flora lived as mutes whose signs I divined and whose passions I discovered.”

A supporter of forest preservation, Rousseau advocated for a passive approach that was at odds with forestry methods of the day, such as culling dead growth and introducing new tree species.

Jacob van Ruisdael (1628/29–1682)

***Sun-Dappled Trees on a Stream*, late 1640s**

Black and gray washes over black chalk

The Morgan Library & Museum, purchase; 1957.2

Earlier Dutch landscape painters served as models for French artists throughout the eighteenth and nineteenth centuries—notably Ruisdael, who was admired for portraying specific, rather than idealized, locations. By varying his touch in drawings such as this riverine landscape, he distinguished each element of the scene. Rousseau and Diaz were inspired by Ruisdael's technique and pushed further in their attempts to capture light effects and natural textures.

Eugène Cuvelier (1837–1900)

***Study of a Tree in Misty Sunlight*, ca. 1860**

Albumen print from waxed paper negative

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.278**

Eugène Cuvelier learned photography from his father, Adalbert, and continued his father's friendships with Corot and other Barbizon artists. Eugène was an amateur photographer, unpressured by commissions, and even as professional makers of "views" adopted the fact-dense glass-plate negative in the 1850s and 1860s, he remained true to the paper negative process he had learned from his father. The technique lends his exposures a brushy texture reminiscent of charcoal or graphite drawings, which suited his preference for depicting Fontainebleau's wildest, most intimate spots.

Jean-Baptiste-Camille Corot (1796–1875)

***Trees in the Forest of Fontainebleau*, ca. 1830–33**

Graphite

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.325**

Corot was part of a core group of artists who began visiting Fontainebleau as early as the 1820s and 1830s, laying the groundwork for the thriving artistic community that would develop in Barbizon by midcentury. Here, his Neoclassical idealism is offset by a detailed attention to nature; he imposes order and an organized pattern within the organic form of the treetops. A faint groundline at the bottom of the sheet gives a sense of the trees' majestic scale. The silvery graphite and delicacy of Corot's touch conveys a lightness in the dense foliage, suggestive of leaves rustling in the breeze.

Théodore Rousseau (1812–1867)

***Waterfall in the Auvergne*, ca. 1830**

Black chalk

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.348**

At the age of eighteen, after failing to pass even the first stage of competition for the coveted Prix de Rome at the École des Beaux-Arts, Rousseau fled not to Italy but to France's Auvergne region. For six months he dedicated himself to studying and rendering nature—the textures of tree bark, rock formations, flowing water, and waving grasses. This period was critical in shaping his artistic approach.

Théodore Rousseau (1812–1867)

***Cascade*, ca. 1835–40**

Oil on paper, mounted to board

Collection of Karen B. Cohen

Rousseau likely made this work during his time in the Auvergne, a mountainous and forested area in south-central France. The oil sketch explores water in its many forms: still pools, rushing curtains, frothy cascades, small sprays and trickles, and even its saturated color as a stream slips over rocks in a glassy sheet. Alfred Sensier, Rousseau's friend and biographer, noted the artist's fascination with water and said that he depicted it with "a fineness of transparency superior to his rivals."

Alfred Briquet (1833–1926)

Portrait of Théophile Narcisse Chauvel in the Fontainebleau Forest, ca. 1860s

Albumen print from wet collodion on glass negative

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.280**

Chauvel was an established academic painter and printmaker who focused on landscapes. He formed friendships with many Barbizon artists, such as Rousseau, Diaz, and Daubigny, creating reproductive etchings after their work and tutoring them on technique.

Briquet taught photography at the French military academy before moving to Mexico in 1875. Made ready for sale by an attractively lettered mount, Briquet's depiction of Chauvel, who is almost indistinguishable from the rugged landscape, hints at the comradery of artists who worked in the woods.

Paul Huet (1803–1869)

Lake in Compiègne Forest, 1830s

Pen and brown ink and wash

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.338**

Like Fontainebleau, Compiègne forest had served as a royal hunting ground for centuries. This early, large-scale drawing by Huet explores the motif of the lake as a mirror for the surrounding forest. Compiègne was the seat of the Orléans family, who owned a chateau there, and Huet served as the drawing master to the Duchesse d'Orléans. Her husband, Duke Ferdinand Philippe, was a draftsman and landscape painter as well as a patron of Huet.

Achille Quinet (1831–1900)

***Mare aux Fées*, ca. 1870**

Albumen print from wet collodion on glass negative

The Morgan Library & Museum, gift of Karen B. Cohen;

2022.291

The Mare aux Fées, or Fairy Pond, is situated along the Etroitures path in the forest at Fontainebleau. Artists considered it an especially picturesque site that evoked romance and an escape from civilization in both its appearance and name. In the silhouette of spidery, bare branches against the sky and the welter of marshy reeds encroaching on still reflections, Quinet revealed the attraction of the Fontainebleau landscape in any season.

