



William Adolphe Bouguereau: Revising a Reputation

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William Adolphe Bouguereau's 1881 painting *Eventail naturel- Jeune fille et enfant* (*Natural Fan- Girl with a Child*), is a 3.5ft. x 4ft. oil on canvas portrait of two siblings, a young girl and toddler boy (see fig.1). The two siblings are depicted in nature, playing in the woodlands next to a pond. The figures take up a large amount of the canvas, almost entirely encompassing the foreground with the wooded landscape behind disappearing into shades of black. On the right side of the painting, the girl in a sitting position leans over the little boy reclining in a bed of grass on the left foreground of the painting. The girl holds the broken tip of a tree branch in one hand at the boy's elbow as he turns his head towards the viewer, away from the leaves with his hands raised over his face. The boy's arms shield much of the girl's actions, but the painting's title infers the girl intends to fan or tickle him with the leaves. Bouguereau's *Eventail naturel* portrays the bond and purity of siblings and the capriciousness of children at play.

Eventail naturel, which currently resides at the European art wing of the Portland Art Museum, is a prime example of a Bouguereau painting, with the artist's highly detailed attention to form, coloring, and thoughtful portrayals of childhood and nature using the Classical school of painting as his guide. Though Bouguereau is an exemplary artist whose adherence to and reverence for traditional painting techniques and dogged work ethic allowed him to become a painting virtuoso primarily in terms of coloring technique and composition, he has been consistently castigated by critics, both then and now, for his overly perfect paintings and indulgence of sentimentality.¹ A thorough investigation of the elements that comprise *Eventail naturel* will demonstrate that Bouguereau's carefully crafted, unique, and creative techniques derived from his study of acknowledged masters in the established institution of the French school of painting, the Academie Royale de Peinture et de Sculpture. The Academie laid the

foundations for Bouguereau's lifelong quest to render his beloved subjects to such a degree as to be seen as the perfect ideal. *Eventail naturel* is a definitive painting of a hardworking and dedicated painting disciple who utilized masterful composition, impeccable lighting, life-like coloring, and an appreciation for his subject matter to transcend the persistent and misleading reputation of a sentimental and talentless painter confined to the Classical painting tradition that critics have unjustly but continually deride William Bouguereau for.

At the time of Bouguereau's career painting was wholly dictated by the Academie. Aspiring painters followed the standard arrangement of going to private studios, or ateliers, of established members of the Academie whereupon these new students were formally accepted into the Academie on the recommendation of their new masters. The young painters would then be instructed in the Academie's style; mastering the drawing technique was the primary focus in developing the student as Albert Boime notes in his book on the Academie's instruction style, the "organization of instruction in the private studios consisted of four major divisions: elementary drawing lessons, drawing and painting after the live model, compositional study in the form of sketches and copying" (24). The Academie Royale des Beaux-Arts emphasized drawing ability to fully render a composition since it was widely accepted that this was the only aspect of painting that could be taught.² The primary goal of the ateliers was to prepare students to enter the Prix-de-Rome competition, a one-year residency in Rome to study Classical and Renaissance art, securing a student's future as a successful and well-reputed painter. Bouguereau excelled in mastering the Academic methodology and won the Prix-de-Rome 4 years after joining the atelier of Academie member Francois-Edouard Picot.

The Academie's approach to the painting procedure was also markedly different from most modern and contemporary practices with painters using a meticulous preparatory drawing and sketching process before the painting was realized, as Boime details in his book:

During the preliminary steps the artist usually proceeded first with the *croquis*, then with the painted sketch, and finally with the *ebauche*. The French artist also made preliminary studies of individual details, such as drapery details or hands. These smaller studies, either painted or drawn, were called *etudes*. In executing his final work, he first arranged, in order, his *croquis*, his sketch, and his *etudes* (81).

Drawing was considered crucial to the success of the painting and William Bouguereau, a devout adherent to the Academie's teaching, was assiduous in utilizing the function of the preparatory sketches. Bouguereau dedicated many hours to the preparatory process to execute the greatest arrangement of his paintings, often creating dozens of sketches "to further develop the composition and rudimentary modeling of the individual elements within it" (Elliot), as seen with one of his preparatory sketches for *A Young Girl Defending Herself against Eros* (fig. 2). Bouguereau would create multiple drawings of the approved subject: the *croquis*, or rough sketch or thumbnail sketch, was used to formulate the idea; the *esquisse*, or outline, was a color sketch to realize the color harmony; the *etude*, or studies, of which Bouguereau had many, were drawings of specific elements of the composition such as hands or feet; the *grisaille*, or charcoal and chalk sketches to determine shadow placement; the *dessin*, which guided the structural design and perfect the composition; the *ebauche* that went directly on the canvas to guide the painter once the actual realization of the painting began, and finally the *fini*, which was the actual painting process.³ The final product, as seen with the painting *A Young Girl Defending Herself*

against Eros (fig. 3.), demonstrates how the sketching process was crucial in assisting a painter in actualizing a superior painting.

