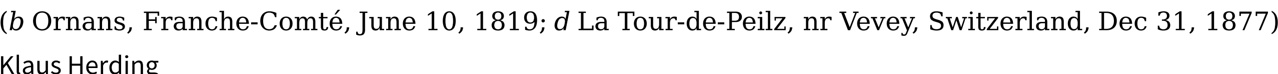
Courbet, (Jean-Désiré-)Gustave



(*b* Ornans, Franche-Comté, June 10, 1819; *d* La Tour-de-Peilz, nr Vevey, Switzerland, Dec 31, 1877).

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French painter and writer. Courbet's glory is based essentially on his works of the late 1840s and early 1850s depicting peasants and labourers, which were motivated by strong political views and formed a paradigm of Realism (*see* Realism). From the mid-1850s into the 1860s he applied the same style and spirit to less overtly political subjects, concentrating on landscapes and hunting and still-life subjects. Social commitment, including a violent anticlericalism, re-emerged in various works of the 1860s and continued until his brief imprisonment after the Commune of 1871. From 1873 he lived in exile in Switzerland where he employed mediocre artists, but also realized a couple of outstanding pictures with an extremely fresh and free handling. The image Courbet presented of himself in his paintings and writings has persisted, making him an artist who is assessed as much by his personality as by his work. This feature and also his hostility to the academic system, state patronage and the notion of aesthetic ideals have made him highly influential in the development of modernism.

I. Life and work.

1. Training and early works, to *c* 1849.

Courbet came from a well-to-do family of large-scale farmers in Franche-Comté, the area of France that is the most strongly influenced by neighbouring Switzerland. Ornans is a picturesque small country town on the River Loue, surrounded by the high limestone rocks of the Jura; its population in Courbet's day was barely 3000. This social and geographical background was of great importance to Courbet. He remained attached to Franche-Comté and its peasants throughout his life, portraying rural life in many pictures. In 1831 Courbet started attending the Petit Séminaire in Ornans, where his art teacher from 1833 was Père Baud (or Beau), a former pupil of Antoine-Jean Gros. While there he also met his cousin, the Romantic poet Max Buchon (1818–69), who had a determining influence on his later choice of direction. In the autumn of 1837 he went to the Collège Royal at Besançon and also attended courses at the Académie there under Charles-Antoine Flageoulot (1774–1840), a former pupil of Jacques-Louis David. Except for a few early paintings and drawings (Ornans, Mus. Maison Natale Gustave Courbet), Courbet's first public works were the four figural lithographs of 1838 illustrating Buchon's *Essais poétiques* (Besançon, 1839). He went to Paris in the autumn of 1839 to embark on a conventional training as a painter. Like many other young artists of his period he was not impressed by the traditional academic teaching at the Ecole des Beaux-Arts in Paris; instead, after receiving a few months' teaching from Charles de Steuben (1788–1856), he attended the independent private academies run by Père Suisse and Père Lapin and also received advice from Nicolas-Auguste Hesse. At the same time he copied works by the Old Masters at the Louvre.

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Like Rembrandt and van Gogh, Courbet painted a large number of self-portraits, especially in the 1840s. These quite often show the artist in a particular role or state of mind. The *Self-Portrait as a Sculptor* (*c*. 1844; New York, priv. col., see 1977–8 exh. cat., pl. 9) and *Self-portrait with a Leather Belt* (1845; Paris, Mus. d'Orsay) belong in the first category, and the *Self-portrait as a Desperate Man* (two versions, *c*. 1843; e.g. Luxeuil, priv. col., see 1977–8 exh. cat., pl. 5), *The Lovers* (1844; Lille, Mus. B.-A.), *Self-portrait as a Wounded Man* (two versions; e.g. *c*. 1844–54; Paris, Mus. d'Orsay) and *Self-portrait with a Pipe* (*c*. 1847–8; Montpellier, Mus. Fabre) belong in the second. Courbet seems to have painted himself so often for two main reasons: because of lack of models and because of a protracted crisis of artistic identity. This introspectiveness lasted until the Commune (1871) and shows that he was still influenced by the self-centredness (*égotisme*) typical of the Romantics and that, despite his extrovert image, he felt lonely in Paris for a long time.

In 1846 Courbet visited the Netherlands, where he painted mainly portraits, the most outstanding of which is the portrait of the art dealer *H. J. van Wisselingh* (1846; Fort Worth, TX, Kimbell A. Mus.). He also stayed briefly in Belgium in 1846 and 1847, and travel sketches made in both countries have been preserved (Marseille, priv. col., see 1984 exh. cat.). In the museums in The Hague and Amsterdam he was interested by Rembrandt's chiaroscuro and the expressive, free brushwork of Frans Hals, qualities that subsequently influenced his own painting technique. These experiences had a beneficial effect on *After Dinner at Ornans* (1849; Lille, Mus. B.-A.), a dark, silent group portrait that won him the esteem of Ingres and Delacroix in 1849. It is not clear whether Courbet ever visited England or whether a passage in a letter of 1854 relating to such a visit (see 1977–8 exh. cat., app.) should be interpreted as an imaginary journey. In this he alludes to Hogarth and, though he did paint some satirical pictures, a mention of Constable would have been more illuminating regarding his painting technique.

2. The Realist debate: peasant and modern 'history' pictures, 1849–55.

Courbet achieved his real breakthrough with three works that were exhibited in Paris at the Salon of 1851 (postponed from 1850). Two of these, The Stone-breakers (1849; ex-Gemäldegal. Neue Meister, Dresden, untraced) and A Burial at Ornans (1849–50; Paris, Mus. d'Orsay), had already attracted attention in Besançon and Dijon, while the third, the *Peasants of Flagey Returning from the Fair* (1850, revised 1855; Besançon, Mus. B.-A. & Archéol.), was exhibited in Paris only. (*The Stone-breakers* was thought to have been destroyed in 1945, but in 1987 the Gemäldegalerie Neue Meister in Dresden catalogued it as missing.) Although all three pictures were influenced by the Dutch Old Masters, they are distinguished by their austerity and directness. Courbet's friends, Champfleury and Buchon, saw them as breaking away from academic idealism and spoke approvingly of Courbet's 'realism'.

