University of North Carolina at Asheville
Journal of Undergraduate Research
Asheville, North Carolina
December 2016

Environmental Landscapes: The Role of Birds in the Works of Charles-François Daubigny

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Abstract

Barbizon School artist Charles-François Daubigny's landscape compositions depict various species of living birds within their native habitats. While there is significant scholarship on the artist, the role of birds in his works has not been studied. This paper argues that Daubigny's works represent bird species in a primary role in the landscape, while concurrently suggesting a new genre of ornithological art. The artist portrayed birds in an environmental and active manner, emphasizing the importance of the natural habitat to the avian species. In the larger context of Western art history, birds had been depicted in a mostly symbolic manner, which did not recognize them as individual animals apart from their relations to humans. With the rise of the Enlightenment, natural philosophers and ornithological artists began representing birds in a scientific, unbiased manner. However, as visual analyses elucidate, Daubigny's style differs from theirs because he depicted the birds' surrounding habitat to a larger degree, enabling the viewer to understand the crucial symbiotic relationship birds have with their environment. Paintings such as *A River Landscape with Storks* (1864) in the Metropolitan Museum of Art and *Moonrise* (1877) in the Brooklyn Museum contain identifiable species of water birds performing their daily or nightly routines. By describing the birds as living organisms inhabiting an ecosystem, rather than as specimens or symbols, the artist stressed their ecological roles. While Daubigny's landscapes still fulfill a primarily artistic rather than scientific role, they are based on observation, and are therefore truthful recordings of bird species and their environments.

1. Introduction

Charles-François Daubigny (1817-1878) frequently depicted birds in his many landscape compositions. In doing so, he recognized the integral role birds play in the various native habitats that he observed. And contrary to previous depictions of birds in the larger context of Western art, which mainly represented them either symbolically or outside of their natural habitat, Daubigny described them within their environment, implying the significance of the symbiotic relationship birds have with their habitat. Daubigny's manner of painting what he observed without modifying the landscape reflected the style of the Barbizon School. Unlike the French landscape painters within the academic tradition, many Barbizon School artists separated themselves from the influences of the classical school of landscape commonly associated with artists such as Claude Lorrain (c.1604/5?-1682) and Nicolas Poussin (1594-1665). None did so more than Daubigny. The artist "chose…to abandon the traditional academically accepted landscapes—with their historical, nostalgic or dramatic subjects—in preference for quiet river scenes that avoided all anecdote."[1]

This thesis will argue that Daubigny's compositions containing birds should be included in the canon of ornithological art, which has failed to recognize representations of birds within landscapes.[2] Daubigny, while not a scientist or literal naturalist-artist, was instead an amateur observer of birds who faithfully recorded the various species and their habitats, capturing unique moments in their daily (or nightly) routines.[3] Daubigny's works grant birds a primary role in the landscape, where they are portrayed in an environmental and active manner, signifying a new genre of ornithological art.

A term that is central to this thesis is "environmental," an ambiguous and protean adjective that requires clarification. In relation to this thesis, environmental refers to that which represents (and therefore recognizes the significance of) natural habitats, the organisms that depend on them, and ecological processes that occur within the habitats. The environmental landscapes of Daubigny emphasize the importance of natural habitats, and hence encourage the preservation of them. Land art is frequently viewed as environmental art, but it often exploits or destroys natural habitats, and the term environmental is used so liberally today that it is becoming hackneyed. The term "ecological" could be used in place of environmental, however, the broader connotations of "environmental" directly reflect the stylistic intentions of Daubigny. Furthermore, the terms "naturalism" and "realism" are both used to describe the art of the Barbizon School, but given that naturalism is more commonly used in the scholarship of the Barbizon artists, I will mainly utilize this term.

2. Daubigny and the Barbizon School

The rural village of Valmondois represents Daubigny's first immersion into "nature," as the artist spent several years of his youth there due to his fragile health.[4] Over time, his appreciation for the natural world burgeoned and he developed a special affinity for nature and its ever-changing forms, which eventually translated into his work. In addition to making the natural world his primary subject, he began using it as an important workspace.[5] When Daubigny created works on the *Botin*, his studio boat, the traditionally "indoors" process of painting was moved to the boat deck, thereby creating an "outdoors" process.[6] The *Botin* also enabled him to visit other parts of France by water, including Rouen, Vernon, Le Havre, Compiègne and Honfleur, travelling on rivers such as the Oise, the Seine and the Yonne; he maintained a base at Auvers-sur-Oise in the Ile de France, where he built a house and studio in 1860.[7] Born in 1817, his father, uncle, and future aunt were all painters, though Daubigny participated in a new movement of art, the Barbizon School, which deviated from his father's academic style of landscape.[8] The Barbizon School eschewed the academic manner of landscape painting for a freer, naturalistic style centered on observational representations of nature instead of classical perfection.

The Barbizon School's stylistic roots arose from the works of several artists, some with strong connections to the village of Barbizon and the Forest of Fontainebleau, others linked stylistically but only occasionally visiting the area. The Forest of Fontainebleau served as the artistic inspiration for Barbizon painters, and particularly endeared itself to the painter regarded as the foremost artist of the Barbizon school, Théodore Rousseau (1812-1867). Rousseau lived in Barbizon from 1836 until his death, when he was not elsewhere in France searching for landscapes. Paul Huet (1803-1869) was among the first artists to arrive in Barbizon, and others such as Narcisse-Virgilio Diaz de la Peña (1807-1876), Jules Dupré (1811-1889), Jean-Baptiste-Camille Corot (1796-1875), Jean-François Millet (1814-1875), and Gustave Courbet (1819-1877) frequented the locality as well.[9] As will be mentioned later, Daubigny occasionally visited the area, though he preferred locations for compositions other than the Forest of Fontainebleau. Daubigny is also distinguished from the other Barbizon painters in his greater fidelity to direct depictions of the natural world. Maite van Dijk states that "…Daubigny was seen as the most authentic and immediate translator of nature," while "[m]ore emotion and grandeur was observed in … Rousseau's landscapes, so that they were viewed as romantic, while…Corot's art was regarded as idealizing and classical."[10] Therefore, the Barbizon School should not be seen as evoking one homogenous manner; Daubigny clearly exhibited the most observational style.

In searching for antecedents of the Barbizon School, the French landscape painters Jean-Louis Demarne (c.1750-1829) and Simon Lantara (1729-1778) are often considered to hold this role—and they in turn venerated the works of Dutch landscape painters such as Jacob van Ruisdael (1628/9?-1682). In fact, the Dutch landscapists of the seventeenth century are stylistically connected to the Barbizon School far more than the prominent French landscape painters of the same period (such as Claude Lorrain). Ruisdael and his Dutch contemporaries chose to depict naturalistic scenes of the countryside, portraying figures dressed as contemporary peasants rather than wearing classical garb. And expectantly, the academic painters of the time disliked the Dutch style, considering it below the historical landscape genre.[11] In general, academics recognized two genres of landscape painting: the aforementioned historical landscape, holding the highest rank, and the pastoral landscape, with Dutch painters included in the latter category.[12] The pastoral landscape is sometimes defined as avoiding the adornment of nature, but allowing certain compositional elements to modify the representation, which can also evoke "classical tragedy."[13] Pierre-Henri de Valenciennes (1750-1819)—an artist and a scholar of landscape—described a third, "lowly" genre titled *paysage portrait*, in which, as Steven Adams elucidates, artists need "only the eye and the hand…to record the principal characteristics of the painter's chosen motif," not mental influence, and that "Valenciennes recommended that landscape painters might include some

object of curiosity to cheer up this generally undemanding form of painting."[14] Daubigny falls into this "undemanding" genre of landscape, which was eventually elevated in respectability in part by the Barbizon School.

