



Judith Leyster, Self-Portrait, 1633

AHST 2331-091 (53422)  
Understanding Art  
Dr. Charissa N. Terranova  
Summer 2023  
Second Session July 5 – August 8  
Tuesdays and Thursdays 1:00-5:15 pm  
ATC 1.305

Office Hours: By appointment  
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Women in the Art of the Eighteenth and Nineteenth  
Centuries in the West  
07/18/23



Barbara Kruger, Untitled, 1997

# Women in the Art of the Eighteenth Century in the West





Hyacinthe Rigaud, Louis XIV, 1701, oil on canvas, 9'2" x 6'3"





Fleur-de-lis and ermine (detail),  
Hyacinthe Rigaud, Louis XIV, 1701

Reign of Louis XIV - 1638-1715

absolute monarch

*L'état, c'est moi*

I am the state

divine right

le Roi Soleil

the Sun King

Fleur-de-lis

French Baroque

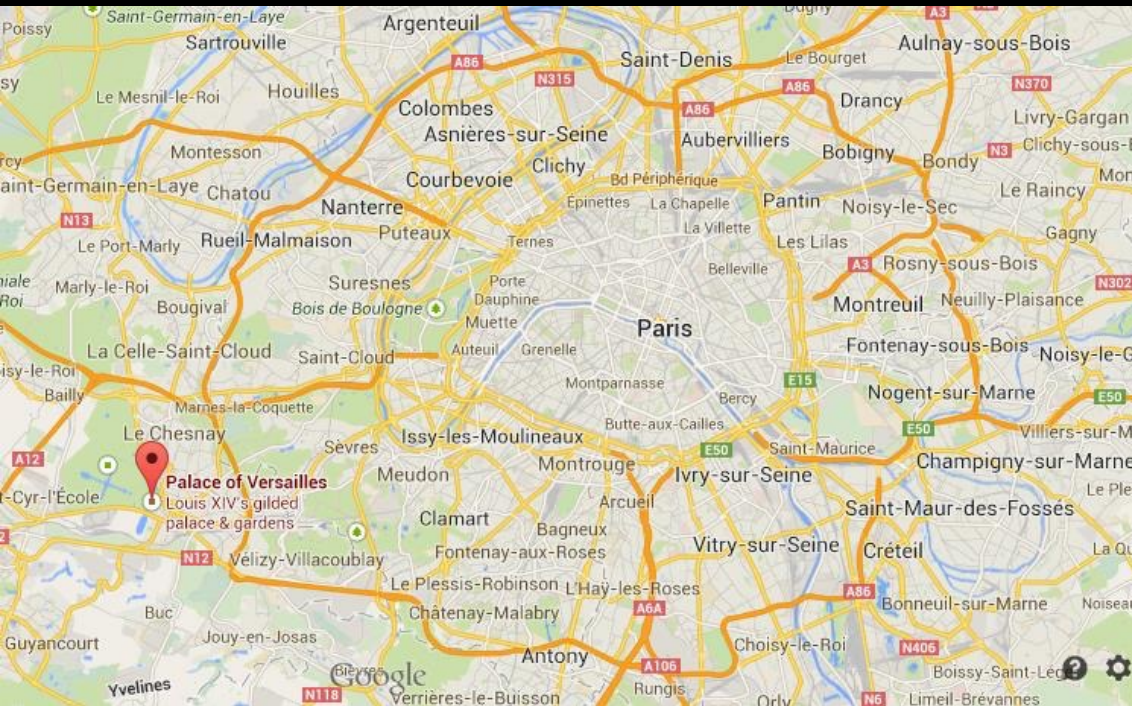


Hyacinthe Rigaud, Louis XIV, 1701, oil on canvas, 9'2" x 6'3"







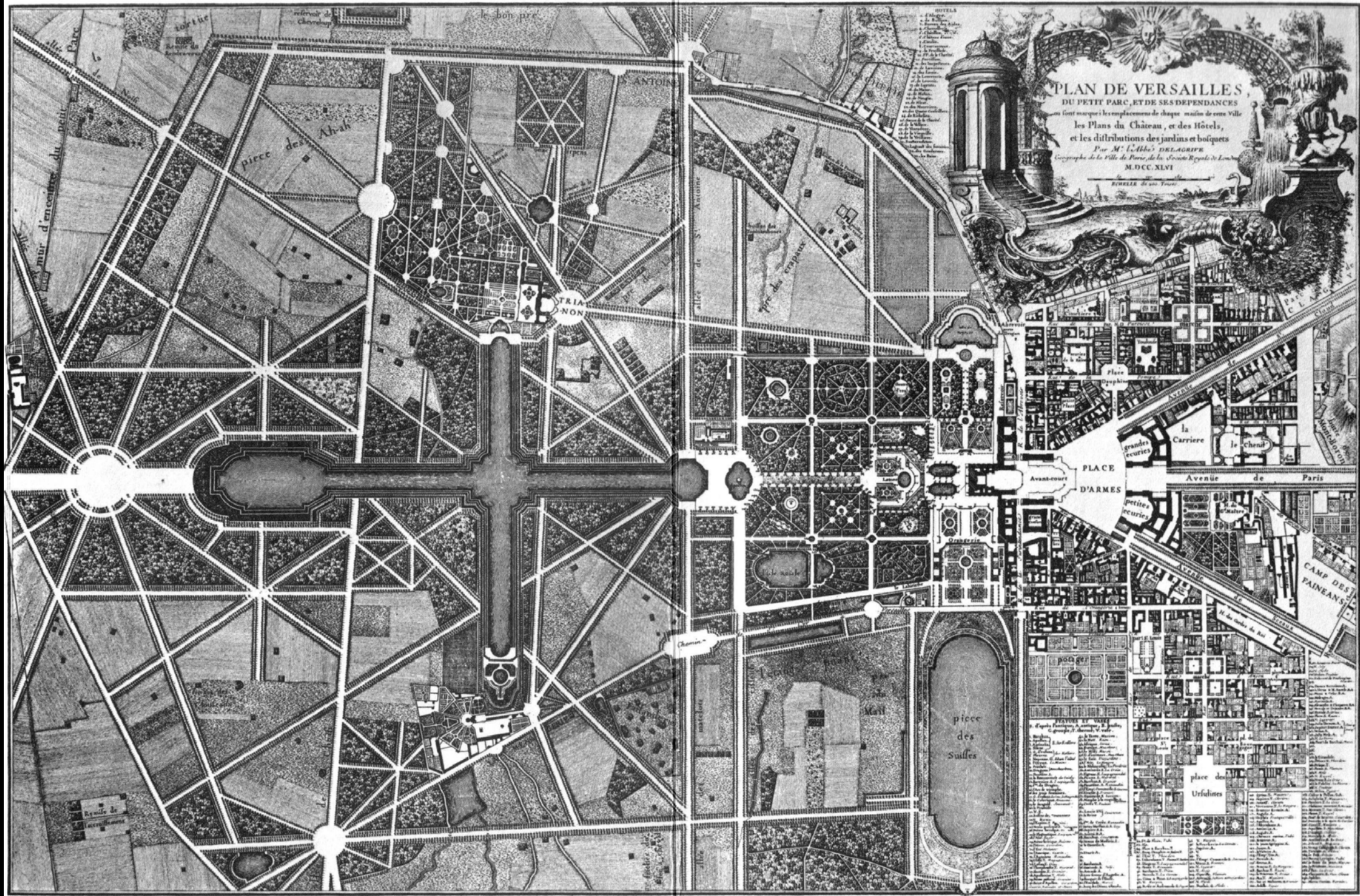


Versailles



Palace of Versailles, Architects: Philibert Le Roy, Louis Le Vau, Jules Hardouin-Mansart, 1670-1700





# PLAN DE VERSAILLES, DU PETIT PARC, ET DE SES DEPENDANCES

ont été marqués les emplacements de chaque maison de cette Ville  
les Plans du Château, et des Hôtels,  
et les distributions des jardins et bosquets  
Par M. L'Abbé DE LA CROIX  
Géographe de la Ville de Paris, de la Société Royale de Londres  
M.DCC.XLVI

REMARQUE de son Auteur

NOM DE LA MAISON	
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97. Le Grand Appartement	98. Le Grand Appartement
99. Le Grand Appartement	100. Le Grand Appartement





