



Comparative Study



Sariah Kane



Singleton Copley, John. *Dorothy Quincy*. 1772, Oil on Canvas.

Singleton Copley, John. *Mrs. Richard Skinner*. 1772, Oil on Canvas.

Bouguereau, William-Adolphe. *The Little Marauder*. 1900, Oil on Canvas.

In my comparative study, I will examine two works of art by John Singleton Copley and one work of art by William-Adolphe Bouguereau. I will be focusing on themes such as feminism and the movements of neoclassicism and realism. I will be comparing and contrasting the American pieces with the French piece and looking into how the two different countries work into the artworks. I will also be comparing and contrasting the color and tones used, as well as the brushstrokes that created the movement. At the beginning of junior year, my art was focused on mental health, but I feel inspired by the feminism in these paintings and want to incorporate this side of women with not only beauty, but intelligence and independence into future pieces.

Evaluation of Cultural Significance of John Singleton Copley

Neoclassicism began around the middle of the 18th century and was known as a revival of the classical past. In this period of art, artists' work (including John Singleton Copley) resembled Greek and Roman antiquity, as well as the artists of the Renaissance. Reason and precision were important features of this dramatic art movement, which was popular during the Baroque and Rococo periods. Neoclassicism was important in the United States (where Copley grew up) because it modelled itself on the ancient civilizations of Rome and Greece. Washington D.C. is just one example of antiquity being portrayed in the US, with its popular use of white marble.



Singleton Copley, John. *Mrs. Richard Skinner*. 1772, Oil on Canvas.



Singleton Copley, John. *A Boy with a Flying Squirrel (Henry Pelham)*. 1765, Oil on Canvas.

John Singleton Copley-born in Boston, Massachusetts-was a well known American Neoclassicism artist. His work got recognition in America in 1760, but he moved to London to continue his study in 1774. While most pieces and illustrations of this period often depict tales from ancient history or mythology, Copley's art was famous for relating to his subjects' lives. Copley's stepfather had access to an extensive collection of prints after old masters and English portraits, which were a starting point for Copley's early works. He worked with various mediums including paintings, pastels, and miniatures. His subjects modelled as personae they wanted to portray, helping Copley create persuasive fictions that could create a look of social position. When he briefly painted in Boston, New York, a person would have a great social status for owning English-style works of art by successful artists like Copley. His work became centerpieces in settings that had Chippendale-style furniture, Rococo tea sets, as well as other fine items in places such as halls, parlors, and dining rooms of homes.

Interpretation of Function & Purpose: Mrs. Richard Skinner

Mrs. Richard Skinner's posture expresses someone who had the manners of a woman of that time; her elbows and head are all lined up to create a perfect triangle. Her dress is also very elegant and intricate, with a lot of lace, ribbons, and flowers; the viewer is able to distinguish many layers of fabric (pricy and expensive at that time) which makes it clear that she was someone of high class, which is what the goal of Neoclassicism was.

If you look closely, you will notice she has a ring on her left wedding finger and it is pretty elegant for its time, which could mean that Mrs. Richard Skinner's husband was rich and would also explain her higher class look. It is clear this painting was made as a decoration for antique-like settings and represents the elegance of the higher class, as well as to showcase the elegance of the higher class. This use of decoration contributes to the neoclassical period.



Singleton Copley, John. *Mrs. Richard Skinner*. 1772, Oil on Canvas.

Another purpose of this painting is to express how feminism was viewed in the neoclassical art movement. Feminism in this time period was to be an elegant, higher class, married woman with manners. Women usually didn't think for themselves (that was what their husbands were for) because all they had to do was look pretty which can be observed in this painting with all of the lace, ribbons, and many layers of fabric that are present, but it is also observable that this woman might have been slightly independent; she is looking off into space as if considering something. It is clear that she can think for herself (even if only a little), but the purpose of her posing in this sophisticated manner is to look like she is a faithful and loyal wife who has proper table etiquette and posture.