The employment of the Academie's teachings is easily seen in the composition of *Eventail naturel*, a highly executed painting that bears the mark of the Bouguereau approach of creating multiple etudes and other drawing studies to realize a superior painting. In *Eventail naturel* girl's and boy's bodies form a large triangle a little to the left center of the composition, emphasizing their importance and focal point to the viewer. There are three strongly implied lines that form the rest of the composition, emitting calm tones: a strong vertical line on the left of the painting, marked by a cluster of trees; a soft vertical line on the right that manifests an implied light stretching from the edge of the pond to the trees in the background; a clear horizontal line that delineates the ground from the trees, expressed in greens, browns, and yellows implying grass; and a mixture of blacks and greens that suggest a shadowy forest.

Bouguereau also took great care in composing the youth's body positions so that the greatest illusion of movement is achieved. His artistry at this technique has been noted in appraisals of his other works, as Gerald Ackerman remarks in his article, "Like the masters of the high renaissance he builds compositions out of the movement of strong, well rounded bodies, whose authoritative presence fills the canvasses with energy" (248). In *Eventail naturel*, the boy's hands, slightly crossed are raised above his head and create three parallel lines, suggesting movement. His legs also evoke a sense of action, particularly his right leg, which lies extended but slightly bent, forming an acute parallel line. The girl has her left arm outstretched creating a strong vertical line at the foreground of the painting, giving the work a three dimensional quality while also creating a sense of movement. Conversely, the girl's pose creates a mini triangle with her back, outstretched arm, and legs folded beneath her, making her the stronger focal point.

Bouguereau also cleverly lined up the girl's outstretched arm and the boy's bent left leg, reinforcing the two subjects' connection with one another. Bouguereau often painted siblings to highlight his regard for the familial for his "paintings of children allowed for the expressions of values that formed, for the painter, the very heart of his philosophy of life: youthful hope, the warmth of the family circle, fraternal love" (Bouguereau 68). Bouguereau's compositions displayed his regard for sibling relations and esteem for youth; and the use of light in *Eventail naturel* reinforces this.

Eventail naturel's main light source comes from a point above the center of the painting, shining almost directly down on the boy and girl. The girl's hair is illuminated as she leans over the boy, creating a halo effect and asserting her innocence. The lighting on the girl's white shirt and arms emphasize her as a stronger focal point, stressing her importance within the composition. The lighting, creating a mood that associates childhood with the ideal, counterpoints the critic's assertions that Bouguereau was being overly sentimental. Instead it has the reverse effect, as Robert Isaacson states in his appraisal of Bouguereau's work, "Bouguereau's perfect finish, polished surface and pearly tone that bathed everything he observed in a unified vision, had the effect of distancing sentiments and emotions through technique" (Amaya 5). There are two other points of light in the painting; to the left in the cluster of trees, a vertical light provides a three dimensional quality through the illusion of depth. The light on this tree cluster helps emphasize the beauty of nature, and suggest that it is also innocent and pure like the children. On the far right, there is a vertical light source that illuminates the detail in the background. Bouguereau's placement of this light source on the right eliminates any negative space from the painting, creating more of a visual stimulus for the viewer. Together, both light sources act as points to frame and unify the picture and center the viewer's focus on

the two children.

Critics considered lighting one of Bouguereau's weakest qualities for "he never catches the accidental gleams and shades of light simmering through the interstices of green foliage . . . in a conventional landscape laid out with a French gardener's exactitude" (W.A. Bouguereau 147). *Eventail naturel* clearly does not have the lighting of a conventional landscape. The light shines as one would imagine it would in a meadow shrouded by trees; light filters through openings in the trees above in no discernible order and trickles down upon leaves, shrubbery, grass, and the siblings. Bouguereau had a greenhouse affixed to his painting studio and an outdoor studio in his garden at home to serve as reference points for the details of flora that almost always were a component of his compositions, and better serve his strive for life-like representations in his work.⁴

Bouguereau spent much time in constructing the lighting scheme in his paintings, and much like the procedures for realizing the lineal composition of the painting, these sketches were integral in the final realization of a highly executed painting like *Eventail naturel*, as stated below:

The oil sketches, *grisailles*, and compositional studies in vine charcoal served as means for determining appropriate color harmonies and for the "spotting" of lights and darks. Like the *croquis*, these were usually executed from imagination and yielded a fairly abstract pattern of colors and greys upon which the artist would later superimpose his observations from nature (Bouguereau 73).