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Gustave Courbet: A Burial at Ornans, oil on canvas, 3.15×6.68 m, 1849–50 (Paris, Musée d'Orsay); Photo credit: Scala/Art Resource, NY

Many visitors to the Salon were shocked, however, both because the paintings depicted ordinary people (moreover on a scale normally reserved for portraits of the famous) and because the peasants and workers, based on real people, seemed particularly ugly. In these pictures Courbet was trying to blend large-scale French history painting with Dutch portrait and genre painting, thereby achieving an art peculiar to his own period that would introduce the common man as an equally worthy subject. The pictures also reveal unusual characteristics of social commitment. The labourers in *The Stone-breakers*, with their averted faces and ragged clothing, symbolize all those workers who toiled on the edge of subsistence. It was this picture that attracted most attacks from the caricaturists and critics in 1851. The group of country mourners in a Burial at Ornans, a scene possibly based on the burial of Courbet's great-uncle Claude-Etienne Teste (1765–1848), stirred the townspeople's fear of being swamped by the rural population. Buchon saw the grave-digger in this picture as representing the avenger of the stone-breakers. Some years later Pierre-Joseph Proudhon noted the proud superiority of the rugged peasants from Franche-Comté in the *Peasants of Flagey Returning from the Fair*. All three paintings deal with the demographic movements between town and country. At the time this was an acute social issue, which greatly concerned the staunchly regionalist Courbet. The last of these peasant 'history pictures' was *The Grain-sifters* (1855; Nantes, Mus. B.-A.), a quiet, simple picture of people at work, which has even been interpreted as having a feminist message (Fried, 1990).

The Bathers (1853; Montpellier, Mus. Fabre) and *The Wrestlers* (1853; Budapest, Mus. F.A.) are among those provocative pictures that attacked the prevailing aesthetic norms and, as 'modern history pictures', also represented a challenge to society. These pictures show fat, naked women and toil-worn naked men, thus rejecting the academic concept of nude painting and rousing the ire of middle-class Salon critics and caricaturists who considered the pictures un-French. Courbet was able to launch such attacks in the early days of the authoritarian Second Empire only because he had a powerful protector in Charles, Duc de Morny. *The Bathers* won praise from Delacroix and was regarded by Alfred Bruyas, a banker's son from Montpellier, as marking the beginning of an independent, modern form of art. Courbet confirmed this perception a year later with The Meeting, also known as *Bonjour Monsieur Courbet* (1854; Montpellier, Mus. Fabre), which was painted for Bruyas entirely in light colours, with

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the landscape executed in a concise, free style. Above all, this picture, which includes a self-portrait, reveals something of the identity crisis referred to above, with Courbet fluctuating between underestimating and overestimating himself. Borrowing from the image of the Wandering Jew, he represented himself as a spurned outsider and at the same time as a superior ‘wise man’, greeting Bruyas and his servant from a somewhat higher plane. He thus shows, albeit defensively, how an artist without state or church patronage becomes precariously dependent on a private patron.

Gustave Courbet: The Meeting, also known as Bonjour Monsieur Courbet, oil on canvas, 1.29×1.49 m, 1854 (Montpellier, Musée Fabre); Photo credit: Erich Lessing/Art Resource, NY

The culmination of the series featuring Courbet’s relation to society is the Painter’s Studio (1854–5; Paris, Mus. d’Orsay), which he painted for the Exposition Universelle held in Paris in 1855. Though he had 11 other works accepted, the Painter’s Studio was rejected. So Courbet showed it at the independent exhibition he funded and held in the Pavillon du Réalisme on a site close to that of the official exhibition. This large picture has been called a triptych because it consists of three clearly distinguished parts: at the centre Courbet portrayed himself painting a landscape next to a woman or ‘Muse’, a cat and a peasant boy. On the left he depicted the ‘external’ or political world, and on the right the ‘internal’ or aesthetic world. Courbet himself holds the place of the redeemer. He modelled

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many of the figures on friends and various political and other personalities, including Napoleon III. With this composition, he brought the dispute about the politically and aesthetically disruptive effects of Realist art to a conclusion. The full title of the work is the Painter’s Studio: A Real Allegory Determining a Phase of Seven Years of my Artistic Life, which suggests that Courbet saw the work as summing up his development since the Revolution of 1848. But at the same time it contains a vision of the future: Courbet sits at his easel, which shows not his surrounding society but a landscape in Franche-Comté. This indicates that he saw nature, rather than politics or industry, as having the power for the renewal and reconciliation needed by contemporary society—still a Romantic concept.

Gustave Courbet: Painter’s Studio: A Real Allegory Determining a Phase of Seven Years of my Artistic Life, oil on canvas, 3.59×5.98 m, 1854–5 (Paris, Musée d’Orsay); Photo credit: Giraudon/Art Resource, NY

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Gustave Courbet: The Stone Breakers, oil on canvas, 1.59×2.59 m, 1849 (destr. 1945) (Dresden, Germany, Galerie Neue Meister); © Staatliche Kunstsammlungen Dresden/Bridgeman Images

3. Leisure and private life as subject-matter: landscapes, hunting scenes, still-lifes and portraits, late 1850s and the 1860s.

In the Painter's StudioCourbet had provocatively placed landscape on a higher level than history painting. He had, of course, painted landscapes before this, but now he gave this genre pride of place. While he combined landscape and figure painting in the Painter's Studio and also in the Young Ladies on the Banks of the Seine (Summer) (1856–7; Paris, Petit Pal.), in most of his pictures of the late 1850s and 1860s landscape predominates.

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Gustave Courbet: Young Ladies on the Banks of the Seine (Summer), oil on canvas, 1.74×2.06 m, 1856–7 (Paris, Musée du Petit Palais); Photo credit: Erich Lessing/Art Resource, NY

‘To be in Paris, but not of it: that was what Courbet wanted’ (Clark, 1973, p. 31). He did not produce a single townscape of Paris, and his landscapes confronted Parisians with the image of a different world. The meaning of these landscapes is complex: they reflect an increasing need for recreation areas for leisure and holiday activities, a theme that was to become dominant among the Impressionists in the 1870s and 1880s. Courbet had even wanted to decorate railway stations with pictures of holiday destinations, a project that would have greatly promoted tourism, though it was never realized. However, many of his landscapes are not idyllic but rather enclosed and fortress-like (according to Champfleury). They represent a kind of regional defence force and thus stress the autonomy of the provinces with regard to the centralist power of the State. Regionalism is emphasized in numerous depictions of hidden forest ravines and grottoes, which give the effect of being places of refuge or even of representing the search for concealment in a womb (1978–9 exh. cat.). In particular, the various versions of the *Puits noir* (e.g. 1865; Toulouse, Mus. Augustins) and the *Source of the Loue* (e.g. 1864; Zurich, Ksthaus) can be cited as examples of this.

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Gustave Courbet: Hunting Dogs with Dead Hare, oil on canvas, 36 1/2 x 58 1/2 in. (92.7 x 148.6 cm), 1857 (New York, Metropolitan Museum of Art, H. O. Havemeyer Collection, Gift of Horace Havemeyer, 1933, Accession ID: 33.77); photo © The Metropolitan Museum of Art http://www.metmuseum.org/Collections/search-the-collections/110000447

Hunting scenes by Courbet such as *Stag Taking to the Water* (1865; Marseille, Mus. B.-A.) or *The Kill: Episode during a Deer Hunt in a Snowy Terrain* (1867; Besançon, Mus. B.-A. & Archéol.) are similarly ambivalent. They illustrate the artist’s passion for hunting, which was enhanced by trips to German hunting reserves around Baden-Baden and Bad Homburg. He often chose the peace after the hunt (see fig.), as in *The Quarry* (1857; Boston, MA, Mus. F.A.) and the *Hunt Breakfast* (*c*. 1858–9; Cologne, Wallraf-Richartz-Mus.), but at the same time used hunting to suggest political persecution. The latent social and political messages in the hunting pictures did not prevent them from generally satisfying a non-political clientele. After the success at the Salon of 1866 of *Covert of Roe-deer by the Stream of Plaisir-Fontaine* (1866; Paris, Mus. d’Orsay) Courbet had even hoped for an imperial distinction, though this was not forthcoming.