Detail of Palace of Versailles, Roof designed by Jules Hardouin-Mansart



*The Inglewood*  
**Campeau**

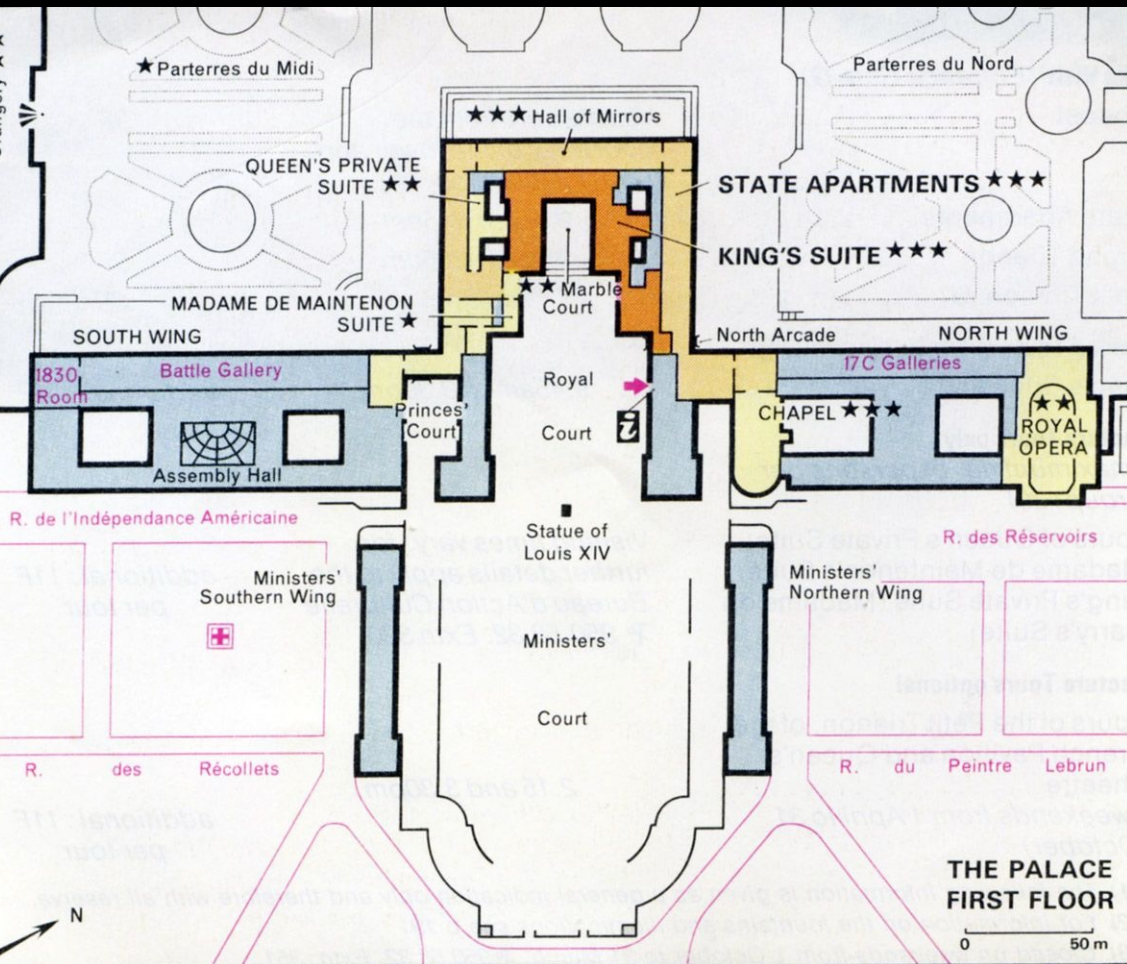
Mansard roof – American suburbia, c. 1965-70





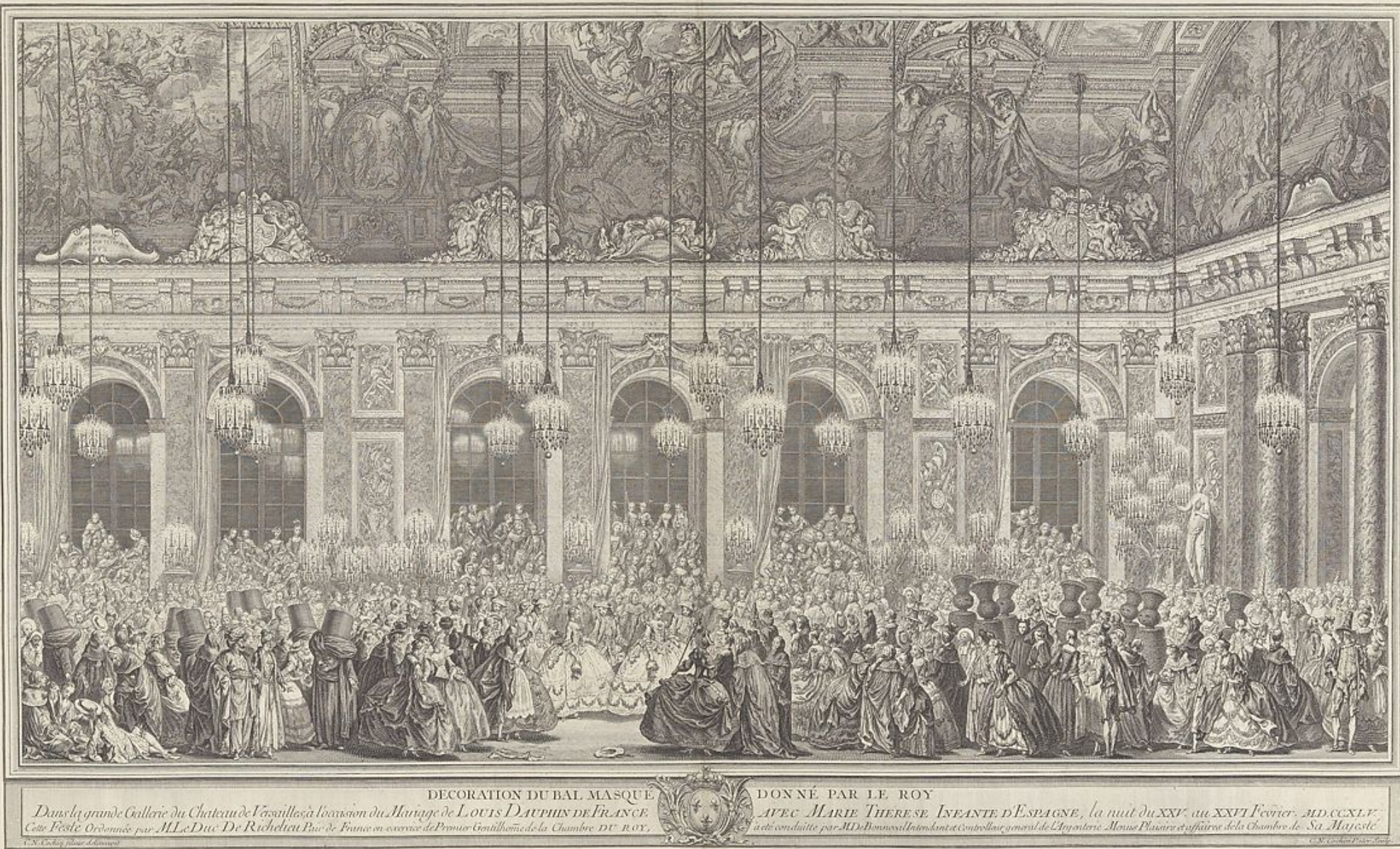
Hall of Mirrors, Palace of Versailles, Architects: Philibert Le Roy, Louis Le Vau, Jules Hardouin-Mansart, 1670-1700





Hall of Mirrors, Palace of Versailles, Architects: Philibert Le Roy, Louis Le Vau, Jules Hardouin-Mansart, 1670-1700





DECORATION DU BAL MASQUE

Dans la grande Gallerie du Chateau de Versailles à l'occasion du Mariage de LOUIS DAUPHIN DE FRANCE  
Celle Feste Ordonnée par M. Le Duc De Richelieu Duc de France en exécution de Premier Gentilhomme de la Chambre DU ROY.

DONNÉ PAR LE ROY

AVEC MARIE THERESE INFANTE D'ESPAGNE, la nuit du XXV. au XXVI. Février. MD. CC. XLV.  
Elle a été conduite par M. De Bonnos Intendant et Contrôleur général de L'Argenterie Menue Plaisance et affaires de la Chambre de Sa Majesté

C. N. Cochin delin. & sculp.

C. N. Cochin fecit.

Charles Nicolas Cochin, Decoration for a Masked Ball at Versailles, on the Occasion of the Marriage of Louis, Dauphin of France, and Maria Theresa, Infanta of Spain, 1764 -- Print



Académie des Beaux-Arts – French Royal Academy

École des Beaux-Arts – School of the Fine Arts

[ boh-zahr; boh-zar ]



