

**1/Auberge GANNE : 92, Grande rue :** Doubtless opened in this large house in 1834 by Mr & Mrs GANNE, the inn was the main place of transit for numerous landscape and animal artists, from all over the world, who came to work « on the motif » in the forest of Fontainebleau until 1870. The register for the GANNE Inn, miraculously still in existence, reveals the dates when they stayed. The main part of the Barbizon School museum has been established in the inn since its restoration in 1995. Visitors can discover the atmosphere beloved of the « peint' à Ganne » (as they were called by the time) thanks to the furniture and the decors painted by the artists, which are back in place in the three-ground floor rooms. On the first floor, three bedroom-dormitories have been left untouched, their walls covered with drawings and sketches done by the artists when they returned from the forest or on rainy days, and four other rooms display the museum's permanent collections, including works by COROT, JACQUE, DUPRÉ, CHAIGNEAU, de PENNE, GASSIES, LAVIEILLE...Open every day, except Tuesday, from 10 am to 12.30 pm and from 2 to 5.30 pm.

**2/ Theodore ROUSSEAU's studio and house :** Alfred SENSIER (1815-1877) friend and biographer of Theodore ROUSSEAU (1812-1867) gives the following description of the modest house where the great artist lived from 1847 until his death in 1867 : « this secluded little house at the bottom of a rustic garden, limited to two low, dark rooms and a barn that he turned into a studio ». At the end of the century, the old part of this barn was turned into a chapel, then around 1950 it was enlarged to become the present church of Barbizon. As for the garden, it now contains the War Memorial with, in the center, the bust of a superb Gaul, by Ernest Révillon (1854-1937) presented to the village in the 1920's, thanks to a Franco-American fund. Since 1995, Theodore Rousseau's studio-house has been an annex to the museum and , once restored, it will house souvenirs of Theodore Rousseau, works by Rosa Bonheur and collections from the National Museums.

**3/ Jean-François MILLET's house and studio :** The studio and house of Jean-François MILLET, where the artist lived from 1849 is now a museum housing a private collection and evoking memories of this time. Here he created his great masterpieces (The Angelus, the Gleaners, the Sower, Maternal Caution...) and died on January 20<sup>th</sup> 1875. It has remained just as his widow and the heirs to his property left it. In addition to the political and historical reasons, visitors will discover what caused the painters to focus on Barbizon: the « wonderful light ». One room is reserved for the display of contemporary artist's works. Open every day, except Tuesday, from 9.30 am to 12.30 pm and from 2 to 5.30 pm.

**4/ Hotel du Bas Bréau :** where Robert- Louis Stevenson stayed but also all personalities since 100 years...

**6/ The Theodore Rousseau (1812-1867) – Jean-François Millet (1814-1875) medallion :**The effigies of the two great masters who brought glory to the hamlet are displayed side by side at the entrance of the forest through which they roamed for much of their lives. April 19<sup>th</sup> 1884 saw the inauguration of this monument, presented by the sculptor Henri CHAPU, a native of Le Mée (close to Melun) in memory of those two famous painters, with the help of a public fund organized by the artists of Barbizon.

**7/ the elephant of Barbizon :** This elephant is a natural masterpiece of geological sculpture. Spread over the massif, a large number of sandstone rocks have similarly been shaped by nature to evoke birds and other animals.

**8/ The motif for the painting of Jean-Baptiste Camille COROT (1796-1875):** It was around 1829, on his return from a trip to Italy where he took lessons from his landscape painting teachers, that COROT regularly visited the forest of Fontainebleau in order to complete his visual and technical education. In the forest he found natural equivalents to the Roman countryside. In the painting « View of the Forest of Fontainebleau » (dates 1830-32) and belonging to the museum in Senlis, what attracted his attention was the rocky chaos in the forest near Barbizon. While demonstrating a genuine passion for the rough, realistic treatment of rocks and trees, COROT found it hard to envision nature without a human presence – here the young peasant at the center of the composition. The painter's meticulous, accurate reproduction of the motif means that almost two centuries later we can pinpoint the exact spot where he set up his easel.

**10/ The shady spot of LANTARA (1729-1778):** Born in Oncy, near Milly-la-Forêt, the young Simon LANTARAT (known as LANTARA) became a shepherd at the Château de la Renoumière near Noisy-sur-Ecole, after losing his mother. While he garded his flocks, he began to draw ; the Château owner's son, finding he had talent, apprenticed him to a painter in Versailles, whom he then left to learn from a painter in Paris. Shortly later, he set up his own painting and engraving business in Paris, but having no business sense, he sold his works very cheaply. He died ill and impoverished at the age of 49 in the Charity Hospital in Paris. His work was recognised as a forerunner of the natural landscape, which was then made fashionable by the painters of the Barbizon school. Thanks to DENECOURT, his name remained linked to the « Dormoir of LANTARA » which recalls the era when the flocks would go to graze in the forest, ruminating in the shade of majestic oaks, a few examples of which still adorn this part of the route. To find more, get the viewpoints Discovery Circuit leaflet.

**11/ The Charlemagne Oak:** When the artists arrived in the early 19<sup>th</sup> century, the road leading from Barbizon to the forest, the Allée aux Vaches, was lined with young oaks planted in 1802. In 1830, it was just a dense, dark unattractive pole-plantation. In 1860, Jean-François MILLET (1814-1875) succeeded, however, in producing a painting that highlighted the monotonous sadness of this type of forest, especially when covered in snow. Today, the Mazettes forest road goes through a vast avenue of 200 year old oaks, the finest example of which was named the Charlemagne Oak in 2000 by the children of Barbizon.