The WALTERS ART MUSEUM

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An Encampment in the Atlas Mountains, 1865
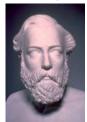Eugène Fromentin (1820-1876)

Image List

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Image Essay #1

Raby Castle, 1817
Joseph Mallord William Turner (1775-1851)
Oil on canvas
Dimensions: 46 7/8" x 71 1/8"
WAM Accession #: 37.41

LOOKING AT THE OBJECT WITH STUDENTS

A blue, cloudy sky fills the top half of this **landscape**. In the **foreground** are a wide field and rolling hills. Though the painting is called _Raby Castle_, the building visible in the distance appears small in contrast to the surrounding large trees and expansive landscape. In front of the castle, some men are foxhunting with their dogs. Some large plants are shown in detail in the extreme **foreground**.

BACKGROUND INFORMATION

Joseph Mallord William Turner became a student at the **Royal Academy** in London, England, in 1789, and first exhibited there in 1790. He became a full member of the **Academy** in 1802. He traveled extensively throughout his lifetime, particularly in Britain, France, the Netherlands, Switzerland, Germany, and Italy.

Turner was the leading British painter of the **Romantic** movement, and one of the leading **landscape** painters in Britain in the late eighteenth and early nineteenth centuries. Broadly defined, the **Romantic** era in painting lasted from approximately the 1790s to the 1840s. As a **Romantic** painter, Turner believed that the emotions a painting could evoke, and the emotions with which the painter invested a painting, were more important than its narrative content. Therefore, he gave every **landscape** he painted a very personal touch.

Raby Castle seeks to draw an emotional response from the viewer through a use of the **Sublime**, which was closely associated with **Romantic** painting. A painting is **Sublime** when the scene it presents is beautiful, but may also frighten or overwhelm the viewer. Turner's painting is **Sublime** primarily because of the difference in scale between the very small people, animals, and castle, and the very large landscape, trees, and sky, and because of the dramatic sky. The difference in scale reminds the viewer of the power of nature, which human beings will never be able to control.

This painting of _Raby Castle_ is the last of Turner's _house portraits_. He made several _house portraits_ early in his career to document the property of wealthy English landowners. Turner painted this one for the third Earl of Darlington, who later became a Duke. He later turned to historical **landscapes** based on stories from the Bible and from classical writing. In contrast to _Raby Castle_, Turner's later works were generally more **abstract**, though he continued to use the **Sublime**. Turner's use of the **Sublime**, in this painting as throughout his career, relies on his deep interest in the powerful forces of nature. In order to better understand these forces, he once asked the sailors on a ship to tie him to the mast during a storm at sea. His famous _Snow Storm: Hannibal and His Army Crossing the Alps_ (1812), began from his firsthand observations of a thunderstorm. While _Raby Castle_ shows a calm day, the storm clouds in the sky and the large scale of the landscape in relation to the figures gives the sense that nature overwhelms humans, and everything that humans make, even in calm weather.

REVIEW QUESTIONS

1. Describe the principal characteristics of **Romanticism**. Describe the principal characteristics of the **Sublime**. How does _Raby Castle_ fit within these categories?
2. What were some of the things that Turner did in order to better understand the forces of nature?
3. Turner likely painted _Raby Castle_ with the intention of provoking an emotional response from his viewers. What emotions do you feel when you look at the painting?

Image Essay #2

Ploughing Scene, 1854
Marie-Rosa Bonheur (1822-1899)
Oil on canvas
Dimensions: 19 1/2" x 31 3/4''
WAM Accession #: 37.836

LOOKING AT THE PAINTING WITH STUDENTS

A ploughman drives his team of two oxen across a field. Three haystacks stand to the right and a line of trees is visible in the distance, at the edge of the field. The long shadows that the ploughman and his oxen cast suggest that it is either early morning or late afternoon. Except for the pale blue sky, the **color palette** is limited primarily to shades of brown and green, with a few touches of white.

BACKGROUND INFORMATION

Rosa Bonheur was one of the best-known and most popular artists of her time. In the nineteenth century, it was rare for a woman to become a professional artist, so her career is rather unique. Many women painted, but they generally did so as **amateurs**. Bonheur was able to become a professional artist largely through the support of her family, who believed that women should be treated equally with men. Since women could not study painting within the official **Academic** structure of the time, she received much of her training from her father, Raymond Bonheur, who was a **landscape** and **still life** painter.

Bonheur was fascinated by animals and made a career out of painting them. She adopted the practice of dressing in men's clothing so that she could more easily access the animal fairs, slaughterhouses, and stockyards where she would sketch horses and other animals for her paintings. Dressing like a man allowed her to avoid the taunts a woman would normally receive while in these spaces. Because it was illegal for women to dress in men's clothing, she had to get a special permit from the French police in order to do so. She also chose to smoke in public, which was not socially acceptable for women in the nineteenth century.

Her most famous painting, *The Horse Fair*, was exhibited in the Paris **Salon** of 1853. It was so successful that she shortly stopped submitting to the **Salon** and relied exclusively on wealthy patrons. In 1859, she bought a chateau near the forest of Fontainebleau, where she could keep a large number of animals that she used as models for her paintings. She remained at the chateau with her companion Nathalie Micas for the rest of her life, selling her paintings through dealers.

Bonheur's specialty of animal painting was a sub-category of **Realism**. **Realist** painters like Bonheur believed in studying objects in nature from life, and representing them faithfully. Specifically, Bonheur's **landscapes** belong to the **Barbizon** school. The **Barbizon** painters were a group of **Realist** artists who resisted life in modern cities. They decided to paint the countryside, and several moved to the village of Barbizon, on the edge of the Fontainebleau forest, near where Bonheur lived. *Ploughing Scene* reveals Bonheur's close attention to the oxen, as well as to the landscape in which they are set, characteristic of both her own paintings and of the **Barbizon** school in general. In contrast to her fairly radical habit of dressing like a man, Bonheur's close observation of reality, and her choice of animal and **landscape** subject matter marked her art as conservative. Her technique was also conservative because she carefully produced many **preparatory sketches** before beginning a painting.

REVIEW QUESTIONS

1. How did Rosa Bonheur gain access to the slaughterhouses and animal fairs where she studied the animals for her paintings?
2. Why did Bonheur study painting with her father?
3. Within what style of painting does *Ploughing Scene* fall? How would you describe this style?
4. Bonheur is considered a conservative painter. Why?

Image Essay #3

Oedipus and the Sphinx, 1864
Jean-Auguste-Dominique Ingres (1780-1867)
Oil on canvas
Dimensions: 41 1/2" x 34 1/4"
WAM Accession #: 37.9

LOOKING AT THE PAINTING WITH STUDENTS

A young man, Oedipus, stands at the center of the painting with his right leg leaning against the rocky edge of a cave. He faces a frightening monster, the **Sphinx**, who is part woman, part lion, and part bird. Feet and dried bones are visible at the opening of the cave beneath her. Large cliffs rise up behind them, and a city is visible in the distance.

BACKGROUND INFORMATION

Jean-Auguste-Dominique Ingres followed **Jacques-Louis David** as the leader of the **Neoclassical** movement in France. **Neoclassicism** was one of the most important artistic movements of the late eighteenth and nineteenth centuries in Europe, and was frequently contrasted with **Romanticism** (see Turner, Image Essay #1). **Neoclassicists** looked to the ancient civilizations of Greece and Rome for inspiration, with the goal of creating a highly rational, ordered art.

When he was young, Ingres studied drawing and music with his father, Joseph Ingres. He then studied painting with **David** in Paris from 1797 to 1799, when he was admitted to the **Ecole des Beaux Arts**. In 1801, Ingres won the distinguished **Prix de Rome**, which enabled him to travel to Rome five years later. There, he was inspired by the ancient art and architecture that he studied firsthand. Upon returning to France, he enjoyed a highly successful career. In 1825, he received the **Cross of the Legion d'Honneur** and was accepted to the **Academy** in Paris.

Oedipus and the Sphinx depicts a story from Greek mythology and is thus typical of **Neoclassical** art. Because it shows a story from classical mythology, this is a **history painting**. **History paintings** depict stories from the Bible, historical events, or stories from classical mythology. According to the hierarchy of painting categories, or **genres**, that **Neoclassical** artists followed, **history paintings** were the most important type of painting an artist could make. According to the Oedipus myth, the **Sphinx** was a monster -- part woman, part lion, and part bird -- who terrorized the city of Thebes. She attacked its citizens until someone could solve her riddle, "What creature walks on four feet in the morning, on two feet during the day, and on three feet in the evening?" Oedipus correctly answered that it was a human, who crawls on all fours as a baby, walks on two feet as an adult, and adds a cane in old age. His answer enraged the **Sphinx**, causing her to throw herself from a cliff.

