Image List

**IMAGE ESSAY #1**
*Raby Castle, 1817*
Joseph Mallord William Turner (1775-1851)

**IMAGE ESSAY #2**
*Ploughing Scene, 1854*
Marie-Rosa Bonheur (1822-1899)

**IMAGE ESSAY #3**
*Oedipus and the Sphinx, 1864*
Jean-Auguste-Dominique Ingres (1780-1867)

**IMAGE ESSAY #4**
*The Duel after the Masquerade, after 1857*
Jean-Léon Gérôme (1824-1904)

**IMAGE ESSAY #5**
*The First Disappointment, 1861*
Erastus Dow Palmer (1817-1904)

**IMAGE ESSAY #6**
*An Encampment in the Atlas Mountains, 1865*
Eugène Fromentin (1820-1876)

(Continued Other Side)
Image List

**IMAGE ESSAY #1**
*Bust of Dio Lewis, 1868*
Mary Edmonia Lewis (1842-1909?)

**IMAGE ESSAY #8**
*At the Café, 1879*
Edouard Manet (1832-1883)

**IMAGE ESSAY #9**
*Springtime, c. 1872*
Oscar-Claude Monet (1840-1926)

**IMAGE ESSAY #10**
*Boston Street Scene (Boston Common), 1898-99*
Edward Mitchell Bannister (1828-1901)
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?
Copyright Statement

Materials contained in this Education kit are not to be reproduced or transmitted in any format, other than for educational use, without specific advance written permission from the Walters Art Museum.

Unauthorized reproduction, duplication, transmission, or commercial exploitation of such copyrighted materials may result in civil liability and criminal prosecution.
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?
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.

(Continued Other Side)
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.

(Continued Other Side)
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?
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)
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?
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?
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.
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 scene**s are representations of people, usually from the artist’s own time period, engaged in everyday 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 together 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 different 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.
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.

(Continued Other Side)
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.
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. For older students: 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 Web Resources 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. For older students: 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 Web Resources 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. For older students: 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

<table>
<thead>
<tr>
<th>Optional</th>
</tr>
</thead>
<tbody>
<tr>
<td>Craft sticks</td>
</tr>
<tr>
<td>Paper clips</td>
</tr>
<tr>
<td>Salt</td>
</tr>
<tr>
<td>Stiff brush</td>
</tr>
<tr>
<td>Watercolor colored</td>
</tr>
<tr>
<td>Pencils</td>
</tr>
</tbody>
</table>

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.
   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. **Optional:** 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. **Optional:** *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
- Rulers
- White paper
- Optional: Colored 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.

(Continued Other Side)
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. Optional: 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.
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."
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.

(Continued Other Side)
Lesson Plan

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.

(Continued Other Side)
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.
Vocabulary

**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.


**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.

(Continued Other Side)
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 as 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


* Indicates the resource is available through the Enoch Pratt Free Library System
Selected Books for Teachers

GENERAL:


BOOKS ABOUT SPECIFIC ARTISTS:
EDWARD BANNISTER:

ROSA BONHEUR:

EUGÈNE FROMENTIN:

JEAN-LÉON GÉRÔME:

JEAN-AUGUSTE-DOMINIQUE INGRES:

EDMONIA LEWIS:

(Continued Other Side)
Selected Books for Teachers

**EDOUARD MANET:**

**CLAUDE MONET:**

**ERASTUS PALMER:**

**J.M.W. TURNER:**

* 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.

(Continued Other Side)
Web Resources for Teachers & Students

**Orientalist Art of the Nineteenth Century**
[www.orientalistart.net](http://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](http://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’**
Search the entire museum collection on-line, download high resolution images, and customize your own galleries and tours.
Please…

1. **Return this kit in person or by mail on or by its due date.**

   A valid credit card number is required to borrow Teacher Resource Kits. A $25.00 fee will be charged for kits that are returned up to one month late. Borrowers will be assessed the purchase cost of kits borrowed if materials are returned more than one month late. The box the TRK was sent in can be reused for its return.

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 Charlemont, 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

<table>
<thead>
<tr>
<th>Word</th>
<th>Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orientalism</td>
<td>Landscape</td>
</tr>
<tr>
<td>Neoclassicism</td>
<td>History Painting</td>
</tr>
<tr>
<td>Barbizon</td>
<td>Genre Scene</td>
</tr>
<tr>
<td>Impressionism</td>
<td>Marble</td>
</tr>
<tr>
<td>Academy</td>
<td>Portrait</td>
</tr>
<tr>
<td>Romanticism</td>
<td>Sublime</td>
</tr>
<tr>
<td>Realism</td>
<td>Salon</td>
</tr>
</tbody>
</table>

Words go forward, backward, up, & down.
WORD SEARCH
Orientalism
Neoclassicism
Barbizon
Impressionism
Academy
Romanticism
Realism

Landscape
History Painting
Genre Scene
Marble
Portrait
Sublime
Salon

Words go forward, backward, up, & down.