History Painting

Portraiture

Genre Painting

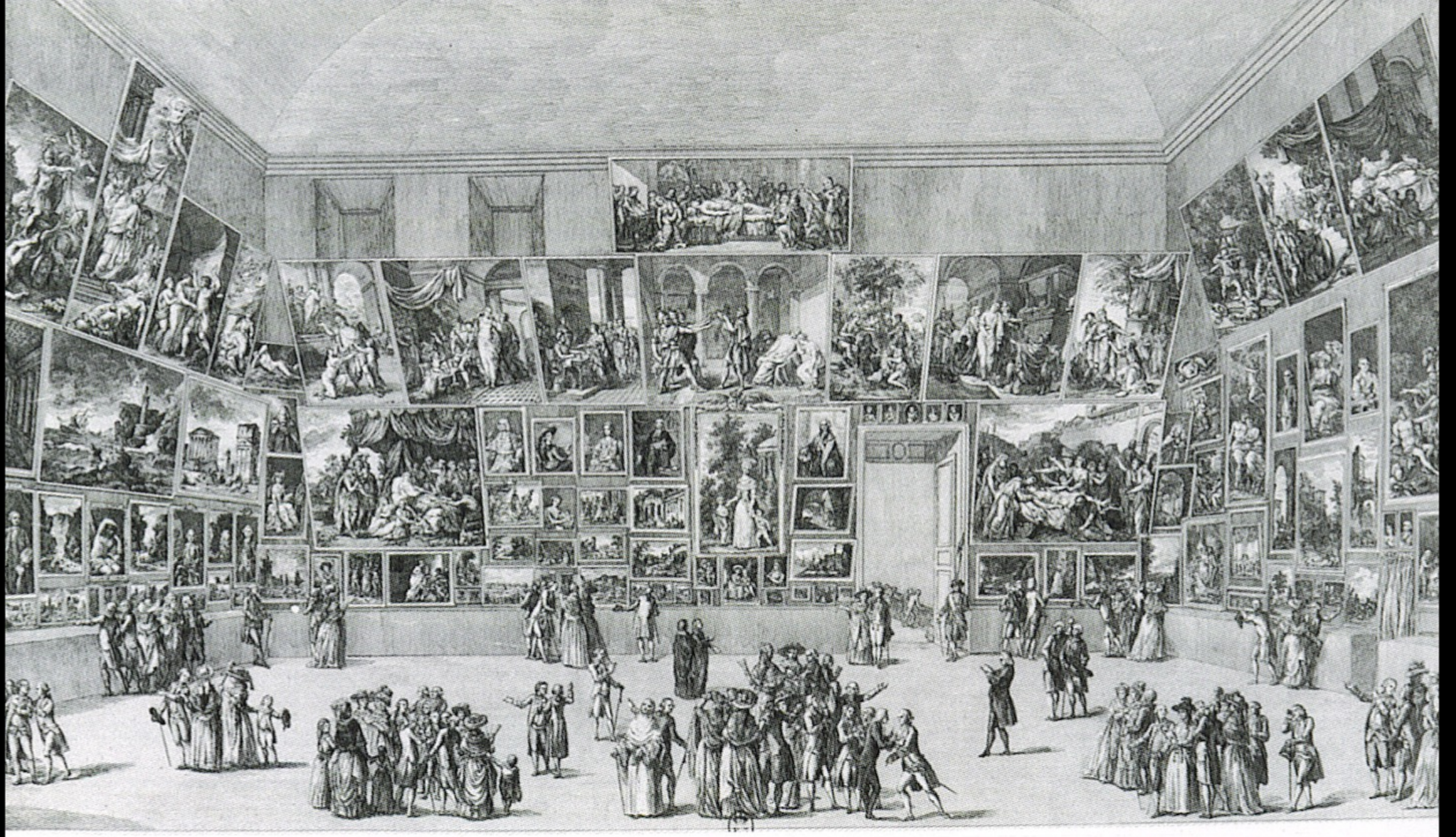
Landscape Painting

Animal Painting

Still life Painting

Royal Academy  
Art Hierarchy





salon hanging/salon installation of art





Antoine Jean Bail, Atelier of Drawing at the Ecole des Beaux-Arts, 1855



Claude Debussy won Prix de Rome for music in 1884





## What is the Rococo?

Jean-Honoré Fragonard, *The Swing*, aka *The Happy Accidents of the Swing*, 1767





Integrated rococo carving, stucco and fresco at the Engelszell Abbey in Austria, (1754-1764)



Capital of the Engelszell Abbey in Austria, (1754-1764)

The term "rococo" comes from *rocaille*, a word identifying a decorative motif in 18<sup>th</sup>-century design.





Rosalba Carriera, Young Lady with a Parrot, 1730

PASTEL  
PORTRAITURE



Jean Claude Richard, Abbé de Saint-Non, The Two Sisters, 1770





PASTELS





Rosalba Carriera, Portrait of a Lady Holding a Flue, c. 1715



Rosalba Carriera, Self-Portrait Holding a Portrait of Her Sister, 1715



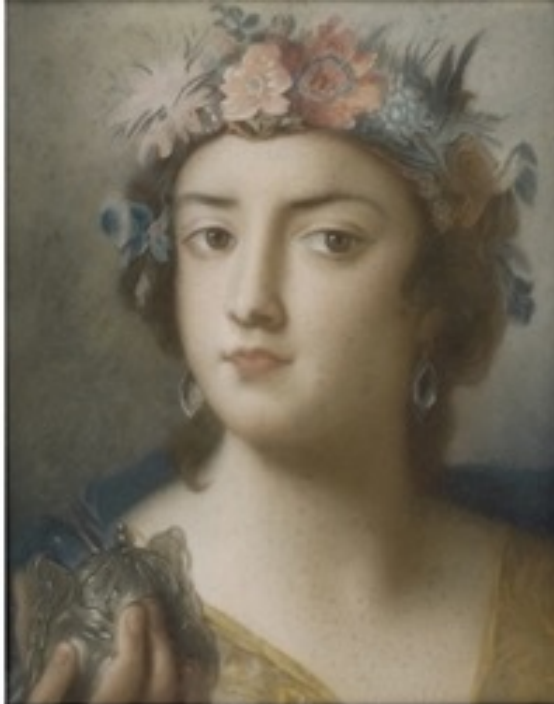


Rosalba Carriera, Portrait of Pierre Crozat, 1720  
*cognoscenti*



Rosalba Carriera, Portrait of Louis XV, 1720





Rosalba Carriera, Allegories of the Four Continents: America, Asia, Europe, and Africa, c. 1720



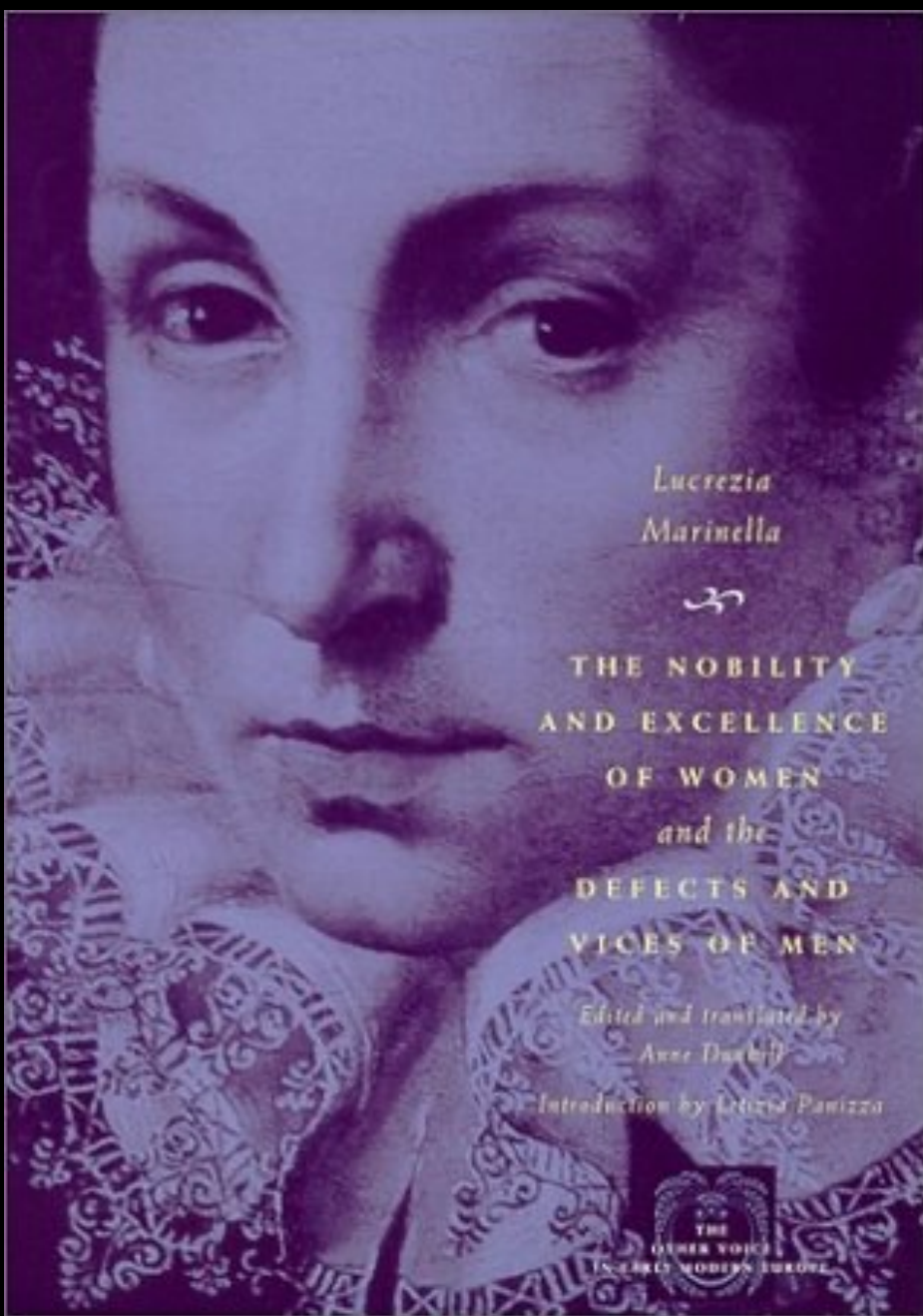


Rosalba Carriera, Personification of America, c. 1720



Rosalba Carriera, Personification of Africa, c. 1720.