The painting is identifiable as **Neoclassical** because of both its content and its style. The figures are painted in a **linear** style: the outlines are clear and shapes do not blend into one another. The surface of the painting is smooth and shiny, and no individual brushstrokes are visible. However, the **Sphinx**'s horrified facial expression and the visible dead body and bones emerging from her cave, evidence of her attacks against Thebes, bring elements of the **Romantic** into the painting. *Oedipus* thus shows that the two styles were not always mutually exclusive.

Image Essay #3

***Oedipus and the Sphinx*, 1864 (Cont.)**

REVIEW QUESTIONS

1. What **genre** of painting is *Oedipus and the Sphinx*? How is this **genre** defined?
2. Why is the **Sphinx** so angry in this painting? What has Oedipus just said to her?
3. What are some **Neoclassical** elements of this painting? What are some **Romantic** elements? Which style do you think is more important in this painting?
4. Oedipus defeated the **Sphinx** by solving her difficult riddle. What is the most difficult riddle you ever solved? Can you think of a riddle that no one would be able to solve?

Image Essay #4

The Duel after the Masquerade, after 1857
Jean-Léon Gérôme (1824-1904)
Oil on canvas
Dimensions: 15 3/8" x 22 1/8"
WAM Accession #: 37.51

LOOKING AT THE OBJECT WITH STUDENTS

Four men are in the left **foreground**. One of them, dressed in white, falls into the arms of the man behind him, who wears black. The man in white bleeds from his chest, and the two other men in the group, one dressed in red and green and the other in black, look at his wound. Two men at the right walk away from the scene; one is dressed in deerskin and the other wears a brown suit with patches of green and orange. The ground is covered with snow and the air is thick with fog. Leafless trees, two horse-drawn carriages, and two people walking are visible in the **background**.

BACKGROUND INFORMATION

Jean-Léon Gérôme was an extremely famous artist during his lifetime. His popularity was due both to his own achievement and to the many reproductions of his work that his dealer and father-in-law, Adolphe Goupil, sold. He received nearly all the awards possible for a French artist at the time. In 1863, he was appointed as one of the three professors of painting at the newly re-formed **Ecole des Beaux Arts**. As a professor of painting in this important school, he influenced many European and American painters of the following generation.

Gérôme worked in the **Academic** tradition. He was a member of the **Academy** in Paris and produced paintings that other **Academy** members and visitors to the **Academic Salons** liked. His style is similar to the **Neoclassical** style of painting (see Ingres, Image Essay #3), but his subject matter was not often classical and it was usually meant to instruct viewers in some moral lesson. He most often painted **history paintings**, though other **Academic** painters also painted **genre scenes**. Like the **Romantics** (see Turner, Image Essay #1), **Academic** painters frequently wanted to provoke an emotional response from the viewer.

Gérôme's figures are as clear and precise as those of **Neoclassicists** like Jean-Auguste-Dominique Ingres (see Image Essay #3), but their poses are more natural, as though they have been caught in mid-action. Gérôme was also deeply interested in **Orientalist** subjects (see Fromentin, Image Essay #6), and traveled to Eastern Europe and the Middle East several times, beginning in 1854. His main goal was to make his paintings look as real as possible, while telling a story from history or from his own time. In this sense, the **Academic** tradition drew on both **Neoclassicism** and **Realism** (see Bonheur, Image Essay #2).

While Gérôme usually made **history paintings**, which depict stories from the Bible, historical events, or stories from classical mythology, _The Duel after the Masquerade_ records a contemporary event. It might be called a contemporary history painting. Many people expressed interest in this painting, and many reproductions were sold. It likely portrays a duel that happened in the winter of 1856 to 1857. The men are still dressed in their costumes from a **masquerade ball**. The man dressed in the white costume of **Pierrot**, a clown from French **pantomime**, has been mortally wounded, and the man dressed as the **Duc de Guise**, a man who was killed in the sixteenth-century, catches him. A man dressed as a **doge**, the elected ruler of the Republic of Venice, examines **Pierrot**'s wound, while a man in a **domino**, a plain black cape, puts his hands to his head in frustration. A man dressed as a Native American has won the duel, and he walks away with a man dressed as **Harlequin**, another clown from the French **pantomime**.

Image Essay #4

***The Duel after the Masquerade*, after 1857 (Cont.)**

Many people now remember Gérôme's reluctance to accept new artistic ideas because he disliked the **Impressionist** style that arose toward the end of his career. He preferred painters to hide their brushstrokes and to add a high, glossy finish to their paintings, which the **Impressionists** did not do. Because he retained traditional painting techniques and subject matter, Gérôme outlived the popularity of his art as **Impressionist** techniques became more popular.

REVIEW QUESTIONS

1. Gérôme's **Academic** style draws on **Neoclassicism**, **Realism**, and **Romanticism**. Compare *The Duel after the Masquerade* to Jean-Auguste-Dominique Ingres' *Oedipus and the Sphinx* (Image Essay #3), Rosa Bonheur's *Ploughing Scene* (Image Essay #2), and Joseph Mallord William Turner's *Raby Castle* (Image Essay #1). What similarities do you see? Differences?
2. Gérôme was very popular for most of his career. However, he became less popular at the end of the nineteenth century and remained unpopular during the first three-quarters of the twentieth century. Why might this have been the case?
3. What was Gérôme's attitude toward **Impressionism**?
4. The men in this painting are in costumes because they have just come from a **masquerade ball**. Do you ever dress up as anyone else? Have you ever been in a play? How do you decide whom you want to be when you dress up? As whom or what do you like to dress up?

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Image Essay #5

***The First Disappointment*, 1861**
Erastus Dow Palmer (1817 -1904)
Marble
Height: 46 3/4"
WAM Accession #: 28.11

LOOKING AT THE OBJECT WITH STUDENTS

This is a full-length sculpture made from white marble. A little girl, wearing a dress, looks down and to her left. Her short hair is covered by a hat or scarf. Her left foot is in front of her right, as though she is starting to walk. She holds an empty bird's nest in her hands. She looks quite young, but the sad expression on her face makes her look older. Before reading the "Background Information," go to Review Question # 1.

BACKGROUND INFORMATION

Erastus Dow Palmer was born in Pompey, New York, but lived most of his life in Albany, New York. He began as a carpenter, and started carving **relief** portraits in **cameo** as a young man. He continued to make **relief sculptures** throughout his career; his most famous is *Peace in Bondage* (1863), which was inspired by the Civil War.

Palmer is known for becoming the first American sculptor to study and work in the United States, rather than travel to Italy, as most other sculptors did in the nineteenth century. The primary style at the time was **Neoclassicism** (see Ingres, Image Essay #3, and Lewis, Image Essay #7), but Palmer disliked this style. He thought that **Neoclassical** artists made art that was too **idealized** because they often copied ancient statues, while he preferred to study directly from nature. His art was less **idealized** -- his subjects kept their individual characteristics -- and he did not look to classical subject matter or ancient sculptural forms for inspiration. He believed that it was important for American artists to create an American style based on **naturalism**, rather than on the imitation of European art. Those who believed that American artists should stay in the United States regarded Palmer as proof that American sculptors did not need to study in Italy in order to succeed.

Like most sculptors at the time, Palmer did not actually carve the marble for his own statues. He would come up with a concept for a sculpture and then make a **model** from either clay or plaster. He would give this **model** to a hired assistant. The assistant would enlarge Palmer's design for the sculpture and carve it from the marble. Once the assistant was done, Palmer would go over the sculpture and add any finishing touches to make sure it was done to his satisfaction. Although Palmer was certainly capable of carving marble himself, there was a long tradition that artists did not carve their own sculptures. Because artists did not have to do all of the work on their own, they were able to create many more sculptures.

The First Disappointment records an event that happened to one of Palmer's children. His family was staying in the country when his daughter discovered a bird's nest full of little blue eggs. She watched the nest everyday, as the baby birds hatched and grew. One day, she appeared in her father's studio looking much as the sculpture looks: sad, and holding an empty bird's nest. The baby birds had grown up and flown away. Even though this specific story happened to his daughter, Palmer thought anyone could relate to the statue, because everyone has lost something he or she loved.

(Continued Other Side)

Image Essay #5

The First Disappointment, 1861 (Cont.)

REVIEW QUESTIONS

1. Before reading the "Background Information," can you think of what might be happening here? Why do you think the little girl might be sad?