While Daubigny followed in the footsteps of many French artists when he traveled to Italy early in his career, the classical landscape style did not attract him for long. Albert Boime maintains that elements of classical landscape painting pervaded his works to the end of his career, but I argue that once he transitioned to naturalism, he left behind any of the classical traces. Boime cites elements such as panoramic perspective and compositional lines as harkening to the academically respected tradition, but Daubigny's open air paintings from the banks of rivers or on the water itself contradicts the idea of a composed work, and as I will later argue, his compositions with birds have a spontaneity and ease that are completely unrelated to the works of his predecessors.[15] Jerrold Lanes also believes Daubigny held on to an "Italianate strain," and while the artist's early paintings do show classical influence, his paintings after the transition into a naturalistic style do not hold onto any of those elements. Lanes cites Daubigny's *Fields in the Month of June* (1874) (Fig.1) at the Herbert F. Johnson Museum of Art as a late example containing an Italian influence in the horizon line, but one must remember that horizon lines do exist in nature, and even though both Claude Lorrain and Daubigny utilized them, it does not mean that they should be seen as related.[16] *Fields in the Month of June* recalls Claude Monet's (1840-1926) works—for example, *Poppy Field* (1873) (Fig.2) in the Musée d'Orsay—rather than classical Italianesque compositions. For example, in the aforementioned pieces by Daubigny and Monet, figures stride casually through the grasses and flowers, while loose brushwork connects both pieces stylistically. Both artists chose different times of day but both also emphasized the subtle breeze of wind, described through the slight leaning of poppies and the gossamer quality of the clouds. And in Monet's 1881 *Field with Poppies* (Fig.3) in the Museum Boijmans van Beuningen, Rotterdam, the horizon line, vegetation, and foreground perspective are incredibly similar to *Fields in the Month of June*. Boime also states that Daubigny's later works exhibit sentiments of melancholy, but if this is so, it is probably created by the viewer's own relationship with nature and does not necessarily reflect the artist's intention.[17] There are traditional associations of nostalgia with pastoral landscapes, but Daubigny avoided those characteristics by creating original compositions and describing scenes with new techniques such as loose brushwork and unique points of view, particularly in the works where the composition is described from the water, not land. In summary, Daubigny painted nature without partiality, and instead of telling the viewers what they should experience, he permits them to form their own connections to the environment.

Figure 1. Charles-François Daubigny, *Fields in the Month of June*, 1874, oil on canvas, Herbert F. Johnson Museum of Art, Ithaca, New York
http://museum.cornell.edu/collections/european/european-art-1600-1900/fields-month-june

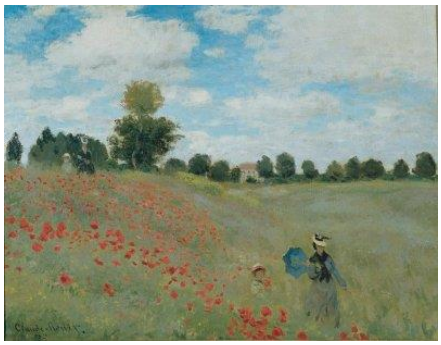

Figure 2. Claude Monet, *Poppy Field*, 1873, oil on canvas, Musée d'Orsay, Paris
http://www.musee-orsay.fr/en/collections/works-in-focus/painting/commentaire_id/poppy-field-8951.html?cHash=1e5e9216e3

Figure 3. Claude Monet, *Field with Poppies*, 1881, oil on canvas, Museum Boijmans van Beuningen, Rotterdam
https://www.vangoghmuseum.nl/en/claude-monet-field-with-poppies

While the majority of the Barbizon artists are associated with the Forest of Fontainebleau, Daubigny branched out and found inspiration in the form of rivers and marshes, which are primarily the settings of the artworks discussed in this thesis.[18] As a result, the birds Daubigny depicted are chiefly water birds. His painting in the Brooklyn Museum titled *Moonrise* (1877) (Fig.4) represents Grey Herons as well as Common Moorhens.[19] The work is a cohesive and somewhat large piece, describing a tranquil, warm evening. Starting from the bottom right corner, one sees the green-toned marsh water reflecting the trees in the middle ground. Overall, the water on the right half of the piece is murky but contains a rich range of leafy hues. Dark abstracted green spots, representing vegetation, float on the surface. Daubigny's treatment of marsh organisms on the canvas is a strong indicator of his close observation of nature. Lynne Ambrosini elaborates on this observational technique of Daubigny's when speaking of another marsh painting, *The Water's Edge, Optevoz* (1856): "…the extraordinary specificity of the plants, rocks and water life depicted could only be the result of meticulous on-site observation. An ecologist has identified in the painting precise species of algae, sedge, reeds, bulrushes and other water plants, each shown in its own appropriate, pond-specific ecological zone…"[20] Although Daubigny's brushstrokes are looser in *Moonrise* than in *The Water's Edge, Optevoz*, the same method applies—one can see murky, algae hues produced by the various plant species.

Moonrise, a horizontal composition, is divided down the middle into two segments. Approximately one-fourth the way up on the right side, the riverbank begins, which is lined with small bushes of varying colors. Hints of beige sand line the bank as well. Behind the bank in the middle ground is a somewhat light green grassy stretch that leads to a lush, verdant forest. With slender trunks and abundant foliage of green, sienna and golden hues, the trees form a shadowy, ecologically diverse environment.

Figure 4. Charles-François Daubigny, *Moonrise*, 1877, oil on panel, Brooklyn Museum, New York
https://www.brooklynmuseum.org/opencollection/objects/4358

The riverbank curves around to the left until it ends (from the viewer's perspective) in the middle of the composition and meets the water; here a leaning bush or small tree bends over the marsh. The aforementioned forest masks a significant portion of the sky, but a dip in this sylvan area renders it partially visible. On the left side of the piece, moonlight pervades the habitat; the scene is cast with tints of pink and lavender. In this same area, the marsh extends farther into the left middle background, meeting the horizon about one-third of the way up the painting. The sky in the left segment of the painting exhibits blue, peach, pink, lavender, and taupe tones, all of which give the sky a cohesive pastel theme. The moon, resplendent in yellow, cream, and orange, rises just above the dark green forest lining the horizon. A liberal stroke of peachy, creamy pink resides over the moon, framing and emphasizing its glowing character. The marsh water reflects the sky's colors, particularly in the center, but is largely dominated by yellow ocher and green vegetation. A tall, lush cluster of verdant reeds extends from the left edge towards the line of the moon, while two saplings ascend behind the reeds.

Six small birds swim in a line towards the reeds; the majority of them exhibit vermillion bills while all have black and charcoal feathers, with hints of white. The small swimming birds, painted in loose brushstrokes, are Common Moorhens (*Gallinula chloropus*). Moorhens are a "[c]ommon breeder on smaller lakes, ponds, pools and rivers with dense vegetation cover," and reside in France throughout the year.[21] They have long, yellowish-green legs and long, clawed toes that resemble those of other water birds such as herons.[22] Daubigny, while painting the moorhens in dabs, clearly identified their greyish-black body feathers with occasional areas of white, along with their orange-red bills. While they are not represented with the exactitude of an ornithologist, they are still an observational representation that recognizes their significance in the habitat.

In the right center section of the water, two tall herons search for food; one bends its beak down ready to spy some prey. Two other birds, probably more herons, fly from the water over the right bank towards the forest. The two wading birds appear to be Grey Herons (*Ardea cinerea*), yearlong residents in France. *Birds of Europe* describes the Grey Heron as breeding "…in colonies, or sometimes solitarily, in woodland with tall trees beside lakes and brackish sea-bays. Waits patiently, stock-still, for prey (mostly fish) on lakeshores and riversides; rests on one leg in shallow water, often at edge of reeds."[23] Daubigny did not represent the black crown on the head (instead taking artistic liberty), but the other features, such as the hint of dark feathers on the wings, the yellowish-orange bills and legs, the grey wing and back feathers, and their large sizes, render the herons identifiable.[24] The presence of the Grey Herons wading just as the moon is rising indicates that they are searching for food and will soon roost for the night in the forest, which in turn stresses the transitory moment that Daubigny captured. In addition, Common Moorhens and Grey Herons are known to be seen together—in *Where to Watch Birds in France*, a specific guide for an area in Northern Paris says that "Great Crested and Little Grebes and Moorhen nest on the Grand Lac…where Grey Herons often come to feed."[25] As evidenced merely by *Moonrise*, birds are aplenty in the works of Daubigny, and I argue that this is not a random, mere decorative preference of the artist's but recognition of the environmental significance of these winged creatures.