From 1859 Courbet often stayed on the Normandy coast. While there he painted a large number of seascapes (several versions of the *Cliff at Etretat*, e.g. the *Cliff at Etretat after the Storm*, 1869; Paris, Mus. d’Orsay) and beach and wave pictures, which mark a new peak in his creative achievement. The style of these pictures is very varied: some are block-like and self-contained compositions, which appeared to many critics to have been built by a mason or made from marble (e.g. the two versions of *The Wave*, 1870; Paris, Mus. d’Orsay; Berlin, Alte N.G.), and in the same works Courbet completely dissolved the surface of objects, so moving away from naturalistic representation. The tendency towards abstraction and surface colour increased steadily from about 1864; in this respect Courbet was an important forerunner of Cézanne.

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Gustave Courbet: Woman with a Parrot, oil on canvas, 51 x 77 in. (129.5 x 195.6 cm), 1866 (New York, Metropolitan Museum of Art, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929, Accession ID:29.100.57); photo © The Metropolitan Museum of Art http://www.metmuseum.org/Collections/search-the-collections/110000435

In his paintings of nudes Courbet seems to have taken a different path. He attempted to beat the Salon tradition by painting completely naturalistically and choosing garishly brilliant colours. This is particularly true of *The Sleepers* (1866; Paris, Petit Pal.). Here it was far less the form than the subject-matter that was shocking. Lesbian women had hitherto been a theme treated only in small-scale graphic work, whereas Courbet presented it in a format that was larger even than that used for genre painting. The female nude entitled the *Origin of the World* (1866; Japan, priv. col., see 1988–9 exh. cat., p. 178) is also extremely provocative (though like the previous picture it was painted for a private client, the Turkish diplomat Khalil-Bey). Lady with a Parrot (1866; New York, Met.) again has slightly ironic links with Salon painting, with the parrot symbolizing a magic bird as in the writings of Gustave Flaubert. *Venus and Psyche* (1864 version, destr.; 1866 version, Basle, Kstmus.) is a fourth important picture in this category.

The still-lifes form another theme in Courbet's art. They reached their first peak as early as the mid-1850s when Courbet painted *Bunch of Flowers* (1855; Hamburg, Ksthalle) in which it is unclear whether the pictoral space is limited by a wall or the sky. This deliberate lack of definition links interior and exterior space in an extremely modern manner. Courbet painted some superb still-lifes during his stay in the Saintonge area in 1862–3 where he worked for a time with Corot. Important examples of his still-lifes are the heavy, assembled blooms in *Magnolias* (1862; Bremen, Ksthalle) and *Flowers in a Basket* (1863; Glasgow, A.G. & Mus.). In *The Trellis* (1862; Toledo, OH, Mus. A.) Courbet combined a still-life of flowers in the open air with a portrait of a woman, producing an asymmetric composition similar to that in works by Degas. Courbet did not produce still-life works of equal stature again until after the Commune.

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Gustave Courbet: Jo, La Belle Irlandaise (Johanna Hiffernan, born 1842/43), oil on canvas, 22 x 26 in. (55.9 x 66 cm), 1866 (New York, Metropolitan Museum of Art, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929, Accession ID: 29.100.63); photo © The Metropolitan Museum of Art http://www.metmuseum.org/Collections/search-the-collections/110000434

Turning to themes relating to leisure and private life was a move forced on painters by the political situation in the Second Empire—a withdrawal as happened with Honoré Daumier. The *Painter's Studio*, with its reference to Napoleon III, represents an exception to this tendency; it did not attract unpleasant consequences simply because Courbet composed the picture as a group portrait without any offensive intentions. Individual portraits were another category that flourished in this period. The *Sleeping Spinner* (1853; Montpellier, Mus. Fabre), however, shows that Courbet often depicted types rather than individuals, in this case a peasant girl lost in reverie. Of the portraits he painted in Saintonge, *Dreaming: Portrait of Gabrielle Borreau* (1862; Chicago, IL, A. Inst.) combines a dreamy expression with a very free use of colour in the natural background. The four versions of *Jo: The Beautiful Irish Girl* (*c*. 1865; e.g. New York, Met.; see fig.), depicting Whistler's mistress Joanna Heffernan, stand halfway between Romanticism and Symbolism, showing links with Whistler and the Pre-Raphaelites. The model's sensuous red hair also conjures up the idea of the *femme fatale*. Among the portraits of men, that of Pierre-Joseph Proudhon and his Children in 1853 (1865–7; Paris, Petit Pal.) deserves a special mention. Courbet had been a close friend of Proudhon's since the philosopher's arrival in Paris in 1847 and painted the work after his death as a memorial. In a second phase of painting he eradicated Proudhon's wife, leaving only his two small daughters. As a result, the

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solitariness and monumentality of the philosopher are considerably enhanced. As in *Gabrielle Borreau*, the figures in *Pierre-Joseph Proudhon* are painted carefully, while the background is intentionally rendered in a free, slapdash manner, which excited both criticism and admiration.

Gustav Courbet: *Pierre-Joseph Proudhon and his Children in 1853*, oil on canvas, 1.47×1.98 m, 1865–7 (Paris, Musée du Petit Palais); photo credit: Erich Lessing/Art Resource, NY

4. Renewed political awareness in the 1860s.

Two works, *Priests Returning from the Conference* (1862–3; destr.; oil sketch, Basle, Kstmus.) and *Pierre-Joseph Proudhon*, were precursors to a more open use of pictures as a political weapon. Though Courbet's potential for satirical criticism was repressed during the reign of Napoleon III, it was not extinguished, and, like Daumier, Courbet reverted to explicitly political subjects towards the end of the Second Empire. At the beginning of the decade he had painted a portrait of his friend *Jules Vallès* (*c*. 1861; Paris, Carnavalet), an anarchist writer and later Communard. In 1868 Courbet published in Brussels the anticlerical pamphlets *Les Curés en goguette* and *La Mort de Jeannot* to accompany works on this theme. Champfleury, wary of this development, feared a whole series of anticlerical frescoes. The same year Courbet painted *Charity of a Beggar at Ornans* (1868; Glasgow, A.G. & Mus.), which made a clear reference to the ragged proletariat. Courbet announced that other 'socialist' pictures would follow, a move that was obviously encouraged by the electoral success of the Left in the towns. For the Salon of 1868 he planned a portrait of *Martin Bidouré*, a peasant who was executed after

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having fought against the coup d'état of 1851. It was clearly intended that Courbet's political urge would be discouraged by the offer in 1870 of the Cross of the Légion d'honneur, an award he, like Daumier, refused.