2. What was Palmer's opinion of **Neoclassical** art? What did he want American artists to do instead?

3. What set Palmer's art apart from American sculptors who were working in the **Neoclassical** style? Compare *The First Disappointment* to Edmonia Lewis's *Bust of Dio Lewis* (Image Essay #7).

4. What process did Palmer, and most other sculptors in the nineteenth century, use to complete a sculpture?

5. Palmer thought that anyone could relate to *The First Disappointment*, because everyone experiences loss at some time in his or her life. Can you think of a story that helps you relate to this sculpture?

Image Essay #6

***An Encampment in the Atlas Mountains*, 1865**
Eugène Fromentin (1820-1876)
Oil on canvas
Dimensions: 41 3/8" x 56 1/2''
WAM Accession #: 37.195

LOOKING AT THE OBJECT WITH STUDENTS

Several men and horses occupy a mountainous **landscape**. In the **foreground**, a man sits on a brown horse which another man studies carefully. Several more men sit at the left, and a few more stand to the right, all looking on with interest. In the **background**, another man rides a white horse that gallops wildly. More horses, both with and without riders, gallop at the far right.

BACKGROUND INFORMATION

Eugène Fromentin was a painter and a writer. He traveled extensively in North Africa and the Middle East in the 1840s and 50s, and these travels provided the inspiration for his paintings for the rest of his life. He exhibited in the **Salon** in Paris beginning in 1847, and his paintings of Arab horsemen and landscapes of the Sahara and Sahel deserts were very popular.

Fromentin is an example of an **Orientalist** artist. Although we usually associate the "**Orient**" with eastern Asia, the nineteenth-century **Orientalists** were European artists and writers who were drawn to the cultures of North Africa and the Middle East. This style of art was popular from the middle to the end of the nineteenth century. It was triggered in part by the French conquest of parts of North Africa, which made the region more accessible to Europeans. Paintings of the "**Orient**" were popular among those members of the middle classes who could not travel there themselves.

People from western Europe were also interested in North Africa and the Middle East in the nineteenth century because Europe had experienced the **Industrial Revolution**. The **Industrial Revolution** began in England in about the 1760s, and then spread to France, Germany, the United States, and then the rest of Europe in the late eighteenth and nineteenth centuries. At this time, technologies developed rapidly, especially farming techniques that allowed greater food production and railroads that connected cities. As a result, many people moved to cities to work in factories instead of remaining in the countryside to work on farms. Some people grew nostalgic for the slower, rural lifestyle that had existed before the **Industrial Revolution**, and became interested in places that had not yet industrialized, like North Africa and the Middle East.

An Encampment in the Atlas Mountains is typical of Fromentin's paintings, which often depict Arab horsemen in desert or mountain landscapes. Here, a group of Arabs look at a horse that is displayed for sale. Fromentin had a very detailed interest in the landscape and the horses, as if he wanted to record exactly how they looked. For example, he shows the crags in the mountainside, even though it is in the **background**, and gives details of the horse in the **foreground**, including individual hairs in its mane. However, he appears to have had little interest in the Arab men themselves, and did not record their specific features; for example, none of the men's faces is shown in much detail, and they are distinguishable from each other only by the clothes they wear.

REVIEW QUESTIONS

1. Name some characteristics of **Orientalist** art. How does *An Encampment in the Atlas Mountains* fit within this style?
2. This painting and Joseph Mallord William Turner's *Raby Castle* (Image Essay #1) are both **landscapes**. What are some of the similarities and differences between them?
3. **Orientalist** art was popular with European audiences in the nineteenth century. Can you think of examples of art, music, or other forms of entertainment that are popular in America today because they are considered exotic?

Image Essay #7

Bust of Dio Lewis, 1868
Mary Edmonia Lewis (184?-1909?)
Marble
Height: 22"
WAM Accession #: 27.605

LOOKING AT THE OBJECT WITH STUDENTS

This is a **bust**, which means that it is a sculpture representing only a person's head and shoulders. In this case, the shoulders are cut off at the sides, and the chest does not have very much detail; the focus is on the man's face. The *Bust of Dio Lewis* portrays a man with a broad forehead, thick hair, and a curly beard. The man's mustache covers most of his mouth, but we can see that his lips are closed and straight, and the expression on his face is serious. His head is turned to his left, but his eyes are blank and so we cannot tell for certain in which direction he is looking.
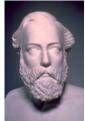
BACKGROUND INFORMATION

Mary Edmonia Lewis was the first African-American, and also the first Native-American, sculptor to achieve international recognition, regardless of gender. Despite the immense popularity of her artwork, very little about her life is known with certainty. Her father was Black and her mother was an Ojibwa (Chippewa) Indian. Her mother named her Wildfire. According to different sources, she was born in either 1843, 1844, or 1845, in either New Jersey, Ohio, or New York. According to her 1865 passport, she was born on July 4, 1844. Yet, when the Civil War ended, many African Americans claimed July 4 as their birthday in order to celebrate their new independence. It is therefore unlikely that Lewis really was born on that day. Her parents died when she was a little girl, and she grew up with her mother's tribe.

In 1859, Lewis started school at Oberlin College, which was an **abolitionist** center and accepted both women and people of color. She also changed her name from Wildfire to Mary Edmonia. She was unfortunately prevented from graduating Oberlin because of a scandal: Lewis was accused of stealing and of attempting to poison two of her classmates. She was brought to trial for these charges, but was defended by the highly successful Black attorney **John Mercer Langston**, and eventually acquitted.

Lewis moved to Boston in 1863, where she began studying with sculptor Edward Brackett. In 1865, she moved to Rome, where she copied classical sculptures in order to practice her skills. She soon became known for her precise **Neoclassical** technique. Like most **Neoclassical** sculptors, she made her sculptures from white marble and created **idealized** forms. She was inspired by the ancient Greek and Roman art that she saw in Rome, and this art influenced the sculpture that she created. Many other American sculptors were living and working in Rome at the time, including several women. In addition to classical subject matter, Lewis soon became interested in subjects reflecting her African-American and Native American heritage. She made a bust of the **abolitionist** John Brown and created works celebrating the dignity of Native American peoples. She wanted to counteract the racial stereotypes that much nineteenth-century American art supported. Lewis also worried that, as a woman, a Black, and a Native American, someone might say that her sculptures were not "original." In order to avoid such attacks, she rarely used assistants in her studio. Although most sculptors used them, Lewis carved most of her own sculptures without assistants.

Image Essay #7

Bust of Dio Lewis, 1868

The *Bust of Dio Lewis* is a **portrait** of Dr. Dio Lewis, done in a characteristically **Neoclassical** fashion: the surface is smooth and few individual characteristics are present. **Busts** were popular in ancient Rome, and were revived in the **Renaissance** and again by **Neoclassical** artists. The sculpture's form marks it as **Neoclassical**, because it is a revival from classical times.

The end of Lewis's life is a mystery, although most believe that she died sometime after 1909.

REVIEW QUESTIONS
1. What are some of the mysteries surrounding Lewis's life (from her childhood, her time at Oberlin, and from the end of her life)? What do you think is true?
2. In which sculptural style did Lewis work? What are some of the characteristics of this style?
3. What type of sculpture is the *Bust of Dio Lewis*? Describe this sculptural form.
4. Edmonia Lewis was especially interested in making sculptures relating to her ethnic heritage. If you were an artist, what themes do you think would most interest you?

Image Essay #8

At the Café, 1879
Edouard Manet (1832-1883)
Oil on canvas
Dimensions: 18 5/8" x 15 3/8"
WAM Accession #: 37.893

LOOKING AT THE OBJECT WITH STUDENTS

A gentleman in a top hat and a young woman in a brown dress sit at a counter in a café. Behind them, a waitress pauses to drink from her mug of beer. The gentleman rests on his cane and looks to his left, probably to watch the singer whose reflection is visible in the mirror in the **background**. The young woman slumps back in her chair and seems lost in her own thoughts.

BACKGROUND INFORMATION

Edouard Manet is often considered to be the founder of the **Impressionist** movement. Unlike **Academic** painters (see Gérôme, Image Essay #4), **Impressionist** painters usually worked quickly and their goal was to capture a specific moment in time. Although historical subjects were considered the most important for painters at the time, Manet and the **Impressionists** preferred to paint scenes of modern life. They painted scenes of theatres, cafés, and dance halls, and often looked at objects with the goal of seeing how they appeared in different light. Although he never exhibited his paintings with them, Manet was closely associated with the **Impressionists** and shared many of their artistic goals.