3. The Barbizon School and Its Artistic Influences

The naturalism of Daubigny and the Barbizon School has roots in early nineteenth-century British landscape painting, with artists such as John Constable (1776-1837) playing a role in the development of the Barbizon styles of representation. In *John Constable: Oil Sketches from the Victoria and Albert Museum*, Mark Evans et al. suggest that in part, Constable's focus on nature has "affinities to modern Environmental Art…"[26] When looking at Constable's oil sketches, the feeling of an impression, of an active but transitory moment from the natural world is immediate. For example, in Constable's oil sketch titled *Study of a House amid Trees: Evening* (1823) (Fig. 5) in the Victoria & Albert Museum, the artist represented a fleeting moment of the setting sun. On the left side of the composition, large, dark green trees stand, while the gleaming sun peeps through them, ready to disappear. To the right of them is open, grassy land with small figures, and houses in the distance. The sky fills the middle right to upper right part of the composition, with brilliant yellow and plum tones giving way to creamy streaks of clouds and hints of blue sky as one looks farther up the piece. A flock of birds arrives from the distant sky on the right side of the composition; the birds look as if they will soon fly over the head of the viewer. The painting could not have a more extemporaneous and changing subject than a sunset; if Constable had taken in the landscape a few seconds later, it would have exhibited different colors and the birds might have flown by already. Constable wrote on the reverse of the paper "Saturday Evg 4th Oct 1823," emphasizing the specificity of the moment.[27] The sunset represented is clearly not a compilation of multiple evenings, but a recording of a specific one.

Figure 5. John Constable, *Study of a House amid Trees: Evening*, 1823, oil on paper, Victoria & Albert Museum, London
http://collections.vam.ac.uk/item/O125483/study-of-a-house-among-oil-john-constable/

When examining Constable's oil sketches, it is evident that he depicted the natural world as he saw it, and that there is a strong connection between his works and those of the Barbizon School. The reasons for the influence are thoroughly discussed by Steven Adams. To briefly summarize his discussion, in order to escape the French Revolution, some French aristocrats moved to England and subsequently developed a taste for British art, which they brought back with them on their return to France.[28] Also, several Parisian art dealers sold British art; for instance, Thomas Arrowsmith reserved a room in his shop for John Constable's art, and painters are known to have visited the dealer often. Paul Durand-Ruel, who wrote in his memoirs that his father bought British watercolors at the suggestion of a dealer by the name of Brown, confirms these interactions.[29] Furthermore, Paul Huet is known to have greatly appreciated the work of Constable, and Corot also held British artists in high esteem, notably Richard Parkes Bonington (1802-1828), who worked in France.[30]

4. Birds in the Larger Context of Western Art

Before delving further into Daubigny's representations of the natural world in general, and birds in particular, it is important to consider the role birds played in Western art up to that point. Until the Enlightenment, when scientific and naturalist views arose in the West, birds had largely been depicted in a symbolic manner. In Christian art, birds in representations of the Madonna and Child symbolize the soul, while the eagle symbolizes Saint John the Evangelist.[31] The owl often represents wisdom, and in Greek mythology, it is the animal of Athena. Crows are habitually a bad omen in Western art (I will later look at a composition featuring crows by Daubigny).[32] Wall paintings in Roman villas show birds inhabiting florid gardens, and even though they are not necessarily viewed in a religious manner in this situation, they were painted for human pleasure. A fresco (Fig. 6) from Pompeii (first century CE), portraying a bird perched on vegetation in a fanciful garden, is an example of this type of representation.[33] Baroque still-life paintings often contain birds, but they are frequently shown dead. They are also portrayed as pets in cages around this time.[34] Therefore, it is clear that birds were mostly valued for what they could add to the life of humans, and not looked at as important in themselves, as individual animals. The idea of an animal as an individual is quite environmental and modern, but I argue that Daubigny presents them in this light.

Figure 6. Unknown artist, *A Dove in a Garden by a Fountain*, 1st Century CE, fresco, Pompeii, Private Collection
https://www.nga.gov/exhibitions/2008/pompeii/courtyard.shtm

To give a specific example, in paintings of the Madonna and Child, the European Goldfinch (*Carduelis carduelis*) is used in a symbolic double-meaning. Not only does it symbolize the soul, as most birds do, but the distinctive red marking on the bird's head was thought to have occurred "when it flew down to pluck a thorn from Christ's crown as he was on the road to Calvary, and was splashed with a drop of the Saviour's blood."[35] Therefore, this specific species symbolizes Christ's passion as well. In Raphael's (1483-1520) *Madonna of the Goldfinch* (c.1506) (Fig. 7), the artist represented St. John the Baptist holding a European Goldfinch while Christ pets its head. The bird is certainly valued in this situation—it is raised to a heavenly level as a symbol of Christ. But at the same time it is viewed as a symbol rather than an individual bird on its own.

Another example of how birds were presented in Western art can be found in Pieter Bruegel the Elder's (c.1525-1569) *Winter Landscape with Bird Trap* (Fig. 8), in which the artist depicted a snowy winter landscape with a village. In the left center of the composition, villagers skate and play games on a frozen river. There are crows and other birds in the work; most of them are gathering around a wooden trap in the right foreground of the painting. Many of them will soon be dead, because the wooden bird trap will crush the birds underneath if someone pulls the rope. Therefore, in the light of bird representation, this landscape reveals the dark, untimely end avian species such as crows often faced, and is thus a symbol of death.[36]

Figure 7. Raphael, *The Madonna of the Goldfinch*, c.1506, oil on panel, Galleria degli Uffizi, Florence
http://www.uffizi.org/artworks/madonna-of-the-goldfinch-by-raphael/

Figure 8. Pieter Bruegel the Elder, *Winter Landscape with Bird Trap*, 1565, oil on canvas; copy by Pieter Bruegel the Younger, c. 1601, Kunsthistorisches Museum, Vienna
https://www.khm.at/en/objektdb/detail/333/?off

5. Naturalists

The naturalists of the Enlightenment and the nineteenth century, as well as the Barbizon School artists, rejected tradition. And the latter group both consciously and sub-consciously integrated the themes of the former into their art. The Enlightenment produced many natural philosophers that greatly influenced later Western European culture, and I will discuss individuals that either represented the natural world through art or were more specifically ornithologists. The first is the British colonial scientist and artist Mark Catesby (1683-1749), who was unique for his time due to his study of connections between organisms and their environment; Steve Cafferty calls him a natural historian, ornithologist, ecologist, and botanist, revealing his well-rounded knowledge of the environment.[37] Catesby published well-known works such as *Natural History of Carolina, Florida, and the Bahama Islands* (1732-43), which was revered for its bird paintings, and in its plates he depicted some aspect of the bird's native habitat, implying an ecological approach. In addition, he would visit the same area during different seasons to gain a stronger idea of its species. As Cafferty states, Catesby was a member of the Royal Society and had a significant influence on the canon of natural history. In 1747 he published "On the passage of birds," the first study analyzing the migration of birds.[38] Catesby is necessary to mention because he, like Daubigny, painted birds in relation to their environment, adding a native plant depiction to the plate, but as will be shown, Daubigny was unique in that he depicted the landscape surrounding birds to a large degree, thus contextualizing them ecologically and more efficaciously stressing the importance of their habitat.