5. The Commune, exile in Switzerland and collaboration: late works, 1871–7.

During the Commune in Paris (18 March–29 May 1871) Courbet did little drawing or painting. He was, however, very active in art politics and, as president of the commission for the protection of the artistic monuments of Paris and delegate for the fine arts, he even saved the Louvre. As he was accused of having been behind the demolition of the Vendôme Column, he was put on trial and gaoled after the Commune's overthrow. He painted a few still-lifes while in prison, but his best pictures—*Still-life with Apples and Pomegranate* (London, N.G.), *Still-life: Fruit* (Shelburne, VT, Mus.), *Still-life: Apples, Pears and Primroses on a Table* (Pasadena, CA, Norton Simon Mus.), *Self-portrait in Prison* (Ornans, Mus. Maison Natale Gustave Courbet) and both versions of *The Trout* (Zurich, Ksthaus; Paris, Mus. d'Orsay)—were not painted until after his release, perhaps not until 1872–3, though some are signed *in vinculis faciebat* or 'Ste-Pélagie' (the name of one of the prisons).

On 23 July 1873 Courbet crossed the frontier into Switzerland as he had been judged responsible for the cost of re-erecting the Vendôme Column and was afraid that he might be arrested. The four and a half years of his exile in Switzerland are often regarded as a period of decline. It is true that in this period Courbet definitely painted with an eye to the market: he was in fact hoping to raise the money to pay for the column so that he could return to France, an aim prompted by the great success of an exhibition at the Galerie Durand-Ruel in Paris in 1872. He therefore engaged a number of journeymen painters whom he instructed in his style: first and foremost Marcel Ordinaire (1848–96), Chérubino Pata (1827–99) and André Slomcynski (1844–1909), but also Auguste Baud-Bovy, François Bocion, Ernest-Paul Brigot (1836–1910), Jean-Jean Cornu (1819–76), Hector Hanoteau (1823–90), Auguste Morel and Alphonse Rapin (1839–89). This collaboration was a disaster, particularly as Courbet apparently signed the works produced by his assistants to augment their value; other works known as 'mixed' pictures must have been only started by him or touched up at the end. Moreover, in his despair Courbet drank a lot as well as suffering from dropsy so that he was only rarely capable of painting well. This makes it all the more remarkable that in these last years he achieved some superb landscapes and portraits. Having experimented with sculpture (1862–4), he turned once more to this medium, creating, for example, a monumental *Bust of Liberty* (1875) for La Tour-de-Peilz, near Vevey.

The first notable painting done by Courbet in Switzerland is a portrait of his father *Régis Courbet* (1873; Paris, Petit Pal.), a picture that once again exercised his full powers. The most noteworthy of his landscapes are the many brilliant versions of Lake Geneva (e.g. *Lake Geneva at Sunset*, 1874; Vevey, Mus. Jenisch) and of the castle of Chillon that stands on its shore (e.g. 1874; Ornans, Mus. Maison Natale Gustave Courbet). Many of these pictures demonstrate marvellous atmospheric effects: *Winter Landscape: The Dents du Midi* (1876; Hamburg,Ksthalle) and *Grand Panorama of the Alps* (1877; Cleveland, OH, Mus. A.) are outstanding among his late works. The former conveys a gloomy mood with heavy, thickly applied colours, while the latter, which used to be wrongly described as unfinished, is in some ways an answer to the Impressionists (even though Courbet was not able to see the First Impressionist Exhibition of 1874). While retaining his use of dark colouring in this work, Courbet broke the objects up into flecks or spots in a technique similar to that of the Impressionists. A basic incoherence between the objects and a consequent independent existence of the painterly means are apparent, anticipating the 20th century.

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II. Working methods and technique.

1. Painting.

Courbet’s painting technique is not easy to describe because of its variety and disregard for the academic rules governing composition. He often inserted his figures as if they were removable set pieces (Berger). In spite of this ‘collage’ technique, many of his pictures look as if they had been painted at a single sitting because of their unity of colour. They were in fact often produced very quickly. Courbet prided himself on being able to paint a picture in two hours as well as produce several versions of equal quality. As every object was in theory of equal importance to him, quite often there is an egalitarian structure in his work. On the other hand Courbet’s pictures frequently form a closed world: landscapes can give the impression of being locked away, and, though they are at close quarters, people may turn away from the viewer (*The Stone-breakers*, *The Bathers*, *The Wrestlers* and *The Grain-sifters*). Thus a ‘wooden’ composition is often found in conjunction with a fluid use of colour.

The special quality of Courbet’s work is really achieved by means of colour. Courbet initially imitated 17th-century Dutch and Spanish painters (Rembrandt, Hals, Velázquez, Ribera) from whom he derived the use of black as the starting-point. He employed a dark ground throughout his life, but the treatment of surfaces changed. Courbet resorted more and more to using broad brushes: he rejected detailed academic painting and seems never to have used a mahlstick. By working increasingly with a spatula and palette knife—implements that he used to apply and scrape off colour ‘like a mason’—he gave colour a special, substantial quality, which influenced van Gogh and Cézanne.

In figure works Courbet used a variety of procedures and often maintained clear, compact boundaries between objects, though in *A Burial at Ornans*, for example, he merged the figures together in a single dark mass. In the portrait of *Adolphe Marlet* (1851; Dublin, N.G.) the flesh tones were applied on top of parts of the clothing, so disregarding naturalism in favour of an emphasis on the formal qualities of colour. In his final portrait, of his father, the colour does not seem to have been applied spontaneously and freely, but in an even-handed, distanced, almost icy manner—as if Courbet had withdrawn from the outside world.

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Gustave Courbet: Source of the Loue, oil on canvas, 39 1/4 x 56 in. (99.7 x 142.2 cm) , 1864 (New York, Metropolitan Museum of Art, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929, Accession ID: 29.100.122); photo © The Metropolitan Museum of Art http://www.metmuseum.org/Collections/search-the-collections/110000456

Colour was applied in a perfunctory, almost careless way in the landscapes, as, for example, in the background of *The Meeting*. In *Rocky Landscape near Ornans* (1855; Paris, Mus. d'Orsay) spots of white were dabbed on to trees to create the effect of blossom. By the 'spontaneous' use of colour, Courbet suggested the effect of instantaneous movement in his landscapes, conveying the impression of light flickering over the rocks, of the surface of the water rippling and of leaves trembling in the wind. By 1864 Courbet's interest in the interaction of colour predominated. In the *Source of the Lison* (1864; Berlin, Alte N.G.) or in the many versions of the *Source of the Loue* Courbet spread colour, dissociated from any object, over the entire surface (see fig.).