At the Café is one of many paintings Manet made of nightlife in contemporary Paris and can be considered a **genre scene**. **Genre scenes** are representations of people, usually from the artist's own time period, engaged in every-day activities. The two figures in front, the gentleman and the young woman, do not interact with one another and are lost in thought, leading some who have looked at the painting to conclude that it is a commentary on modern life. The way the individuals are isolated from each other, even though they are in a public, crowded area, shows that a person can become lost in the complexity of a modern city.

Although they do not speak to one another, the man and the young woman in foreground are shown together. This is important because they are from different social classes. A central theme of **Impressionist** painting was that people from different classes, especially middle or upper class men and lower or working class women, met to-gether in cafés and other night time spots in the new, modern city.

Manet's use of paint is notable, because it is different from that of **Academic** painters at the time. Rather than a smooth, glossy finish with clearly defined outlines (for example, see Ingres, Image Essay #3, or Gérôme, Image Essay #4), Manet left his brushstrokes visible. This is characteristic of the **Impressionists**. Because we can see the brushstrokes, we are aware of looking at a painting. Although it seems almost as if Manet has captured the scene with a camera, because the people are in mid-action, the blurry surface of the painting makes it look differ-ent from a photograph.

REVIEW QUESTIONS

1. Why is Manet usually considered one of the **Impressionists**, even though he never exhibited with the group?
2. What were some of the goals and interests of the **Impressionist** painters?
3. The man and the woman in the foreground are sitting next to each other but do not interact. What is one possible reason that they do not speak to each other? What do you think?
4. If Manet had instead taken a photograph of this scene, how do you think it might have been similar? How might it have been different? Explain how the differences might be important.

Image Essay #9

Springtime, c. 1872
Oscar-Claude Monet (1840-1926)
Oil on canvas
Dimensions: 19 5/8" x 25 3/4''
WAM Accession #: 37.11

LOOKING AT THE PAINTING WITH STUDENTS

A young woman dressed in pink sits outdoors reading a book. A large tree shades her back, and a green, grassy field stretches out beneath her. Flecks of sunlight highlight her dress and the grass in front of her. A field flooded with sunlight opens up in the **background**. The artist's signature is visible in the lower right corner.

BACKGROUND INFORMATION

Though Edouard Manet (see Image Essay #8) was arguably the first **Impressionist**, Claude Monet has over time become the best-known member of the group. He was born to a middle-class family in Paris, France, but grew up in Le Havre. His family did encourage him to pursue a career in art. Despite his family's resistance, Monet studied with the **Academic** artist Charles Gleyre during the 1860s, sometimes borrowing money from friends in order to support himself. During this time, he experienced some **Salon** success, but his paintings were repeatedly rejected by the **Salon** in Paris. Despite this mixed reception, Monet persisted in his chosen field. He exhibited in the first **Impressionist** show in 1874, where his painting *Impression: Sunrise* gave the movement its name.

As Manet's *At the Café* (see Image Essay #8) demonstrates, one important goal of the **Impressionists** was to record life in the modern city. *Springtime* reveals another goal of the movement, which was to study the effects of light. Monet and the other **Impressionists** wanted to show that light can both define and obscure the outlines of objects; that it can make things clearer but that it can also make them more difficult to see, depending on the circumstances. Like Rosa Bonheur (see Image Essay #2) and the **Realists**, the **Impressionists** wanted to record the world as it truly was, without **idealization**. But their paintings look very different because the **Realists** saw the world as unchanging, while the **Impressionists** believed that it looked different with every moment, as the light shifted. The **Impressionists** wanted their paintings to capture specific moments in time.

Monet benefited from new technologies in paints that allowed him to paint outdoors, or *en plein-air*, with greater ease than earlier artists could. While artists had been painting out of doors for many years before the **Impressionists** adopted the technique, early painters had to mix the oil and **pigments** themselves, making outdoor painting awkward. In 1842, a man named **John G. Rand** invented the **collapsible paint tube** containing pre-mixed oil paints. His invention made *plein-air* painting much easier.

While *Springtime* is set outside and thus demonstrates Monet's preference for painting *en plein-air*, the focus of the painting is on the figure. It is questionable whether this painting is a **portrait**. It seems unlikely that the purpose of the painting was to record what the **sitter** looked like, since her face is not very detailed. However, her central position draws the viewer's eye to her first. We can also tell something about her age, and perhaps about her temperament. In fact, some believe that her features are recognizable enough that they have identified her as Monet's wife, Camille.

Image Essay #9

***Springtime*, c. 1872 (Cont.)**

REVIEW QUESTIONS

1. How did the **Impressionist** movement get its name?

2. Why is this painting considered an **Impressionist** work, even though it is very different from Manet's *At the Café*?

3. Both the **Impressionists** and the **Realists** wanted to paint the world without **idealization**, but their paintings look very different. Which style do you think does a better job of representing the world as you see it? Explain. (Hint: Do you think that objects and scenery usually look the same, or do you think that they often look different, depending on the light?)

4. Do you think that *Springtime* could be a **portrait**? Offer some arguments in support of your answer.

Image Essay #10

Boston Street Scene (Boston Common), 1898-99
Edward Mitchell Bannister (1828-1901)
Oil on canvas
Dimensions: 8 9/16" x 5 1/2''
WAM Accession #: 37.2766

LOOKING AT THE OBJECT WITH STUDENTS

A city street, traveled by several carriages, divides the bottom half of the picture. The street is paved with light-colored stone or brick. There is a red brick sidewalk on the right side, where a woman pushes her baby carriage. A tree with orange, red, yellow, and green leaves arches over her head and casts a shadow on the ground below. Pink, yellow, and tan buildings line the left side of the street.

BACKGROUND INFORMATION

Edward Bannister was greatly influenced by the European painters of the **Barbizon** school, including Rosa Bonheur (see Image Essay #2), although he never studied in Europe. Like the Barbizon painters, he liked to paint calm, serene landscapes.   He is best known as the first African-American artist to receive a national art award.

Bannister was born in St. Andrews, Canada, to a mother of Scottish descent and a father from Barbados, in the West Indies. In the early 1850s, he moved to Boston, Massachusetts, which had the reputation of being a liberal, intellectual city. There, he became a barber and pursued a career in art. Despite Boston's liberal reputation, Bannister had difficulty finding an artist willing to take on a black student. By the mid-1860s, he was finally able to study with Dr. William Rimmer at the Lowell Institute. In 1869, Bannister moved permanently to Providence, Rhode Island, with his wife. He painted **landscapes** in the Boston and Providence areas for most of his career.

Bannister's crowning achievement came in 1876, when he submitted a painting, _Under the Oaks_, to the Philadelphia Centennial Exposition. He decided to enter the painting under his name only, and not to go to the Exposition in person until the judging was completed. He did not want his race to become a factor in the way that his painting was received. The painting won the first prize medal, but when Bannister arrived to accept the prize, the judges were surprised to see that he was Black. They tried to prevent him from receiving the prize. However, the other artists at the Exposition became angry and protested, and Bannister was eventually awarded the prize.

Most of Bannister's paintings reflect his interest in the beauty of nature and often show animals living harmoniously with one another. Often, travelers walk along a path or winding road down the center of the painting, and stop to marvel at the wonders of nature. Near the end of his career, Bannister became interested in the lighter colors that some of the **Impressionist** painters (see Manet, Image Essay #8, and Monet, Image Essay #9) were using. These lighter colors are represented in _Boston Street Scene_. Although it is a **cityscape**, and not a nature scene, it includes the road down the middle that is characteristic of his paintings.

In addition to his painting, Bannister was also an important member of the New England artistic community. He helped found the Providence Art Club, and later the Rhode Island School of Design.

REVIEW QUESTIONS

1. What styles of painting influenced Bannister's art? Describe these styles.
2. What happened when Bannister submitted _Under the Oaks_ to the Philadelphia Centennial Exposition? Why did he choose not to go to the Exposition before the paintings were judged?
3. Both _Boston Street Scene_ and Edouard Manet's _At the Café_ (Image Essay #8) portray a modern city. Compare and contrast these two paintings.
4. Imagine that you were to paint a picture of the city or town in which you live. What scene would you choose? What colors would you use? Describe what this painting would look like.

Lesson Plan

Impressive Impressionist Paintings

Grade Level   Elementary School
Interdisciplinary Connections   Visual Arts, Science
Lesson Objectives
After completing this lesson, students will be better able to:
1. Define **Impressionism** and name two **Impressionist** painters (Edouard Manet and Claude Monet).
2. Discuss why light is important in **Impressionist** paintings.
3. <u>For older students</u>: In basic terms, describe the process through which the human eye perceives light.
4. Use a wet-on-wet painting technique.