Quinet ran a busy studio on the rue Saint–Honoré and served as a distributor for the photographer Constant Alexandre Famin, whose work is also on view. It is not entirely clear whether photographs bearing Quinet’s stamp are all based on his negatives, or whether many were the work of Famin, whose photographs from the 1870s have been called “the closest equivalent of Impressionism” in the medium of photography.

Théodore Rousseau (1812–1867)

Study for “The Forest in Winter at Sunset,” ca. 1846

**Oil, over charcoal, with white heightening, on paper,
mounted to canvas**

Collection of Karen B. Cohen

Over the last twenty years of his life, Rousseau worked on his largest composition, the unfinished nine-foot-wide painting of giant oaks in the Bas-Bréau area of Fontainebleau. This preliminary sketch features thinned oils, which allowed him to add touches of reflected light.

By the 1840s Rousseau was dismayed by the changes being wrought in Fontainebleau, including deforestation to create paths and the introduction of invasive species. In 1852 he petitioned Napoleon III to protect areas of wilderness, arguing that Fontainebleau “offers what others find in the models that have been left to us by Michelangelo, Raphael, Correggio, Rembrandt, and all the great masters of past ages.” His appeal was successful, and in 1861 parts of Fontainebleau formed the first known forest preserve.



Théodore Rousseau, *The Forest in Winter at Sunset*,
ca. 1846–67. Oil on canvas. The Metropolitan Museum
of Art, New York, gift of P. A. B. Widener, 1911.

Auguste Hippolyte Collard (1812–ca. 1897)

***Miroir de Theil*, 1870**

Albumen print from wet collodion on glass negative

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.272**

The Miroir de Theil is one of the four major sources that feed into the Aqueduc de la Vanne, which crosses the forest of Fontainebleau to bring fresh water to Paris. This photograph documents the man-made reservoir as a site of dazzling natural effects in addition to its role as a functional water source. The water's surface reflects not only the trees and outbuilding but also clouds that were erased from the sky itself during the long exposure. Works such as this were part of Collard's photographic campaign to document the drastic infrastructure improvements underway throughout France.

Léon Bonvin (1834–1866)

***The Farm*, 1865**

Watercolor, pen and black and white ink, with white opaque watercolor, over black chalk

The Morgan Library & Museum, purchased on the Edwin H. Herzog Fund; 1996.2

François Bonvin and his half-brother Léon were born into humble circumstances. While François became an accomplished genre painter, Léon's talent was for still-life subjects and landscapes in watercolor, a medium more economical than oil paint. Here, he captured the muted palette of an overcast winter day, with the chalky veneer of frost on the fields and furrows. These atmospheric effects proved a challenge for other painters and even photographers, and Bonvin, with his keen sense of observation and delicate technique, was one of the most successful in evoking such phenomena.

Charles Marville (1813–1879)

Scene in the Bois de Boulogne (Pond with Fog), 1858–60

Albumen print from wet collodion on glass negative

**The Morgan Library & Museum, gift of Karen B. Cohen,
2022.289**

Born Charles François Bossu, Marville was a successful illustrator and painter before he took up photography in 1850. By 1862 he was an official photographer for the city of Paris, where he chronicled Baron Georges-Eugène Haussmann's campaign to modernize the city's infrastructure and architecture under the direction of Napoleon III.

Inspired by London's Hyde Park, Napoleon established the sprawling Bois de Boulogne in 1852 as an urban sanctuary for all classes. He demanded that the new park have lakes and streams "to give life to this arid promenade" and to bring closer to home some of the peace found in the forest of Fontainebleau.

Etienne Carjat (1828–1906)

Portrait of Émile Zola, ca. 1870

Woodburytype on printed card

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.252**

Zola (1840–1902) was the leading proponent of literary naturalism, which embraced unflinching observation in an effort to truthfully represent the human condition. *Germinal* and other novels from his Rougon-Macquart cycle explore subjects familiar to the Barbizon artists, including the harsh realities of rural life and labor during a time of rapid industrialization.

André-Adolphe-Eugène Disdéri (1819–1889)

***Horace Vernet*, ca. 1860**

Albumen print carte de visite

The Morgan Library & Museum, gift of Karen B. Cohen;

2022.158

Part of an artistic dynasty, Vernet (1789–1863) was born in the Louvre during the French Revolution. He garnered recognition at a young age, swiftly producing military paintings on a grand scale. In the name of research, Vernet visited active battlefields in Algiers, Rome, and the Crimea while undertaking prestigious commissions for both the Bourbon monarchy and Napoleon III. Disdéri, who patented the carte de visite in 1854, produced this portrait of the mature, successful painter near the end of his career.