2. Drawing.

Unlike Delacroix or Jean-François Millet, Courbet is not one of the foremost French draughtsmen of the mid-19th century. He had taught himself to draw, but his opposition to the classical primacy of drawing led him to work directly with colour. He produced drawings of exceptional expressive power (including two self-portraits; 1847, Cambridge, MA, Fogg; *c*. 1846–8, Hartford, CT, Wadsworth Atheneum) as well as of great penetration (e.g. *Juliette Courbet, Sleeping*, 1840–41; Paris, Louvre). Courbet emerges as a draughtsman essentially in two ways: firstly he produced large single sheets (in chalk or charcoal) with portrait drawings made as pictures, and secondly numerous sketches (mainly drawn with pencil or chalk, occasionally with a wash), which have been preserved either in sketchbooks or singly. The large picture-like drawings, some of them signed like paintings, were sometimes exhibited, even alongside paintings in the Salon, and are now held in a small number of

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large museums. For a long time many of the sketches remained in the possession of the Courbet family. In 1907 one sketchbook was acquired by the Louvre, followed by two others in 1939, and many loose sketches were still in private hands in the late 20th century (*c*. 30 collections). The drawings in the three sketchbooks (with two exceptions) are regarded as being in the artist's own hand, but there is controversy over the date and authenticity of many of the loose sketches, which are very uneven in quality.

A painterly treatment of the surface, using broad layers of strokes and smudging, is typical of the picture-like drawings, while the sketches, varied as they are, are characteristically composed of broken, often stiff lines. In both, however, Courbet's aversion to an academically smooth and beautiful use of line is discernible. In the sketches from his Swiss journey (see 1984 exh. cat.) the material structure of objects is clearly apparent; other travel sketches (e.g. *Tree on Rock near Spa*, *c*. 1849; Marseille, priv. col., see 1984 exh. cat., no 48) show, in a very similar way to Courbet's landscape paintings, how changeable and fragile the substance of objects is in light.

III. Writings.

Courbet was not a theorist, but his manifestos, letters and aphorisms, even though influenced by Buchon, Champfleury, Baudelaire and Jules-Antoine Castagnary, are extremely important in considering the debate over Realism, the concept of the independent artist and the ties between art and politics. Courbet also talked in great detail about his pictures in his letters.

1. The Realist debate.

In 1849 at the end of a letter about *The Stone-breakers* Courbet enunciated a principle that he later elevated to be the basis of Realism. Writing to the Director of the Ecole des Beaux-Arts, he said: 'Yes, M. Peisse, art must be dragged in the gutter!' (Riat, p. 74). This one sentence and its logical conversion into practice brought personal enmities and negative criticisms to Courbet for nearly 30 years.

Courbet had adopted the concept of 'Realism', which he first used in the *Journal des faits* in 1851, from Champfleury. It can therefore be supposed that the following statement (usually described as the 'Manifesto of Realism') was also influenced by Champfleury. It served as the foreword to the catalogue of the special exhibition of Courbet's work that opened on 28 July 1855 in the purpose-built Pavillon du Réalisme in Paris. His insistence on depicting scenes from his own era reflected a demand that had prevailed in France since the Revolution to replace classical imagery with that drawn from contemporary subjects (Courthion, ii, pp. 60–61):

> The name 'Realist' has been imposed on me just as the name 'Romantic' was imposed on the men of 1830…. Working outside any system and with no previous prejudice I have studied the art of the Old Masters and the art of the Modern Masters. I no more want to imitate the former than copy the latter; nor have I pursued the futile goal of art for art's sake. No! I simply wanted to draw from a complete knowledge of tradition a reasoned and independent sense of my own individuality. I sought knowledge in order to acquire skill, that was my idea. To be capable of conveying the customs, the ideas and the look of my period as I saw them; to be not just a painter, but a man as well; in short, to produce living art, that is my aim.

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The idea of ‘living art’ greatly exercised Courbet’s mind thereafter and had a self-liberating effect, for, in contrast to the protagonists of the French Revolution, Courbet did not believe that man was born free, rather that he became free only through work. Work, including art, could lead to freedom only if it also improved the condition of society. He spoke of this at a conference of artists in Antwerp in 1861 (Riat, pp. 191–2):

> The basis of realism is the denial of the ideal … *Burial at Ornans* was really the burial of Romanticism…. We must be rational, even in art, and never allow logic to be overcome by feeling…. By reaching the conclusion that the ideal and all that it entails should be denied, I can completely bring about the emancipation of the individual, and finally achieve democracy. Realism is essentially democratic art.

Courbet’s missionary mentality led to the rapid dissemination of a ‘doctrine’ of Realism, which inevitably attracted pupils to Courbet. Yet he did not want to be a teacher as he intended to encourage the artistic expression of each individual. He gave the following explanation of this apparent dichotomy at the opening of his studio (Castagnary, pp. 180–83):

> I do not and cannot have pupils … I cannot teach my art or the art of any school, since I deny that art can be taught, or to put it another way I claim that art is completely individual and for each artist it is only the talent that results from his own inspiration and his own study of tradition…. In particular it would be impossible for art in painting to consist of any other things than the representation of objects which the artist can see and touch…. There can be no schools…. Unless it becomes abstract, painting cannot allow a partial aspect of art to dominate, be it drawing, colour or composition.

2. Political views.

Courbet’s political aphorisms cover his whole working period and had a far-reaching influence into the 20th century. However he was politically committed in a strict sense for only short periods (1848–51, 1855, 1863–4, 1868–71), and even then it is only rarely possible to discern a directly political iconography in his pictures. In February 1848 he made a chalk drawing of a man on a barricade waving a gun and flag for the periodical *Le Salut public* edited by Baudelaire (printed in the second issue of the journal), yet in letters (Courthion, ii, p. 74) he denied any participation in the political events of that year. Nor did he take part in the competition to produce an allegory for the Republic, though he encouraged Daumier to do so. He wrote that, instead, he was ‘going to enter the competition open to musicians for a popular song’ (Riat, p. 53). It is all the more probable that he took part as he did himself write poetry (Herding, 1988).

Throughout his life Courbet was strongly opposed to state power, an attitude that brought him into conflict with the government of the Second Empire. His ideas on this issue emerge in the discussion he had in 1854 with the Comte de Nieuwerkerke, Intendant des Beaux-Arts de la Maison de l’Empereur. The administration wanted to ensnare the recalcitrant artist by offering him an official commission for a large painting for the Exposition Universelle to be held in Paris in 1855. Courbet rejected the invitation with anti-authoritarian arguments (Courthion, ii, p. 81):

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> Firstly because he [Nieuwerkerke] maintained to me that there was a government and I did not in any way feel included in that government, I myself was a government, and … if he liked my pictures he was free to buy them from me, and I asked only one thing of him, that he should allow the art of his exhibition to be free.

This request met with only partial success; the *Painter's Studio* was not admitted into the official exhibition. In this, Courbet, driven by his need for independence, anticipated the later Salon des Refusés and secessionist movements.