Vocabulary   **Impressionism**: A late nineteenth-century art movement, which began in France. **Impressionist** painters were especially interested in the effects of light on objects and in the lives of people in new, modern cities.

Lesson Materials   Paint brushes
                Washable watercolor paints
                Paper towels
                Newspaper
                Sponges
                Containers for water
                White paper
                List of <u>Web Resources</u> from this kit

Background: The Human Eye
1. **Impressionists** like Edouard Manet (see Image Essay #8) and Claude Monet (see Image Essay #9) were interested in the effects of light on the way in which people see objects and scenes. Their paintings usually have soft edges, meaning that objects do not have clear, hard outlines.
2. <u>For older students</u>: Research how the human eye works to discover why light is important to vision. The school library, the public library, and the Internet are good places to research. Students may want to use the "How Vision Works" website, which is listed with the <u>Web Resources</u> in this kit.

Procedure: Painting Impressionist Pictures
1. Choose a landscape or indoor scene that the students will paint.
2. Cover the workspace with newspaper.
3. Every student should have a piece of paper. Ask students to dampen their papers with wet paintbrushes so that they can use a wet-on-wet technique.
4. Ask students to cover their papers with washable watercolors that blend into each other. They should place the different colors about where they will want them to be in their final compositions. This technique will give the soft, **Impressionistic** look of Manet and Monet's paintings.
5. Students should use a sponge to dab in the areas of color that define their pictures, such as treelines, riverbanks, or room corners. They should keep these sponge marks loose so that they look like the brushstrokes in Manet's *At the Café* (Image Essay #8) or Monet's *Springtime* (Image Essay #9).
6. Leave the papers to dry.

Closure/Assessment
1. <u>For older students</u>: What did students find in their research about vision? Why did the **Impressionists** place so much emphasis on light? Ask students to explain the process by which light enters the eye.
2. Compare the students' paintings to those of Manet and Monet. What similarities are present? Differences?

Adapted from the Crayola Website: "Monet's Fleeting Light."

Lesson Plan

Weather Investigators

Grade Level   Elementary School, Middle School
Interdisciplinary Connections   Language Arts, Social Studies, Science, Visual Arts
Lesson Objectives
After completing this lesson, students will be better able to:
1. Discuss how portrayals of different weather conditions in art objects influence how viewers respond to those objects.
2. Use some art techniques to represent weather.
3. Create weather collages using mixed media.

Vocabulary   **Sublime**: An object, concept, or image that is at once beautiful, awe-inspiring, and terrifying.

Lesson Materials		**Optional**	
	Crayons		Craft sticks
	Paintbrushes		Paper clips
	School glue		Salt
	Scissors		Stiff brush
	Washable markers		Watercolor colored
	Washable paint		pencils
	Watercolor paints		
	Paper towels		
	Newspaper		
	Containers of water		
	White watercolor or heavy drawing paper		

Background Observation and Discussion
1. Ask students to observe different types of weather. In pleasant weather conditions, observe outside. In cold or stormy weather, ask students to observe from inside their homes or the classroom. They should look at the clouds, the sun, the sky, and the atmosphere. Remind students to pay attention to how weather influences their mood or feelings. Do they feel differently on a sunny day than on a rainy day?
2. Look at the paintings in this kit that are set outdoors. What different weather conditions are represented? What do students notice about the sky, the clouds, and the atmosphere in these paintings? Do they feel differently when they look at the turbulent clouds in J.M.W. Turner's *Raby Castle* (Image Essay #1), versus the clear sky in Rosa Bonheur's *Ploughing Scene* (Image Essay #2), versus the fog in Jean-Léon Gérôme's *The Duel after the Masquerade* (Image Essay #4)? How do the weather conditions represented in the paintings help determine their mood? For example, how do the clouds in Turner's painting increase the sense of the **Sublime**? Do the different styles that the artists have used influence the way students look at the weather in these paintings?

Procedure: Making Weather Collages
1.   Cover the workspace with newspaper.
2. Have students try a variety of techniques, described below, on watercolor or heavy drawing paper. Which techniques produce the best storm clouds? The best clear skies? The best fog? Snow? Rain?
    a. *Watercolor*: Use watercolors with paintbrushes on dry paper. Students will get a "dry brush" effect, with scratchy-looking lines, if they use a small amount of water and paint on the brush and press fairly hard.
    b. *Crayon*: Draw with crayon. See what happens when students paint with watercolor over crayon.
    c. *Textured paper*: Create textured paper by scratching the end of an open paper clip over the paper surface or by crumpling the paper and flattening it. Paint with watercolor.

(Continued Other Side)

Weather Investigators (Cont.)

    d.   *Wet paper*: wet paper with water and paint with watercolor. <u>Optional</u>: Sprinkle salt in the wet paint and brush it away when the paint dries.

    e.   *Tints*: Draw with washable markers and color with crayon. Brush with water to produce tints.

    f.   *Watercolor pencil*: Draw with watercolor pencils and brush on water. Or draw right on wet paper.

    g.   <u>Optional</u>: *Splatter paint*: Load a stiff brush with paint and lay it on wet paper. Pull a craft stick over the brush to produce a splatter effect.

3.   Ask students to look at the different papers they have created. Each should choose one for the background. Ask students to cut the others into shapes and arrange the shapes on the background paper. Glue the shapes into place.

Closure/Assessment
1.   Discuss with students the different types of weather they have created. What moods do their weather collages evoke?
2.   Ask students to write about their observations of weather. They may wish to write about their own responses to experiencing weather directly, to looking at paintings in the kit representing different weather conditions, or to creating their weather collages.

Adapted from the Crayola Website: "Weather or Not?"

Lesson Plan

Perfectly Proportional Portraits

Grade Level   All
Interdisciplinary Connections   Mathematics, Science, Visual Arts
Lesson Objectives
After completing this lesson, students will be better able to:
1. Measure and use correct body proportions.
2. Create portraits using correct body proportions.

Vocabulary   **Proportion**: The relationship of part of an object to the whole, or between different parts of a single object. In art, especially the size relationships between parts of the human figure.
Portrait: A picture that represents a specific person. Usually, a portrait represents both that person's physical characteristics and some aspects of his or her personality.

Lesson Materials   Colored Pencils   **Optional**   Colored paper
                                      Rulers
                                      White paper

Background Discussion
1. For centuries, artists have used **proportions** in their paintings and sculptures. **Proportions** are ratios that ensure a person's head is the correct size in relation to his or her body, hands, legs, etc.
2. The standard **proportion** for an adult figure is 6 or 7 times the length of the head. Find full-length figures among the objects included in this kit and measure the lengths of their heads and of their bodies. Which artists come closest to using this ideal **proportion**? Determine what **proportions** they are using exactly.
3. Children usually have larger heads in **proportion** to their bodies. Ask students to measure the length of their heads and bodies. What are their **proportions**? Either in pairs or in groups, have students calculate the average head:body ratio for the class.

Procedure: Drawing Portraits
1. Using colored pencils and measuring carefully, each student should draw a portrait using the standard adult proportions, their own individual proportions, or the average class proportions.
2. For younger students: Teachers may want to cut out body shapes from colored paper that are the proportions ahead of time that students can glue together. It may be difficult for younger students to draw these shapes on their own.

Closure/Assessment
1. Discuss which drawings look more accurate: those using the standard **proportions** or those using a different **proportion**?
2. Were students surprised to learn that artists use math to make their artworks look more realistic? Discuss other practical, interesting applications for math that the students have already learned.

Adapted from the Crayola Website: "Poses, Postures, & Proportions: The Human Body in Art."

Lesson Plan

Sculptures of Heroes and of Friends

Grade Level Late Elementary School, Middle School, High School (4th-12th Grades)
Interdisciplinary Connections Visual Arts, Social Studies
Lesson Objectives
After completing this lesson, students will be better able to:
1. Discuss the importance of heroic figures in art, versus representations of average people.
2. Discuss the sculpture of Edmonia Lewis and Erastus Palmer.
3. Use a paper-maché technique.

Vocabulary **Bust**: A sculpture representing a person's head, shoulders, and upper chest.
Naturalism: Refers to artworks where the artist faithfully observes and records what he or she sees in the natural or human world.