The attention to the lighting and composition in *Eventail naturel* was due to the Academic sketching process Bouguereau ascribed to and was vital in attaining the beautiful color schema in his painting.

Bouguereau's use of color was and is still considered his most notable attribute as a painter and was an invention all his own.⁵ The Academie focused only on drawing, a task that was considered teachable, whereas color "was not taught, - it was considered a highly personal matter, as the study of the old masters demonstrated. Colorists are born, not made" (Amaya 8). The youths of *Eventail naturel* are bathed in saturated colors to emphasize their liveliness and draw the viewer to them. The young girl's clothing is adorned in rich hues of lavender and teal with a burgundy headband that are complemented by the saturated colors of a white shirt and black tunic. The rich and striking colors bounce off one another, pulling one towards her. She is the epitome of youthful energy.

In contrast the boy wears no clothes. His nudity gives him an innocence that differs from that of the girl, cherubic in quality and impressing ideas of purity with the attention to body coloring evoking a bloom of the child's cheeks, hands, and hair. Saturated pinks adorn the child's face, giving a flushed effect, as if he were laughing. His hands also have saturated pinks and some reds blended into the muted whites to signify movement, almost as if the boy were pushing away the leaves from a branch the girl holds near his face. His hair is a multihued layer of browns, yellows, and orange, in an array of contrasting levels of saturation to give his hair depth, shine, and life. The attention to hair alone displays Bouguereau's affection and veneration of children, particularly the male child of *Eventail naturel*. A beloved grandson, Willie, had been born just over a year prior to this painting. Willie was used as a model for many of Bouguereau's later paintings and the boy model of *Eventail naturel* may indeed have been Bouguereau's grandson. Willie was specifically noted for his "little face and fair, curly hair" (Bartoli 274). The similarities to the boy in *Eventail naturel* and Bouguereau's grandson are palpable.

Girl and toddler have skin that is beautifully blended in an almost milky white hue, with

some light blue tint added to give the appearance of veins, and soft pinks added in areas, giving shape and warmth to emulate the flesh. Bouguereau excelled at this visual, having spent much time refining his techniques, which Virgil Elliot elaborates on in detail:

In some of his later paintings at least, Bouguereau painted lighter areas somewhat thinly over the dried, darker undertone, producing a scumble effect--that is, a complex optical sensation in which light, opaque paint, thinly applied so as to read semiopaque, allows the dried, darker underpaint to influence the final effect. The resulting sensation, if properly done, is that of increased coolness of color temperature, softness of texture, and a translucent quality very much like that of the youthful skin of light-complected women and children. Bouguereau applied the lighter lights and highlights heavily enough to approach or reach true opacity in the flesh tones, with a degree of translucence evident in certain places in the darker middletones, and more so in the shadows. The effect, for which Bouguereau is renowned, is that of actual human skin, which is itself translucent in reality (Elliot).

This technique of giving the skin flesh-like quality, also extends the effect of chiaroscuro, the emulation of three-dimensional qualities through light and shadows. This is seen readily on the girl's arms and more overtly on the boy's naked body, giving the life like shape that complements the flesh tones.

The painting's background conversely highlights the subjects with darker and more subdued colors. Bouguereau's execution of the background is as important as the figures themselves, though there is less detail to draw the eye away from the subjects. The landscape has many unsaturated pastels of browns, greens, yellows, whites, and soft blacks, emitting an ethereal, dreamy quality to *Eventail naturel*. The soft blacks are used to emulate the shadows of

a forest, giving the composition depth. The cluster of trees to the left of the painting has many shades of green and muted browns adding dimension and contrasting with the blacks that cluster in the center of the piece, further enhancing the illusion of depth and framing the children. The grass in the foreground is also filled with greens and browns in a pastel hue that outlines the bodies of the children. Bouguereau emphasizes certain aspects of the landscape with saturated hues of yellow in specific spots like the lip of the pond, the leaves of the cluster of trees, and most notably, the heavily saturated yellow on the grass underneath the head of the boy. This use of color creates an illusion of light and sustains the overall mood and purpose of the painting in highlighting the bond between the siblings.