Analysis of Formal Qualities: Mrs. Richard Skinner

One element of art used in a very sophisticated manner is **space**. If this model were to be photographed, the distance wouldn't be very far between her and the camera because most of the space is filled with her figure, filling up most of the **composition** of the canvas. And what we can see of the background doesn't take away the viewer's focus of the model.

Another thing to take note of is the **color** used. In the space that isn't used, Copley uses color to create a wallpaper background that is a good **contrast** to the central point, which would be Mrs. Richard Skinner.

Another thing about this painting, is that it has **symmetrical balance** because both sides of this piece are relatively the same. This creates **harmony** because her pose creates a triangle between her head and elbows to show **balance**. The balance of the triangle is further enforced by the fact that her arm to our right lines up with the elbow to the arm on our left. This gives the piece a sophisticated look.



Singleton Copley, John. *Mrs. Richard Skinner*. 1772, Oil on Canvas.

One very noticeable feature of this painting, is the use of **value**, especially on the side of her face and arm. It creates a shadow to use light to **emphasize** the elegance of the rest of her face and her dress.

The final and most important formal quality of this piece, is how Copley uses **texture**. The lacy sleeve is very ornate and modest, which is everything needed in a neoclassical painting. The ribbons and flowers in the middle of Mrs. Richard Skinner's dress also have a very soft and graceful texture. The dress as a whole is elegant and neoclassical because of its ruffled texture and the **movement** it creates. There is so much going on, but each detail and design is very distinguished.

Interpretation of Function & Purpose: Dorothy Quincy

Just like the portrait of Mrs. Richard Skinner and many of Copley's other feminine pieces, this painting of Dorothy Quincy shows what it was like to be a woman of higher class. Her posture suggests she was sophisticated and had what was considered the manners of a woman of that time. Her posture also suggests that she is inquiring about something.

Another thing about this piece that shows it is very neoclassical, is the intricate detail of her dress. The lace and ruffles suggest that Dorothy Quincy was a sophisticated woman of higher class which was what neoclassicism was all about. Everything about her outfit has elegance written all over it. Every layer of fabric can be seen, showing precision.



Singleton Copley, John. *Dorothy Quincy*. 1772, Oil on Canvas.

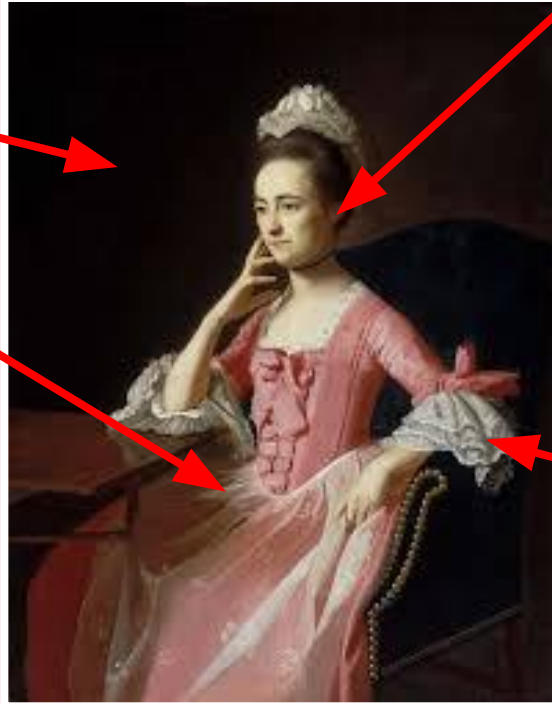
Another purpose of this piece was to portray a beautiful young woman fit for marriage. At the time this piece was painted, Dorothy Quincy was not yet married. The elegance of her posture and outfit shows how rich and successful her father was, making her a perfect woman for marriage of her time. Her class and heritage was very modish and this painting is a perfect representation of that as well as the neoclassical movement.