In declining the honour of becoming a Chevalier of the Légion d'honneur in 1870, Courbet reiterated his liberal and individualistic principles (Courthion, ii, p. 124):

> The State has no competence in matters relating to art…. When it leaves us free, it will have fulfilled its duties towards us. …when I am dead people must say of me: he never belonged to any school, any church, any institution, any academy and above all to any régime, except for the rule of freedom.

This stance as an outsider and individualist did not prevent Courbet from perceiving himself as a socialist and being seen as one. On 15 November 1851 Courbet was described in the *Journal des faits* as a 'socialist painter', and he immediately accepted this designation as his letter of 19 November 1851 to the editor demonstrates; the letter appeared on 21 November, thus just two weeks before Louis-Napoléon Bonaparte's coup d'état (*Bull. Amis Gustave Courbet*, lii (1974), p. 12):

> I am strong enough to act alone … M. Garcin calls me the socialist painter; I gladly accept that description; I am not only a socialist, but also a democrat and republican, in short a supporter of all that the revolution stands for, and first and foremost I am a realist.

Courbet's individualism extended to the wider demand for decentralization. This idea was first expressed in a letter Courbet wrote to Proudhon in 1863 for Proudhon's essay on his art (published in Paris in 1865 under the title 'Du principe de l'art et de sa destination sociale') in which he linked decentralization with his principle that 'independence leads to everything' (*Bull. Amis Gustave Courbet*, xxii (1958), p. 7). In a letter written to Jules Vallès during the Commune in 1871, Courbet stated that he regarded the USA and Switzerland as models for the future form of the French State; he felt France should be decentralized and divided into cantons (Courthion, ii, pp. 47–9). Courbet returned to the theme of decentralization in two further letters (Courthion, ii, pp. 49–59). However, these ideas should not be seen as forming a purely political manifesto. Courbet's painting provided an analogy for decentralization: firstly in its subject-matter, in his preference for the provinces over Paris, and secondly in its form, since for him each object had the same weight.

3. Character and personality.

Courbet was regarded as a remarkable figure by his contemporaries: a sturdy man with a look of the people, far removed from Parisian taste, an artist without restraint, someone who saw himself as an anarchist and socialist but who made more of a fuss about it than his knowledge of the subject warranted. Presenting a noisy, obstreperous, extrovert image, he apparently found companionship only

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in bohemian circles (e.g. at the famous Brasserie Andler where he met Baudelaire, Proudhon, Corot and, later on, Monet). This idea of an ‘uncivilized’ and ‘independent’ Bohemian formed an important feature of Courbet’s self-image. He first expressed this Romantic notion in a letter to his friend Francis Wey in 1850: ‘In our so very civilized society I have to live like a savage; I have to free myself even of governments. To accomplish this I have therefore just embarked on the great independent, vagabond life of the Bohemian.’ (Riat, pp. 80–81). Later too Courbet was repeatedly described by himself and others as ‘sauvage’ (Courthion, i, pp. 98, 102, 105, 120, 216; ii, p. 93).

In his writings, including his autobiography of 1866 (Courthion, ii, pp. 25–33), Courbet often appears as a lively man who, though fond of laughter and singing, suffered from bouts of depression and a fear of persecution. These qualities are also evident in his extensive correspondence with his patron Bruyas, to whom he wrote at the end of 1854: ‘Behind the laughing mask that you see I conceal inside me suffering, bitterness and a sadness that clings to my heart like a vampire.’ (Courthion, ii, p. 84). Courbet’s last important letter, of 1 March 1873, was again addressed to Bruyas; in it he links his personal suffering with that of society: ‘The devotion I have always had for those who suffer has paralyzed the well-being which I could have achieved for myself in life. I have no regrets; I dread only one thing, ending up like Don Quixote, for lying and self-centredness are inseparable.’ (Courthion, ii, p. 152).

IV. Critical reception and posthumous reputation.

Courbet rapidly achieved a high and controversial profile in his lifetime through his character, life style and political views. Art critics (such as Théophile Gautier, Charles Perrier (*fl* 1850s), Maxime Du Camp, Prosper Mérimée (1803–70) and Alexandre Dumas *fils* (1824–95)) and caricaturists (such as Bertall, Cham, Paul Hadol (1835–75) and Quillenbois (*b* 1821)) reproached him not only for ‘democratizing art’ (prompted by *The Stone-breakers*) but also for extolling the world of peasants, labourers or wrestlers and for his coarse painting style. Courbet’s defenders (such as Buchon, Champfleury, Castagnary and Théophile Thoré), who pointed to his social commitment, his honest concern with the present and his modernity, were barely able to dent the prevailing academic concepts until the mid-1860s. Only Castagnary eventually succeeded in doing so, but only by a conformist strategy, which sacrificed the content of Courbet’s painting. Castagnary was the first to point out the colourful charm, dreamy depths and lively atmosphere of Courbet’s pictures; he even maintained that Courbet had never basically been a Realist. Conversely, Champfleury gradually parted company with Courbet for political reasons, and when he learnt in 1882 that Courbet was to be honoured with a large retrospective exhibition in the Ecole des Beaux-Arts, he criticized him as an annoying example of folksiness and spoke of his equivocations and lack of character. Even before that, in 1866, Zola had played Courbet the painter off against Courbet the politician; he particularly hated the sociological interpretation of Courbet’s pictures by Proudhon (Picon and Bouillon, pp. 36–56). On the other hand, the socialist writer Thoré thought that Courbet had become depoliticized as he was now ‘accepted, bemedalled, decorated, glorified, embalmed’ (Thoré, ii, p. 276).

A rehabilitation of Courbet’s reputation began in the 1880s when France remembered its republican traditions. Thenceforward Courbet was perceived both as a politically committed artist and as a modernist (see Sanchez), though the polemics against him continued (see Champfleury). In Germany Courbet had been highly regarded by the avant-garde from the time of the exhibitions of his work in Munich (1851, 1869) and Frankfurt am Main (1852, 1854, 1858). Julius Meier-Graefe put this

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admiration on a scholarly level as early as 1905, emphasizing Courbet's role as a pioneer of modernism, at the same time, moreover, that Cézanne (in conversations recorded by Joachim Gasquet (1873–1921) in *Cézanne* (Paris, 1926)) expressed his reverence for Courbet. The situation in England was similar after pictures by Courbet were exhibited there (in 1856 and 1862).

The position has not altered much since then. Even in France the reproach of 'lowness' levelled at Courbet and the hatred of the Communards gradually disappeared, and Apollinaire's description of Courbet as the father of modernism has prevailed. In 1946 a small museum devoted to Courbet was opened in Ornans, and in 1971 this was expanded and moved into the house where he was born. The Musée Maison Natale de Gustave Courbet contains works by Courbet and his friends as well as photographs, letters and other material relating to the artist.