While the British produced more widely recognized ornithologists, there were some notable French natural philosophers. A second key figure is Le Comte de Buffon (1707-1788), who through maneuvering eventually became the director of the Jardin du Roi, and had a major influence on the natural history of France. Sandra Knapp cites him, saying that "In order to judge what has happened, or even what will happen, one need only examine what is happening; " in this he emphasizes the importance of observing the environment.[39] (Daubigny's observation of the environment, though for artistic rather than scientific means, still produced valid scientific information through his faithful representations). Le Comte de Buffon published books such as *Histoire Naturelle, Générale et Particulière* (1749-1804); trans. *Natural History, General and Particular*) which included *Histoire Naturelle des Oiseaux* (trans. *Natural History of Birds*); in fact, *Histoire Naturelle* was the most popular book in France during the eighteenth century.[40] And although Buffon used decorative prose in his writings that accompany the visual representations, the birds, painted by François Nicolas Martinet (c.1731-1800), are depicted with precision.[41] His influence is also seen in French ornithology guides. In Sébastien Gérardin's (1751-1816) *Tableau élémentaire d'ornothologie…* (1806-1822), along with using Buffon's observations in comparison to his own work for several bird species, Gérardin highlights Buffon's *Histoire Naturelle*, noting its indispensable contributions to the field of natural history and culture in general: "The

eloquent writings of the immortal Buffon sounded an awakening in the four corners of the world…it created in the opinion of the public a revolution that procured for the natural sciences amateurs…we can even confirm that the study of natural history has now become the dominant subject of interest."[42] Scientific representations of birds also found their way into French decorative arts. Another significant figure, Pauline de Courcelles Knip (1781-1851), created realistic ornithological watercolor paintings for natural history book engravings. She also worked for the Sèvres Porcelain Manufactory, for which she painted scientific representations of birds on vases and plates by her own hand.[43]

Some French artists at the turn of the century had even begun depicting animals in a way that advocated for them. Sympathy for captive species such as lions and elephants— taken from their homeland and brought to France for fairs, menageries, etc.— can be seen in the work of artists Nicolas Maréchal (1753-1803) and Jean Hoüel (1735-1813). The latter closely studied elephants in the menagerie in Paris, considering them his friends and lamenting their caged life. And in *La Lionne Constantine et ses trois lionceaux* (1800), Maréchal depicted a mother lion and her three cubs in a similar manner, with the mother gazing out of the bars into unattainable freedom.[44] Therefore, artists were beginning to view animals as living beings that deserve rights and respect, but Daubigny's representations are a different facet of environmental art than those of Maréchal or Houël, since his compositions depict free species in their native habitat and do not contain direct empathy. It is crucial to mention Maréchal and Hoüel, though, because their work reveals the beginnings of an environmentalist art that takes the scientific representations of the early naturalists a step further. Daubigny's compositions can be understood as a different way of advocating for species; they represent the symbiotic relationship between birds and their habitats.

6. Early Environmentalism

In *Art and Ecology in Nineteenth Century France*, Greg M. Thomas argues that Théodore Rousseau painted in an ecological way, i.e. that he interpreted the landscape in an environmental manner that reflected an appreciation of "…natural processes."[45] Rousseau himself successfully advocated for the preservation of parts of the Forest of Fontainebleau; because of this, Thomas believes the artist is possibly "…the world's first conservationist…"[46] Thomas also argues that Rousseau's ecologically mannered compositions reflect Darwin's and other scientists' advancements in the nineteenth century, but the author believes that his art was autonomous of the natural scientists. I would like to propose a connection between an argument made by Thomas and mine, namely that ecology ushered in a new perspective of nature, which Rousseau conveyed through art.[47] I believe that Daubigny's compositions, and his frequent representations of birds within their environment, present a new way of showing the value of avian species apart from symbolism and relations to humans. Though, I disagree with Thomas that the Barbizon School artists were either ignorant of the developments in science, which he implies, or that they disregarded them. Thomas calls the similarities between science and art at this time coincidental, but the influential British landscape painters were surely aware of the new scientific perspective on nature. In addition, as discussed earlier, Buffon was one of the most direct contributors to the movement by way of cultural pervasiveness in France, not to mention the multitude of French naturalists painting at the menagerie in Paris. And as aforementioned, the ornithologist Sébastien Gérardin recognized Buffon's influence on "amateurs" and his role in bringing natural history to the public, which confirms the wide reach of his work.[48]

Amy Kurlander, in her analysis of Théodore Rousseau, says that in regard to the Barbizon artists and those who appreciated their style, "the term *nature* meant a special realm of experience, memory, and subjective feeling for the artist and the beholder."[49] Daubigny's experience in nature is what in part renders his landscapes truly environmental, because it reveals a tangible relationship with the natural world. It is important to note though that Kurlander's use of the word "subjective" to describe the Barbizon School does not fully reflect the actual representations of nature created by Daubigny. While Daubigny had his own individual, subjective connections to the environment, they were a natural result of his exposure to nature, with his works being faithful renderings of what he observed, without the artificial subjectivity often seen in classical landscapes. Kurlander later uses the phrase "empirical observations" to describe the techniques of the Barbizon artists, but again uses the word "subjective" to describe the school. This lack of clarification in her argument fails to realize the nuances between some Barbizon artists, with Daubigny's works being more subjective for the viewer, while largely empirical for the artist (Corot, on the other hand, often included classical and more subjective elements in his works). An empirical understanding of nature supports my argument that Daubigny's observation of birds within their environment is scientific—he did not insert strong or artificial subjective perspectives into the compositions that I analyze.[50]

Ambrosini recognizes the contradiction of the objective and the subjective in the criticism and scholarship of Daubigny's compositions, concluding that, "Daubigny's early style represented a compromise between exactitude and

interpretation;" she then stresses that his later works were more interpretive, devoid of detail.[51] I disagree somewhat with these conclusions, because while Daubigny did complete some strongly impressionist works such as *Landscape by Moonlight* (c.1875) in the Museum de Fundatie, Zwolle and Heino/Wijhe, they still convey the image of a passing moment in nature, some descriptions being so fleeting as to be difficult to convey with details. Ambrosini's use of the word "interpretation" differs from a term that she later discusses, 'sensation.'[52] The author mentions that Daubigny "…referred to his works as transcriptions of 'sensations' experienced before the landscape."[53] However, these sensations were a natural result of his immersion into the environment, and occur as a result of the sensory experience. It would have been impossible for Daubigny to paint outdoors and exclude all sensory experiences—they enabled him to understand the natural habitats. The word "interpretation" used by Ambrosini possibly implies significant modification of the landscape, an inaccurate description for Daubigny's work. And if the subjective is strongly linked to feelings, then it is impossible for *plein air* painters to detach themselves from the environment, i.e. to avoid the feelings communicated by the various elements, such as air, wind, rain and snow, in addition to the visual and aural experiences. While Daubigny derived feelings from the natural world, he did not interpret them in an artificially modified way, but rather utilized them to accurately describe the scenes before him while using his impressionistic method. As will be discussed next, it is Daubigny's relationship with the natural world that permitted him to depict it observationally.

7. Daubigny's Landscapes as Living Environments[54]

In *Landscape and Western Art*, Malcolm Andrews describes the nineteenth century's new method of painting *en plein air* as a process that connects the artist to nature's movements and changes, resulting in a new perception of the landscape.[55] He goes on to say that the artist's immersion into the chosen subject for a composition results in an environment instead of a mere landscape, a concept that supports the argument that Daubigny's works are environmental.[56] I disagree with Andrew's following statement, however: "Authenticity in landscape art…is a transcription not of 'nature', but of subjective responses."[57] While subjective responses are a corollary of contact with nature, Daubigny's landscapes incorporated his subjective sensations to create environmental, faithful representations of the natural world, and it is his exposure to ecosystems that enabled him to transcribe his observations onto the canvas. The artist underwent sensory experiences when painting *en plein air*, but did not create artificial, fabricated landscapes, as could be suggested by the word subjective. The subjectivity of Daubigny was a natural reaction to the environment rather than an artificially constructed one. His close contact with nature led to environmental, observational landscapes imbued with the naturalistic elements of daily life in the various habitats. The habits and movements of the various birds are transmitted into his compositions because of his exposure to their environment. The birds in Daubigny's works add evidence to the life of the environmental landscape: "An environment does not exist without some organism environed by the world in which it copes… An environment is the current field of significance for a living being."[58] Andrews' definition underpins the view that Daubigny's representations of birds are environmental versus symbolic. They are not inserted into the composition to symbolize nature; they are an integral part of the environment, not an accessory. Again, Daubigny represents a symbiotic relationship: the environment sustains them, just as they sustain the environment.