A final obvious purpose of this piece is to express feminine standards of the neoclassical movement. Neoclassical feminism was to have good posture, manners, elegance, nice clothing, and to be a person of higher class and social status. These types of women were "more suitable" for marriage in that type of society.

Analysis of Formal Qualities: Dorothy Quincy

Just like in his other pieces, Copley demonstrates a sophisticated use of **space** in this piece by filling up most of the **composition** of the canvas with Dorothy Quincy's figure. However, what we can see of the background doesn't take away the viewer's central focus of the model. In the empty space however, **color** is used to create a nice **contrast** between Dorothy Quincy and the background, making her the center of attention and showing off the bright colors of her dress.

Another formal quality to take note of in this piece, is that it is **symmetrical**, making both sides balanced and carrying the same weight. One of the biggest formal qualities is Copley's use of **harmony** as well, by using the then popular method of creating a triangular shape between the model's elbows and head. This contributes to the piece's neoclassical look.



Singleton Copley, John. *Dorothy Quincy*. 1772, Oil on Canvas.

A formal quality that is used with much control is Copley's use of **value** which he uses on the side of her face as well as on parts of her dress where the desk is blocking sunlight from shining off of it. Often in neoclassical pieces including this one, value is used to **emphasize** certain parts of her face as well as the elegance in the details of her dress.

The last and most refined formal quality of this piece is the use of **texture**. There is so much going on with this dress, but it is very sophisticated creating a perfectly neoclassical look. Texture is expressed in every ruffle, ribbon, and piece of lace used, but what is most observable is how expertly Copley creates a see-through lacy skirt to layer on top of another one. This creates a movement that helps the viewer distinguish every detail.

Evaluation of Cultural Significance of William-Adolphe Bouguereau

The realism movement was all about depicting real life events, which was the opposite of classical forms of art during earlier movements. Reflected in many realist pieces of the movement, was the time of a great social change-the industrial revolution. Realism is recognized as the first modern movement in art. This is because realists believed that everyday life and the modern world were the perfect subject for art. Realism began in the 1840's in France, which is where Bouguereau studied art. The goal of realism was to focus on how life was structured socially, economically, politically, and culturally in the mid-19th century. Just before the beginning of the rise of this art movement, the bourgeoisie and monarchy patronized the art market which lead to realist painters taking aim at these two's social morals and values. However, artists of this movement were not trying to show their work defiantly by displaying their work at independent exhibitions.



Bouguereau, William-Adolphe. *The Little Marauder*. 1900, Oil on Canvas.



Bouguereau, William-Adolphe. *A Childhood Idyll*. 1890. Oil on Canvas.

William-Adolphe Bouguereau was born on November 30, 1825 in La Rochelle, France. He became a dominant French realist painter in the second half of the 19th century. He studied in Italy for four years and when he came back to France, his mythological and allegorical pieces attracted a lot of attention. However, his portrait paintings are of the more popular works of his today. In the 1860's and 70's, he received many honours. Bouguereau also exhibited his work regularly at the Salon for several decades and for a time, he was the most famous French painter of his time. As his career progressed, he also painted chapels. His work was influential in France and especially, the United States.

Interpretation of Function & Purpose: The Little Marauder

The main purpose of this piece is to defy what feminism was considered to be during this time and showcase an independent female. It could also be due to the fact that the model is a child and isn't "mature" yet, but this girl either doesn't care what she wears or can't afford expensive clothing. It is my assumption that she doesn't care what she wears because there is dirt all over her dress and skin. Another thing about this portrait that defies feminism of that time, is her posture. It is very unsophisticated and shows a person who is carefree and relaxed; someone in their everyday life, which was what the realism movement was all about. You can also tell how carefree and adventurous the model is by the fact that she isn't wearing shoes and the smile on her face that almost resembles a smirk. Everything about her character showcases someone who is very independent and doesn't follow society's feminist standard.



Bouguereau, William-Adolphe. *The Little Marauder*. 1900, Oil on Canvas.