A significant amount of Bouguereau's work is centered around the theme of familial bonds, most commonly with depictions of siblings and mothers and children. Although Bouguereau was a disciple of the Academie, only the earliest years of his career were significantly marked by the school's preference of the favored historical subject and style most clearly represented in the works of Jacques-Louis David, one of the Academie's pioneers of the Classical style. Bouguereau eventually focused on more romantic themes though he never strayed from the accepted subjects of Classical painting: the mythological as seen with one of his most applauded works, *Nymphs and Satyrs* (see fig. 4); the religious, as seen with *Pieta*; and the peasantry were favored as seen with *The Nut Gatherers* (see fig. 5), beginning his misleading reputation as a genre painter, or the painting of common life.⁶ As Mario Amaya notes in his book, by the 1860's the restraints of Classical subject matter were more liberal and peasant subjects were "readily understood as an extension of classical subject-matter" (13), allowing for Academie painters, like Bouguereau, to expand their subject matter. Though Bouguereau retained the tenets and methodical execution of his Academie training, his style and choice in

subject matter grew looser and he matured into the artist that could produce such a work as *Eventail naturel*.

This transition in the Academie's standards and shift in Bouguereau's work also coincided with his rising popularity among patrons and the general public. The painter's work, particularly his mythological paintings and genre paintings, were well received by the public and afforded him great wealth since Bouguereau was a prolific painter creating an estimated 700 works in his lifetime.⁷ Women and children are the one constant in his repertoire; these subjects appearing again and again over his long and prolific career. Youth were a constant pleasure for him to paint and the style and techniques he developed wholly complemented the lifelike renderings he sought to achieve in his subject with a care and empathy that Bouguereau felt was crucial. Bouguereau attests, "Before starting work, steep yourself in your subject; if you don't fully understand it, seek further or turn to something else. Remember that everything must be thought out beforehand, everything, down to the smallest details (Bouguereau 67). For Bouguereau, an understanding and empathy for the subject was crucial.

At the time of *Eventail naturel*'s creation, Bouguereau had lost three children and his first wife; a severe blow to a dedicated family man.⁸ Although he was known to have expressed "his grief in religious painting" (Ackerman 248), one can assume his feelings spilled over into other paintings especially where children were concerned. Bouguereau's endearing attitudes towards children are evident; critics and viewers have observed the painter showing great affection towards the children that posed for him, even playing with them. "He had just completed a drawing of some children, but as he had romped with them all the time, some one asked when he had found time to work" ("The Art of Adolph William Bouguereau" 84). Bouguereau compensated for the loss of his family while also displaying his affection for children in many of

his paintings, particularly where children were concerned.

The era in which he produced his work, the late 19th century, also led to his disrepute. Innovations in art were unfolding at an astronomical rate and supporters and disciples of the old school, like Bouguereau, were dismissed. A great believer in the Academie and its teachings, Bouguereau routinely defended the Academie, both in his paintings and publicly. In a speech Bouguereau gave extolling the virtues of Academic training, he said:

One can always acquire the additional knowledge that goes into the production of a work of art, but never, and I insist on this point, can will, perseverance or obstinacy ever make up at a later age for inadequate practice. And can one conceive anguish like that felt by the artist who feels the realization of his dream compromised by the impotence of its execution? (Amaya 9).

Although Bouguereau was renowned for his work ethic, he attributed his skill to the Academie's training, clearly associating himself to the waning institution. This unwavering allegiance to the Academie ultimately ensured his own fate as a dated painter and spurred his decline in popularity

Curiously enough, though critics scorned him and he eventually lost favor with the public, practically vanishing from art history, universally celebrated painters applauded his work. Painters such as Pablo Picasso, Salvador Dali, and Edgar Degas, were supporters of Bouguereau's paintings. Degas, in particular, was quite taken with the Bouguereau work ethic, as he wrote in a letter to a friend about his working habits, "You see, my friend, I get home and there I sink myself into a routine like no one else's (except, perhaps, Bouguereau's), but I'm not sure that I can manage to sustain it" (Bouguereau 47). Degas, an Impressionist painter and contemporary of Bouguereau's, but very much a proponent of the Academie, respected this supposed rival. Though the two diverged wildly in painting style and technique, as seen with

Degas' pastel work *At the Milliner's* (see fig. 6), both painters emphasized the virtues of drawing ("Degas, Hilaire Germain Edgar"). Degas' early Academic instruction instilled a great respect for Bouguereau, who often took the Academie's painting instruction of drawing to the ideal.