Support for the argument that Daubigny immersed himself into the landscape is found in Michael H. Duffy's writing. He says that Daubigny was geographically accurate and precise, and that he " …captured an original experience of living and working outdoors…"[59] Daubigny would need to spend a significant amount of time outside observing birds within their habitat to understand their habits and movements—in doing so he was able to depict them in a natural, spontaneous manner. In *A River Landscape with Storks* (1864) (Fig. 9) in the Metropolitan Museum of Art, he depicted a lush, verdant marsh filled with vegetation and lined with leafy trees. The foreground consists of the marsh itself, with many lily pads and other small plants and reeds inhabiting the water. In the center of the marsh (as well as the lower center of the whole composition), the water is lightened by the reflection of the sun. In the right foreground, a stretch of marsh ground extends into the center, and just to the left of the sun's reflection, a group of tall green plants or reeds rise up in a group. All of these elements add realism and natural beauty to the composition; Daubigny characteristically withheld from adding unnatural colors or artificial light in order to describe an ordinary scene. The particularly sober palette, consisting mostly of green hues, emphasizes the artist's fidelity to nature.

Figure 9. Charles-François Daubigny, *A River Landscape with Storks*, 1864, oil on wood, The Metropolitan Museum of Art, New York http://metmuseum.org/art/collection/search/436083?sortBy=Relevance&ft=a+river+landscape+with+storks&offset=0&rpp=20&pos=1

There is an apparently empty wooden boat floating on the right side just beyond the foreground, and there are two storks to the left of the boat; one, on the viewer's right, is wading with wings outstretched, looking forward, while the other also wades, but points its head downward. The head of the stork farther to the left is difficult to distinguish. The species is *Ciconia ciconia*, or White Stork.[60] Once again in his impressionistic method, Daubigny painted the storks with loose strokes, but they are nevertheless identifiable through the white upper body feathers, black lower body feathers, and black-tipped wings. The right stork with outspread wings has a definable long orange beak, another characteristic of White Storks. The species, which, though suffering from habitat loss, still inhabits France today, "[b]reeds in open farmland with access to swampy riversides, marshes and floodlands"; therefore the habitat of *A River Landscape with Storks* is where one would expect to catch a glimpse of this water bird.[61] In creating this composition, Daubigny, as a birdwatcher, described their forms on the canvas, therefore providing a record of their movements in this location.

Farther back in the composition, there are more verdant reeds in the right center of the painting, and the bank behind the water is lined with trees. Starting on the left side of the composition, low bushes and trees of light green and yellow hues are in front of taller vegetation, with the tallest tree extending close to the top of the painting. Particularly dark, forest green tones represent the trees in between the tallest one and the low ones near the foreground. The dark tones create a clear sense of depth within the landscape. Moving towards the center of the background, the trees diminish in height and are consistently of the same height to the end of the right side of the composition. Daubigny's brushwork and the translucency of the paint render these trees and other vegetation lifelike—one feels that another stork might be residing on a branch in the background, unseen by Daubigny yet still an inherent part of the landscape.

Throughout the painting, Daubigny applied a palette of mostly green, yellow, and brown tones. The sky is cloudy but a light blue hue peeps out in spots, and there is a golden undertone emanating from the sunlight, which permeates the piece. The mood of the painting and the feeling of an extemporaneous understanding of the landscape are apparent through its lack of drama and restrained palette. The painting gives the feeling of a mild afternoon, with the storks going about their business as usual. The diverse forms and sizes of the trees and other vegetation create a lush environment for the storks to inhabit. The storks are not a minor part of the composition because they reveal the function of the surrounding environment, which is to provide them with food and places of rest. In addition, the boat is a sign of human activity, but it is empty, making the storks the only visible active species within the composition. The White Storks are the key "figures" in this habitat.

Duffy also elaborates extensively on the contemporary critical review of Daubigny's active years, focusing heavily on Frédéric Henriet (1826-1918), who once said that Daubigny painted " nature for itself."[62] Thus, Daubigny's

depictions of birds should be seen as representations without the usual symbolism or human connections, and as depictions of the various species for their own value. Duffy also presents the comments of other critics on Daubigny's work, which strengthen the attribution of Daubigny as a faithful painter of nature. For example, Théophile Gautier (1811-1872) considered Daubigny to be "…unique in the way he rendered in a straightforward manner what he saw before him in nature."[63] These commentaries also support my argument because they claim that Daubigny did not want to embellish the environment he saw, but instead represent it veraciously. In his artwork, Daubigny argues that nature is beautiful and of artistic value without exaggeration. His direct representations of the environment echo the scientific style of naturalists and ornithologists because they depict nature without human bias. Therefore, Daubigny's representations of birds going about their daily routines in their natural habitat signal a new style of describing birds on the canvas.

Among Daubigny's compositions that include birds, there is a diverse assortment of the times of day represented, which also reflect the various avian routines. For instance, the artist's work titled *Morning* (1858) (Fig.10) in the Pushkin State Museum of Fine Arts, painted a year after Daubigny began using the *Botin*, depicts a group of what are possibly Greylag Geese (*Anser anser*) gathered together on a river.[64] This species would only be in the Ile de France region during migration, but it is also possible that Daubigny travelled to a coastal area in France in the north or the west to paint this work, where they are more frequently seen.[65] The geese represented are likely domesticated hybrids, since Greylag Geese are sometimes slightly darker than those depicted.[66] The composition itself is filled with peach, lavender, and pink hues, which harmoniously reflect the title of the painting. The painting's perspective insinuates that the viewer stands on a muddy, flat bank, looking out over the river. In the foreground, on the left side of the composition, the reddish-brown mud of the riverbank meets the water, and some spots of the bank rise up from beneath the water. Slightly deeper into the left side of the composition, a narrow stretch of the riverbank juts out from the left edge of the canvas, and extends a third of the way into the painting.

Figure 10. Charles-François Daubigny, *Morning*, 1858, oil on panel, Pushkin State Museum of Fine Arts, Moscow
http://www.arts-museum.ru/data/fonds/europe_and_america/j/2001_3000/6390_Utro/index.php?lang=en&coll=9399

Three geese are on the tip of this little peninsula, while the rest have already made the dip and are floating together in a group. There appear to be fifteen geese in total, reflecting the social nature of the species. The body of water on which they rest, which extends out into the horizon of the left side of the composition, is filled with predominantly pale blue, lavender, and pale pink hues. The sky comprises about two-thirds of the composition. Farther in the background on the right side of the canvas, about one-third of the way up the composition, a stretch of green land with tall trees lining it stretches from the right edge to the point where the previously mentioned tip of riverbank ends. In addition, on the same level as the somewhat distant bank that is lined with trees, across it on the left side of the canvas is a distant outline of a land veiled in the morning mist and obscured by the distance. The sky presents an abundance of pale blue, cream, lavender, and orange shades; there are blotches of orange and yellow hues just above the horizon. Higher in the sky, the pastel hues are progressively cooler with mainly cream, pastel blue, pink, and lavender tones.

The painting exudes an overall warm, dewy feeling, with the gathering of birds imparting a welcoming attitude. Examining the birds and the composition as a whole, I believe that it portrays an image of *le quotidien* for the geese.

The painting feels like a sincere impression of the morning on the river. The geese do not appear contrived or placed there for mere ornament; they are an integral part of the landscape and impart the environmental sentiment evoked by the natural setting of which they are a part.