Lucrezia Marinelli wrote on *The Nobility and Excellence of Women*, published in Venice in 1600

Misogyny

Education

Querelle des femmes



*Distichon*  
*Sunt Helenę geminę Sancta Altera, et Altera pulchra:*  
*Moribus et Formā Tertiā Vtramque refers.* E. Franc.  
Macedo  
a S. Aug<sup>o</sup>  
*Aliud*  
*Crux penes est Helenam: penes est Te Gloria Christi*  
*O Helena Illi Crux cedit, et Illa Tibi*  
*Eadem Gręce metrice*  
 Διὰτ Ἑλένας, ὅσῃ ἑτέρῃ, ἑτέρῃ παύκαλλῆς. Aloys: Gradenici  
 Εἰπάζεις ἀμφω (τρίτη) ἤθεσι, καὶ ἰδέη. Archipr: Gręci,  
Sui Pręceptoris:  
 Ἄ Δ Λ Ο:  
 Πρόσῳ Ἑλένω σαυρὸς, παράσε Χριστοῦ κλέος ἔσιν  
 Ω Ἑλενη, Κένη σαυρὸς, ἐχάνο δέσοι. (ὕπικαι)

Elena Lucrezia Cornar Piscopia: The first woman to be awarded a doctorate from the University of Padua in 1678





# Resisting Sumptuary Laws

## Querelle des femmes

Left: *Las Castas*,  
Anonymous, 18th century,  
oil on canvas, Mexico,  
Museo Nacional del  
Virreinato, Tepotzotlán.

Right: *Le Courtisan  
suivant le Dernier  
Edit* by Abraham Bosse— a  
French courtier casting  
aside lace, ribbons and  
slashed sleeves in favor of  
sober dress in accordance  
with the Edict of 1633.

LE COURTISAN SUIVANT LE DERNIER EDIT  
 Bien que sans mentir ie cherisse  
 Vivre du cinquaint dessus moy,  
 Il faut pourtant que j'obeyse  
 Aux defences qu'en fait le Roy.  
 Puis que le luxe m'incommode,  
 J'ayroune fort ce changement;  
 Lacquay sera moy donc la mode,  
 Et j'erre cet habillement  
 LE LACQUAY  
 Sur ma foy cette broderie  
 Na desormais plus d'entree  
 Sice n'est à la frappee.  
 Ou lon en tire de l'argent



# Angelica Kauffman and History Painting



History Painting

Portraiture

Genre Painting

Landscape Painting

Animal Painting

Still life Painting

Royal Academy  
Art Hierarchy





Angelica Kauffman, Self-Portrait Hesitating Between the Arts of Music and Painting, 1791