It seems that Bouguereau's irreproachable skill was his greatest failure in creating accessibility of his artistic vision for critics and his artistic contemporaries alike. As attested by one of Bouguereau's most consistent critics of the era, Edmond About recognized this oversight to perfection after a viewing of a Bouguereau painting:

Let him who is without sin cast the first at me! I fear I have not always been fair to M. Bouguereau. . . To tell the truth, M. Bouguereau does not lack genius. Nature and education have provided him with all the gifts necessary to make a complete artist. He can paint, he can draw an excellent figure, he handles draperies with pure, refined taste. His painting is solid and his colors agreeable; indeed everything he does, he does well. His subjects are carefully rendered, with no affectation of sentimentality, from head to toe. We spend our time singing the praises of new painters who, on the whole, are not worth one little sketch by M. Bouguereau. This may be due to the fact that individual qualities are easier to detect when isolated in the midst of blundering, clumsy efforts. The closer a work comes to perfection, the harder it is to pick out its merits, because they are fused with the beauty of the whole. M. Bouguereau is a true artist, one of the most accomplished in Paris (Bouguereau 170).

Over time more and more critics of Bouguereau, like About, have reevaluated their evaluation of his work, but grudgingly so.

The disdain for Bouguereau's work started in his life time when Classical painting fell out of favor in the art world, with French critics initiating the callous critique of his work that

eventually crossed overseas to the United States, where Bouguereau had previously received his greatest accolades, both monetary and critical. As Mario Amaya describes in his book, Bouguereau's poor "critical reputation remained unchanged in France. The American art writers carried on the negative trend, started in his lifetime, by translating and paraphrasing the French critics. . . . A great popular success, yes, but his work would never trouble the critics again" (17). Though Bouguereau continued to sell paintings well after his death, his reputation as a mediocre painter clinging to a dying art style's doctrines was well established.

Much criticism of Bouguereau centered on his paintings being overly sentimental. Rather than focusing on the flawless technical skill and in hastily assessing the emotion, critics consequently overlooked the meaning. Like the other Bouguereau masterpieces, *Nymphs and Satyr* (1873), *Young Girl Defending Herself against Eros* (1880), and *The Nut Gatherers* (1882), *Eventail naturel* is a love letter to all that encompasses youth and beauty. Indeed, recent exhibition reviews of Bouguereau comment on the failure of the art world in recognizing his greatness as a painter, as Ackerman notes to critical response in a major exhibition of Bouguereau's work, that some "of us were apprehensive about the effect of a large Bouguereau exhibition; we did not know... that he was a great painter" (Ackerman 248). Bouguereau is universally ridiculed for his choice in subject matter though none can decry his masterful technicality, and was considered by his contemporaries as being "the greatest painter of his time"(Elliot), on those merits alone, regardless of what he painted.

Using the Academie's approach to painting both in technique and ideology, Bouguereau sought an ideal in his paintings, choosing subjects like the children of *Eventail naturel* as representatives of pillars of the highest human endeavors. Bouguereau worked resolutely in perfecting his technique to adequately embody the exalted through painting. All mechanical

aspects of his chosen media were crucial in these efforts to achieve the perfected ideal. As Bouguereau himself said in regards to painting, “think about the drawing, the color, the composition - when you work you must consider all these things equally” (Bouguereau 67). Bouguereau’s style encapsulated what the Academie strove for; to uphold art’s tradition of inspiring the masses with immaculate representations of beauty. Bouguereau was successful in upholding the Academie’s standards, though his peers often never appreciated his work, a problem noted by Bartoli’s research on Bouguereau:

Bouguereau's works are far from winning the plaudits of an art establishment that has grown accustomed to the bitterness and nihilism of modernity. . . This master's work has never failed to attract the immediate unabashed love of the overwhelming majority of the public, whether in his own time or today (452).

Bouguereau’s paintings are beautiful; with the public admiring the paintings the most, both then and now, for their artistry in rendering the ideal and also for their sentiment, or emotion evoked.

Eventail naturel is not noted in major sources documenting Bouguereau’s oeuvre, but should be as it was created in what is generally considered the artist’s peak. Bouguereau’s work deserves to be reappraised by art critics and painters, particularly since the methodology of the Academie is lost today and it would be impossible that a “new artist could produce a ‘Bouguereau’ because the methods of Bouguereau’s training had been for so long discarded” (Bouguereau 17-18). The technical elements that he used during this period are present in *Eventail naturel*, giving a highly posed, superbly polished, and technically exaggerated rendering of the subjects, transcending notions of reality into the ideal. Luckily for the art world, Bouguereau ignored his critics and did what he loved most, letting his work, *Eventail naturel* among them, speak for itself.