As shown by works such as *Morning*, Daubigny painted various times of day, and thereby provides a record of the habits of birds he painted within the landscape, which in effect renders him a birdwatcher. Time is a crucial element in his compositions—Odilon Redon, twenty-eight at the time, wrote a review of the Salon of 1868 for *La Gironde*, in which he says "It is impossible to be mistaken about the hour Monsieur Daubigny paints. He is the painter of a moment, of an impression."[67] In the introduction of *Unruly Nature: The Landscapes of Théodore Rousseau*, Scott Allan underscores the pre-impressionistic style of Daubigny in contrast to the highly finished studio work of Rousseau, insinuating Daubigny's originality in *plein air* depictions. He says "… if Daubigny progressively eroded distinctions between the preliminary *ébauche* and the finished *tableau* and was repeatedly criticized for exhibiting mere "impressions" … Rousseau went in the opposite direction."[68] So while Rousseau initiated the naturalist style of the Barbizon School, Daubigny's technique emphasized time and the transitory more than Rousseau. But there are certainly exceptions to Allen's assertion. For instance, a piece from the Kelvingrove Art Gallery and Museum in Glasgow titled *The Forest of Clairbois* (c.1836-39) is a free-flowing, sketch-like oil on canvas by Rousseau where one witnesses the shifting of light, communicated through the shadow engulfing the foreground and the cumulous clouds flying swiftly with the wind amidst the blue sky. In this work one plainly sees the connection to Daubigny's oeuvre, but as a whole, Daubigny's compositions distinguish themselves from Rousseau's in their greater emphasis on the movements of natural environments.

Daubigny's particular emphasis on the exactitude of time is evident again in *Late Afternoon on the Seine* (1871) (Fig.11), where the last rays of the sun bathe the environment in glowing light. The painting is a large, horizontal composition, textured with impasto. The river is adjacent to a forest on the right, with the jewel-green hues of the large trees reflecting onto the water. The riverbank, which lines the right side of the painting, curves inward towards the horizon on the left, where one sees a quiet village. The horizon line itself is about one-third of the way up the composition. On the left edge of the work, the riverbank begins in the bottom left corner, attenuates from the viewer's perspective, and then curves outward somewhat towards the right. This sandy bank is topped with a verdant, lush bush, while a small, sinewy tree rises above it. Another bush to the right of the aforementioned vegetation inhabits the sliver of land that curves towards the center before disappearing into the Seine. The sky, which comprises the majority of the painting, is replete with pastel hues, notably pink, yellow, and blue, partially blended together by delicate clouds, while the setting sun hovers just above the left section of the village. The Seine, in addition to reflecting the foliage of the trees, also mirrors the warm colors of the sky. Vegetation grows within the river and floats on the surface, emphasizing the ecological processes of the Seine.

Figure 11. Charles-François Daubigny, *Late Afternoon on the Seine*, 1871, oil on canvas, The Drexel Collection, Drexel University, Philadelphia
http://drexel.edu/DrexelCollection/view/painting/details/?objid=67249

Nine ducks swim roughly in a line diagonally in the left center of the river, towards the left bank. When analyzing the ducks, one sees that the majority of them have green heads while three have mostly white heads. The ducks swimming in profile have visible orange bills, as well as whitish-gray body feathers with hints of a blue-green shade peeping out from under the body feathers. The majority of the birds, specifically the ones with green heads, are male Mallard Ducks (*Anas platyrhynchos*), which live year-round in France.[69] Although Daubigny added an orange tinge to the bills (mallard bills are more yellow-toned than orange), the lighting of the sunset and Daubigny's perspective may have given the yellow bills an orange glow. Daubigny painted the feathers more liberally, but the generally grey tones of the bodies along with the green heads renders the species identifiable.[70] As aforementioned, three of the ducks have mostly white heads, but it is likely that Daubigny merely painted them freely as their body feathers resemble those of the others that are clearly mallards.

The birds are preparing to rest for the evening, perhaps intending to sleep among the bushes on the bank. Not only does the title signal a time of day, but also the impressionistic capturing of a moment in the late afternoon, as the evening arrives along with dusk. This depiction reveals Daubigny's sensitivity to moments in time and transitory representations. After studying this piece in addition to the previous works, and his collective oeuvre as a whole, one deduces that Daubigny favored a variety of times of day as subjects, particularly the afternoon and evening. Habits of birds are also derived from these landscapes, evident when one realizes that Daubigny's simple activity of bird watching is reflected by the presence of birds throughout these works. For example, in *Late Afternoon on the Seine* (1871), Daubigny depicted the Mallard Ducks swimming towards land, preparing to rest for the night, a routine that is also apparent with the group of Common Moorhens in *Moonrise*. The artist also painted ducks sleeping on a tuft of earth by a river in a piece from the Robert Lehman Collection in the Metropolitan Museum of Art, titled *Landscape with Ducks* (1872). By simply painting his observations of their activities, Daubigny recorded the birds' utilization of their environment, thereby stressing the importance of the habitat to their existence.

While Daubigny favored marshes and warmer, milder seasons for compositions, a particularly striking example of his ornithological-themed landscapes is *La neige* (1873) (Fig.12) in the Musée d'Orsay, which represents dozens of crows, mainly Carrion Crows (*Corvus corone*), gathering in a frozen environment.[71] The identification of most of the birds in the work as Carrion Crows is due to their "rounded" tails; other similar species, such as Rooks (*Corvus frugilegus*) and Common Ravens (*Corvus corax*), have "wedge-shaped" tails. Carrion Crows live year-round in all regions of France, and, as with other species of crow, are social birds that frequently appear in groups.[72] But there are also two visible Hooded Crows (*Corvus cornix*) in the right middle ground of the composition, standing apart from each other. Hooded Crows have black wings, tails, and heads, but the rest of their feathers are a whitish-grey. They are close kin of the Carrion Crow, sharing the same body form and size, and sometimes breed with Carrion Crows.[73] The two Hooded Crows in *La neige* have evident white feathers, loosely painted in Daubigny's impressionistic manner.

Figure 12. Charles-François Daubigny, *La neige (The Snow)*, 1873, oil on canvas, Musée d'Orsay, Paris
http://www.musee-orsay.fr/fr/collections/oeuvres-commentees/recherche/commentaire/commentaire_id/la-neige-156.html?no_cache=1

A somber, overcast sky, with streaks of coral just above the bottom left and center of the horizon, hangs over a snow-covered landscape. There are signs of a freshly traveled road due to the muddy tracks cutting through the right foreground and left middle ground; this route is sparsely bordered in the left center of the composition by trees. Three copses are visible in the right horizon, center background, and left middle/background of the composition, respectively. Groups of crows are spread throughout the work, many resting on the ground and others flying around and perching in the trees along the road. In his ornithology guide, Sébastien Gérardin states that Carrion Crows and Hooded Crows often gather around roads in winter when the ground is snow-covered, in search of food from domestic animal droppings: "[i]n winter, carrion crows live together with rooks and hooded crows. In this season, especially when the ground is snow-covered…numerous flocks of these diverse species stay around inhabited places, as well as main roads, where they look for their food in the excrements of domestic animals that travel on the highways."[74] *La neige* is therefore a visual representation of Gérardin's written observation, affirming that Daubigny faithfully recorded avian habits and their environment, and that Gérardin observed the species accurately. Although *Birds Of Europe* indicates that the Hooded Crow is a winter resident only in Bretagne and Eastern France, Daubigny's composition reveals that in the later nineteenth century they also visited the Ile de France region, due to the fact that the landscape depicted is a plain in Auvers.[75] The crows are scavenging for food in a barren season that yields little, hoping to find some animal excrement. Because of the aforementioned coral colors near the horizon, and the general atmosphere of the piece, one can deduce that dusk approaches, with little time left for the crows to find food before the chill of night arrives.