Etienne Carjat (1828–1906)

Portrait of Charles François Daubigny, ca. 1872–78

Woodburytype

Printed by Lemercier et Cie, Paris

Published in *Paris-Portrait*, 1878

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.248**

Félix Nadar (1820–1910)

***Portrait of George Sand*, ca. 1860**

Albumen print carte de visite

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.266**

Ferdinand J. Mulnier (1826–1886)

Portrait of J.-B.-C. Corot, ca. 1865

Woodburytype

Printed by Goupil et Cie, Paris

**Published in *Galerie contemporaine, littéraire, artistique*,
ca. 1880**

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.225**

Unidentified photographer

Portrait of Narcisse Virgile Diaz de la Peña, ca. 1876

Woodburytype

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.227**

Constant Alexandre Famin (1827–1888)

Mare aux Fées, Forest of Fontainebleau, ca. 1865

Albumen salt print from wet collodion on glass negative

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.283**

With an eye for arresting detail and compelling composition, Famin photographed rural life in and around Fontainebleau and sold his prints of animals and laborers to painters as visual aids. The Mare aux Fées became a landmark for navigating the dense woods as well as a gathering spot for artists. In fact, Famin's image features the painter Théophile Chauvel standing across the pond; Chauvel is also seen in a photograph by Alfred Briquet nearby.

Rembrandt Harmenszoon van Rijn (1606–1669)

***Cottage with a White Paling*, 1648**

Etching and drypoint

The Morgan Library & Museum, purchased by J. Pierpont Morgan, 1900; RvR 327

The effects of light on water, and of water as a mirror surface, have always challenged artists. In Rembrandt's etching of a cottage along a river, the reflection of the fence and vegetation on the water's surface animates the foreground and elicits the delight at catching this phenomenon on a bright day. Here, this effect is a detail; for the later artists at Fontainebleau, light on water often became a composition's primary subject, one that blurs the line between reality and its reflection.

Constant Alexandre Famin (1827–1888)

***Portrait of a Painter in the Forest of Fontainebleau*, ca. 1862**

Albumen salt print from wet collodion on glass negative

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.274**

Reflected in the pond is an artist with a portable setup, which includes a parasol to shield him and his work surface from the sun's harshest glares. As in many artists' views of the forest, a companion is seen nearby, here lounging beneath a bare tree. Artists often ventured into the woods together, and many whose works are exhibited in this gallery forged strong friendships with each other on these excursions.

Théodore Rousseau (1812–1867)

Rocky Landscape, Forest of Fontainebleau, 1835–40

Oil on paper, mounted to canvas

Collection of Karen B. Cohen

Both this oil sketch and the similar *A Rocky Landscape*, now in the National Gallery, London, were owned during Rousseau's lifetime by his friend the sculptor Antoine Louis Barye. That both were collected by a sculptor speaks to the powerful sense of plasticity with which Rousseau expressed Fontainebleau's intriguingly shaped boulders, barren rock formation, and jagged gorges.



Théodore Rousseau, *A Rocky Landscape*, ca. 1836–40. Oil on millboard. National Gallery of Art, London, presented by A. E. Anderson to the Tate Gallery through the Art Fund, 1926; transferred, 1956, NG4170.

Eugène Cuvelier (1837–1900)

Pool at Fontainebleau, 1860s

Salted paper print from paper negative

**The Morgan Library & Museum, gift of Karen B. Cohen;
2022.281**

Cuvelier incorporated into one image almost all the topographical elements that drew visitors to Fontainebleau: otherworldly rock formations, still pools, trickling streams, and sandy flats creating swirled patterns between leafy trees and their reflections.

Charles François Daubigny (1817–1878)

Sketchbook, ca. 1847

Graphite, with 47 drawings on 94 pages

The Morgan Library & Museum, gift of Karen B. Cohen in memory of Charles Ryskamp; 2010.105

The expansion of the railway system made the wider French landscape accessible to both artists and day-trippers alike, and Fontainebleau became a popular destination when the tracks connecting it to Paris were completed in 1847. Daubigny created illustrations for travel guides, books, and magazines in addition to working as a landscape painter. This sketchbook documents trips made between Paris, Rouen, and Le Havre. His silvery pencil lines captured both the architecture and lively human bustle of the train stations, as well as the waterways, cities, and landscapes he passed through, suggesting the excitement of this still-new mode of exploration.

Follow Daubigny on his voyages by paging through the sketchbook on the touchscreen nearby.