Since the 1970s the attitudes of Zola and Thoré have been reiterated and even intensified. A resolution of the sterile dispute over Courbet the artist and Courbet the politician can be achieved only by looking at the multiple meanings in Courbet's work from a different perspective (Hofmann in 1978–9 exh. cat.); by considering new aspects (e.g. the 'gender aspect', see 1988–9 exh. cat.); and by trying to understand Courbet's anti-normative method and rejection of naturalism (which has been so liberating to modernism) as analogies for his anarchic social utopias. Courbet's enduring achievement was unquestionably to free art from the strait-jacket of the academic 'ideal'. Therefore in a special sense he has become 'the artists' artist' (Sedgwick), while some art historians still approach him with reserve.

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See also

Competition, §III, 1: Painting: Personal rivalry

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Courbet, Gustave: Landscape, National Gallery (London) <http://www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=NG4182>

Courbet, Gustave: Bather Sleeping by a Brook, 1845, Detroit Institute of Arts (Detroit, MI) <http://www.dia.org/the_collection/overview/viewobject.asp?objectid=41525>

Courbet, Gustave: The Little Swine-Maiden, c. 1849, Stiftung Sammlung E. G. Bhrle (Zurich) <http://www.buehrle.ch/works_detail.php?lang=en&id_pic=23>

Courbet, Gustave: Portrait of H. J. van Wisselingh, 1846, Kimbell Art Museum (Fort Worth, TX) <https://www.kimbellart.org/collection-object/portrait-h-j-van-wisselingh>

Courbet, Gustave: The Violoncellist, 1847, Portland Art Museum (Portland, OR) <http://www.portlandartmuseum.us/mwebcgi/mweb.exe?request=record;id=8976;type=101>

Courbet, Gustave: Self Portrait (L'Homme la Ceinture de Cuir), 1845-50, National Gallery (London) <http://www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=NG3240>

Courbet, Gustave: Head of a Sleeping Bacchante, 1847, J. Paul Getty Museum (Los Angeles, CA) <http://www.getty.edu/art/collections/objects/o135446.html>

Courbet, Gustave: Portrait of a Hunter, c. 1849, Stiftung Sammlung E. G. Bhrle (Zurich) <http://www.buehrle.ch/works_detail.php?lang=en&id_pic=24>

Courbet, Gustave: View of Ornans, mid-1850s, Metropolitan Museum of Art (New York) <http://www.metmuseum.org/Collections/search-the-collections/110000459>

Courbet, Gustave: Young Women from the Village, 1852, Metropolitan Museum of Art (New York) <http://www.metmuseum.org/Collections/search-the-collections/110003533>

Courbet, Gustave: Chteau d'Ornans, 1855, Minneapolis Institute of Arts (Minneapolis, MN) <http://collections.artsmia.org/art/1934>

Courbet, Gustave: Preparation of the Dead Girl, c. 1850-55, Smith College Museum of Art (Northampton, MA) <http://museums.fivecolleges.edu/detail.php?museum=sc&t=objects&type=all&f=&s=Courbet%2C+Gustave&record=0>

Courbet, Gustave: The Wounded Man, c. 1854, sterreichische Galerie Belvedere (Vienna) <http://www.belvedere.at/sammlungen_en/historismus_werke.php>

Courbet, Gustave: Painter's Studio: A Real Allegory, 1855, Muse d'Orsay (Paris) <http://www.musee-orsay.fr/en/collections/index-of-works/resultat-collection.html?no_cache=1&S=0&zoom=1&tx_damzoom_pi1%5Bzoom%5D=0&tx_damzoom_pi1%5BxmlId%5D=000927&tx_damzoom_pi1%5Bback%5D=en%2Fcollections%2Findex-of-works%2Fresultat-collection.html%3Fno_cache%3D1%26S%3D0%26zsz%3D9>

Courbet, Gustave: A Young Woman Reading, 1866-8, National Gallery of Art (Washington, DC) <http://www.nga.gov/cgi-bin/pinfo?Object=46306+0+none>

Courbet, Gustave: Calm Sea, 1866, National Gallery of Art (Washington, DC) <http://www.nga.gov/cgi-bin/pinfo?Object=65231+0+none>

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Courbet, Gustave: La Bretonnerie in the Department of Indre, 1856, National Gallery of Art (Washington, DC) *<http://www.nga.gov/cgi-bin/pinfo?Object=52842+0+none>*

Courbet, Gustave: La Grotte de la Loue, 1864, National Gallery of Art (Washington, DC) *<http://www.nga.gov/cgi-bin/pinfo?Object=43397+0+none>*

Courbet, Gustave: The Stream, 1855, National Gallery of Art (Washington, DC) *<http://www.nga.gov/cgi-bin/pinfo?Object=30247+0+none>*

Courbet, Gustave: Portrait of a Young Girl, 1857, National Gallery of Art (Washington, DC) *<http://www.nga.gov/cgi-bin/pinfo?Object=46304+0+none>*

Courbet, Gustave: Woman with a Cat, 1864, Worcester Art Museum (Worcester, MA) *<http://www.worcesterart.org/Collection/European/1940.300.html>*

Courbet, Gustave: Landscape with a Dead Horse, late 1850s, Hermitage Museum (St Petersburg) *<http://www.hermitagemuseum.org/fcgi-bin/db2www/quickSearch.mac/gallery?selLang=English&tmCond=Courbet%2C+Gustave>*

Courbet, Gustave: Portrait of the Sculptor Leboeuf, 1863, Stiftung Sammlung E. G. Bhrle (Zurich) *<http://www.buehrle.ch/works_detail.php?lang=en&id_pic=26>*

Courbet, Gustave: Winter, c. 1860, Stiftung Sammlung E. G. Bhrle (Zurich) *<http://www.buehrle.ch/works_detail.php?lang=en&id_pic=25>*

Courbet, Gustave: Woman with a Parrot, 1866, Metropolitan Museum of Art (New York) *<http://www.metmuseum.org/Collections/search-the-collections/110000435>*

Courbet, Gustave: After the Hunt, c. 1859, Metropolitan Museum of Art (New York) *<http://www.metmuseum.org/Collections/search-the-collections/110000440>*

Courbet, Gustave: The Source, 1862, Metropolitan Museum of Art (New York) *<http://www.metmuseum.org/Collections/search-the-collections/110000455>*

Courbet, Gustave: Hunting Dogs with Dead Hare, 1867, Metropolitan Museum of Art (New York) *<http://www.metmuseum.org/Collections/search-the-collections/110000447>*

Courbet, Gustave: The Deer, c. 1865, Metropolitan Museum of Art (New York) *<http://www.metmuseum.org/Collections/search-the-collections/110000444>*

Courbet, Gustave: The Source of the Loue, 1864, Metropolitan Museum of Art (New York) *<http://www.metmuseum.org/Collections/search-the-collections/110000456>*

Courbet, Gustave: Louis Gueymard as Robert le Diable, 1857, Metropolitan Museum of Art (New York) *<http://www.metmuseum.org/Collections/search-the-collections/110000448>*