8. Daubigny as an Amateur Observer of Birds and Nature

An excerpt from an October 1855 letter (day unknown) Daubigny sent to his close friend A. Victor Geofrroy-Dechaume conveys Daubigny's attentive knowledge of birds, in this case that of the heron. "The season is so advanced that I am possibly going to do as the heron does."[76] The artist understood that some species of heron migrate to the south for the winter months.[77] By comparing his plans to the habits of herons, Daubigny communicated his awareness of them and perhaps even his fondness and personal identification with birds. Daubigny was, indeed, fond of the natural world, and avoided industrialized areas when choosing subjects for compositions. Ambrosini explains that "[i]n his paintings of the 1850s, Daubigny included but distanced such urban elements…" and that "[h]ints of environmental awareness emerged in his letters then, too, and eventually he eliminated all signs of industry from his work."[78] Clearly the artist lamented the destruction of the environment, and eventually chose to focus on areas that remained pristine. Earlier in his career he produced illustrations for publications such as Ernest Bourdin's travel book *Voyage de Paris à la mer* (1847), which included several scenes with motifs of industrialization, but commissions such as these were mainly for financial need rather than representations of Daubigny's artistic preferences.[79]

When looking for other artists who represented birds during Daubigny's time, the American Martin Johnson Heade (1819-1904) comes to mind, whose hummingbird compositions stand out for their specificity and incorporation of the native environment into the depiction. However, they are bird portraits rather than landscapes, due to the fact that the hummingbird species are the center of focus in the foreground, and are large in scale. In addition, there is a specimen-like, static quality to the works; even though Heade made first-hand observations while in Brazil, he also studied dead specimens there.[80] Landscapes were a major part of Heade's oeuvre though, and marsh and wetland scenes comprised a large portion of his work.[81] There will occasionally be birds in his landscape compositions, mainly in his Florida scenes, such as in *The Great Florida Sunset* (1887) (Fig.13). However, his landscapes such as *The Great Florida Sunset* have a romantic, nostalgic quality to them that does not carry the environmental connotations of Daubigny's works.[82] Another notable figure, though he came after Daubigny's time, was the famed American ornithologist-artist Louis Agassiz Fuertes (1874-1927), who specialized in bird portraiture. He sometimes depicted bird species in a landscape, such as in *Wild Turkey* (1924) (Fig. 14), but the landscapes are usually more limited in scope than in the aforementioned piece. Also, in Fuertes' oeuvre in general, there is a specimen-like quality to the birds, unsurprising since the artist frequently used dead birds for models.[83] Daubigny, therefore, was unique in his environmental representations of living birds within landscapes.

Figure 13. Martin Johnson Heade, *The Great Florida Sunset*, 1887, oil on canvas, Minnesota Marine Art Museum, Winona, Minnesota http://www.sothebys.com/en/auctions/ecatalogue/2015/american-art-collection-a-alfred-taubman-n09432/lot.11.html

Figure 14. Louis Agassiz Fuertes, *Wild Turkey*, 1924, oil on canvas, Private Collection http://copleyart.hibid.com/lot/21247-21047-6511/louis-agassiz-fuertes--1874-1927-/

9. Conclusion

The numerous works of Daubigny that represent birds within ecologically rich landscapes advance the style of the Barbizon School (which emphasized naturalistic depictions of nature) to another level by revealing the functional qualities of the landscape and the living organisms that inhabit it. Through the *Botin*, Daubigny was able to achieve an ecologically immersed, water-based perspective, facilitating his depictions of water birds and wetland ecosystems, which provide vital additions to ornithological art. And as evidenced by *La neige*, in which the artist visually confirmed Gérardin's observations, Daubigny's works also contribute to the field of ornithology in general. His bird representations are certainly not as accurate as those of an ornithologist, but nevertheless provide enough information to identify the species. Particularly significant is the fact that they represent the habitat to a large degree, a crucial aspect for the species themselves, and one that is often overlooked. The artist's active, environmental descriptions of habitats contextualize his observations of living birds.

The loose brushstrokes of Daubigny's compositions convey a sense of immediacy and movement absent in classical landscapes as well as traditional ornithological plates. He sacrificed detail by observing birds in fleeting moments, but gained a sense of life, movement and naturalism wanting in the art of many ornithologists who used specimens for models. While not a literal ornithologist, Daubigny was an attentive observer of the entire landscape, which naturally led to the inclusion of bird species within his compositions—he became a birdwatcher through his artistic practices.

Scholarship on ornithological art should recognize Daubigny's work as part of the canon of bird art—in terms of conservation, Daubigny's representations are even more important than bird portraiture because they describe birds within ecosystems, which are necessary for their survival. Granted, Daubigny is not the only artist who represented birds within an extensive landscape, but their frequency in his oeuvre, in addition to his ecological, empirical style, created an added amount of environmental awareness that render his paintings original for his time. Daubigny's compositions analyzed in this thesis are landscapes, but they are also ornithological works that add a vital dimension to bird art.

10. Acknowledgements

Sincerest thanks to Eva Hericks-Bares, PhD, Leisa Rundquist, PhD, Laurel Taylor, PhD, the Department of Art and Art History at UNCA, the European Paintings Department at the Metropolitan Museum of Art (especially Patrice Mattia), the Brooklyn Museum, the Study Room for Drawings and Prints at the Metropolitan Museum of Art, the Drexel Collection, the Undergraduate Research Program at UNCA (especially Mila Lemaster), Oliver Gloag, PhD, and the French Program at UNCA.

11. Endnotes

1. Vivien Hamilton, *Millet to Matisse: Nineteenth and Twentieth-Century French Painting from Kelvingrove Art Gallery, Glasgow* (New Haven, Conn.: Yale University Press, 2002), 86.
2. I define ornithological art as art that represents identifiable species of birds. Bird art is a broader category and subsumes ornithological art, while also having the ability to be less scientifically minded. Daubigny's work is in the category of ornithological art (and therefore bird art as a whole).
3. From the scholarship that I have reviewed, I am the first person to identify specific bird species in works by Daubigny.
4. Madeleine Fidell-Beaufort and Janine Bailly-Herzberg, *Daubigny* (Paris: Editions Geoffroy-Dechaume Paris, 1975), 31.
5. Michael Marlais, "Charles-François Daubigny and the Traditions of French Landscape Painting" in *Valenciennes, Daubigny, and the Origins of French Landscape Painting*, Michael Marlais et al. (South Hadley, MA: Mount Holyoke College Art Museum, 2004), 45.
6. Phillip Dennis Cate, "Visions of Boating in French Printmaking: From Daubigny to the Pont-Aven School" in *Impressionists on the Water*, Christopher Lloyd et al. (NY: Skira Rizzoli Publications, Inc., 2013), 78.
7. See Fidell-Beaufort and Bailly-Herzberg, Ibid., 22-27.
8. His uncle Pierre, a painter, would marry the painter Amélie in 1829. Ibid., 31. Pierre was a notable miniaturist, in: Richard R. Brettell, Paul Hayes Tucker, and Natalie H. Lee, *The Robert Lehman Collection III: Nineteenth and Twentieth-Century Paintings* (New York: The Metropolitan Museum of Art, 2009), 39; See Fidell-Beaufort and Bailly-Herzberg, Ibid., 32.
9. Steven Adams, *The Barbizon School and the Origins of Impressionism* (London: Phaidon Press Ltd, 1994), 8.
10. Maite van Dijk, "Daubigny and the Impressionists in the 1860s", in *Inspiring Impressionism: Daubigny, Monet, Van Gogh* (Edinburgh: National Galleries of Scotland, 2015), 45.
11. Historical landscape necessitated Biblical or classical elements, often with monuments and ruins. See Adams, Ibid., 27; 31-39.
12. Curiously, during the eighteenth and nineteenth centuries, Ruisdael and his contemporaries were considered to be above the level of pastoral landscape, perhaps revealing a weak spot for the Dutch masters in some academically oriented patrons and artists. Ibid., 36.
13. Ibid., 31-39.
14. Ibid., 36.
15. Albert Boime, "Notes on Daubigny's Early Chronology," *The Art Bulletin* 52, 2 (1970): 188-191.
16. Jerrold Lanes, "Daubigny Revisited," *The Burlington Magazine* 106 (1964): 457.
17. See Boime, Ibid., 190.
18. Christopher Lloyd, "Coastal Adventures, Riparian Pleasures: The Impressionists and Boating" in *Impressionists on the Water*, Christopher Lloyd et al. (NY: Skira Rizzoli Publications, Inc., 2013), 12.
19. In this paper I capitalize bird species names ("Grey Heron"), but if I refer to the birds without their full name, i.e. "herons" rather than "Grey Herons", I do not capitalize. Also, general types of birds, such as "herons", are not capitalized.
20. Lynne Ambrosini, " 'Leader of the School of Impressionism' Daubigny and His Legacy", in *Inspiring Impressionism: Daubigny, Monet, Van Gogh*, Ibid., 19.
21. Lars Svensson, Killian Mullarney, Dan Zetterström, and Peter J. Grant. *Birds of Europe*. Translated by David Christie and Lars Svensson. 2nd ed. (Princeton, N.J.: Princeton University Press, 2009), 126.
22. Ibid., 126-127.
23. Ibid., 84.
24. Ibid., 84-85.
25. Dubois, Philippe J., compiler. *Where to Watch Birds in France*, Translated by Tony Williams and Ken Hall. 2nd Edition (London: Christopher Helm, 2006), 167.
26. Mark Evans, Nicola Costaras and Clare Richardson, *John Constable: Oil Sketches from the Victoria and Albert Museum* (London: V & A Publishing, 2011), 11.
27. Ibid., 94.
28. See Adams, Ibid., 48.
29. Ibid. 48,51.
30. Interestingly, Corot said that he chose the career of an artist after seeing a Bonington painting.