Angelica Kauffmann, Cornelia  
Pointing to her Children as Her  
Treasures, 1785

**Neoclassicism**

**British Royal Academy**

**History painter**

*exemplum virtutis*

*salonnières*



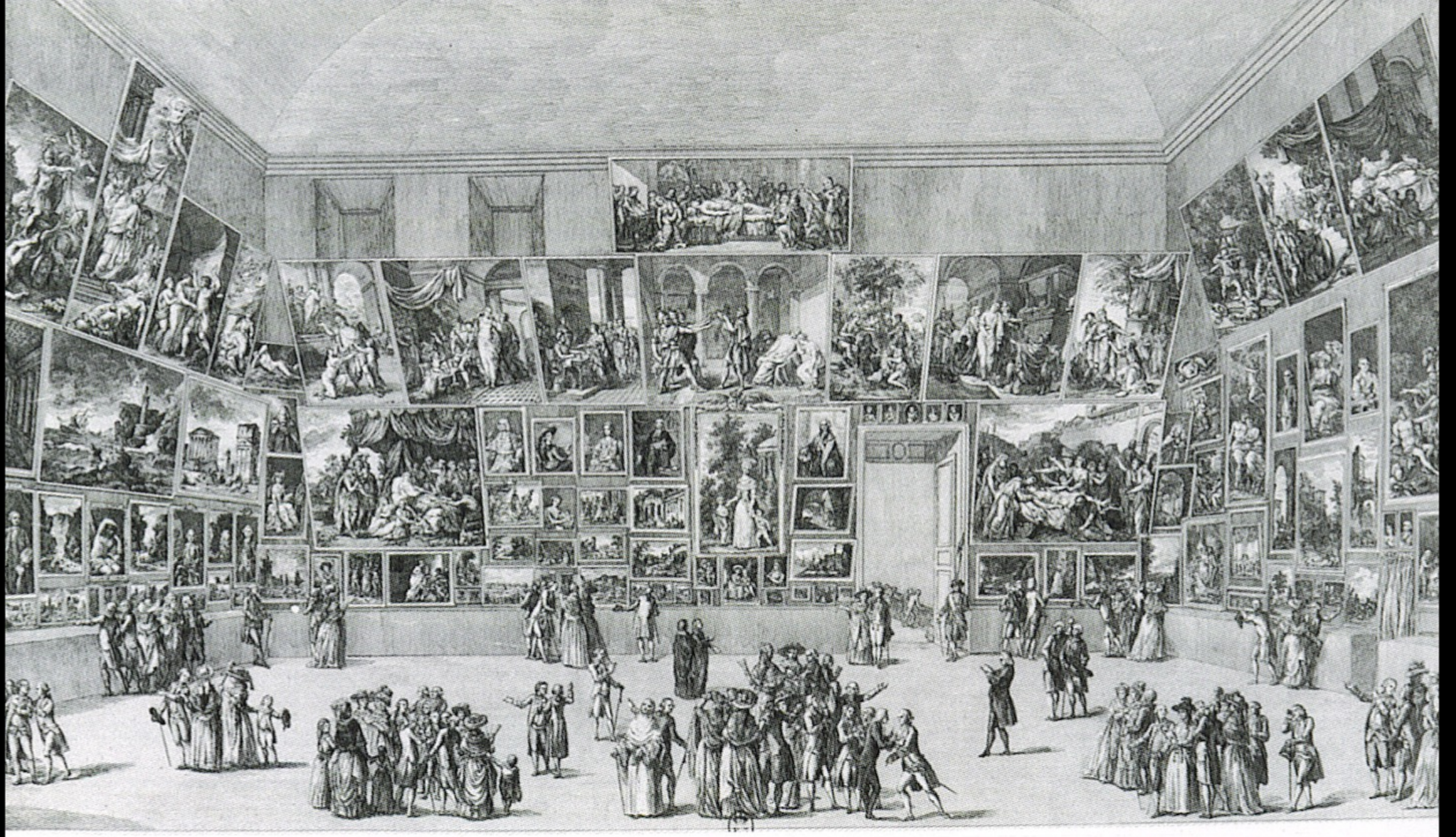


Angelica Kauffmann, Cornelia  
Pointing to her Children as Her  
Treasures, 1785



Jacques Louis David, Oath of the  
Horatii, 1784





salon hanging/salon installation of art





Angelica Kauffmann, Cornelia  
Pointing to her Children as Her  
Treasures, 1785



Jacques Louis David, Oath of the  
Horatii, 1784



# Pre-Revolutionary Aristocratic Portraiture

Elisabeth Vigée-Lebrun





Bourgeois Enlightenment

Dauphin

Retrospective autobiography

*ancien régime*

Elisabeth Vigée-Lebrun, Marie-Antoinette and Her Children, 1787



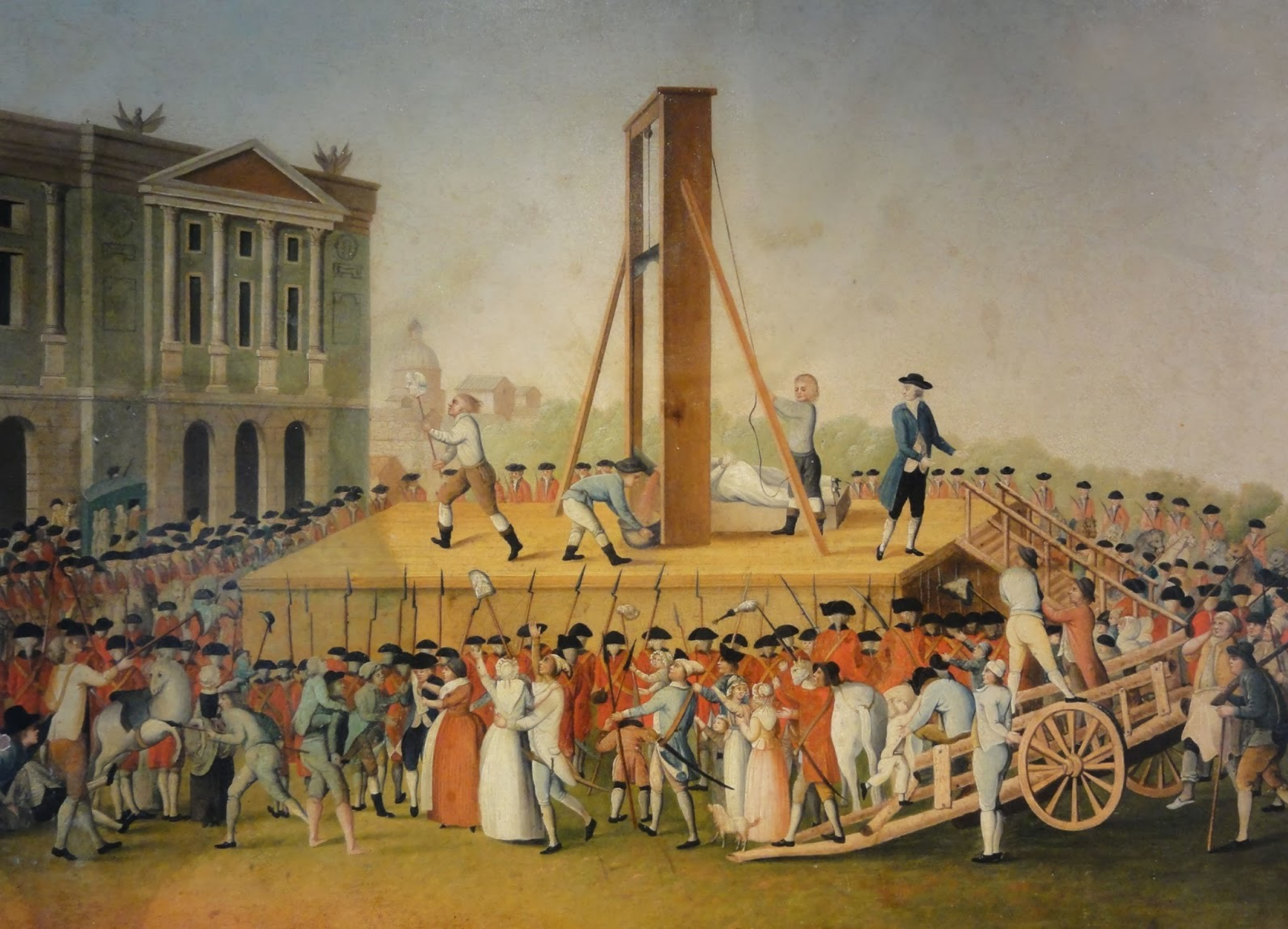


Elisabeth Vigée-Lebrun, Marie-Antoinette and Her Children, 1787



Raphael, Small Cowper Madonna, 1504-05





Marie Antoinette's  
execution on  
16 October 1793:  
Sanson, the  
executioner,  
showing Marie  
Antoinette's head  
to the people  
(anonymous, 1793)





Elisabeth Vigée-Lebrun, Self-Portrait, 1790



Elisabeth Vigée-Lebrun, Self-Portrait with Daughter Julie, 1789





Elisabeth Vigée-Lebrun, Self-Portrait with Daughter Julie, 1789



Raphael, Small Cowper Madonna, 1504-05





LEFT: Artist unknown, Marble statue of Aphrodite, the so-called Venus Genetrix, 1st-2nd century CE, marble – wearing chiton

RIGHT: Elisabeth Vigée-Lebrun, Self-Portrait with Daughter Julie, 1789 – wearing chiton





Adélaïde Labille-Guiard, Self-Portrait with Two Pupils,  
Marie Gabrielle Capet (1761–1818) and Marie Marguerite  
Carreaux de Rosemond (died 1788), 1785







Women Salonnières  
and the  
Enlightenment

*cognoscenti*

Portrait of Mme Geoffrin, salonnière, by Marianne Loir, c.  
1750s-60s





Jacques-Germain Soufflot, Panthéon, 1758-90



Francois Boucher, The Interrupted Sleep, 1750





# Women Salonnières and the Enlightenment

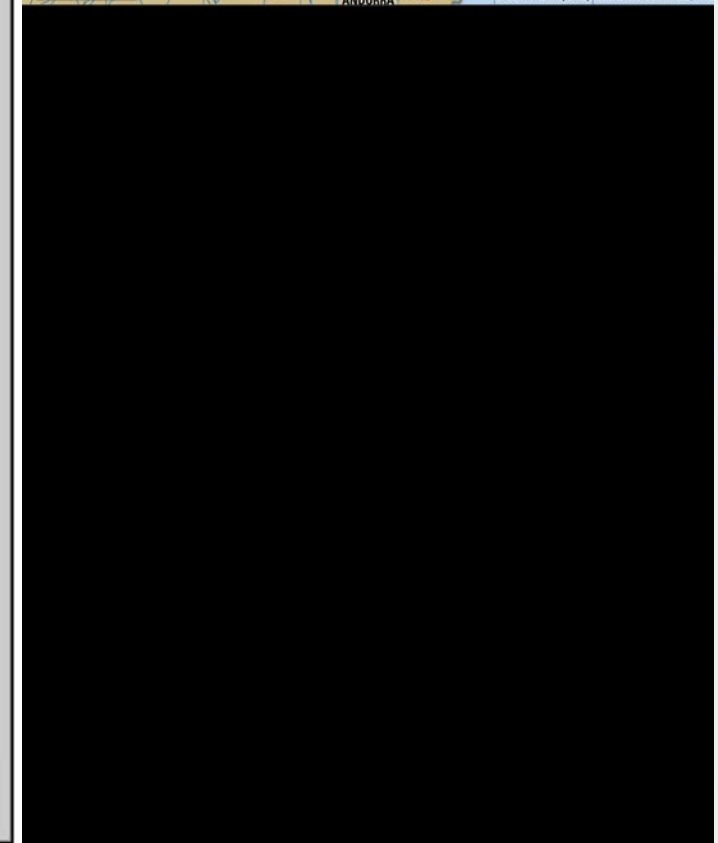
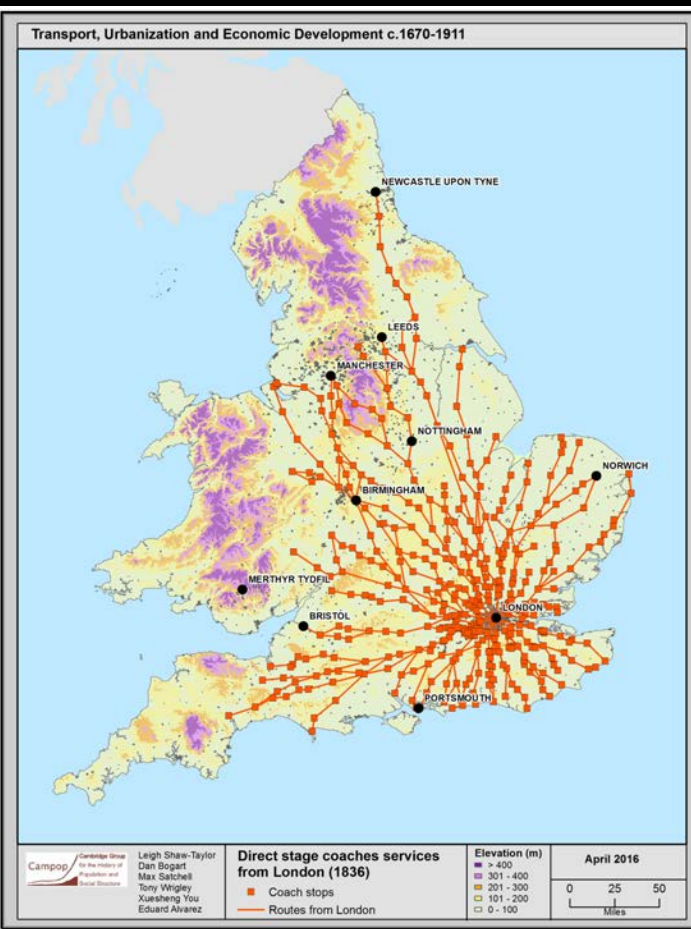
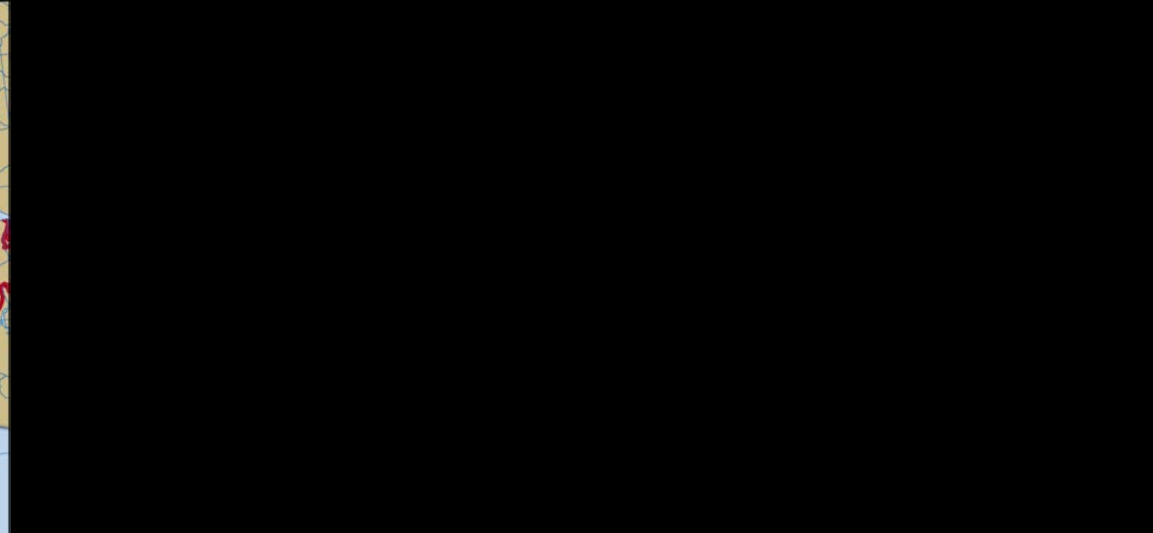
*cognoscenti*