Courbet, Gustave: Madame Auguste Cuoq (Mathilde Desportes), 1867, Metropolitan Museum of Art (New York) *<http://www.metmuseum.org/Collections/search-the-collections/110000449>*

Courbet, Gustave: Madame de Brayer, 1858, Metropolitan Museum of Art (New York) *<http://www.metmuseum.org/Collections/search-the-collections/110000433>*

Courbet, Gustave: The Fishing Boat, 1865, Metropolitan Museum of Art (New York) *<http://www.metmuseum.org/Collections/search-the-collections/110000445>*

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Courbet, Gustave: Monsieur Suisse, 1861, Metropolitan Museum of Art (New York) *<http://www.metmuseum.org/Collections/search-the-collections/110000450>*

Courbet, Gustave: The Young Bather, 1866, Metropolitan Museum of Art (New York) *<http://www.metmuseum.org/Collections/search-the-collections/110000436>*

Courbet, Gustave: Jo, La Belle Irlandaise (Johanna Hiffernan), 1866, Metropolitan Museum of Art (New York) *<http://www.metmuseum.org/Collections/search-the-collections/110000434>*

Courbet, Gustave: The Woman in the Waves, 1868, Metropolitan Museum of Art (New York) *<http://www.metmuseum.org/Collections/search-the-collections/110000437>*

Courbet, Gustave: Portrait of a Man, c. 1862, Metropolitan Museum of Art (New York) *<http://www.metmuseum.org/Collections/search-the-collections/110000452>*

Courbet, Gustave: Bouquet of Flowers in a Vase, 1862, J. Paul Getty Museum (Los Angeles, CA) *<http://www.getty.edu/art/collections/objects/o883.html>*

Courbet, Gustave: The Diligence in the Snow, 1860, National Gallery (London) *<http://www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=NG3242>*

Courbet, Gustave: Young Ladies on the Bank of the Seine, before 1857, National Gallery (London) *<http://www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=NG6355>*

Courbet, Gustave: In the Forest, 1859, National Gallery (London) *<http://www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=NG3241>*

Courbet, Gustave: The Quarry, 1856, Museum of Fine Arts (Boston, MA) *<http://www.mfa.org/collections/object/the-quarry-la-cur-e-31731>*

Courbet, Gustave: Mme L... (Laure Borreau), 1863, Cleveland Museum of Art (Cleveland, OH) *<http://www.clevelandart.org/art/1962.2>*

Courbet, Gustave: The Gust of Wind, c. 1865, Museum of Fine Arts (Houston, TX) *<http://www.mfah.org/art/detail/gust-wind/>*

Courbet, Gustave: Fox in the Snow, 1860, Dallas Museum of Art (Dallas, TX) *<https://www.dma.org/collection/artwork/gustave-courbet/fox-snow>*

Courbet, Gustave: Roe Deer at a Stream, 1868, Kimbell Art Museum (Fort Worth, TX) *<https://www.kimbellart.org/collection-object/roe-deer-stream>*

Courbet, Gustave: Lady with Jewellery, 1867, Muse des Beaux-Arts (Caen) *<http://www.ville-caen.fr/mba/collections/xix/DameBijoux.htm>*

Courbet, Gustave: Deer in the Forest, 1868, Minneapolis Institute of Arts (Minneapolis, MN) *<http://collections.artsmia.org/art/53>*

Courbet, Gustave: Cliffs at Etretat, La Porte d'Aval, 1869, Norton Simon Museum (Pasadena, CA) *<http://www.nortonsimon.org/collections/browse_title.php?id=F.1969.06.2.P>*

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Courbet, Gustave: Marine, 1866, Norton Simon Museum (Pasadena, CA) *<http://www.nortonsimon.org/collections/browse_title.php?id=F.1970.12.P>*

Courbet, Gustave: Stream of the Puits-Noir at Ornans, 1868, Norton Simon Museum (Pasadena, CA) *<http://www.nortonsimon.org/collections/browse_title.php?id=M.1976.13.P>*

Courbet, Gustave: Coast Scene - Approaching Storm, c. 1867, Joslyn Art Museum (Omaha, NE) *<http://joslyn.org/Collection/Search-Detail.aspx?ID=4a50920d-d788-459d-ad52-ad77008cd41b>*

Courbet, Gustave: Burial at Ornans, 1849, Muse d'Orsay (Paris) *<http://www.musee-orsay.fr/en/collections/index-of-works/resultat-collection.html?no_cache=1&S=0&zoom=1&tx_damzoom_pi1%5Bzoom%5D=0&tx_damzoom_pi1%5BxmlId%5D=000924&tx_damzoom_pi1%5Bback%5D=en%2Fcollections%2Findex-of-works%2Fresultat-collection.html%3Fno_cache%3D1%26S%3D0%26zsz%3D9>*

Courbet, Gustave: Beach in Normandy, 1872-5, National Gallery of Art (Washington, DC) *<http://www.nga.gov/cgi-bin/pinfo?Object=46202+0+none>*

Courbet, Gustave: Boats on a Beach, Etretat, after 1869, National Gallery of Art (Washington, DC) *<http://www.nga.gov/cgi-bin/pinfo?Object=52841+0+none>*

Courbet, Gustave: Waves, c. 1870, National Museum of Western Art (Tokyo) *<http://collection.nmwa.go.jp/en/P.1959-0062.html>*

Courbet, Gustave: Marine: The Waterspout, 1870, Metropolitan Museum of Art (New York) *<http://www.metmuseum.org/Collections/search-the-collections/110000439>*

Courbet, Gustave: The Sea, 1871-2, Muse des Beaux-Arts (Caen) *<http://www.ville-caen.fr/mba/collections/xix/mer.htm>*

Courbet, Gustave: Still Life with Apples and a Pomegranate, 1871-2, National Gallery (London) *<http://www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=NG5983>*

Courbet, Gustave: Beach Scene, 1874, National Gallery (London) *<http://www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=NG6396>*

Courbet, Gustave: Apples, Pears and Primroses on a Table, 1871-2, Norton Simon Museum (Pasadena, CA) *<http://www.nortonsimon.org/collections/browse_title.php?id=M.1999.2.1.P>*

Courbet, Gustave: Panoramic View of the Alps, Les Dents du Midi, 1877, Cleveland Museum of Art (Cleveland, OH) *<http://www.clevelandart.org/art/1964.420>*

Courbet, Gustave: Landscape with Large Trees, 1860s-70s, Cleveland Museum of Art (Cleveland, OH) *<http://www.clevelandart.org/art/1976.18>*

Courbet, Gustave: Sunset, Vevey, Switzerland, 1874, Cincinnati Art Museum (Cincinnati, OH) *<http://www.cincinnatiartmuseum.org/explore/collection/collections/?u=6035954>*

Courbet, Gustave: Standing Female Nude, 1849, J. Paul Getty Museum (Los Angeles, CA) *<http://www.getty.edu/art/collections/objects/o333.html>*

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