Lesson Materials	School glue	**Optional**	Tempera paint
	Paintbrushes		
	Masking tape		
	Paper towels		
	Newspaper		
	Containers of water		

Background Discussion
1. Edmonia Lewis (see Image Essay #7) made sculptures of people she admired who lived either before her or during her lifetime. Ask students to think about who their own heroes or heroines are. Are they living or are they from the past? What did they do? What are some characteristics that make a person heroic? Why do we look up to heroes and heroines? Why do artists make paintings and sculptures representing them?
2. Erastus Palmer (see Image Essay #5) preferred to make sculptures of people who were alive and whom he could observe from life, because he was interested in **naturalism** -- copying from nature as closely as possible. Students may decide that they would prefer to make a sculpture of someone from life, probably of another student in the class.
3. Lewis's *Bust of Dio Lewis* (Image Essay #7) is a **bust**, which means that it represents Dio Lewis's head and shoulders. Students may decide that this sculptural form is most appropriate for their hero or heroine. Palmer's *First Disappointment* (Image Essay #5) is instead a full-length sculpture, and students may decide to make one of these. The class may want to take another look at both Lewis's *Bust of Dio Lewis* and at Palmer's *First Disappointment* before students make their own sculptures.

Procedure: Making Paper-Maché Sculptures
1. Cover the workspace with newspaper.
2. Have students create the shape of their sculptures by balling and rolling newspaper. Use tape to hold the sculptures together.
3. Prepare for the students to paper-maché their sculptures by mixing equal amounts of water and glue together in small bowls.
4. Tear strips of newspaper and dip them in the glue mixture. Apply the strips to the sculptures. Students should smooth the strips with their fingers, and layer the strips until the sculptures are completely covered.
5. Allow the sculptures to air dry over night.

Sculptures of Heroes and of Friends **(Cont.)**

Procedure: Making Paper-Maché Sculptures (Cont.)

6. After the newspaper has dried, make the sculptures look more like the marble that Palmer and Lewis used by adding a white paper-towel layer. Tear strips of paper towel and dip them in the glue mixture from step #3. Cover the sculptures again.
7. Air dry at least one night in a warm, dry place.
8. <u>Optional</u>: Paint the sculptures with tempera paints.

Closure/Assessment

Who has chosen to portray a hero or heroine and who has chosen to represent someone else from the class? Can other students guess who the heroes and heroines are? Have students who made heroic sculptures share why they chose to represent a particular person, and why they think that person is important. Ask students who chose to represent a fellow classmate to share how they approached making a sculpture of someone from life.

Adapted from the Crayola Website: "Heroic Sculptures."

Lesson Plan

Show Your True Colors

Grade Level   Middle School, High School
Interdisciplinary Connections   Visual Arts, Language Arts
Lesson Objectives
After completing this lesson, students will be better able to:
1. Discuss relationships between colors and moods; state how different colors affect mood.
2. Discuss their own personalities and relate their personality traits and most common moods to color.
3. Draw self-portraits that reflect new knowledge of colors and personality.

Vocabulary   **Portrait**: A picture that represents a specific person. Usually, a portrait represents both that person's physical characteristics and some aspects of his or her personality.
                             Self-Portrait: A portrait that the artist makes of him- or herself.
                             Sitter: A person who poses for a **portrait**.

Lesson Materials   Colored pencils
                          Paper

Background Discussion
Ask students to:
1. Brainstorm a list of as many moods or emotions as they can think of. This can be done individually or as a class.
2. Discuss how the different emotions students have listed relate to certain colors. Do they feel the same in a room that is painted blue as they do in one that is painted yellow? How about a room that is painted black? Do any of the students associate red with anger, for example?
3. Edmonia Lewis's *Bust of Dio Lewis* (Image Essay #7) is a **portrait**, and Claude Monet's *Springtime* (Image Essay #9) might be considered a **portrait**. How do the colors that the artists used in these two objects make students feel? Do the colors these artists have chosen reveal anything about the personalities of the **sitters**? Which artist do the students think has used color more effectively?

Procedure: Drawing Portraits
1. Ask students to think about their own personalities. What are the most important aspects of their personalities? Some prompt questions: Are you a naturally cheerful person? Are you someone who likes to sit quietly and think or read? How do your moods change?
2. Once everyone has decided which aspects of their personality and which of their moods they will focus on, they should think about what colors they would associate with those traits. Encourage students to think about what they did or did not like about Lewis's or Monet's use of color.
3. Using colored pencils, ask students to draw **self-portraits** with those colors.

Closure/Assessment
Ask students to compare the **portraits** that Lewis (Image Essay #7) and Monet (Image Essay #9) made to their own **self-portraits**. Which do they think does the best job of communicating the personality of the **sitter**? Why?

Adapted from the Crayola Website: "Colorful Personality Portraits."

The WALTERS ART MUSEUM

Lesson Plan

Art and Narrative

Grade Level   Middle School, High School
Interdisciplinary Connection   Language Arts, Visual Arts
Lesson Objectives
After completing this lesson, students will be better able to:
1. Distinguish between **facts** and **judgments** when describing an object.
2. Describe an object using only important **facts**.
3. Write original stories about objects included in the kit.

Vocabulary   **Fact**: A piece of information that is objectively true, that can be observed.
                 Judgement: A subjective opinion or decision, often based on observation.

Lesson Materials   Paper
                       Pens or Pencils

Background Discussion
Like literature, visual artworks tell stories. This activity will help students learn to look more carefully at paintings and will show them that different people can interpret the same visual material in different ways. In the first part of the procedure, students will observe that writing a description of an object helps them to notice new features of that object.

Procedure: Describing an Object Using Facts
1. Ask each student to select an object included in the kit.
2. Students should spend about 15 minutes writing down **facts** about the objects they have chosen. For example, they should list colors, where figures are standing, and what is included in the object. They should avoid making **judgments** about the objects, such as describing emotions or relationships between figures.
3. Students should take about 10 minutes to write short descriptions of their selected objects, using only the most important of the **facts** they listed. Another student should be able to identify which object a student has chosen based on his or her description. Again, these descriptions should include only **facts**, no **judgments**.
4. Example: The "Looking at the Object with Students" section of Image Essay #8 contains mostly **facts**. See if students can find the **judgement** in this sentence:

> The young woman slumps in her chair and seems lost in her own thoughts.

The statement that the woman "seems lost in her own thoughts" is a **judgement**, because the viewer cannot see inside the woman's head.

Procedure: Writing a Story about an Object
Allow the students 30 minutes to write stories about the objects they chose. These stories can refer to both facts and judgments, and can be about what the students imagine to be happening within the object, what they think happened before the moment of the object, or what they think might happen later. It may help some students to think of the object like a frozen picture from a movie. Encourage students to be creative, and to disregard any story that has already been told about the object in this kit.

Art and Narrative (Cont.)

Closure/Assessment
1. Encourage students to share their stories. Did the students who chose the same object write identical stories? Comparing stories will show that artworks can have multiple interpretations.
2. Discuss the different ways in which students approached the objects. Why might the same visual material inspire multiple interpretations?

Adapted from the Smithsonian Website: "Tell Me a Painting."

Vocabulary

Abolitionist: A person who wants to put an end to something. In this case, someone who wants to end slavery.

Abstract: A simplified, exaggerated, or somehow different representation of an object in the world.

Academic: Refers to the style of painting preferred by prominent members of the **Academy** in Paris, such as Jean-Léon Gérôme (see Image Essay #4).

Academy: The **Academy** in Paris (the Académie des Beaux Arts) was a state-sponsored, professional association of artists that trained young artists and exhibited artworks by members. It was founded by Louis XIV in 1648. By the nineteenth century, the **Academy** was very hierarchical and both artists and the public held the prizes it awarded in high regard.

Amateur: A person who studies and practices art as a pastime, not as a profession.

Background: The part of a painting in which objects appear to be furthest away from the viewer. These are often at the top of the painting.

Barbizon: A group of French artists associated with the forest of Fontainebleau and especially with the village of Barbizon. They focused on **landscape** painting and resisted the increasingly modern city in favor of the open countryside.

Bust: A sculpture representing a person's head, shoulders, and upper chest.

Cameo: A type of **relief** carved from a gem or shell. Usually, different layers of the **cameo** are in different colors.

Cityscape: A picture showing a scene from a city.

Collapsible paint tube: A tube that contains both the **pigment** and the oil needed for oil paint, mixed together. Its invention in 1842 allowed painters in the late nineteenth century to paint outdoors more easily.

Color Palette: The range of colors an artist uses for a particular object. For example, one painting may use mostly pastels while another uses primarily dark shades.

Cross of the Legion d'Honneur: The highest award given by the Republic of France for service to the nation of France. It was created by Napoleon Bonaparte in 1802.