Fig. 1. Bouguereau, William. *Eventail naturel- Jeune fille et enfant*. 1881. Oil on canvas.

Portland Art Museum: Portland, Oregon. Bartoli, Damien, and William A. Bouguereau. *William Bouguereau: His Life and Works*. Woodbridge: Antique Collectors' Club, 2010. 211. Print.



Fig.2. Bouguereau, William. *Loves Resistance*. 1885. Black chalk & opaque watercolor. Fine Arts Museums of San Francisco: San Francisco. *ARTstor*. Web. 10 Jan. 2013.



Fig. 3. Bouguereau, William. *A Young Girl Defending Herself against Eros*. 1880. Oil on canvas.

The J. Paul Getty Museum at the Getty Center: Los Angeles. *ARTstor*. Web. 10 Jan. 2013.



Fig. 4. Bouguereau, William. *Nymphs and Satyr*. 1873. Oil on canvas. Sterling and Francine Clark Art Institute: Williamstown, MA. *ARTstor*. Web. 10 Jan. 2013.



Fig. 5. Bouguereau, William. *The Nut Gatherers*. 1882. Oil on canvas. Detroit Institute of Arts: Detroit, Michigan. *ARTstor*. Web. 10 Jan. 2013.



Fig. 6. Degas, Hilaire-Germain-Edgar. *At the Milliner's*. 1881. Pastel on five pieces of wove paper, backed with paper and laid down on canvas. The Metropolitan Museum of Art: New York. *ARTstor*. Web. 10 Jan. 2013.

Notes

1. Except for Elliot, all the sources used for this essay denigrate Bouguereau's choice in subject, particularly emphasizing the abhorred peasant girls and also deride him for his hyper-polished paintings.

2. Drawing was almost exclusively taught in the Academie since it was thought to be correctable. A painter was expected to do many sketches, or ebauches, in multiple mediums as a preparatory step in producing a painting. Color was not taught as it was considered personal and inherently unique to the painter. Bouguereau received formal education from the Academie and was a staunch supporter of its traditions. Wissman gives a succinct account of the Academie's purpose in her book (10).

3. Elliot's article elaborates on Bouguereau's meticulous drawing process and how "Bouguereau's technique combines elements of the Flemish, Venetian, and French Academic methods with what are probably innovations of his own. The result was the most sophisticated oil-painting technique developed to that point" (Elliot). Mark Steven Walker's essay in *William Bouguereau, 1825-1905*, also note Bouguereau's sketch work, and Boime's book also provides the meaning of some of the French terms.

4. Walker's essay in *William Bouguereau, 1825-1905* gives a detailed account of the artist's methods, a layout of his Paris studio, quotes from Bouguereau concerning his working life, and quotes from spectators on the painter's work habits. Elliot's essay on Bouguereau also comments on his propensity to sketch from real life and notes his usage of a greenhouse and employment of real models to render the most life-like subjects in his paintings.

5. Bouguereau's techniques were often regarded as being perfect by both critics and painters alike, but his coloring is often lauded more than either his composition or drawing. Both

Elliot's essay and passages in *William Bouguereau, 1825-1905* work (see Walker essay, p. 76) are specific to his coloring techniques.

6. Amaya further discusses the history of peasantry painting and its ties to Classical painting. Given that Bouguereau painted largely during the height of Industrialization, the idea of the peasantry, like nature, were probably given more emphasis as a Classical concept, especially when faced with modernity and the rapidly changing normality's of life, peasantry would appear antiquated, and thusly, Classical.

7. There is some debate over Bouguereau's exact output, since no accurate records were kept. Conservative estimates place the number in the 400s, but do not take into consideration the many reduction paintings, private paintings for friends and family, the landscape paintings he did for personal pleasure, and the early paintings of his youth.

8. Bouguereau was a dedicated family man. In a letter he wrote to his wife, Nelly, at a time of separation, his affections for his family and wife are palpable:

I often imagine I hear and see you, in this house far too large for me alone. . . I can almost see Granny and dear Paupaul; what wouldn't I give to hear dear Henriette play a tune on the piano, to retch one of the little ones from the Lycèe or the Panthèon, to be able to embrace all of you and you especially, my poor dear wife. When will these happy time be with us again? (Bouguereau 51).

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