Portrait of Mme Geoffrin, salonnière, by Marianne Loir, c.  
1750s-60s



# Women in the Art of the Nineteenth Century in the West







**Utopian Socialism**  
**Fourierism**  
**Saint-Simonianism**  
**Paternalism**

**Victorian Era**

**Cult of True Womanhood**  
**vs.**  
**Suffrage**



**Paternalism:** [root *pater*, 'father' in Latin] an attitude and practice that are commonly, though not exclusively, understood as an infringement on the personal freedom and autonomy of a person (or class of persons) with a beneficent or protective intent.

Paternalism generally involves competing claims between individual liberty and authoritative social control. Questions concerning paternalism also may include both the claims of individual rights and social protections and the legal and socially legitimated means of satisfying those claims.

The discursive use of the term *paternalism* is almost exclusively negative, employed to diminish specific policies or practices by presenting them in opposition to individual freedom.



# Utopian Socialism

## Fourierism

A system for the reorganization of society into self-sufficient cooperatives, in accordance with the principles of the French socialist Charles Fourier

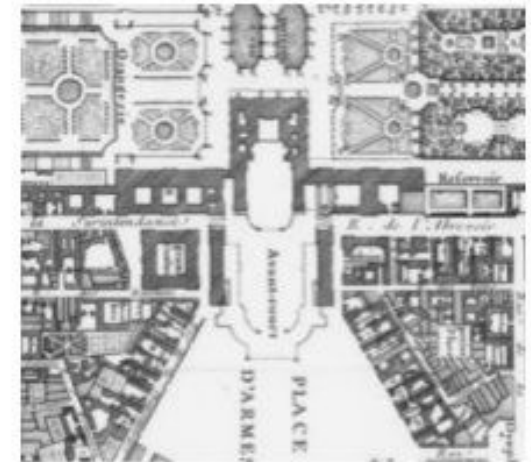
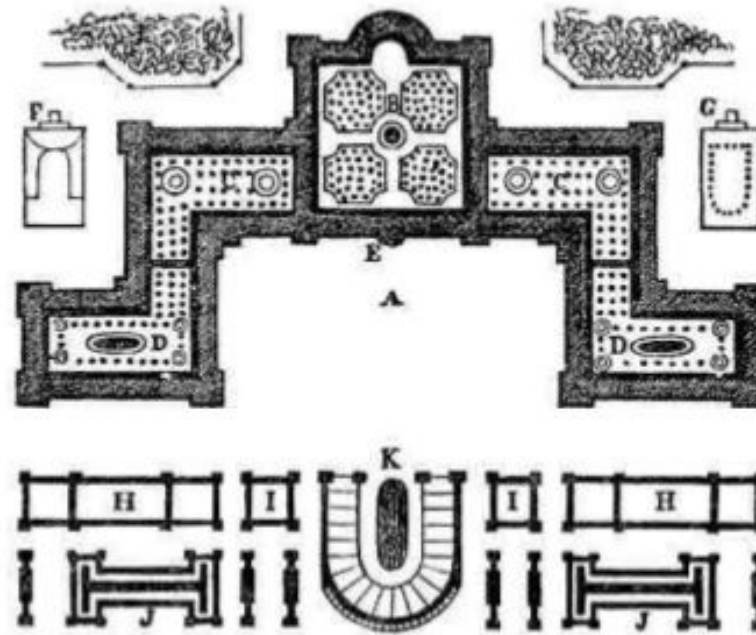
## Saint-Simonianism

A French political, religious and social movement of the first half of the 19th century, inspired by the ideas of Claude Henri de Rouvroy, comte de Saint-Simon

## Paternalism

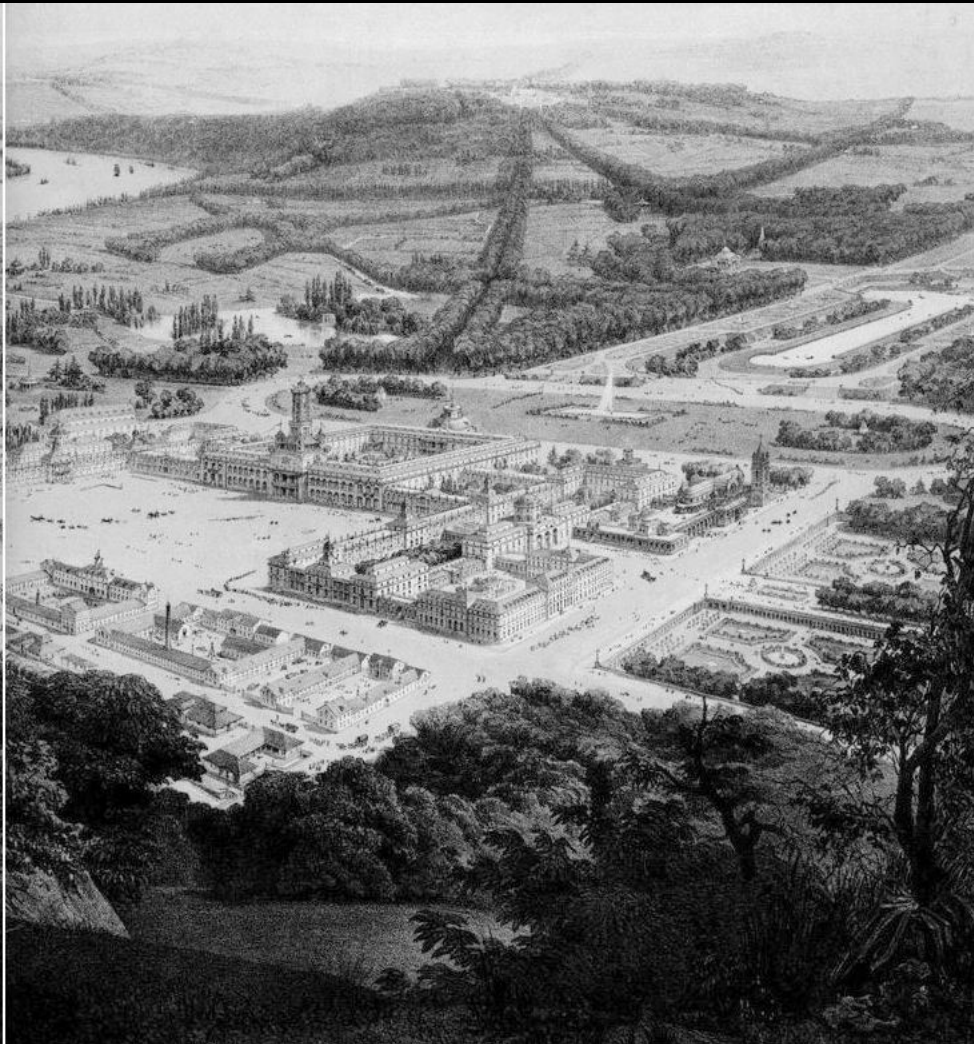
The policy or practice on the part of people in positions of authority of restricting the freedom and responsibilities of those subordinate to them in the subordinates' supposed best interest.