Doge: In the past, the elected leaders of the Republic of Venice.

Domino: A costume consisting of a black, hooded robe worn at masquerade balls.

Duc de Guise: (1550-1588) In this case, the third Duke of Guise, a region in France. He was a popular Catholic leader in France's Wars of Religion, but posed a threat to the French throne and the King ordered his assassination.

Ecole des Beaux Arts: The **Academy**'s school. Young artists learned drawing and sculpture within the **Ecole**'s rigid structure.

Vocabulary

En plein-air: Literally means "outdoors." The **Impressionists** were the greatest advocates of *plein-air* painting, often completing entire paintings from start to finish outside.

Foreground: The part of a painting in which objects appear to be closest to the viewer. These are often at the bottom of the painting.

Genre: From the French, meaning "type." There are two meanings. The first is as a category of painting. The **Academy** in Paris believed in a strict hierarchy of genres, of which **history paintings** were the most important, followed by **portraits**. A second meaning is a specific category of painting, a **genre scene**. These show scenes from everyday life, and were considered to follow **portraits** in the **Academy** hierarchy.

Harlequin: A clown, originally from Italian comedy, who traditionally wears patterned tights.

History Painting: Specifically, a painting of a subject from history. More generally, paintings of stories from the Bible, from classical mythology, or from literature are also considered **history paintings**.

Idealization: An attempt to make something perfect. Artists sometimes try to make human figures look perfect, or ideal, rather than like ordinary people.

Impressionism: A late nineteenth-century art movement, which began in France. **Impressionist** painters were especially interested in the effects of light on objects and in the lives of people in new, modern cities.

Industrial Revolution: The period during which western European and North American societies experienced very fast agricultural and technological developments, roughly the late eighteenth to the mid-nineteenth century. The process began in England in the 1760s and soon spread to France, Germany, the United States, and the rest of Europe. During this time, cities grew and railroads were built, connecting people across great distances.

Jacques-Louis David: (1748-1825) The leading French **Neoclassical** painter of the late eighteenth and early nineteenth centuries. He was a popular teacher and taught many leading nineteenth-century French painters.

John G. Rand: (1801-1873) Inventor of the **collapsible paint tube**. He was also a **portrait** painter, though his **portraits** are not well-known today.

John Mercer Langston: (1829-1897) A well-known nineteenth-century Black lawyer and diplomat. He successfully defended Edmonia Lewis (see Image Essay #7) against the charge of poisoning two of her classmates at Oberlin. He held many public offices and was active in the **abolitionist** movement.

Landscape: A work of art that depicts a scene from nature. Sometimes refers specifically to pictures showing scenes of the countryside.

Linear: A style of painting that is composed of drawn lines and emphasizes the outlines of objects.

Masquerade Ball: A costume party where the guests wear masks, dance, and entertain each other.

Model: A small object that represents another, larger object. Usually, the **model** has dimensions that are proportionate to the larger object it represents.

Naturalism: Refers to artworks where the artist faithfully observes and records what he or she sees in the natural or human world.

Neoclassicism: An artistic movement beginning in the late eighteenth century and continuing through the nineteenth. **Neoclassicists** wanted to revive art and culture from ancient Greece and Rome, and sought to create a strictly ordered, ideal style.

Orientalism: Refers to the practice of depicting North African or Middle Eastern subject matter, especially by French artists in the middle and late nineteenth century.

Pantomime: Traditional entertainment for children in which characters in costume sing, dance, and perform skits.

Pierrot: A character in French **pantomime**, usually dressed in a loose white outfit.

Pigment: A coloring material, usually a powder, which is mixed with water, oil, or another base in order to produce paint.

Portrait: A picture that represents a specific person. Usually, a **portrait** represents both that person's physical characteristics and some aspects of his or her personality.

Preparatory Sketch: Also called a "study" or a "preparatory drawing"; a drawing done in preparation for a final artwork. These are often done quickly and allow the artist to address potential problems that might arise in the final work.

Prix de Rome: The "Rome Prize." This award went to a young artist, usually a student at the **Academy** in Paris, in **history painting** once per year, and in **landscape** once every four years. The winner went to Rome for four years, all expenses paid, to study classical and **Renaissance** art and architecture. Winning the prize usually guaranteed later career success.

Realism: A mid-nineteenth-century art movement that attempted to recreate objective reality in their paintings. Realists tried to show the world as they saw it, without **idealization**.

Relief: A form of sculpture that is not completely three-dimensional, such as details on a coin.

Renaissance: The revival of classical art, architecture, and learning that began in Italy in the fourteenth century before spreading through Europe.

Romanticism: An art movement beginning in the late eighteenth century and continuing through the nineteenth century. This was at least in part a reaction to the strict rules of **Neoclassicism**. **Romantic** artists believed that art should stir feelings in viewers and should reflect the emotions of the artist.

Royal Academy: The English equivalent of the **Academy** in Paris, located in London, England.

Salon: An exhibition of artworks. The most important of these were sponsored by the **Academy** in Paris on a yearly or biennial basis. Work at the **Salons** was judged and prizes were awarded. Because the **Academy** often turned away a large number of artworks submitted for exhibition, alternative exhibition spaces were created, notably by the **Impressionists**.

Vocabulary

Sitter: A person who poses for a **portrait**.

Sphinx: A figure from Greek mythology with the head of a woman, the body of a lion, and the wings of a bird. She is known for killing people from the city of Thebes until Oedipus solved her riddle.

Still Life: A picture of objects such a bowls, books, or cut flowers. Unlike pictures of people or **landscapes**, **still lifes** allow the artist to study the same thing over a long period of time without change.

Sublime: An object, concept, or image that is at once beautiful, awe-inspiring, and terrifying. **Romantic** artists believed that the **Sublime** inspired more powerful feelings than beauty alone, and so it often appears in **Romantic** paintings.

Note To the Teacher

This kit is designed to help your students learn more about art and artists from the 19th-century by viewing images from the Walters Art Museum collection. The scope includes artists from Europe and the United States working in a variety of movements from Realism and Neoclassicism to Orientalism and Impressionism.

You will find ten images in this kit of paintings and sculptures. There are works done by both men and women during one of the richest artistic periods in recent history. You will see how the various movements affected each other as well as how they were in reaction or rejection to previous movements, other cultures, and art's classical roots.

In addition to the images, essays about the museum objects; lesson plans for elementary, middle grades and high school, and bibliographies with resources to assist you in your class presentation. Resources include: a vocabulary list, books for you and your students, websites, videos and other art tools.

Selected Books for Students

Aigner-Clark, Julie. *The ABCs of Art*. New York: Baby Einstein, 2002.

* Bjork, Christina. *Linnea in Monet's Garden*. Stockholm: RTS Books, 1989.

Blizzard, Gladys S. *Come Look with Me: Animals in Art*. New York: Lickle Publishing, 1996.

Blizzard, Gladys S. *Come Look with Me: Enjoying Art with Children*. New York: Lickle Publishing, 1996.

Clayton, Elaine. *Ella's Trip to the Museum*. New York: Crown Publishers, 1996.

Heller, Ruth. *Color, Color, Color*. New York: Putnam & Grosset, 1995.

Le Tord, Bijou. *A Blue Butterfly: A Story about Claude Monet*. New York: Doubleday, 1995.

Mayhew, James. *Katie Meets the Impressionists*. New York: Orchard Books, 1999.

Richardson, Joy. *Looking at Pictures: An Introduction to Art for Young People*. New York: Harry N. Abrams, 1997.

* Turner, Robyn. *Rosa Bonheur*. Boston: Little, Brown, & Co., 1991.

Wilkinson, Philip. *The Art Gallery Stories: Paintings that Tell a Story*. New York: Peter Bedrick Books, 2000.

Indicates the resource is available through the Enoch Pratt Free Library System

The WALTERS ART MUSEUM

Selected Books for Teachers

GENERAL:

* Bearden, Romare and Henry Henderson. *A History of African American Artists, from 1792 to the Present*. New York: Random House, 1993.

Craven, Wayne. *Sculpture in America*. New York: Thomas Y. Crowell, 1968.

* Denis, Raphael Cardoso. *Art and the Academy in the Nineteenth Century*. New Brunswick, New Jersey: Rutgers University Press, 2000.

Gerdts, William H. *American Neo-Classic Sculpture: The Marble Resurrection*. New York: Viking Press, 1973.

* Honour, Hugh. *Romanticism*. New York: Harper & Row, 1979.

Johnston, William R. *Nineteenth-Century Art: From Romanticism to Art Nouveau*. Baltimore: The Walters Art Gallery and London: Scala, 2000.