Ibid., 48, 51-52.

31. Lucia Impelluso, *Nature and Its Symbols*, trans. Stephen Sartarelli (Los Angeles: Getty Publications, 2004): 288; 293.

32. Ibid., 296; 300.

33. Caroline Bugler, *The Bird in Art* (London: Merrell Publishers, 2012), 8-9.

34. Ibid., 18; 22-23.

35. Ibid., 15.

36. Ibid., 128.

37. Steve Cafferty, "Mark Catesby", in *The Great Naturalists*, ed.: Robert Huxley et al. (New York: Thames and Hudson Inc., 2007), 124.

38. Ibid.,124-129.

39. Quoted in Sandra Knapp, "Comte de Buffon", in *The Great Naturalists*, Ibid., 140-143.

40. Ibid., 144.

41. Ibid.,143-146.

42. My own translation, from the following original text: "…les écrits éloquen[t]s de l'immortel Buffon ont sonné l'éveil aux quatre coins de l'univers…il s'est fait dans l'opinion publique une révolution qui a procuré aux sciences naturelles des amateurs…on peut même assurer que l'étude de l'histoire naturelle est devenue de nos jours l'objet du goût dominant." In Sébastien Gérardin, *Tableau élémentaire d'ornithologie, ou, Histoire naturelle des oiseaux que l'on rencontre communément en France: suivi d'un traité sur la manière de conserver leurs dépouilles pour en former des collections et d'un recueil de 41 planches* (Paris : Tournelsen, 1806-1822), "Avant-Propos", xj.

43. Sue Ann Prince, "Introduction: Of Elephants and Roses", in *Of Elephants and Roses: French Natural History, 1790-1830*, ed. Sue Ann Prince (Philadelphia: American Philosophical Society, 2013), 6-7.

44. Madeline Pinault Sørensen, "Representing Animals with Empathy, 1793-1810", Ibid., 130-134.

45. Greg M. Thomas, *Art and Ecology In Nineteenth-Century France: The Landscapes of Théodore Rousseau* (Princeton, NJ: Princeton University Press, 2000), 2.

46.Ibid. , 2-11.

47. Ibid., 8-9.

48. See Gérardin, Ibid., xj.

49. Amy Kurlander, *The Untamed Landscape: Théodore Rousseau and the Path to Barbizon* (New York: The Morgan Library and Museum, 2014), 9.

50. Ibid., 9.

51. See Ambrosini, Ibid., 26.

52. The emphasis on "sensations" connects Daubigny to the Impressionists.

53. Ibid., 29.

54. Malcom Andrews also uses the term "living environment" in the following statement: "Landscape is a living environment, not '*nature morte*'." In Malcolm Andrews, *Landscape and Western Art* (Oxford: Oxford University Press, 1999), 179.

55. See Andrews, Ibid., 191.

56. Ibid., 192.

57. Ibid., 192.

58. Ibid., 193.

59. Michael H. Duffy, *The Influence of Charles-François Daubigny (1817-1878) On French Plein-Air Landscape Painting: Rustic Portrayals of Everyday Life in the Work of a Forerunner to Impressionism* (Lewiston, NY: The Edwin Mellen Press, 2010), 9.

60. See Lars Svensson, Ibid., 84.

61. Ibid., 84-85.

62. Quoted in Michael H. Duffy, Ibid., 36.

63. Ibid., 38.

64. See Fidell-Beaufort and Bailly-Herzberg, 22-23.

65. See Svensson, Ibid., 18.

66. Ibid., 18-19.

67. Quoted in Fidell-Beaufort and Jailly-Herzberg, Ibid,, 60.

68. Scott Allan, Éduoard Kopp and Line Clausen Pedersen, *Unruly Nature: The Landscapes of Théodore Rousseau* (Los Angeles: J. Paul Getty Museum, 2016), 6.

69. See Svensson, Ibid., 24-25.

70. Ibid., 24-25.

71. The Musée d'Orsay, which possesses the painting, refers to it as *La neige*, while Fidell-Beaufort and Bailly-Herzberg title it *L'effet de neige*. See Fidell-Beaufort and Bailly-Herzberg, Ibid., 68.The plaque of the composition's frame titles it *L'Hiver*.

72. See Svensson, Ibid., 360, 366-367.

73. Ibid., 366-367.

74. My own translation, from the following original text: "En hiver, les *corbines* vivent en société avec les *freux* et les *corneilles mantelées*. Dans cette saison, et surtout lorsque la terre est couverte de neige…des volées nombreuses de ces diverses espèces d'oiseaux se tiennent autour des lieux habités, ainsi que sur les grandes routes, où elles cherchent leur nourriture dans les excrémen[t]s des animaux domestiques qui voyagent sur les grandes chemins." In Gérardin, Ibid., 126-127.

75. See Svensson, Ibid., 366; See Fidell-Beaufort and Bailly-Herzberg, Ibid., 68.

76. My own translation, from the following original text: "La saison est tellement avancée que je vais peut-être faire comme le héron." Quoted in Fidell-Beaufort and Bailly-Herzberg, "Lettre XV", Ibid., 260.

77. The Black–Crowned Night Heron (*Nycticorax nycticorax*), the Squacco Heron (*Ardeola ralloides*), and the Purple Heron (*Ardea purpurea*) all travel southward during winter. In Svensson, Ibid., 80, 82, 84.

78. See Ambrosini, Ibid., 23.

79. Madeleine Fidell-Beaufort, "A Sketchbook by Daubigny: Traveling by Rail during the Reign of Louis-Phillipe," *Master Drawings* 38, 1 (2000): 4-5; See Fidell-Beaufort and Bailly-Herzberg, Ibid., 42.

80. Theodore E. Stebbins Jr., Janet L. Comey, Karen E. Quinn, and Jim Wright, *Martin Johnson Heade* (Boston: Museum of Fine Arts, Boston, 1999), 71-73.

81. Ibid., 4.

82. Ironically, Standard Oil Company's Henry Morrison Flagler commissioned *The Great Florida Sunset* for his new hotel in St. Augustine; Flagler was a developer of Florida, destroying the natural habitats that he commissioned to be represented in a preserved visual form by Heade. Ibid.,50, 189.

83. Robert McCracken Peck, *.A Celebration of Birds: The Life and Art of Louis Agassiz Fuertes*. (New York: Walker and Company, 1982),45.

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