Fourier ; PHALANSTERY; 1829 based on Versailles and a model for a sort of Marxist proletarian mega palace where the workers occupy the simulacrum/archetype of aristocratic privilege





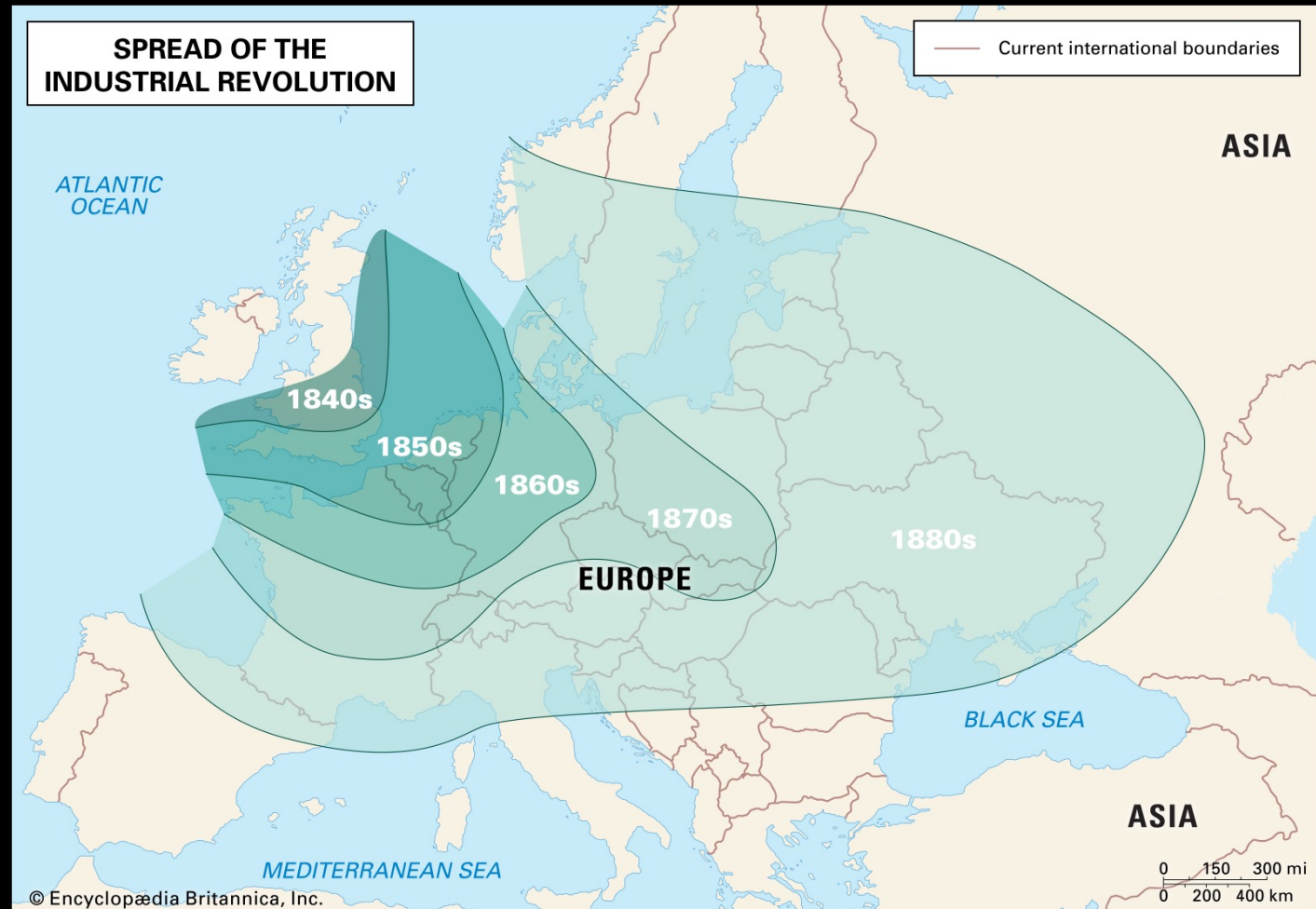
# Utopian Socialism in Dallas, c. 1850 – La Reunion, a socialist commune in Texas!





# Victorian Era 1837-1901

This is the period of Queen Victoria's reign in the history of the United Kingdom. The dates for this period are 20 June 1837 to her death 22 January 1901. The era followed the Georgian period and preceded the Edwardian period.





## Cult of True Womanhood

"True women", according to this idea, were supposed to possess four cardinal virtues: piety, purity, domesticity, and submissiveness. Yet, the "Cult of True Womanhood" set many societal restrictions that took away women's working rights and freedom, it nonetheless laid the groundwork for the later development of feminism by crediting women with a moral authority which implicitly empowered them to extend their moral influence outside the home.

vs.

## Suffrage

The right to vote in political elections.







Maggi Hambling, *A Sculpture for Mary Wollstonecraft*, London, 2020  
Mary Wollstonecraft (1759-1797), *A Vindication of the Rights of Women* (1792)  
Mother of Mary Wollstonecraft Shelley, author of *Frankenstein, or the Modern Prometheus* (1818)



NATIONAL GALLERIES SCOTLAND  
Marie Jean Antoine Nicolas Caritat, Marquis de Condorcet, 1743-1794, François-Séraphin Delpech  
Creative Commons - CC by NC





Jacques-Louis David, Napoleon Crossing the Alps, 1801, 8.5' x 7.25'



In France, the first woman entered medical school in 1868; the law faculty admitted its first woman in 1884.



Rosa Bonheur, Ploughing in the Nivernais, 1849





In the French Salon of 1801, 28 women participated. By 1835, 22.2 percent (178) of the artists exhibiting at the salon were women.





The Salon was an annual juried art show conducted by the the Académie des Beaux-Arts (which also ran schools of art instruction). During the early 1800s, the Salon de Paris was the only major art exhibition in France, and it exerted a massive influence on the career prospects of artists. Commercial galleries were very limited, so being shown at the Salon was critical to an artist's success, as Salon exhibitions were visited by serious art collectors, dealers, curators and patrons as well as thousands of ticket-bearing visitors. Artists whose work was displayed at the Salon won prizes, gained commissions, and enhanced their prestige.





Angélique Mongez, Mars and Venus, 1841



History Painting

Portraiture

Genre Painting

Landscape Painting

Animal Painting

Still life Painting

Royal Academy  
Art Hierarchy





Right: Jacques-Louis David, Monsieur Antoine Mongez and Madame Angélique Mongez, 1812

Left: Jacques-Louis David, Mars Disarmed by Venus, 1824





Angélique Mongez, Mars and Venus, 1841





Jacques-Louis David, Mars Disarmed by Venus, 1824



Angélique Mongez, Mars and Venus, 1841



Adrienne Marie Louise  
Grandpierre-Deverzy,  
The Studio of Abel  
Pujol, 1822

Private training of  
women

Compare to...

Public training of men  
in the Ecole des Beaux-  
Arts







Adrienne Marie Louise Grandpierre-Deverzy, *The Workshop of Bael Pujol*, 1836





Adrienne Marie Louise Grandpierre-Deverzy, *The Studio of Abel Pujol*, 1822



Adrienne Marie Louise Grandpierre-Deverzy, *The Workshop of Bael Pujol*, 1836





French animalier  
Rosa Bonheur  
(1822-1899)

Realism  
vs.  
Naturalism

Why shouldn't I be proud to be a woman? My father, that enthusiastic apostle of humanity, told me again and again that it was woman's mission to improve the human race, that she was the future Messiah. To his doctrines I owe my great and glorious ambition for the sex to which I proudly belong, whose independence I'll defend till my dying day. Besides, I'm convinced the future is ours. I'll give you just two reasons. Americans march at the forefront of modern civilization because of the wonderfully intelligent way they rear their daughter and respect their wives.





Clockwise from top left, Bonheur (standing) with Nathalie Micas, with whom she lived at the Château de By for nearly four decades; Ploughing in the Nivernais, commissioned by the French state and completed in 1849; The Lions at Home, from 1881, reportedly modeled in part on the pet lions Bonheur kept at the chateau; Two Rabbits, one of the paintings by Bonheur selected for the Paris Salon of 1841, her first





Rosa Bonheur, *The Horse Fair*, 1835

- The painting caught the attention of a Belgian art dealer Ernest Gambart who saw the work, bought it and took Bonheur on as a client.
- Queen Victoria received a private viewing of *The Horse Fair* when it was shown during a much-publicized trip Bonheur took to England.
- So popular, the painting was reproduced in smaller versions and prints that were sold all over Britain, continental Europe and the United States.
- The original changed hands twice, then sold at auction to Cornelius Vanderbilt in 1887 who immediately donated it to the Met in NYC.





Rosa Bonheur, *Toutou, the Beloved*, 1885

She preferred to get up close and personal with her subjects. “I became an animal painter because I loved to move among animals,” she said. “I would study an animal and draw it in the position it took, and when it changed to another position I would draw that.”

On many levels, Bonheur rejected her own society in favor of the animal kingdom, which she valued as higher than that developed by mankind. Bonheur did not perceive a clear-cut separation between the animal and human realms. She believed in metempsychosis, the migration of souls into animal forms. Thus, she could easily identify with animals and even referred to herself, on occasion, as an animal. Like the blurring of sexually defined characteristics, the blurring of distinctions between the animal and human worlds formed a fundamental part of her intellectual makeup.





Bonheur's beliefs and lifestyle were an expression of revolt against the rigid polarizations of gender roles in her society. In place of stereotypical male and female roles defined by her culture, she substituted a belief in an ideal androgyne, symbolizing a mystical union of the sexes.