* Johnston, William R. *The Nineteenth-Century Paintings in the Walters Art Gallery*. Baltimore: Walters Art Gallery, 1982.

Lister, Raymond. *British Romantic Painting*. Cambridge: University Press, 1989.

Néret, Gilles. *The Impressionists*. London: Tiger Books International, 1992.

* Rosenblum, Robert and H.W. Janson. *Nineteenth-Century Art*. New York: Harry N. Abrams, 1984.

* Said, Edward W. *Orientalism*. New York: Pantheon Books, 1978.

BOOKS ABOUT SPECIFIC ARTISTS:

EDWARD BANNISTER:

* Kenkeleba House, Whitney Museum of American Art at Champion. *Edward Mitchell Bannister*. New York: Harry N. Abrams, 1992.

ROSA BONHEUR:

* Ashton, Dore. *Rosa Bonheur: A Life and a Legend*. New York: Viking, 1981.

EUGÈNE FROMENTIN:

* Mickel, Emanuel. *Eugène Fromentin*. Boston: Twayne Publishers, 1981.

JEAN-LÉON GÉRÔME:

Ackerman, Gerald M. *The Life and Work of Jean-Léon Gérôme*. New York: Harper and Row, 1988.

JEAN-AUGUSTE-DOMINIQUE INGRES:

* Vigne, George. *Ingres*. Trans. John Goodman. New York: Abbeville Press, 1995.

EDMONIA LEWIS:

Wolfe, Rinna. *Edmonia Lewis: Wildfire in Marble*. Parsippany, NJ: Dillon Press, 1998.

Selected Books for Teachers

EDOUARD MANET:
Krell, Alan. *Manet and Modern Paris*. Washington, DC.: National Gallery of Art, 1982.

CLAUDE MONET:
* House, John. *Monet: Nature into Art*. New Haven, CT: Yale University Press, 1986.

ERASTUS PALMER:
Webster, J. Carson. *Erastus D. Palmer*. Newark: University of Delaware Press, 1983.

J.M.W. TURNER:
* Smiles, Sam. *J.M.W. Turner*. Princeton, N.J.: Princeton University Press, 2000.

* Indicates the resource is available through the Enoch Pratt Free Library System

Web Resources for Teachers & Students

Ackland Art Museum
www.ackland.org/art/exhibitions/inthestudio
This website offers information about the growth of artists' studios in nineteenth-century France.

Biography: Impressionists
www.biography.com/impressionists/index.html
Offers biographies of five Impressionists, including Monet.

Crayola
www.crayola.com
Contains multiple links to lesson plans that can be adapted for students of all ages and abilities.

Claude Monet Paintings
www.monetclaudemonet.com
Explores the process of trying to determine whether or not three paintings are the work of Claude Monet.

The Dahesh Museum
www.daheshmuseum.org
The only museum in the United States dedicated exclusively to collecting, exhibiting, and interpreting nineteenth- and early twentieth-century Academic art.

French Culture at the Bibliothèque Nationale
www.loc.gov/exhibits/bnf/bnf0006.html
Explores the development of French culture from 1799 to the present ("From Empire to Democracy: The Independence of Culture") through documents and artworks in the collection at the Bibliothèque Nationale, Paris. See older documents and artworks at the main page: www.loc.gov/exhibits/bnf/bnf0001.html.

How Vision Works
Science.howstuffworks.com/eye1.htm
Offers an easy-to-follow guide to the process of vision and includes illustrations detailing the anatomy of the human eye.

The Library of Congress: American Memory
lcweb2.loc.gov/ammem/ndlpcoop/moahtml/mnchome.html
Provides information about the nineteenth century in print and offers information about developments in religion, education, slavery and abolition, self-help and self-improvement, travel and westward expansion, poetry, and the Civil War during the nineteenth century in America.

National Gallery of Art
www.nga.gov/collection/gallery/french19.htm
Offers an overview of nineteenth-century French painting as well as detailed information about specific artists and artworks.

Nineteenth-Century Art Worldwide
www.19thc-artworldwide.org
The world's first scholarly, selective e-journal studying nineteenth-century painting, sculpture, graphic arts, photography, architecture, and decorative arts around the world. Covers material from the end of the eighteenth century to the early twentieth.

Web Resources for Teachers & Students

Orientalist Art of the Nineteenth Century
www.orientalistart.net
Provides information about the Orientalist movement in nineteenth-century art and about specific artists within the movement. Includes many color pictures.

Turner Worldwide
www.tate.artgroup.com
Allows visitors to search over 2,000 of Turner's oil paintings, watercolors, and drawings from public and private collections worldwide.

The Walters Art Museum 'Works of Art'
http://art.thewalters.org/
Search the entire museum collection on-line, download high resolution images, and customize your own galleries and tours.

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2. **Keep your TRK intact and in working order.**

You are responsible for the contents of this kit while it is in your possession. If any item is missing or damaged, please contact the Department of School Programs at 410.547.9000,   ext. 298, as soon as possible.

3. **Fill out the TRK Evaluation so that kits can be improved with your input and student feedback.**

Please return the Teacher Resource Kit to:

**Department of School Programs
Division of Education and Public Programs
The Walters Art Museum
600 North Charles Street**

Baltimore, MD 21201-5185

Other Art Resources for Teachers

Extension Program: Slide program: National Gallery of Art
"700 Years of Art"
This set of 60 slides with an audiocassette (40 minutes) and text, surveys major periods of art, tracing styles of painting from the Middle Ages to the twentieth century. Artists are presented as recorders and interpreters of their time.
Catalogue #001 loaned free of charge. They meet national standards in the visual arts for kindergarten through grade 12. For more information: www.nga.gov

Teacher Poster Set: Philadelphia Museum of Art
"The Figure in the Impressionist Era"
This is a set of six teaching posters with a resource book including paintings by Mary Cassatt, Paul Cézanne, Eduard Charlement, Edgar Degas, Vincent van Gogh, and Henri de Toulouse-Lautrec. Each poster presents a large image of the artwork on the front and information, looking questions, maps and related art projects on the back. Each poster is full-color, laminated and is 18 x 24 inches. The resource book contains worksheets, interdisciplinary activities, vocabulary and annotated booklists. Price for this
Item #CP-1503 is $49.95 plus shipping and handling.
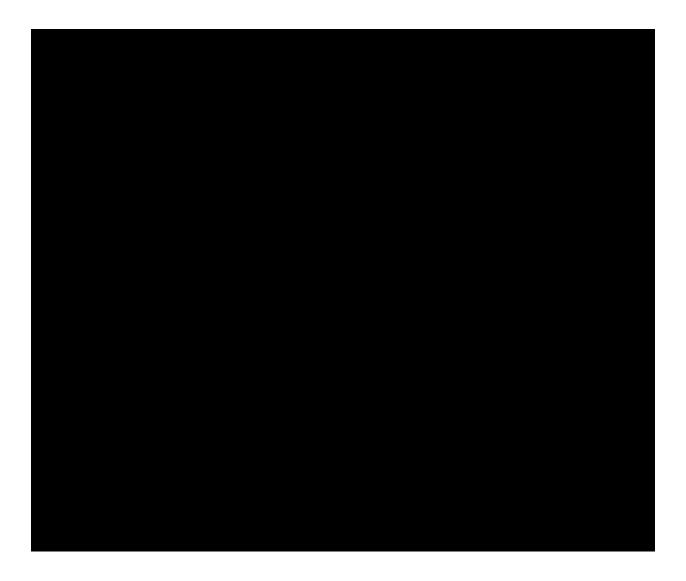For more information: www.philamuseum.org/education/posters.shtml or call the Education Department at 215-684-7605.

Teacher Resource Guides: Museum of Fine Arts, Boston
"Interpreting America: American Art and History 1765-1890" and "The Revolution of Impressionism"
These guides contain facts, stories, illustrations of selected objects, suggested museum and classroom activities, reading lists, and more. The guides support state curriculum frameworks and learning standards, while promoting critical thinking and interdisciplinary approaches to learning through art objects. The museum also offers several other guides, some of which can be downloaded directly from the website free of charge. These two guides are available for purchase only.
For more information, visit www.mfa.org/education/teachersandstudents.htm#purchase . To purchase kits, call the Education and Public Programs Department at 617-369-3300.

Word Search

WORD SEARCH

Orientalism	Landscape
Neoclassicism	History Painting
Barbizon	Genre Scene
Impressionism	Marble
Academy	Portrait
Romanticism	Sublime
Realism	Salon

Words go forward, backward, up, & down.

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