Because this is a realist piece, the point is to capture a person in the natural world. It isn't meant to be sophisticated, but quite the opposite; it is meant to represent someone in their everyday life which was the goal of the realism movement.

Another purpose of this piece is to bring attention to people of lower class. In the time that this piece was created, it wasn't socially "acceptable" for a female to be in public looking the way this girl does, especially people of higher class. If she were someone of higher status, her hair would probably be done up, she would be wearing a fancy gown, wouldn't be barefoot, and would be freshly bathed. She has dirt all over her and is practically wearing rags which likely means she didn't come from a rich family. But this carefree look of someone in their everyday life is what realism was all about.

Analysis of Formal Qualities: The Little Marauder

One formal quality Bouguereau obviously spent a lot of time on, is **space**. Every inch of the canvas is covered with detail and everything was done on and with purpose and with precision. The details show an excellent use of **composition**, making this look like a true realism piece by including everything that you would see in a real setting. However, the background has the slightest abstract look to it, to make the model the central focus.

Another formal quality that was used with care, is Bouguereau's use of **texture** throughout the piece. There is texture in the background making the plants look very realistic, but my eyes are drawn to the lines, creases, and details of her dress. Something that really adds to his use of texture is value. The creases and different shades of her dress (especially in the top part) create a 3-dimensional look that really contributes to making this piece look like a realist one.



Bouguereau, William-Adolphe. *The Little Marauder*. 1900, Oil on Canvas.

Value and **color** play an important role in the creation of this piece as well. The colors used are very dull and more cold than warm, which is especially notable in the clouds, creating a mid-afternoon look. The dull and cool use of color also makes it look more like a realistic environment, whereas, there would likely be warmer colors in an indoor environment.

Value is also seen throughout the entirety of this piece contributing to the realist look of it. Value is most visible on her dress and towards the bottom part of the canvas. On her dress, value is a contributing factor to the creases and the 3-dimensional details it creates. But value is also a very important aspect of the rock because you can see where the sun would hit it and where the model's shadow is blocking it. You can see shadows behind her legs, as well as beneath the pair she is holding. The value of these shadows being reflected contributes to a truly realist piece with every little detail being necessary.

Comparing Function/Purpose, Culture, & Formal Qualities Artworks #1 & #2



Singleton Copley, John. *Mrs. Richard Skinner*. 1772, Oil on Canvas.

Because both of these pieces were created by the same artist, the posture and elegant detail of both dresses contributes to neoclassical pieces. There is great precision to both pieces. Copley also uses **harmony** in both of their postures creating a triangular shape between their two elbows and head to create a look of good mannerism. This also contributes to the very **symmetrical** look to this piece as there is **balance** on both sides and each side carries the same weight in both pieces. The weight of each model is also carried on the same arm-the one to our left.

Texture is a main theme used in both pieces as well. On both of their dresses, the lace of the sleeves and the ribbons on the front of the dress really stand out because of their fine, silky detail. You can see each layer of fabric and every crease. The lace on each dress has patterns that give texture to both pieces as well. **Space** is used very similarly in both pieces. The models fill up most of the canvas, but there is a darker shade in the background-nothing that particularly stands out-that creates a nice **contrast** between the women and the background. This use of space and contrast really make the **color** in their gowns pop and help the viewer focus their attention on the figures instead of the background.



Singleton Copley, John. *Dorothy Quincy*. 1772, Oil on Canvas.

Comparing Function/Purpose, Culture, & Formal Qualities Artworks #1 & #3



Singleton Copley, John. *Mrs. Richard Skinner*. 1772, Oil on Canvas.