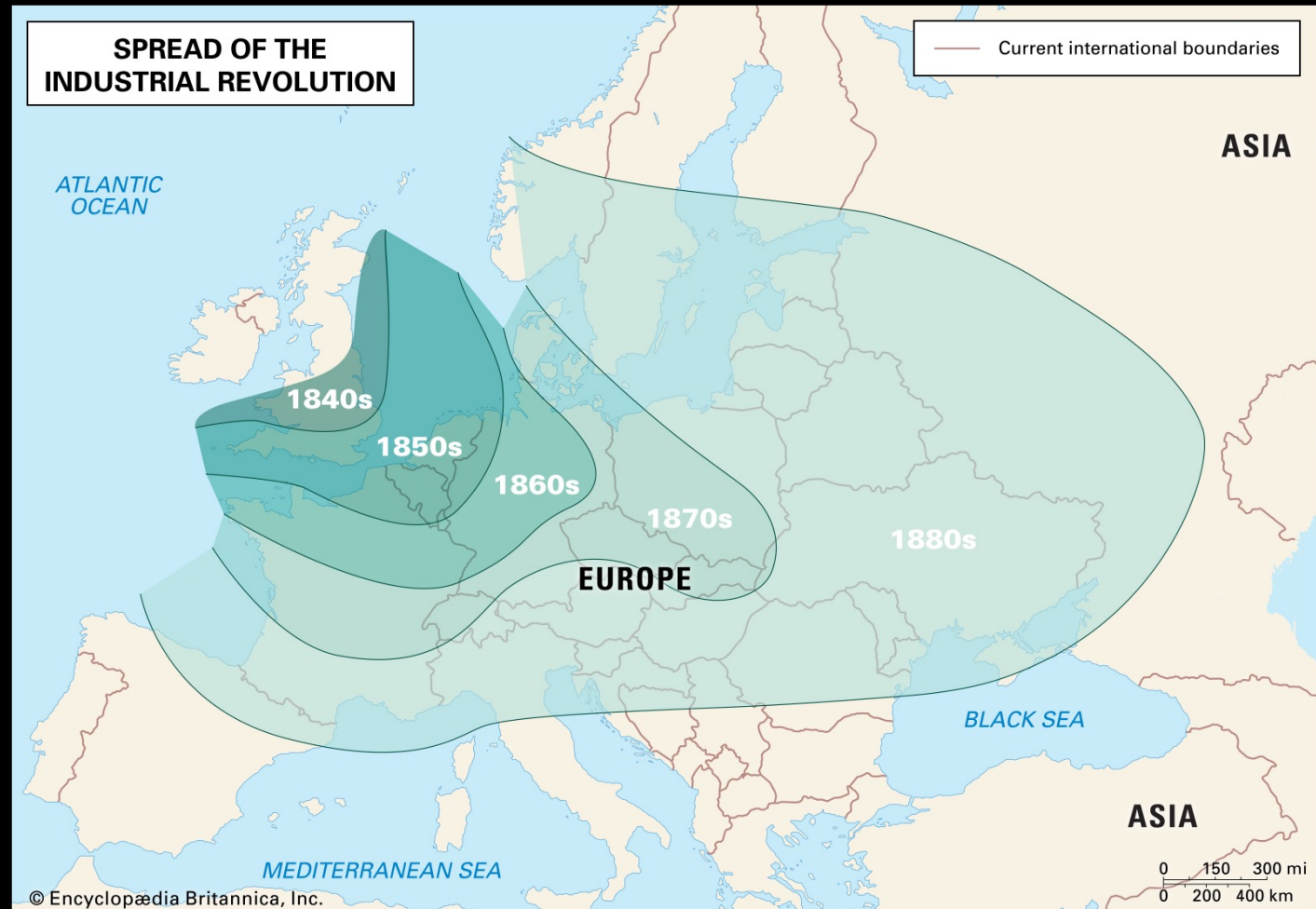
She regularly worked in trousers and a loose smock throughout her life. Wearing male clothes or "transvestitism" was illegal, and Bonheur needed to obtain repeated police permits to continue to wear pants, not just for the immediate necessity of creating the painting *The Horse Fair*, but for the rest of her life.

Review: Sumptuary Laws



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vs.

## Suffrage

The right to vote in political elections.





Emily Mary Osborn,  
Nameless and Friendless,  
“The rich man’s wealth is  
his strong city.”—  
Proverbs 10:15, 1857

The distressed  
gentlewoman







Elizabeth Thompson, Self-portrait, 1869



Elizabeth Thompson, Remnants of an Army showing the only British survivor of the 1842 Retreat from Kabul, 1879





Elizabeth Thompson Butler, *The Roll Call*, 1874 3' x 6'



Pre-Raphaelite Brotherhood  
[PRB] founded 1848. They  
rejected the rote and  
mechanistic reproduction of art  
following the Renaissance (and  
really in the 19<sup>th</sup> century). They  
favored late medieval  
quattrocento Italian art.



Julia Margaret Cameron, *The Whisper of the Muse*, 1865



The PRB were a secret society of young artists (and one writer), founded in London. They were united in their opposition to the Royal Academy's promotion of the ideal as exemplified in the work of Renaissance painter Raphael.



Dante Gabriel Rossetti, *The Tune of the Seven Towers*, 1857





*tableaux vivants*

Julia Margaret Cameron, The Rosebud  
Garden of Girls, 1868





Julia Margaret Cameron, Two images from the The Whisper of the Muse Series, 1865



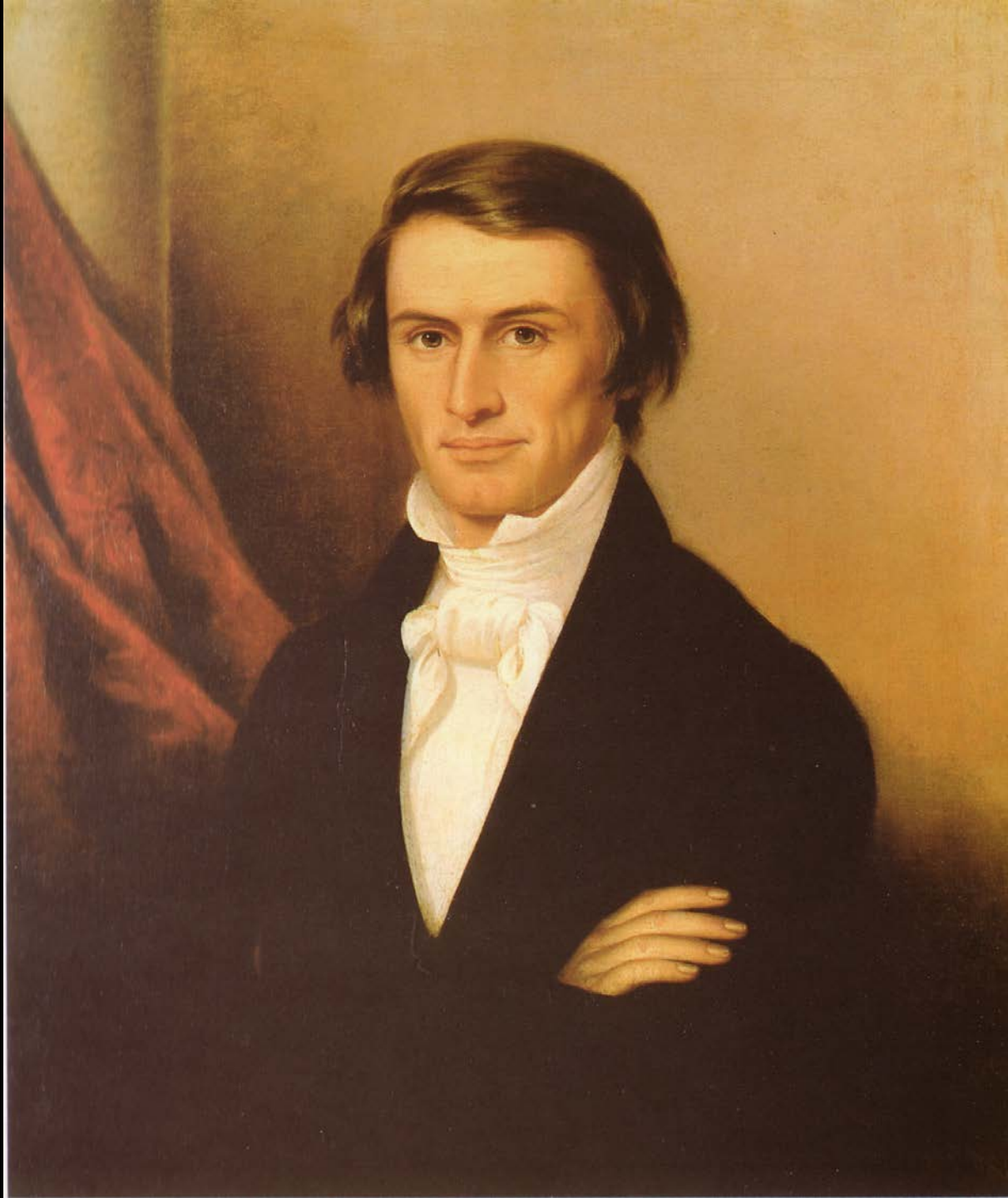


Sarah Miriam Peale, Fruit and Grapes, c. 1822



Sarah Miriam Peale, Self-Portrait, 1818





Sarah Miriam Peale, Painting of Henry A. Wise, 1842  
Wise was U.S. Representative of Virginia





Left: Lilly Martin Spencer (1822-1902), ca. 1900  
Right: Lily Martin Spencer, War Spirit at Home,  
1866







Left: Lilly Martin Spencer, Domestic Happiness, 1849  
Right: Lilly Martin Spencer, Peeling Onions, ca. 1852