Even though only one of these pieces were created during the realism movement, both create a realistic look of people from their time periods. Both pieces are **symmetrical** which shows clearly that each side in both pieces carries equal weight and making sure the viewer looks at the piece as a whole instead of focusing on one side or any imbalances. This **balance** creates **harmony**. **Space** is used similarly in both pieces as well. The models' figures fill up most of the canvas and are the main focus of the piece. You can hardly see any of the background, but what you do see of it, doesn't take away the viewer's focus of the models. Because the models are the main focus in both pieces, both artists did a good job using **color** to create a **contrast** between the figures and the background, helping the viewers focus their attention on the person. Although in a different way, you could say both of these paintings create some sort of fantasy. The one on the left creates a more elegant feminist sort of fantasy, while the painting on the right creates more of an adventurous sort of fantasy world. In both pieces, we see both artists use **value** with precision. They both use shadows on the side of the models' face and arms to show where the light is coming from. The value gives the brighter and white areas a glow. We especially see this glow on the opposite side of both models' faces, as well as their dresses.



Bouguereau, William-Adolphe. *The Little Marauder*. 1900, Oil on Canvas.

Comparing Function/Purpose, Culture, & Formal Qualities Artworks #2 & #3



Singleton Copley, John. *Dorothy Quincy*. 1772, Oil on Canvas.

Like we saw previously, both pieces have a realistic look to them even though only one of them is actually from the realism movement. Both pieces are also **symmetrical**, creating **balance** on both sides of the canvases meaning they carry equal weight on each side of both pieces. **Space** is also a very important element to both pieces and artists in general. It is easy for the viewer to observe that the model is the main focus of both pieces because both artists use **color** to create a **contrast** between the models and the background. The viewers can also see that both artists used **texture** throughout both pieces, especially on the models' dresses. On the painting to the left, we see the texture of the gown is created through see-through fabric, lace and ribbons, but also in every crease of the dress. Each layer of the dress is seen because the top layer creates a see through rough texture, with smooth silk underneath. We also see texture used to create creases of the dress in the piece to the right. In the piece to the right, texture used in the background which is only used to create a realistic view-not bring attention to it because as I said before, the background is not the main focus of either piece. The texture in both pieces contributes to a very 3-dimensional look, setting both pieces far apart from something like abstract art.



Bouguereau, William-Adolphe. *The Little Marauder*. 1900, Oil on Canvas.

Contrasting Function/Purpose, Culture, & Formal Qualities Artworks #1 & #2



Singleton Copley, John. *Mrs. Richard Skinner*. 1772, Oil on Canvas.

In these portraits, only one of the two women is married and you can tell by the title of the pieces and the fact that only one of the women is wearing a ring. This is significant because it would seem more neoclassical and sophisticated for a woman of this time to be married. Being married made things look better for both the female and the male. Her being married is probably the reason her dress is so much more elegant than the woman in the second piece. She has more lace and a bigger variety of **colors**. Another thing that can be noticed is the fact that the piece on the left focuses more on the face, which is why she was painted from the chest up, while the painting on the right is a full body shot. This makes the piece on the left look more **symmetrical** than the piece on the right. And because we can see the piece on the left closer up, the **value** on her face and arms is more obvious and slightly darker than the value used in the piece to the left, while value is more prominent on the dress of the piece to the left. The triangular shape between the elbows and head is more **emphasized** on the piece to the left as well because her hand is line with the edge of the triangle, making her pose look more sophisticated than the pose of the woman to the right.



Singleton Copley, John. *Dorothy Quincy*. 1772, Oil on Canvas.

Contrasting Function/Purpose, Culture, & Formal Qualities Artworks #1 & #3



Singleton Copley, John. *Mrs. Richard Skinner*. 1772, Oil on Canvas.

One of the biggest differences between these two paintings is the fact that the piece on the left is neoclassical, while the piece on the right is a piece from the realism movement. This is significant because it really shows the **contrast** between the function and purpose of the two paintings. The point of the neoclassical piece is to create a sophisticated work of art that portrays women as people who dress nice, are higher status if married, and have “manners.” The purpose of the piece to the right is the complete opposite; it portrays the girl as independent and focuses on the details of a natural setting, while the piece to the left looks more posed. Another difference is the use of **space**. The background of the piece to the left is more plain and dark because it helps the viewer focus on the woman as well as her higher status class. The background of the piece on the right is more chaotic and natural contributing to the realist look. It is supposed to look natural and not forced. The **colors** of the background on the left are darker, while the ones on the right are lighter and more dull. It’s almost as if Copley thought that the upper half of the woman’s body was the only important part to create a sophisticated look, while Bouguereau uses a full body shot to create a truly realistic and natural piece. In the neoclassical movement, the upper half of the body is often **emphasized** more because any part of the lower half (especially skin) being shown was not considered modest.



Bouguereau, William-Adolphe. *The Little Marauder*. 1900, Oil on Canvas.

Contrasting Function/Purpose, Culture, & Formal Qualities Artworks #2 & #3



Singleton Copley, John. *Dorothy Quincy*. 1772, Oil on Canvas.

The painting on the left is a neoclassical piece, while the painting on the right is a realist piece. This is significant because the goal of the painting on the left is to portray women of higher status as sophisticated because they can afford more intricately designed clothing and have the manners of a “proper” woman of that time, while the goal of the piece on the right is more natural and laid back and making women look more independent. The painting on the left obviously looks posed, while although still posed, the piece on the right looks more natural. The use of **color** and **space** are used differently in these two paintings. In the one to the right, we see that the colors are darker and more plain, whereas the one on the right has lighter and more dull colors, creating a more natural look. The space in the background of the piece to the left is plain, helping the viewer focus their attention on the woman, while the space in the background of the piece the the right is more chaotic and natural. The purpose of each piece is also very different; the one to the left is meant to be a decoration in a fancy and modern house which is why it is so sophisticated and neoclassical, while the one on the right is just meant to capture a moment in time, giving it a realist and naturalistic look. They are also opposites when you note that in the piece to the left, her weight is carried on the arm to our left while in the piece to the right, her weight is carried on the arm to our right.



Bouguereau, William-Adolphe. *The Little Marauder*. 1900, Oil on Canvas.

Comparing & Contrasting My Piece With Work #1-Function/Purpose & Formal Qualities

Similarities in the function and purpose of both pieces is to set a social standard for women, however the standard differs in the two pieces; in Copley's piece, women are portrayed as elegant and proper, while in mine, women are independent and adventurous risk takers. Both pieces also have plain colored backgrounds that were painted with splotchy and circular motions as they aren't the focus of the paintings. Both pieces are also both **symmetrical** creating **harmony** and **balance** which can also be seen in the triangular shape between the two elbows and the chin.



Singleton Copley, John. *Mrs. Richard Skinner*. 1772, Oil on Canvas.



Kane, Sariah. *Ms. Independent*. 2021, Acrylic on Canvas.

Women in Copley's piece are portrayed as objects that are supposed to be visually pleasing, while my piece makes women seen as independent individuals capable of doing just as much as men are including partaking in messy and laborious jobs.

The **contrast** is clear as I intentionally portrayed my piece in a way to defy Copley's. Copley uses texture throughout the piece that isn't seen in the same way in my piece. I use value to make the face and arm look 3D, however, Copley utilizes **texture** quite elegantly and with sophistication on the model's dress. Her outfit is more lacy and has more of a satin and silk like texture because of how intricate her dress is supposed to look, whereas the model's shirt in my piece is plain and meant to get dirty.

Comparing & Contrasting My Piece With Work #2-Function/Purpose & Formal Qualities

The similarities of the function and purpose of these two pieces is to portray women in a way that displays what social standards are like/were like. Although the two pieces portray women differently, they both have the goal of trying to portray women in a positive way. The background is brown in both pieces to make the models stand out as they are the focus of the piece. Both pieces are also both **symmetrical** creating **harmony** and **balance** which can also be seen in the triangular shape between the two elbows and the chin.



Singleton Copley, John.
Dorothy Quincy. 1772, Oil
on Canvas.



Kane, Sariah. *Ms. Independent*. 2021,
Acrylic on Canvas.

Copley's piece portrays women as these proper people who are only around for their good looks, while my piece illuminates how hardworking and independent women can and should be.

The **contrast** between the two pieces is intentional as the inspiration for my piece was defying the social standard expressed in Copley's piece. Copley also uses more **texture** throughout his piece to make the dress look elegant which can be seen in the lace, whereas texture is used through the use of **value** in my piece to make it more realistic and natural. I use value and texture in the face to create a more 3D look, while Copley uses it to add more layers and delicacy to the dress.

Comparing & Contrasting My Piece With Work #3-Function/Purpose & Formal Qualities

Both of these pieces have a playful and light mood expressing a feeling of being laid back. There is a natural feel that doesn't feel fake or planned. Young girls of Bouguereau's time are supposed to dress and behave "proper" however, both pieces show a lack of pressure from society's standards. Both pieces use **value**, especially in the fabric of the dress to create **texture**, contributing to the realism of the two pieces. Grays, browns, and whites are used effectively in each crease and wrinkle to further illuminate the slouching posture of a carefree person.



Bouguereau, William-Adolphe. *The Little Marauder*. 1900, Oil on Canvas.



Kane, Sariah. *Self Portrait*. 2021, Acrylic on Canvas.

In his work, Bouguereau likes to capture women in their natural environment which he does here.

However, mine is about defying societal standards of women of his time. The backgrounds are similar as I wanted to include the natural background to further the carefree feeling. Both pieces are also **symmetrical** creating **balance**. The backgrounds are also different; the grass in my piece looks more abstract, however, that was unintentional. Because my canvas was also wider, I had to extend the background, but it was easier because I didn't include the lower third.

Comparing & Contrasting My Piece With Works #1 & #2-Culture

Like Copley did in his two pieces, I am trying to portray women as a certain way. All three pieces focus on women and different aspects of what makes them beautiful. The three pieces portray women the way they are or should be represented in society of the given time period. However, Copley's pieces were created during a time when cultures were okay with treating women as less than men and these pieces illustrate how women were seen and treated as objects that were supposed to act and dress a certain way. I created my piece intending to defy past standards and to show that women are and can be independent individuals who deserve the same opportunities as men. The women in Copley's pieces are treated like objects, while the one in my piece is a hardworking blacksmith. The woman in my piece comes from a completely different time and culture than the women in Copley's.



Singleton Copley, John. *Mrs. Richard Skinner*. 1772, Oil on Canvas.



Singleton Copley, John. *Dorothy Quincy*. 1772, Oil on Canvas.

"I know pretty well what evidence is, and I tell you, such evidence as that for the resurrection has never broken down yet." -JSC

Kane, Sariah. *Ms. Independent*. 2021, Acrylic on Canvas.



Comparing & Contrasting My Piece With Work #3-Culture

Both of these pieces present a culture-no matter how small it represented-where women (or young girls) are free to do what they want without judgement from society. They both illuminate what it is like for a girl to live carefree and to be herself. The slouch of the posture in both pieces shows calmness and ease which are characteristics of someone in their natural environment. Plain and dirty clothes are also worn to show that there isn't an expectation in this culture for young girls to dress or behave "appropriately", which can also be seen in the genuine smiles.



Bouguereau, William-Adolphe. *The Little Marauder*. 1900, Oil on Canvas.



Kane, Sariah. *Self Portrait*. 2021, Acrylic on Canvas.

However, it is important to note that while Copley's piece represents a culture where women and young girls are carefree, his piece was created during a time where this generally wasn't the case everywhere else. My piece though, was created in a time where women are more likely (not entirely) to be treated equally as men and have the same opportunities. It can also be implied that this girl is poor, whereas I am not.

"For me, a work of art must be an elevated interpretation of nature. The search for the ideal has been the purpose of my life. In landscape or seascape, I love above all the poetic motif." -W-AB

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